

RECORD BUSINESS

November 6, 1978

VOLUME ONE/Number 34

35p

TOP SINGLE

JOHN TRAVOLTA & OLIVIA
NEWTON-JOHN/Summer Nights
RSO 018

(Phonodisc) (7th Week)
CHARTMAKER

BLONDIE/Hanging on the
Telephone (Chrysalis) 47

TOP ALBUM

GRASE/Soundtrack
(RSO) (5th Week)

CHARTMAKER

STATUS QUO/If You
Can't Stand The Heat 4

PANEL PICKS

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

KATE BUSH/Hammer Horror
(EMI)
DARTS/Don't Let It Fade Away
(Virgin)
SUZI QUATRO AND CHRIS
NORMAN/Stumblin' In (RAK)
CLIFF RICHARD/Can't Take The
Hurt Any More (EMI)
CROWN HEIGHTS AFFAIR/I'm
Gonna Love You Forever
(Mercury)
KIM LEE/Stay With Me Baby
(Rocket)

Phonodisc seeks dealer guidance

PHONODISC HAS taken a major step towards improving its image within the record retail trade by introducing a system of regular consultations with dealers. An immediate outcome is the establishment of an internal working party to look at Phonodisc returns arrangements. Initial meetings have already been held and will now continue indefinitely, although Phonodisc general manager, Bill Bryant, emphasises that the scheme is being run on an "extremely informal" basis and is not designed to replace the usual communications with the GRRC.

He told *Record Business*: "We felt it would be valuable to have these meetings with retailers and we hope that they will go a long way towards helping improve the company's relationship with record dealers."

Bryant added: "So far the consulta-

tions have been very useful on both sides and they will definitely influence the way we handle the distribution operation in the future."

The idea to instigate the regular consultations came after a number of visits by retailers to the distribution centre this summer. Dealers attending the meetings are specially invited by Phonodisc and matters of mutual interest or concern can be discussed.

The internal working party will examine the possibility of operating a more flexible five per cent returns system, although no drastic changes are expected.

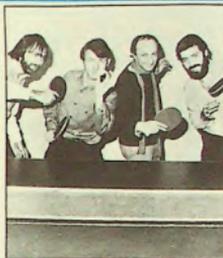
After a two-month trial the company also last week introduced Saturday telephone sales, which are operational from 2.00 pm to 7.00 pm, in an attempt to reduce the Monday work load. The move is to be reviewed at Christmas.

Britain's new Daily Star says RB charts are best

BRITAIN'S NEW morning paper, the *Daily Star*, the first to be launched for 75 years, has joined the list of users of the *Record Business* charts.

The Manchester-based *Daily Star* will be featuring pop heavily on Mondays and wanted to give its readers up-to-the-minute chart action. Naturally it chose *Record Business* to supply that information. The *Star* is also keen to give its readers an insight into what will be the future hits. So it will also be featuring the *RB* Hit Panel, to which 55 UK radio personalities contribute, and the *Disco Chart*.

The *Star's* pop features specialist Rob Boyle commented: "To launch the *Daily Star* we needed only the best. We researched the pop field and discovered that *RB* was really setting the pace with charts that went way beyond anything known previously in this country. It was also taking the disco market seriously and giving space to the growing impact on the chart of local radio. We checked the paper's research facilities, met the young enthusiastic staff. That was it. The best."



AFTER COMPLETION of a worldwide production deal with A&M Records for their Oval Production company this week, Charlie Gillett and Gordon Nelki were snapped ready to serve up their new year fare with Mike Noble (A&M's a&r manager) and Derek Green (A&M managing director). More details on page 2.

Whither Wings after hits LP?

AS NEGOTIATIONS commence between Paul McCartney and EMI over renewal of his contract recording, the company is readying a greatest hits package entitled *Wings Greatest* for release between November 24-26, heavily supported by tv, radio and national press advertising.

It is thought the forthcoming hits album, which runs for 50 minutes, priced at £4.99, and contains material culled from McCartney and Wings post-Beatles catalogue including 'Mull Of Kintyre', 'Band On The Run' and 'Jet', completes the artist's obligations to EMI under a contract concluded in 1975.

And indications are that for the first
● turn to page two

BPI's Bridge quits after seven years

BPI DIRECTOR general Geoffrey Bridge has resigned after seven years in office, and A&M senior director John Deacon is to become director general designate with effect from February 1, 1979.

The firm date for Bridge's retirement and the date for Deacon's takeover have yet to be decided but a likely date is after the midsummer annual meeting of the BPI. Bridge will continue to be available to the BPI on a consultancy basis.

He told *Record Business*: "I subscribe to the theory that after five years in one job you either run out of ideas or steam. I have plenty of ideas, but I find it difficult to work up a good head of steam when starting on a new project."

John Deacon (40), has been a BPI council member for seven years, has sat on two BPI committees and was recently chairman of the British Recorded Tape Development Committee. He is also a director of Phonographic Performance Ltd.

He joined A&M as general manager in 1969 and was promoted to commercial director in 1975. Prior to A&M he was with Phillips (Phonogram) Records from 1961 to 1969.

Said BPI council chairman L. G. Wood: "For some time Geoffrey Bridge has made it clear to us that he wished to retire when he became 60. He was the first-ever full-time executive of the association and from early 1972 has built it up to the considerable force it is today.

"All of us in the record industry have cause to be immensely grateful to Geoffrey for the enormous contribution he has made on our behalf."



Watership Down

Original soundtrack - out now
including 'Bright Eyes' sung by Art Garfunkel

Also available on cassette

70161

CBS

Records

NEWS

TV splash for Oldfield set

DECEMBER WILL witness an array of promotional activity around a variety of products from Mike Oldfield spearheaded with a £250,000 tv campaign for the multi-instrumentalist's first album in three years—a double set entitled *Incantations* (VDT 101) released on December 4.

Virgin's total spend on the LP—priced at £6.99—will go over the £300,000 mark when a drive-time radio push together with heavy press advertising, come into play.

In-store activity includes 300 window displays and large board display pieces. The album is priced at £6.99 and is released on December 4 with a VDT 101 catalogue number.

Also released is 'Take Four' (VS23812), an Oldfield EP featuring 'Portsmouth', 'In Dulce Jubilo' and 'Sailors' Hornpipe' plus a new track 'Wrekorder W'ronde'. The first 25,000 will be on 12-inch white vinyl and retail at £1.49. Afterwards it goes to 7-inch (VS 238) at the normal 90p price tag. Both formats come in a colour bag.

Finally, Virgin has pressed a 25,000 limited edition of *Tabular Bells* as a picture disc imported from America. The catalogue number is VP 2001 and it retails at £6.99. All product is released on December 4.

● **ALBUM SALES** are being affected by a union blackout of Southern Television, which began last Friday (October 27), in an area which boasts eight per cent of the national tv audience.

Warwick Records md Ian Miles said sales of tv albums were being hit already while EMI's Brian Berg pointed out there is no alternative to Southern Television in the area except for Portsmouth Radio Victoria which reaches only a small proportion of the population. A return to transmission is important to EMI since it started its tv push on Neil Diamond's *Twenty Golden Greats* compilation today.



RECORD DEALERS on a MTA organised tour of the Record Business research department. Pictured left is Godfrey Rust, research manager.

Anchor's future in the balance

THE LONG-TERM future of Anchor Records, from which managing director Ian Ralfin announced his year-end resignation last month, remains undecided with six weeks of its distribution deal with CBS left to run.

For the time being the company will continue to function as an independent UK operator, president Steve Diener told *Record Business*. He said that no decision had been taken regarding a successor to Ralfin and that all the present staff would continue working at the Wardour Street offices.

It was expected that during his visit

to London with international vice-president Jay Morgenstern, Diener would proceed with negotiations for the ABC label to be handled under licence by RCA. However, Diener said that it was now unlikely that a licensing deal with RCA would be made, although there had been no serious negotiations with any other company for British rights.

He declined to predict what would happen to Anchor after the end of the year, but agreed that it was possible that the company could continue to operate as now.

Oval/A&M pacting

BROADCASTER, WRITER, producer and manager Charlie Gillett is to give up his influential 'Honky Tonk' Radio London show to concentrate on his Oval Productions company, signed to A&M Records this week.

With co-director Gordon Nelki, Oval will be responsible for discovering, recording and developing new acts for the A&M label. Two initial signings are South London band The Secret and solo performer Bobby Henry with a third act to be announced. Singles and albums are currently being recorded for New Year release.

Hi Tension for Forum

ISLAND RECORDS' hit makers Hi-Tension will appear in concert at the *Record Business* Disco Forum and Awards to be held at Virgin's new club, The Venue, Victoria, on Sunday, November 26.

"The band was happy to accept RB's invitation to perform and they look upon it as a way of saying thank you to all the regional disco DJs who have been of so much help in building them into a top recording act," said Richard Griffiths of Island Artists.

Personalities who will be involved in the forum are Tony Prince, Radio Luxembourg's

Stiff's total Pic-disc drive

STIFF RECORDS is to wade into the picture disc album market on November 22 when it ships all five of its current releases in limited 5,000 edition at the so-far lowest UK price for pictorial LPs of £4.99.

The catalogue numbers of the LPs are Wreckless Eric (SEEZ P 9), Mickey Jupp (SEEZ P 10), Jona Lewie (SEEZ P 8), Lene Lovich (SEEZ P 7) and Rachel Sweet (SEEZ P 12).

● from page one

time North America and Capitol will not be included in the new contract. Current speculation points to an involvement with CBS in the USA and Canada, with EMI continuing its 16-year association with McCartney for the rest of the world.

Said EMI Group Music director Leslie Hill: "I am not in a position to announce anything at the moment, but some negotiations have begun."

The first part of the tv campaign will commence in early December. The total activity will continue for two months with another televised barrage to go out in January. All principal IRL radio stations will be utilised in the airtime spots.

programme controller, who will talk on the station's new disco format and Mike Allen, Capital DJ, who runs the weekly "hottest disco in town" show at the Lyceum.

Additional attractions will include a video recording of Ariola act Amanda Lear, Germany's daring disco queen, and an opportunity for DJ registrants to win a free holiday for two to Bermuda, with free admission to the island's unique Disco 40 complex.

Full details of the Disco Forum together with a registration form can be found on page 14.

<p>76 "My Best Friend's Girl" K12301</p>	<p>VAN MORRISON "Wavelength" K17254</p>	<p>FRANKIE VALLI "Save Me, Save Me" K17251</p>	<p>LUISA FERNANDEZ "Lay Love On You" K17061</p>
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MULLINGS

DO WE detect a little corporate aggro, or should it be friendly rivalry, developing between EMI and Polydor in the tussle for the top? A couple of weeks ago, EMI was advertising the new Motown miracle detergent and asking "Will it remove Grease?". Six out of ten housewives must have preferred the whiter than whiteness of their old favourite Travoltanewtonjohn because it didn't, thus allowing a tart Polydor reply, "Why Big Wheels keep on sliding - number one for five weeks and no slipping." Still, the Heron Place Good Guys have the secret ingredient Neildiamond to boost the pre-Christmas programme. Since this is guaranteed to remove 99 percent of all chart spots it should ensure a clean sweep for Christmas, unless WEA's Brand X Mantran washes all before it... back from the rigours of a visit to South American licenses, MCA chief Roy Featherstone reports that he was the first company representative to be seen in those remote parts for 13 years, but denies being greeted by one licensor with the words, "Dr. Featherstone, I presume?". Discretion was the better part of valour and copies of *Evia* never reached Argentina... Featherstone now predicting another hit musical coming his way with the English production of *After You The Deluge* which began life in Italy, was successfully translated to Spanish, was seen by him in Mexico and will bow here as *Over the Rainbow*...

CONSIDERING THE predilection of certain Fleet Street journals for bare female flesh, it was surprising that it took Glasgow's *Daily Record* to pick up on last week's P.1 story of the Queen bum cover-up... Virgin's press chief Al Clark scored a notable victory for fairplay when he had a letter printed in the *Sunday Times* noting that the company decision to put up the bail for Sid Vicious was not conditioned on rights to pre-trial recordings, as Malcolm McLaren was reported as saying...

DECCA CHAIRMAN Sir Edward Lewis reported by *Financial Times* as telling shareholders at last week's annual meeting: "I trust we shall be uncontaminated by takeover bidders" - but warning that current year results likely to be worse than expected. FT suggested that Decca badly needs a growth area and "still appears to have some difficult decisions to take among its less exciting activities"... is there more than meets the eye to the appearance of the *Evening News* of a full-page advertisement for the new Rod Stewart album?... Peter Skellern kidnapping at the Palladium on November 8, accompanied by the Grimethorpe Colliery Band - after Bette Midler is nothing sacred anymore?... more than a little interest being shown in unheralded r&b outfit Split Beaver, whose drummer Mr J. B. Skin in in the Phonogram corridors of power while keyboards player Captain Digits getting the Peppermint Park red carpet treatment from an EMI Publishing representative... we hear that new State singer Barbara Cartland, who had a jolly little do at a smart Whitehall flat to launch her new album and book, claims to be something of a fan of John Travista!...

YOU'D BETTER Believe it Part 1 - veteran showbiz writer Douglas Marlborough planning to leave his desk at Titbits to run a pub... Part 2 - £10 top-price tickets for Jeffrey Kruger promoted Jerry Lee Lewis concert at Rainbow on November 19 all sold out... personal statement awaited from Phonodisc commercial department manager John Begg... watch out for the unusual sight of Charlie Watts duetting (or should it be tripping) with Kenny Clare and Jack Parnell in upcoming edition of Cleo Laine tv show... London's new late-night club The Venue opened to cautious approval last Wednesday night. It was £3.50 to get in and see Graham Parker. A hamburger meal plus bottle of wine cost £4.15 although the serving of meals to coincide with the arrival onstage of 'the act' did nothing to endear audience to 'act' or 'act' to audience. But The Venue looks like becoming a favourite with London's late-night liggers and even the all-seat arrangement did not stop the stage-front fans from parting vociferously... itching to get back to live gigs, Elton John jammed with the Be Stuff tour at Hemel Hempstead on Wednesday...

RECORD BUSINESS

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

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

COMMERCIAL DIRECTOR Bill Newton

Subscriptions c/o RBP Ltd., Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

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. Distributed by J & G (Forest) Promotions Ltd. Registered at the Post Office as a newspaper.

For the hottest property in town...

BILLY JOEL

52ND STREET



Billy Joel arrived with 'The Stranger', a brilliant chart L.P. that brought him unanimous critical acclaim and three hit singles. Now he moves on to '52nd Street', his latest album, with all the class and originality you've come to expect from Billy Joel. It's supported by a full scale advertising campaign, and features another chart certainty in the upcoming single 'My Life'. In no time at all, '52nd Street' will be the hottest property in town. Get yourself a piece of the action - get '52nd Street' today.

Billy Joel Album '52nd Street'
CBS 83181

Single 'My Life' CBS 6821
Both released this week



Records
Also available
on cassette

New sales team heralds Trojan B&C re-vamp

A STAFF of five regional salesmen and a telephone sales department are planned by B&C/Trojan as part of a bid to establish the company as a force in all areas of contemporary music.

Future projects include the re-activating of B&C – the none-reggae side of the operation – in a disco direction as well as reviving Mooncrest as a folk-oriented outlet.

Former WEA, Anchor and Polygram Bill Lamb has joined the company

as sales manager and is currently organising the two new sales teams in order to exploit Trojan's CBS distribution arrangement to the maximum.

Also revamped are the a&r and publicity departments, the two roles being taken over by new publicity and pop a&r manager Tony Cummings – previously editor of *Black Music* – and more recently an independent record producer.

In reggae a&r Tito Simon has left the company, which is now looking for a

new man to expand its share of the reggae market.

Said managing director Marcel Rodd: "We are looking to expand from a strong position in the reggae market to establish ourselves as a force in all areas of contemporary music. Now it is time to rationalise our attitude towards Jamaican music and we're particularly interested in British-based reggae acts."

"A company like Trojan can offer a lot to reggae by crossing it over into the

pop charts. We're not turning our backs on the roots market, we're merely come to see that with careful a&r direction and good promotion there's nothing to stop reggae selling pop."

Extensive promotion is being put together around new Trojan product from John Holt including a limited edition 12-inch single and 'Trojan Explosion' a series of maxi-singles of past reggae golden oldies.

Best-ever profits boost Charisma

BEST-EVER results were turned in by Charisma Records last year when the company's gross profits exceeded £500,000 on income up by 53 per cent on the 1976 figures.

Foreign income increased by £500,000 and UK receipts by almost £750,000.

The results represent a major turnaround in the big British independent's trading position which went through a period of retrenchment and consolidation between 1975-6 and made even better reading in the light of last year's depressed disc market.

Announcing the figures, managing director Brian Gibbon said: "Catalogue sales have always represented a high proportion of our turnover and our long term philosophy on the acquisition of album artists has proved very successful."

"Current sales are 19 per cent over budget with only nine months of sales. We have already exceeded the full year turnover of 1977 and profit forecasts for 1978 are just as encouraging."

Charisma has recently re-vamped its management team and has become more active in the a&r field lately. It also plans

to launch its own label in America this month to promote mainly British artists.

Merchandising

TELEVISION ADVERTISING has been booked in the ATV, Granada and Trident areas to promote the compilation album *The Commodores Greatest Hits*, released by Motown on November 10. Slots will run from November 30 to December 8.

The album includes nine top 50 hits covering the last four years as well as the recent number one single 'Three Times A Lady'. Also released on November 10 will be the two year old single by the Commodores 'Just To Be Close To You' (TMC 1127), 25,000 copies in a special colour bag.

The compilation albums will also be supported by trade and consumer press advertising and window displays.

ROD STEWART promotes his *Blondes Have More Fun* album via dates in Manchester, Leicester, Brighton and London in December. In addition heavy advertising taking in London Transport and British Rail sites, and the music press, will be augmented by a window display campaign which includes a dealer competition with a first prize of £150.00 and two second prizes of £75.00. Only dealers not served by WEA's display team are eligible and those wishing to order special display material should contact Nigel Oliver at WEA Records, Horton Road, West Drayton, Middx. Photographs of displays must be sent to Bill Stonebridge at Riva Records, 2, New Kings Road, London SW6.

AT THE retail price of £51.39, EMI is putting together a complete set of the 12 Beatles studio albums in the original covers in a specially designed deluxe box, with an added free sampler album, issued only with the set called *The Beatles 'Rarities'*.

The sampler contains two German singles never before released in the UK and a version of 'Across The Universe' previously only obtainable on a limited edition charity album.

The set is also available on cassette in its own special box containing a free full colour poster like the album set at the same retail price. Release date is November 10.

DIFFERENT RECORDS releases its first disco single on November 10 – 'Blue Boogie' (BLUE D 12) by Richard Austrian. The first 15,000 copies will be pressed in 12-inch format.

YET ANOTHER record promotional gimmick is about to hit the British market – this time courtesy of Crocydon-based Bonaparte Records.

The one-stop is shortly releasing a three-track EP by Tennis Shoes, on its own label, titled 'Do The Medium Wave' (BONE 3). It will come with a "Zoetrope" – a specially designed cylinder, which sits on top of the disc, and creates the cinematic image of a dancer when viewed from above while the EP is revolving.

Tennis Shoes, currently playing the London pub circuit, appeared at the staff opening night of Virgin Records' The Venue last Tuesday.

UNITED ARTISTS Records released two "nostalgia" discs on October 28: *The Golden Age Of American Radio* – starring Bing Crosby, which features Judy Garland and Bob Hope among others, and 'Yankee Doodle Dandy' (UP 36385) by James Cagney, which comes in a special picture bag.

Deals

GEM TOBY Records, newly-founded by Laurence Myers, has been licenced to RCA worldwide.

So far no signings to the label have been announced, but managing director Myers, who launched GTO early in the decade, deputy MD David Simone and general manager Clifford Gee are pledged to both a singles and albums policy.

The product activity focus will start in the UK and spread to America and other world territories. RCA managing director and European marketing vice president Ken Glancy will liaise with Laurence Myers in Gem Toby product releases and preparation.

Said Myers: "Repertoire will be broad in scope and will primarily be developing artists as opposed to acquiring established acts. As the start we'll be functioning like a production and promotion company, and we will expand as we achieve label identity."

PINNACLE RECORDS has signed a one-off pressing and distribution deal with Slough-based Motors Records for the Mankind single 'Dr Who', catalogue number now (PIN 71). Considerable demand has built up for the single since its release three weeks ago, and Pinnacle will be pressing both a 12-inch version and a seven inch version in blue vinyl. It can be ordered on 0689 73141.

Pinnacle
Have acquired another
Hot Record
Dr.WHO
By Mankind
PIN 71
Available on Pinnacle/Firebird 7&12inch
(Limited edition of 12" full length
version in blue vinyl)
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Before 12" stocks are exterminated!

Pinnacle Records available through Pinnacle Distribution & Sales
Electron House, Cray Avenue, Orpington, Kent. Phone: 0689 73141
Marketed & Promoted by Pinnacle Records, 82 Grosvenor Street, London W1



Bryan & Michael

THE MATCHSTALK MEN

THEIR FIRST ALBUM OUT NOW



ALBUM NSPL18589
CASSETTE ZCP 18589



MUSIC WEEK, OCT 28, 1978
Northern comedians-cum-singers Bryan and Michael have come up with an excellent debut album which naturally includes their number one single earlier this year, Matchstalk Men and Matchstalk Cats and Dogs. Sensibly the duo have avoided repeating the formula for that success too much on this LP: Mam When's Mi Dad Coming Home? is a real tear-jerker while Squeeze Me Time adopts a reggae flavour. Versatility is the name of the album, and this will surprise a lot of people. 

AND THEIR LATEST SINGLE

"MAM WHEN'S MI DAD COMING HOME?"

SINGLE 7N 46130



RECORDS Orders To: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT. Telephone: 01-640 3344.

ONE STOP

BEST-SELLING ALBUMS

Descending order of sales

NATIONAL

New and Reactivated Product
IF YOU CAN'T STAND THE HEAT
 - Status Quo - Vertigo
STAGE - David Bowie - RCA
INNER SECRETS - Santana - CBS
GO 2 - XTC - Virgin
WELL WE'LL SAID THE ROCKING CHAIR - Dean Friedman - Lifesong
I'M COMING HOME - Tom Jones - Atlantic
TO THE LIMIT - Joan Armatrading - A&M
DON'T WALK BOOGIE - Various - EMI
LIVE BURSTING OUT - Jethro Tull - Chrysalis
THE WONDERFUL WORLD OF WRECKLESS ERIC - Wreckless Eric - Stiff

SCOTIA/EDINBURGH

IF YOU CAN'T STAND THE HEAT - Status Quo - Vertigo
MANHATTAN TRANSFER LIVE - Manhattan Transfer - Atlantic
IMAGES - Don Williams - K-Tel
INNER SECRETS - Santana - CBS
GREASE - Soundtrack - RSO
EXPRESSIONS - Don Williams - ABC
TYLIGHTS - Dr Hook
STAGE - David Bowie - RCA
THE KILLING MACHINE - Judas Priest - CBS
FOOL AROUND - Rachel Sweet - Stiff
STATELESS - Lene Lovich - Stiff
THE WONDERFUL WORLD OF WRECKLESS ERIC - Wreckless Eric - Stiff
JUPPENSE - Mickey Jupp - Stiff
ON THE OTHER HAND THERE'S A FIST - Jona Lewny
40 GREATEST - Elvis Presley - RCA

DESS MUSIC/BIDEFORD, DEVON

GREASE - Soundtrack - RSO
ALL MOD CONS - Jam - Polydor
IF YOU CAN'T STAND THE HEAT - Status Quo - Vertigo
IMAGES - Don Williams - K-Tel
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
DON'T WALK BOOGIE - Various - EMI
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whitefish
LINGALONGAMAX - Max Bygraves - Ronco
IF YOU WANT BLOOD WE'VE GOT IT - AC/DC - Atlantic
NO SMOKE WITHOUT FIRE - Washburn Ash - MCA
I'M COMING HOME - Tom Jones - Lotus

MANHATTAN TRANSFER LIVE - Manhattan Transfer

LIFE AND LOVE - Dennis Rossau - Philips
20 GREATEST - Brotherhood of Man - K-Tel

LIGHTNING/LONDON

GREASE - Soundtrack - RSO
GO 2 - XTC - Virgin
MOVING TARGETS - Penetration - Virgin
PARALLELS OF MOTOWN - Various - Motown
SEPARATES - 999 - United Artists
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whitefish
LIVE AND MORE - Donna Summer - Casablanca
STAGE - David Bowie - RCA
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
A SINGLE MAN - Elton John - Rocket
IF YOU WANT BLOOD WE'VE GOT IT - AC/DC - Atlantic
TO THE LIMIT - Joan Armatrading - A&M
DON'T WALK BOOGIE - Various - EMI
LIFE AND LOVE - Dennis Rossau - Philips
TORMATO - Yes - Atlantic
SOOME ENCHANTED EVENING - Blue Oyster Cult - CBS
WHITNEY - Original Cast Album - MCA
IF YOU CAN'T STAND THE HEAT - Status Quo - Vertigo
EXPRESSIONS - Don Williams - ABC

ONE STOP/LONDON

GREASE - Soundtrack - RSO
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whitefish
STAGE - David Bowie - RCA
THE WONDERFUL WORLD OF WRECKLESS ERIC - Wreckless Eric - Stiff
JEFF WAYNE'S WAR OF THE WORLDS - Various - CBS
FOOL AROUND - Rachel Sweet - Stiff
STATELESS - Lene Lovich - Stiff
20 GREATEST - Brotherhood of Man - K-Tel
OUT OF THE BLUE - Electric Light Orchestra - Jet
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
LIVE AND MORE - Donna Summer - Casablanca
LIVE BURSTING OUT - Jethro Tull - Chrysalis
I'M COMING HOME - Tom Jones - Lotus
EMOTIONS - Various - K-Tel
DON'T LOOK BACK - Johnson - Epic
LIFE AND LOVE - Dennis Rossau - Philips
NO SMOKE WITHOUT FIRE - Washburn Ash - MCA
GO 2 - XTC - Virgin
TO THE LIMIT - Joan Armatrading - A&M
COMES A TIME - Neil Young - Reprose

WARREN'S/LONDON

GREASE - Soundtrack - RSO
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
JEFF WAYNE'S WAR OF THE WORLDS - Various - CBS
CLASSICAL ROCK - LSO - K-Tel
DREADLOCK HOLIDAY - 100% - Mercury
20 GREATEST - Brotherhood of Man - K-Tel
TO THE LIMIT - Joan Armatrading - A&M
SATIN CITY - Various - CBS
INNER SECRETS - Santana - CBS
PLEASURE AND PAIN - Dr. Hook - Capitol

IF YOU CAN'T STAND THE HEAT - Status Quo - Vertigo

WAVELENGTH - Van Morrison - Warner Bros
WELL WE'LL SAID THE ROCKING CHAIR - Dean Friedman - Lifesong
A TONIC FOR THE TROOPS - Bloomtown Rats - Enigma
LIVE AND MORE - Donna Summer - Casablanca
I'M COMING HOME - Tom Jones - Lotus
PARALLELS OF MOTOWN - Various - Motown
LEO SAYER - Leo Sayer - Chrysalis
EVITA - Original Cast Album - MCA
STAGE - David Bowie - RCA

CLYDE FACTORS/GLASGOW

GREASE - Soundtrack - RSO
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
IMAGES - Don Williams - K-Tel
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whitefish
20 GREATEST - Brotherhood of Man - K-Tel
TO THE LIMIT - Joan Armatrading - A&M
LEO SAYER - Leo Sayer - Chrysalis
WELL WE'LL SAID THE ROCKING CHAIR - Dean Friedman - Lifesong
LIVE AND MORE - Donna Summer - Casablanca
IF YOU WANT BLOOD WE'VE GOT IT - AC/DC - Atlantic
I'M COMING HOME - Tom Jones - Lotus
EMOTIONS - Various - K-Tel
LIFE AND LOVE - Dennis Rossau - Philips
LINGALONGAMAX - Max Bygraves - Ronco
WHY ARE YOU - Who - Polydor
COMES A TIME - Neil Young - Reprose
DARK SIDE OF THE MOON - Pink Floyd - Harvest
FRISKY PRACTICE - Dr. Feelgood - United Artists
NO SMOKE WITHOUT FIRE - Washburn Ash - MCA

WYND-UP/MANCHESTER

GREASE - Soundtrack - RSO
25th ANNIVERSARY ALBUM - Shirley Bassey - United Artists
IF YOU CAN'T STAND THE HEAT - Status Quo - Vertigo
20 GREATEST - Brotherhood of Man - K-Tel
IMAGES - Don Williams - K-Tel
ECSTASY - Various - K-Tel
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
SATIN CITY - Various - CBS
JEFF WAYNE'S WAR OF THE WORLDS - Various - CBS
OUT OF THE BLUE - Electric Light Orchestra - Jet
THE BIG WHEELS OF MOTOWN - Various - Motown
GO 2 - XTC - Virgin
WELL WE'LL SAID THE ROCKING CHAIR - Dean Friedman - Lifesong
LIVE AND MORE - Donna Summer - Casablanca
I'M COMING HOME - Tom Jones - Lotus
SATURDAY NIGHT FEVER - Various - RSO
EVITA - Original Cast Album - MCA
LEO SAYER - Leo Sayer - Chrysalis
IF YOU WANT BLOOD WE'VE GOT IT - AC/DC - Atlantic
LINGALONGAMAX - Max Bygraves - Ronco

TERRY BLOOD/STOKE-ON-TRENT

GREASE - Soundtrack - RSO
EMOTIONS - Various - K-Tel
IF YOU CAN'T STAND THE HEAT - Status Quo - Vertigo
IMAGES - Don Williams - K-Tel
CLASSICAL ROCK - LSO - K-Tel
LIVE AND MORE - Donna Summer - Casablanca
INNER SECRETS - Santana - CBS
KILLING MACHINE - Judas Priest - CBS
JEFF WAYNE'S WAR OF THE WORLDS - Various - CBS
EVERGREEN - Acker Bilk - Warwick
LEO SAYER - Leo Sayer - Chrysalis
LIFE AND LOVE - Dennis Rossau - Philips
A SINGLE MAN - Elton John - Rocket
ALL MOD CONS - Jam - Polydor
WELL WE'LL SAID THE ROCKING CHAIR - Dean Friedman - Lifesong

ROCK BOTTOM/CROYDON

LIVE BURSTING OUT - Jethro Tull - Chrysalis
GREASE - Soundtrack - RSO
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
CLASSICAL ROCK - LSO - K-Tel
STAGE - David Bowie - RCA
TORMATO - Yes - Atlantic
NEVER SAY DIE - Black Sabbath - Vertigo
LIVE AND DANGEROUS - Thin Lizzy - Vertigo
DON'T LOOK BACK - Boston - Epic
GREEN LIGHT - Gill Richard - EMI
WHY ARE YOU - Who - Polydor
WHY ARE YOU - Who - Polydor
COMES A TIME - Neil Young - Reprose
LEO SAYER - Leo Sayer - Chrysalis
WELL WE'LL SAID THE ROCKING CHAIR - Dean Friedman - Lifesong
WRECKLESS ERIC - Wreckless Eric - Stiff
THE BRIDE STRIPPED BARE - Brian Ferry - Polydor
PARALLELS - Blondie - Chrysalis
SATURDAY NIGHT FEVER - Soundtrack - RSO

Clyde Factors use phone-out to boost Scots trade battle

WITH COMPETITION steadily increasing in Scotland, especially following the arrival of wholesalers Solomon and Peres, the Glasgow one-stop, Clyde Factors, this week introduces a full scale phone-out system.

All major accounts will be contacted at least twice a week, and to cope with seasonal demand Clyde Factors will be stocking a comprehensive range of traditional Scottish product as well as a considerable selection of back catalogue material.

Bobpartes, of Croydon, has some fast moving rock 'n' roll albums in stock from Eddie Cochran, Rick Nelson plus *Capitol Tower Volume 3*. Also on the shelves is the Residents' album *Not Available*, and a number of exclusive Swedish imports - among them Elvis Costello and Blue Oyster Cult - are expected shortly.

In addition to the glut of coloured vinyl albums now in circulation, Charnade has copies of all Stax albums in gold vinyl plus Gerry Rafferty's *City to City* in red.

Lightning Records has pulled off deals with Decca and Pye for ten titles to be added to its "golden eddies" series. They include Tommy Steele's *'Rock With The Caveman'*, The Searcher's *'When You Walk In The Room'*, Donovan's *'Colours'* and Petula Clark's *'This Is My Song'*. They will not, however, be available for another four weeks.

Three Joe Gibbs albums are being released on the Lightning label - *Africa Dub* Volumes 1, 2 and 3, rrp £4.39 and also available via WEA.

Meanwhile Lightning found itself slightly short of staff last Tuesday following a football match the previous evening with HMV - six staff were injured with one ending up in hospital. Staffing still managed to win 6-3.

Little in London, 1-Stop reports the successful introduction of national distribution through Courier Express. Managing director, Ray Laws, claims next-day delivery for almost all areas. 1-Stop also intends to open Saturday from the beginning of December - which will give dealers a seven day service as the company already operates Sundays.

With the vast majority of television campaigns now booked up for the Christmas run-up, Relay Records, West London, claims it has all albums scheduled for advertising in stock.

Let record dealers know what's happening in the *Record Business* weekly one-stop column; contact Tim Smith (01) 836 9311.



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Two of Phonogram's most worthy achievements have been the re-establishment of David Essex and Lindisfarne, both acts whose recording careers appeared to have peaked. Why did you decide to take the risk of adding them to the artist's roster?

Lindisfarne split about five years ago after they had decided they had gone as far as they could as a collective unit. But after they had done their own thing they came to the conclusion that as an entity they were greater than the sum of its parts. When I first heard some of the new songs it was apparent that although they had ceased to exist as a unit they had somehow evolved as a band. That came to fruition when they came back together again and Gus Dudgeon did a fine job producing the album.

I don't consider signing them to have been taking a flyer. It was a calculated decision. We were the band's first choice, although they did talk to other companies. They felt there was a nice atmosphere here and they liked the company's strength in Europe, which has paid off for them in Holland and Scandinavia. By its nature, the single was not an instant hit – it was five weeks before it was playlisted. Everybody had total faith in the record and we just hung in there.

When the management came to see us about David Essex back in June we had talks about the way we and they saw his future. David is a superstar, one of the very few who can bracket films, stage musicals and records. From time to time any superstar has a couple of records which don't sell well, but they always come back. Quality always tells. If he does his job properly and we do our job properly then he will sell a lot of records for a long time. I consider it to be part of my job here to provide our companies around the world with suitable repertoire and David Essex comes under that heading. It is a long time since he had a hit in Holland and Benelux.



Making way for the 'inevitability of total sale or return'

KEN MALIPHANT's first year as managing director of Phonogram has been a memorable one. With nine months completed, the company was able to claim 32 chart singles, an improvement of four on the previous full-year figure. Among those successes have been impressive comebacks for David Essex and Lindisfarne, leading to a general burnishing of the Phonogram image which Maliphant admits was once regarded as "solid, reliable and boring." In this interview with Brian Mulligan, Maliphant looks back over his time at the top, hints at a radical rethink on the subject of full SOR and stamps on those persistent rumours of a Phonogram-Polydor merger.

In a recent interview, Bob Mercer, managing director of EMI's group repertoire division, mentioned that he felt it part of his job to provide records for overseas companies. Now you are making the same point. Why is it that the British market cannot sustain itself fully on domestic sales?

Historically records in the UK are too cheap. In real terms they are probably cheaper than ten years ago. Gross margins are inadequate, due to the advances and royalties you have to pay because of the fierce competition to secure talent. There is also the problem caused by the demise of the catalogue business which used to be our bread and butter and pay the rent, just a temporary phenomenon, I hope.

I've built myself a small studio in my house in Kintyre in Scotland and made LPs for the so-called Scottish market with good outlets in Canada and Australia to service exiled Scots, I could run a viable business. But that is not the same as running a fully-fledged international company based in London. We cannot increase prices to an economic level, but I see no reason why the degree of competition should abate in respect of royalties, advances and recording costs. In my view the situation is going to become worse rather than better.

Don't forget that the realistic view was lost sales of £70 million due to home taping in 1977. I would describe the UK market as marginal at best, but I am bullish about our ability to sell in Europe, South America, Africa and North America. The world market is viable.

In relation to the costs of creating it, the correct market price for an LP is at least £5. A traditional economic

theory is that in an open market the price for any commodity should be dictated by the relative demand.

There are two levels of price elasticity in the record business. There is relatively little repertoire by established artists with a huge following, so it should be able to command a higher price. But there is a degree of marketing skill involved in establishing the point at which diminishing returns set in. On standard repertoire for which there is a demand there is less price elasticity. People object to an increase in prices quite quickly.

Is there not a case for record companies then to price records in relation to demand as do book publishers?

In theory the record industry could do the same thing but it has not worked because people believe records should be cheap in relative terms. The situation is exacerbated because of the dreadful problem of home copying which is a constraint on our ability to increase prices.

Would you say that the Consequences LP by Kevin Godley and Lol Creme was affected by consumer price resistance?

Personally I think the difference between £7 and £11 is marginal in the buying decision. Nevertheless we sold 25,000 boxes in the UK which means we didn't break even, but worldwide sales should see us at approximately break-even point.

You mentioned the demise of the catalogue business. Do you feel that it can be revived and if so how?

TV-merchandised repertoire has largely taken over. People who used to go into a record shop and buy perhaps a four-year-old LP are now pre-sold sitting in armchairs at home. Far too little grey matter has gone

into selling the so-called catalogue. The industry thinks an artist's last LP is old, but a four-year-old album can be a revelation to a consumer if he has only just become interested in the artist. We are thinking of methods of being a bit more inventive than is usual with a traditional catalogue marketing campaign which is to load the dealer. This is a short-sighted view which gives both parties problems in the future.

We give the dealers the incentive of a higher discount on catalogue, but they give that away by discounting on new product. In logic it should be the other way round, but dealers feel they want to draw people into the stores by making topical product attractive in price.

Does the fact that Phonogram does not have access to much hit American repertoire make your task more difficult?

I have to base my calculations on satisfying current British tastes in music – and perhaps create some along the way. Our marketing people calculated that about half the best-selling records in the UK are of American origin, despite the fact that the artists, like Fleetwood Mac, might be of British origin. I must say that our American company has provided a lot more repertoire. We have had three Mercury singles in the charts for which we are very grateful and I am confident the situation will improve still further. It is of mutual benefit. They are breaking City Boy for us out there.

In the light of the limited amount of American repertoire available to

Phonogram, was the loss of the Sire licence to WEA a blow?

Seymour Stein, by his own admission, would agree that we did a lot of the foundation work on Talking Heads and the Ramones. It was a loss, and for me particularly Talking Heads, because I always considered David Byrne to be a major contemporary talent. Sire had done a major deal with WB in America and it was felt that the UK should be included.

I didn't make any money on Sire, but I spent a lot and never got to harvest the fruits.

The industry seems uncertain of its attitudes to one stops – what is Phonogram's position?

Logically it makes no sense to have a £5m distribution centre in East



MALIPHANT: 'Too little grey matter has gone into selling the so called catalogue'

London and then give away substantial extra discount to one-stops to do the job for you. But you can't adopt a King Canute attitude. They do a valid job because they are the original local wholesaler who can supply hot product quickly on Friday afternoons for Saturday sales. That is valid and good for trade. The danger is that with the demise of catalogue, the industry becomes more and more topical in its repertoire base in the US tradition. The one-stop will speed up the Americanisation of the UK market. Economically they can't afford to carry a full range and a lot deal in hit repertoire only. They will take for themselves maybe twenty five percent of the UK dealers, while the remainder will continue to have an account with the majors.

For processing of small orders we are prepared to work with them in harmony. We shall be working very closely with five one-stops in terms of product promotion, display and general back-up. I see the established ones becoming stronger and packing a lot of purchasing clout.

You mentioned the Americanisation of the British industry. Could you give some examples of how you see this happening?

We may see the end of firm sale, particularly on new artists. I am going to pre-empt the inevitability of total s-o-r with a modified version based on historical computer data. Dealers' buying patterns of different types of repertoire will be broken down which should allow us to assess what should be the level of stock investment. This will avoid the dealer taking less than he requires and our giving him more than he can cope with.

We have not yet decided when this will happen and when our research is finished we might decide against doing it at all. But we may as well accept the trend and formulate a workable policy.

While the UK LP market is diminishing, sales in America are soaring. One of the reasons could be that the American companies have found the secret of selling the adult MOR market and develop product accordingly. Do you feel that the British industry has been lacking in following suit?

MOR is the biggest a&r problem a company can face. There is an unfortunate stigma attached to it in most companies where it has an air of being boring. I would risk being bored if I could open up that market. In the US, AOR repertoire has a great deal to do with the buoyant state of business, but there are other reasons. We are continually trying and spending not inconsiderable amounts of money to develop repertoire which will appeal to this market, but so far with notable lack of success.

Could the record companies take a leaf out of the book used by direct mail companies which seem to know how to reach MOR buyers?

We have a full-time executive who handles our involvement with mail-order companies. It is a two-part problem, first to segment the market above 35 years old and then to research methods of getting to these people. You can find out what they read and what their purchasing habits are, but how do you find out what sounds you should produce and what artists do you sign?

For most of this year there has been persistent rumours of a merger between Phonogram and

Polydor in Britain. Is this a possibility?

These rumours have been off and on since I joined the group. There will always be a Polydor and a Phonogram in Britain. Our shareholders take the view that in the major territories, and that includes North America and Britain, both companies should exist separately. There is scope for certain elements of our function to be combined like copyright, for instance. But the companies will remain separate and competitive.

How do you feel your first year as managing director has progressed?

The first three months of the year were horrendous. We had no records to sell and for the first time in many years we went for almost a month without one record in the charts. But the staff didn't get despondent and continued to do what we thought was best and right. In August we had 20 percent of the singles market to ourselves based on a wide spectrum of music, and a broader artists' roster than we had in the past, say in the days of Rod Stewart. There were 11 records in the charts or about to enter and we hadn't brought out the big guns then. We are going to hit the market very hard up to Christmas, particularly in albums. I am predicting that the new releases by 10cc and Status Quo will be their biggest ever and we also have LPs by City Boy, Black Sabbath which will surprise a lot of people, David Essex, and a Lindisfarne live double. A Demis Roussos Greatest Hits package is being tested on television and will probably go national and I think the American band Rush is ready for promotion to the first division with their new album. And then there is Roddy Llewellyn which has turned out a lot better than many people have expected. We are in good nick at Phonogram and morale is high.

IMPORTS

by Linnet Evans

IT'S NOT uncommon to find a certain element of musical chairs among distributors of import albums; the present situation here however has two good sightings on the horizon. The first is that Peerless anticipate a considerable revamped import operation by the end of October. The second is that, despite the recent liquidation of Continental Record Distributors (though not affecting the CRD label), Conifer Records which operated out of CRD's Brentford office, is more than staying alive. John Deacon is currently securing new labels for his own distribution, concentrating on minority interest material for what, he emphasises, "will not be a parallel operation". Currently seeking new premises, Deacon can otherwise be contacted on 049 161 2362.

Conifer's catalogue currently centres on the tastes of the Arab market — one in which an artist is either enormous or unmentionable. A gem that can't go unmentioned is a 31-cassette set of the *Holy Koran (Soul-et-Hob TC SHK 1-31)* which retains in its wooden presentation case for £99.

Among the more ongoing situations, Charmdale's current batch include Continental packages of material from heroes and villains off the Stiff roster: *Ian Dury's New Boots and Panties (SEEZ 4)* contains a track additional to the UK version. For nostalgia and neophila buffs, Charmdale is offering a US twofer of *The Who's 'Magic Bus' and 'My Generation' (MCA MCA2 4068)* — both highly-valued items. Also available is a 5LP boxed-set of Presley material titled simply *Collector's Edition (TB Records 'TB-1)* and otherwise unavailable.

Flyover's scoop of the week are the four solo albums on Casablanca from individual members of the flamboyantly officious *Kiss (MBLP 7120-23)*. Rockabilly features in the selection on release from Swift, including *Johnny Burnette: The rock n Roll Trio* in gateload sleeve (Solid Smoke SS8001) and *King-Federal Rockabilly* featuring *Charlie Feathers, Hank Mizell, Mac Curtis* a.o. (King 5016X). The Delta sound also arrives via Swift with two Maison de Soul albums: *Louisiana Black French Music (MS 1004)* and *Irma Thomas — Soul Queen of New Orleans (MS 1005)*. Finally, from EMI International Imports, is a batch from the US Warners' group with a wider-than-usual appeal. *The Star Collector* series includes: albums from *Percy Sledge (MID 20065)*, *Wilson Pickett (20078)*, *Aretha Franklin (20079)* and *The Doors (22008)* — all subtitled 'Vol 2'. Judy Collins and the Everly Brothers both feature on *The Most Beautiful Songs of . . . (ELK 62006; WB 66016)* while the ultimate pre-cooked soul food for the modern man is *The Best of Fleetwood Mac (REP 44138)*. In contrast is one release on Atax, *Six Children with Open Door Policy (STX 4105)*.

SHAKE A LEG -



BOOGIE ON DOWN TO THE

RECORD BUSINESS

DISCO FORUM AND AWARDS

AT VIRGIN RECORDS NEW CLUB, THE VENUE, VICTORIA STREET, LONDON SW1

ON SUNDAY NOVEMBER 26 FROM 12 NOON TO 5 PM - AND LATER

PROGRAMME

How DJ Mailing Lists Work - Greg Lynn (CBS), Theo Loyla (Polydor) John Waller (Phonogram)

Getting the show on the road - Mike Allen (Capital Radio)

Regional associations: the pros and cons - Fred Dove (WEA) Tony Holden (PRO DJ Federation)

Programming disco for radio - Tony Prince (Programme Controller Radio Luxembourg)

The Record Business charts - Godfrey Rust (Research Manager)

New release Scheduling - Peter Robinson (CBS) Bob Fisher (Fantasy/Stax/Salsine) Dave Machray (RCA)

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DJ Association membership

The Album Chart is compiled by Record Business from sales up to Tuesday last from 350 shops.

THE ALBUM CHART 1-60

DISTRIBUTORS
A—Pye, C—CBS, D—Ranco, E—EMI, F—Phonodisc, G—K-Tel, H—Lightning, J—Multiple Sounds, K—Creole/CBS, L—Lugtons, N—Enterprise, O—President, R—RCA, S—Selecta, W—WEA

KEY

New Entry

Re-Entry

● Bullet

○ Platinum Disc (£1m sales)

● Gold Disc (£300,000 sales)

○ Silver Disc (£150,000 sales)

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

This Week	Last Week	Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Chart '06
*1	1	18	GREASE SOUNDTRACK	Various ●	RCA RD 2001		F
*2	3	16	NIGHT LIGHT TO VENUS BONEY M	Frank Faria ●	ATLANTIC NAEA 35549	W	F
3	2	6	THE BIG WHEELS OF MOTOWN VARIOUS	Various	EMI EMV 12		
*4	NEW	1	IF YOU CAN'T STAND THE HEAT STATUS QUO	Pip Williams	VERTIGO 9102 827		
5	8	20	JEFF WAYNE'S 'THE WAR OF THE WORLDS' VARIOUS	Jeff Wayne ●	CBS 9000	C	C
*6	31	2	25TH ANNIVERSARY ALBUM SHIRLEY BASSEY	Various	UNITED ART. 88TV 05747	E	
7	5	5	20 GREATEST BROTHERHOOD OF MAN	Tony Visconti ●	K-Tel BML 790	G	G
8	4	14	IMAGES DON WILLIAMS	Not Listed ●	K-Tel NE 9033		
*9	10	2	A SINGLE MAN ELTON JOHN	Clive Frank/Elton John	ROCKET TRAIN 1	F	F
10	9	2	EMOTIONS VARIOUS	Various	K-Tel NE 9035	G	G
11	NEW	1	THE MANHATTAN TRANSFER LIVE MANHATTAN TRANSFER	Various	LOUIS WH 5003	IG	IG
12	NEW	1	I'M COMING HOME TOM JONES	Various	LOUIS WH 5001	IG	IG
13	NEW	1	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jim Jarratt/Dan Redman ●	Various	K-Tel DE 1009	G
*15	18	3	IF YOU WANT BLUE WEVE GOT IT AC DC	George Young/Harry Vanda	ATLANTIC AK5032	W	W
16	14	5	STAGE DAVID BOWIE	Tony Visconti/David Bowie ●	RCA PL 02913		
*17	19	1	A TONIC FOR THE TROOPS BOOMTOWN RATS	Rebelle John Lange	ENGINA ENVY 3	F	F
18	15	21	SATURDAY NIGHT FEVER SOUNDTRACK	Various ●	RD 2656 123		
19	11	21	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne ●	JET JETPD 4000		
*20	NEW	1	ALL MOODS JAM	Vic Carrone ●	POLYDOR POLD 5028	F	F
21	20	6	PARALLEL LINES BLONDE	Mike Chapman	CHRISLIFE CDL 1193	C	C
22	21	4	LIVE AND MORE DONNA SUMMER	George Muroff/Pete Bellotte ●	CASABLANCA CALD 3006	A	A
23	23	11	LOVE SAVER LEO SAYER	Richard Perry	CHRISLIFE CDL 1198	F	F
24	8	7	ROSE ROYCE STRIKES AGAIN ROSE ROYCE	Norma Whitfield	WHITFIELD W4527		
25	12	7	BLUDDY THUMBES 100C	Eric Stewart/Graham Gouldman	MERCURY 9102 503	F	F
*26	NEW	1	INNER SECRETS SANTANA	Decca/Lambert/Ron Peter	CBS 86025		
*27	34	3	LINGLONGAMAX MAX BYGRAVES	Not Listed	FLONCO RPL 2033	D	D
28	22	6	TORMATO YES	Yes ●	ATLANTIC K30518		
29	16	4	TO THE LIMIT JOAN ARMATRADE	Glynn Jones	AMM AMML 6432	C	C
30	17	4	WELL WELL SAID THE ROCKING CHAIR DEAN FRIEDMAN	Bob Shriver	LEFSONG LSP 6019	C	C
31	29	3	LOVE ENCHANTED EVENING BLUE OYSTER CULT	Krugman/Pearlman/Blue Oyster Cult	CBS 86014	C	C
32	17	3	SATIN CITY VARIOUS	Various	CBS 10910	C	C
*33	NEW	1	THE KILLING MACHINE JUDAS PRIEST	James Gutteridge/Prest	CBS 83115		
34	26	3	MOVING TARGET PENETRATION	Mike Howitt/Mick Jagger	VRGN V2109	C	C
35	28	3	GO 2 XTC	John Lockie	VRGN V2108	C	C
*36	NEW	1	40 GREATEST ELVIS PRESLEY	Various	RCA PL 42691	R	R
*37	45	2	SKYNYRD'S FIRST... AND LAST LYNYRD SKYNYRD	Jimmy J. Johnson/Tim Smith	MGCA MCG 329	F	F
38	27	5	LIVE BURSTING OUT JETHRO TULL	Jon Anderson	CHRYSLER CDL 1194	E	E
39	24	4	20 GOLDEN GEMS KINKS	Garbin Smith/Neil Pomeroy	RONCO RPL 2031	D	D
40	39	6	LOVE RITE BUZZCOCKS	Martin Rickett	UNITED ARTISTS UAG 2019	F	F
41	35	5	NEVER SAY DIE BLACK SABBATH	Black Sabbath	VERTIGO 9102 513	E	E
42	30	2	THE DAVID ESSEX ALBUM DAVID ESSEX	David Essex/Jeff Wayne	CBS 80811	C	C
43	33	5	EVEN NOW BARRY MANILOW	Ron Ortwin/Barry Manilow	JFSTA SPART 1047	F	F
44	32	3	WAVE LENGTH VAN MORRISON	Van Morrison	WARNER BROS. W4526	W	W
45	31	2	COMES A TIME NEIL YOUNG	David Briggs/Tim Mougeon/Neil Young/Keith	HEPRISE K5409	W	W
46	36	3	HIS 20 GREATEST DEMIS ROUSSOS	Various	PHILIPS 9199 823	F	F
47	58	18	SOME GIRLS HOLLING STONES	Gimmer Tacts ●	ROLLING STONES CLN 39108	E	E
48	59	4	NO SMOKE WITHOUT FIRE WISHBONE ASH	Derek Lawrence	MCA MCG 328	E	E
49	50	2	EXPRESSIONS DON WILLIAMS	Guthrie Franklin/Don Williams	ABC ABCJ 525	C	C
50	NEW	1	MONTEUX ALBUM SMOKE	Mike Chapman	RAX 8551	E	E
51	NEW	1	MR GONE WEATHER REPORT	Joseph Zwirow	CBS 82775	C	C
52	52	21	BAT OUT OF HELL MEAT LOAF	Tooth/Runge/Co ●	EPIC EP 82419	C	C
53	NEW	1	SINGLES 'A'S AND 'B'S DEEP PURPLE	Various	HARVEST 38M 2026	E	E
54	41	21	LIVE AND DANGEROUS THIN LIZZY	Tony Visconti/Thin Lizzy ●	VERTIGO 6641 807	F	F
55	53	3	25 YEARS ON HAWKLOARDS	David Brock/Brother Rabbit	CHRISLIFE CDL 4214	F	F
56	NEW	1	FEAR OF THE DARK GORDON GILTRAP	Jon Miller/Ron Edwards/Ron Havens	ELECTRIC 766 7	A	A
57	38	21	REMOURS FLEETWOOD MAC	Fleetwood Mac/Ken Caillat/Richard Dashik ●	WARNER BROS. W4524	A	A
58	43	4	GREEN LIGHT CLIFF RICHARD	Cliff Richard	EMI EMC 2511	E	E
59	3	3	TIME PASSAGES AL STEWART	Alan Parsons	RCA PL 26173	R	R
60	49	11	WHO ARE YOU WHO	Glyn Johns/John Arden	POLYDOR WHD0 3504	F	F

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'LIVE AND MORE' The New Chart Double Album

from Donna Summer

Includes the 1734 song version of the Top 5 Chart Single 'MacArthur Park'

Also 'Love to Love You, Baby', 'Love's Unkind', 'Last Dance', 'I Feel Love', 'Rumour Has It', and many many more.

LOOK OUT FOR NATIONWIDE PRESS & RADIO CAMPAIGN

LISTEN TO DONNA ON 01-493 7232

WARRNER BROS. W4524

EM EMC 2511

RCA PL 26173

POLYDOR WHD0 3504

CERTIFIED SILVER

★ RADIOACTIVE: Strongest Airplay Gains

DA' YA' THINK I'M SEXY? / Rod Stewart (Riva)
 GIVING IT BACK / Phil Hurtt (Fantasy)
 HAMMER HORROR / Kate Bush (EMI)
 TOAST / Streetband (Logo)
 SHOOTING STAR / Dollar (Carrere)
 STUMBLIN' IN / Suzi Quatro and Chris Norman (RAK)

SUZI QUATRO



THE AIRPI

YOUR ABC GUIDE TO SINGLES AIRPLAY

Daytime
 playlists and
 scripted
 plays only

Basic Key
 A - Main Play
 B - Breakers
 C - Extras
 * - Hit Picks
 ! - Station Pick
 (New adds sh

% AIRPLAY RATING

100% = maximum play on listed stations
 plus BIRCs's w/ Top of The Pops (added later)

		RADIO 1	RADIO 2	CAPITAL	LUXEMBOURG	CITY	BIRMS	PICCADILLY	CLYDE	TARTAN	CLIMBERS	PERSONALITY PICKS	CURRENT CHOICE	PLAYLIST	ROCKSHOW LIST	PRESENTER PICKS	HIT PICKS	MUSIC MEVER	DOWNTOWN	METRO	
1	69	PROMISES ERIC CLAPTON	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
2	★ 64	DA' YA' THINK I'M SEXY? ROD STEWART	A	A	B	* A	A	A	A	B	* A	A	A	A	A	A	A	A	A	A	W
3	61	I LOVE THE NIGHT LIFE ALICIA BRIDES	A	C	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
4	59	GOT TO GET YOU INTO MY LIFE ERIC HINDS & FIRE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
5	57	HANGING ON THE TELEPHONE BLONDIE	A	C	B	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	C
6	57	BRIGHT LIGHTS JULIE COVINGTON	A	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
7	56	(YOU GOTTA WALK) DON'T LOOK BACK PETER TOSH	A	A	A	A	B	A	B	A	B	A	A	A	A	A	A	A	A	A	F
8	★ 55	WHAT A NIGHT CITY BOY	A	C	C	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	E
9	55	I LOVE AMERICA PATRICK JUVET	A	A	B	C	B	!	A	B	A	A	A	A	A	A	A	A	A	A	E
10	★ 55	EASE ON DOWN THE ROAD DIANA ROSS	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A
11	★ 54	SHOOTING STAR DOLLAR	!	C	B	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	E
12	★ 54	EAST RIVER BRECKER BROTHERS	A	A	B	C	A	B	B	A	B	A	A	A	A	A	A	A	A	A	E
13	★ 54	GIVING IT BACK PHIL HURTT	A	A	*	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
14	52	RESPECTABLE ROLLING STONES	A	C	A	C	A	A	A	B	A	B	A	A	A	A	A	A	A	A	E
15	52	YOU NEVER DREAM IT LIKE THAT CAPTAIN & TENNIS	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
16	★ 50	MY LIFE BILLY JOEL	A	A	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	C
17	44	SAVE ME, SAVE ME FRANKIE VALLI	A	C	A	C	B	B	B	C	B	A	A	A	A	A	A	A	A	A	C
18	★ 43	LOVE, I NEVER HAD IT SO GOOD QUINCY JONES	A	A	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	W
19	41	LOST MY HEART ... SARAH BRIGHTMAN & HOT GOSSIP	A	A	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A
20	★ 38	RAINING IN MY HEART LEO SAYER	A	C	A	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
21	★ 38	BACK IN THE U.S.A. LINDA RONSTADT	A	C	A	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	W
22	★ 38	HOT BLOODED FOREIGNER	C	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W
23	★ 38	LAY YOUR LOVE ON ME RACEY	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
24	★ 38	TOAST STREETBAND	!	C	B	C	A	B	B	B	B	B	B	B	B	B	B	B	B	B	R
25	37	ALWAYS AND FOREVER HEATWAVE	C	B	C	B	C	A	B	B	B	B	B	B	B	B	B	B	B	B	C
26	35	WHY ANDY GIBB	C	B	C	B	C	A	B	B	B	B	B	B	B	B	B	B	B	B	F
27	35	FOOL (IF YOU THINK IT'S OVER) CHRIS REA	B	C	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
28	★ 35	STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
29	34	DON'T WALK AWAY ... ELAINE PAIGE	C	B	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	E
30	33	CLOSE THE DOOR TEDDY PENDERGRASS	C	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
31	31	RIDE-O-ROCKET BROTHERS-JOHNSON	C	A	B	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	C
32	31	GET IT WHILE YOU CAN OLYMPIC RUNNERS	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
33	★ 29	RAMA LAMA DING DONG ROCKY SHARPE & THE REPLA	C	*	!	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
34	28	DON'T LET IT FADE AWAY DARTS	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
35	28	THE DAY THAT MY HEART ... JOHN PAUL YOUNG	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A
36	26	ALIVE AGAIN CHICAGO	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	W
37	★ 26	TWIST A SAINT TROPEZ TELEX	!	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
38	★ 25	NEW YORK, NEW YORK GERARD KENNY	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	R
39	24	CALIFORNIA DREAMING COLORADO	C	A	A	B	A	A	B	A	B	A	A	B	B	B	B	B	B	B	P
40	24	THANK YOU FOR BEING A FRIEND ANDREW GOLD	C	C	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	E
41	★ 24	LET IT GROW CLOUT	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
42	24	ONE FOR YOU, ONE FOR ME JONATHAN KING	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
43	23	TIME PASSAGES AL STEWART	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	R
44	★ 23	HELLO THIS IS JOANNE PAUL EVANS	C	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
45	23	ALL REVVED UP WITH NO PLACE TO GO MEAT LOAF	C	*	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
46	22	ELVIS & MARILYN LEON RUSSELL	C	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W
47	21	DEVOTED TO YOU CARLY SIMON	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	W
48	★ 21	LYDIA DEAN FRIEDMAN	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
49	★ 20	HAMMER HORROR KATE BUSH	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
50	20	COMING HOME MARSHALL, HAIN	C	C	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
51	★ 20	SAIL AWAY KENNY ROGERS	C	C	*	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
52	19	BLUE COLLAR MAN (LONG NIGHTS)	C	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
53	18	BRAVE NEW WORLD DAVID ESSEX	A	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
54	18	A WHITER SHADE OF PALE MUNICH MACHINE	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
55	18	IS YOUR LOVE IN VAIN? BOB DYLAN	A	A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
56	18	MY BEST FRIEND'S GIRL CARs	C	B	B	A	B	A	B	B	A	A	A	B	A	B	A	B	A	B	W
57	17	LOVE IS THE SWEETEST THING PETER SKELLERN	C	B	C	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
58	17	WELL ALL RIGHT SANTANA	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
59	17	HOT CHILD IN THE CITY NICK GILDER	C	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
60	17	DRIFTWOOD MOODY BUELS	C	C	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	D

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BIRMS	CITY	DOWNTOWN	METRO
TO	A Featured 40	B 5+ plays	Discs Top 30	A List	Tartan 30	Hit 30	Playlist	Top 30	Top 40	Sounds
AIRPLAY	C 1-4 plays	D 5+ plays	Featured Singles	B List	Climbers	Climbers	Rockshow list	Breakers	Featured 50	Singles
RATINGS	* Goes to Watch	* Goes to Watch	Bulletin	Climbers	Personality Picks	Personality Picks	Extrax	Extrax	Extrax	New Sounds
	! Record of the Week	! Record of the Week	Powerplay/Twospin	People's Choice	Current Choice	Current Choice		Presenter Picks	Hit Picks	Music Mever

PLAY GUIDE

ACTION FOR THE COMING WEEK

ists/Charts

See foot of page for notes on breakdowns

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

own in bold type)



LINDA RONSTADT

TOP NEWSPINS: Strongest New Entries

EASE ON DOWN THE ROAD/Diana Ross & Michael Jackson (MCA)
 MY LIFE/Billy Joel (CBS)
 ALWAYS AND FOREVER/Heatwave (GTO)
 LAY LOVE ON YOU/Racey (RAK)
 RAINING IN MY HEART/Leo Sayer (Chrysalis)
 BACK IN THE U.S.A./Linda Ronstadt (Asylum)

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

		LUTHERAL RADIO 2	RADIO 1	CAPITAL	PICCADILY	BRYN MAUR	DOWN TOWN	HELVETIA	BEACON	WORLD	BEACON	VICTORY	SWANSEA	ORWELL	RADIO 210	PLYMOUTH SOUND
61	17															
62	★															
63	16															
64	★															
65	16															
66	15															
67	14															
68	14															
69	★															
70	14															
71	13															
72	13															
73	★															
74	12															
75	12															
76	★															
77	12															
78	11															
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80	11															
81	11															
82	11															
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84	★															
85	★															
86	★															
87	★															
88	10															
89	9															
90	9															
91	★															
92	9															
93	9															
94	★															
95	★															
96	9															
97	★															
98	8															
99	8															
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105	8															
106	8															
107	8															
108	8															
109	7															
110	7															
111	7															
112	7															
113	7															
114	7															
115	7															
116	7															
117	★															
118	7															
119	7															
120	6															

	10TH	18ACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
HALLAM	Fun 40	A List	Playlist	Playlist	A List	Top 40	Playlist	Top 40	Top 50	Top 30
New Releases	High Flyers	B List		Instrumentals	B List	Climbers	Instrumentals	Newspays	Alternative Chart	5+ plays
Presenter Picks	Personality Picks	C List							Soul Top 10	1-4 plays
	Station list		People's Pick		New Releases	Presenter Picks	Presenter Picks	Presenter Picks		

REGIONAL

Ten years of Irish product

THIS YEAR marks anniversary milestones for two Irish record organisations - Gael Lin and Release. Gael Lin was formed 25 years ago, using modern media methods such as film and records to promote the Irish language and culture. It has a healthy record label specialising in Irish traditional and classical music.

To mark its jubilee, Gael Lin has released two albums which are collections of the local hits which put the label firmly on the Celtic music map in the early days. *Na Ceirníní 78* is an array of recordings originally released on 78s in 1957-60. *Seán Ó Riada* is a collection of music and songs first issued on 45s featuring Ó Riada (since dead but then a leading figure in the Irish traditional revival). Other pioneers heard on this album are the singer Seán Ó Sé and the Ceolchoirí Chualann musicians. The first of these albums is on CEF 075, and the second on CEF 076.

Gael Linn has also been celebrating with silver jubilee concerts and a special tv tribute presented by the popular Irish-language RTE programme *Trom agus Eadrom*. The company also owns the Fonodisc record shop in Dublin, which concentrates on traditional and classical products.

Ten years ago Michael Clerkin and Jimmy Magee started Release Records. They have built up a strong stable of Irish artists including Larry Cunningham, Gina, Dale Haze and the Champions, Dermot O'Brien and Red Hurley. This year Release has the best selling Irish record - Gloria singing "One Day at a Time" plus her hit album "When I Sing For Her".

Clerkin runs an agency for his artists, and operates Dublin's Lombard Studios in partnership with Tom Costello and Brian Molloy.

□ TRISKEL releases a new single by

the Wolfe Tones, a humorous ditty called 'Quare Things in Dublin' (TRS 3). Mulligan has released an album by singer David Hammond, a producer with BBC Ulster. He's accompanied by Donal Lunny on the Strathlun chain (LUNA 336).

□ IRISH Record Factors is concentrating on RCA's *Heartbreaker* album for Dolly Parton's October 30 visit at Dublin's RDS hall (PL 2797). IRF is also promoting four Supraphon records by pianist Radoslav Kvapil, who gives a concert on the RDS on November 1.

Irish news: Pat Pretty

□ POLYDOR has now officially informed dealers of change of name to Polygram Records Ltd. Polygram has featured radio commercial campaigns for the Dennis Roussos album *Life and Love* (9199873) and the Platters' *20 Classic Hits* (9100049). Campaign also includes 20 Greatest Hits by the Brotherhood of Man (Pye NSPL 18591).

Popular tenor Frank Patterson has another album on the Philips label, *For Your Pleasure Vol. 2* (9180044). Singer is currently appearing at the Gaiety Theatre, Dublin.

SHAY HENNESSY leaves Solomon and Peres to become general manager of Pickwick, which is now looking for suitable premises. No replacement yet named to succeed Hennessy, who takes up new appointment January 1.

THE CHIEFTAINS' latest album will be released in early November. It's *The Chieftains 8* (Claddagh CC29).

"WE CAN Make Good Music" (IEMI 5089) is a cut from EMI's new *Winter* album EMI 3266 by the Swarbrigg brothers.

DONALD group Rasca! have a new single, 'My Future's Here at Last.'

EMI's a&p manager of Irish product, Tony Hanna, is a judge at the Ballina music festival on November 1. Winner of the Castlebar international song contest was 'Onion' - novelty song by Bristol University student Sarah Bryan-Smith. It's been released by EMI (2844). Although 'Onion' was an easy winner and had full tv exposure, so far there's been very little sales action.

CBS HAS issued Shawn Davacy's 'Pride of the Herd' - the music featured in television commercials for the National Dairy Council.

ARISISTS recently in Dublin's Trend Studios include Hyland Paddy, Larry Hogan making a contemporary-religious album for Polygram, Dermot O'Brian producing Irish-Americans Martin Flynn and Mary McGonigle, Dickie Rock and Brush Shields finishing albums.

A JOLT for Irish tv viewers just before RTE's inauguration of its second channel on November 2. Licence fees to up from December 1 by 24 per cent for black and white, and 22.5 per cent for colour. They'll now cost £23 and £38 respectively.

This means Irish viewers will now pay the same licence rate as Switzerland, and more than the UK, France, Italy or West Germany.

RTE expects the increases will produce £2.3 million in the current financial year. It terms this "a substantial contribution" towards the estimated £4.5 million running costs of RTE-2 in a full year.

Meanwhile, launching of promised new second RTE national radio channel, Radio 2 style, is now delayed until 'early 1979' and in an interview Waters talked of "next spring". Republic's 21 pirate stations likely to read this as prolonging their lifespan unless present token raids by police and Post Office sleuths are stopped up.

Pirate intelligence also calculating that Ireland's parliamentary draftsmen, faced with raft of work through law changes in urgent social fields, won't have time to rewrite broadcasting legislation in present Dail session anyway.

Dublin awaits concert venue

THIS WINTER, concert-going Dubliners will have an opportunity to see a host of top acts from Johnny Mathis to the Tom Robinson Band.

Yet over the past 12 months three lavishly equipped cabaret venues which cost over £2 million to open have closed. Two just shut down while the third was destroyed in a fire.

The new Charlatan Inn, The Fiesta and the Stardust are left gathering dust and the gold dust has disappeared.

One of the reasons for the demise of those three costly ventures lies in the fact that Dublin does not have a population to who audiences every night of the week. At weekends the venues were packed but there were some week nights that are best forgotten in consideration to the entrepreneurs involved. In Ireland Jim Aiken is Mr Promoter. He has brought the world's best to concert venues and he strives each year to better the previous season. Before his involvement Dublin or indeed any other venues in the country didn't feature on the international concert circuit.

But thanks to Aiken, a well-built cigar-smoking and genuinely affable Belfast man the big names now realise that there is a market for them in Ireland - North and South.

Aiken's winter season is costing £250,000 and his concerts will be held in the National Stadium and the Royal Dublin Society's huge auditorium in Dublin.

What Dublin, indeed Ireland, needs is a concert venue - comfortable and large - to entice the world's touring stars.

And this, fortunately, is on the way. The Government recently announced details for the conversion of a building previously used by University College in Dublin for exams to a concert venue. Sadly, though this venue might just not be big enough and so if a big name comes to town the ticket buyer will be forced to pay the piper!

James Morrissey

IRELANDS TOP 30

- 1 (3) 3 SANDY - John Travolta (Midasound POPP 6)
- 2 (1) ONE DAY AT A TIME - Gloria (Release RL 373)
- 3 (6) LUCKY STARS - Dean Friedman (Polygram US 402)
- 4 (5) SUMM'N' - John Travolta (Midasound POPP 6)
- 5 (4) RASPUTIN - Boney M (Atlantic-Parlofa K11192)
- 6 (10) TALKIN' 'BOUT A WOMAN - Electric Light Orchestra (UET 121)
- 7 (9) 3 SWEET TALKIN' WOMAN - Electric Light Orchestra (UET 121)
- 8 (12) I CAN'T STOP LOVING YOU - THURGOOD JURY - Leo Sayer (Chrysalis CHS 2242)
- 9 (7) A ROSE HAS TO DIE - Doolittle (IGTO GT 229)
- 10 (8) MEDICAN GARD - Smoke (RAK 283)
- 11 (14) MACARTHUR PARK - Jackie Ross (Casablanca CAN 1301)
- 12 (11) EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T YET - B-Girls (United Artists UA 2870)
- 13 (16) HOPELESSLY DEVOTED TO YOU - Olivia Newton-John (RSO 017)
- 14 (15) DARE - Frankie Valli (Crystal Globe United Artists UA 36422)
- 15 (13) LOVE DON'T LIVE ANYMORE - Rose Royce (Whitfield K 17236)
- 16 (24) 2 BICYCLE RACE/FAT BOTTOMED GIRL - Queen (EMI 2870)
- 17 (18) HOME - Bobby Goldsboro (United Artists UP 56533)
- 18 (15) BLAME IT ON THE BOOGIE - Jackson 5 (EPC 6683)
- 19 (20) DIPPY DAY - Father Abraham (Epic FR 13798)
- 20 (19) BROWN GIRL IN THE RING/RIVERS OF BABYLON - Boney M (Atlantic-Irishana K 1120)
- 21 New 1 COMING HOME - Marshall Hall (Harvest HAR 5168)
- 22 New 1 HURRY UP HARRY - Sham 69 (Polygram POP 7)
- 23 New 1 YOU MAKE ME FEEL (SINGLES) - Jackson 5 (EPC 6683)
- 24 New 1 THREE TIMES A LADY - Commodores (Motown TMS 113)
- 25 New 1 LAY DOWN BESIDE ME - Brendan Shine (Play Play)
- 26 New 1 DOWN THE TUBE STATION AT MIDNIGHT - Jam (Polygram POPP 8)
- 27 New 1 DON'T LOOK BACK - Boston (Epic EPC 6653)

SCOTLANDS TOP 30

- 1 (1) SUMMER NIGHTS - John Travolta & Olivia Newton-John (RSO 018)
- 2 (2) SANDY - John Travolta (Midasound POPP 6)
- 3 (6) RAT TRAP - Boomtown Rats (Ensign EN 15)
- 4 (5) MACARTHUR PARK - Donna Summer (Casablanca CAN 131)
- 5 (4) DARLING - Frankie Miller (Chrysalis CHS 255)
- 6 (10) HOPELESSLY DEVOTED TO YOU - Olivia Newton-John (RSO 017)
- 7 (9) PUBLIC IMAGE - Public Image Ltd (Virgin VS 228)
- 8 (9) SWEET TALKIN' WOMAN - Electric Light Orchestra (JET 121)
- 9 (12) LUCKY STARS - Dean Friedman (Polygram US 402)
- 10 (8) BLAME IT ON THE BOOGIE - Jackson 5 (EPC 6683)
- 11 (15) PRETTY LITTLE ANGEL EYES - Shelby Lynne (Arista ARST 222)
- 12 (11) INSTANT REPLY - Don Henley (Globe GY 347)
- 13 (17) BICYCLE RACE/FAT-BOTTOMED GIRL - Queen (EMI 2870)
- 14 (15) HURRY UP HARRY - Sham 69 (Polygram POP 7)
- 15 (10) EVER FALLEN IN LOVE - Buzcocks (United Artists UA 36455)
- 16 (12) DIPPY DAY - Father Abraham (Epic FR 13798)
- 17 (11) DOWN IN THE TUBE STATION AT MIDNIGHT - Jam (Polygram POPP 8)
- 18 (18) HOME - Bobby Goldsboro (United Artists UA 36533)
- 19 (20) TENAGE KICKS (EP) - Undertones (See SIR 4007)
- 20 (16) TALKING YOUR SLEEP - Crystal Gove (United Artists UA 36422)
- 21 (12) I CAN'T STOP LOVING YOU - Leo Sayer (Chrysalis CHS 2242)
- 22 (11) RADIO RADII - The Bachelors (Epic FR 13798)
- 23 (11) LOVE DON'T LIVE HERE ANYMORE - Rose Royce (Whitfield K17236)
- 24 (25) WIDE OPEN EP - The Three Degrees (Arista ARD 130)
- 25 (17) YOU MAKE ME FEEL (SINGLES) - Jackson 5 (EPC 6683)
- 26 (30) RESPECTABLE - Rolling Stones (Polygram POPP 8)
- 27 (19) SILVER MACHINE - Hawkwind (Atlantic K1167)
- 28 (19) GRIFASE - Frankie Valli (RSO 012)
- 29 (11) HOT BLOODED - Foreigner (Atlantic K1167)

News

□ **TOMORROW** (Tuesday November 7) the Disc Jockeys Federation meet to discuss several proposals for a DJF bulk public liability insurance policy. Also under discussion at the quarterly meeting will be the revised constitution.

Both Sussex and Wesssex DJ association have made moves to become

affiliated to the DJF. Acting press officer Roy Holdon and chairman Theo Loyla paid visits to the associations to explain the DJF's objectives and policies.

□ Chris Archer has resigned as secretary of East Anglia DJA due to personal reasons and his position has been taken by Peter May at 4 Aerodrome Road, Thorpe, Norwich, Norfolk.

Dealer action

NO HOLDS barred this week - here is music to chuck yourself under a bus to. I nearly passed out when I heard this perfect piece of plastic. My favourite disco group, Village People, have at last found the necessary ingredients to take them from the disco world to the top ten pop charts.

Here is your next Dan Hartman. At the moment on import from Casablanca, a new Village People single 'YAWA', is to be rushed to market by Phonogram and dealers should take no less than 25 copies.

At this time of year it's not right to sit on the fence. You've got to back your hunches and make yourself a few bob. This, as they say, is the long front.

Hot news at the Casino Classics stable, is that it has passed its 100,000 sales mark.

Latest innovation is a limited edition to 12-inch of 'Love Hustle' by Family Affair. Though it will not be commercially available (only 250 are to be pressed) this disco is the number one northern sound at the moment and I reckon it will out soon as a Casino Classics single. Also coming shortly: a Casino Classics album, Stay posted.

Meanwhile, the next Casino Classics single is release on November 21 - 'A Touch Of Velvet, A Sting Of Brass' coupled with the 'Joe 90' theme.

A hot deletion to get hold of via Vandise Sales of Birmingham is Oliver Sain's 'Feel Like Dancing' on Abet 12-inch. The B-side 'B-o-o-g-ie' was one of the very first 12-inch singles commercially available, and now its causing quite a stir in most discos. It was possibly quite a bit ahead of its time but now it sounds 'right'.

Norma Jean bounces back on the scene with an updated version of the Sam Cooke classic 'Having A Party' - taken from the album *Norma Jean* and available as a US import on Bearsville.

One that could quite possibly move well in the pop tube discos shops is 'Shooting Star' by Dollar (EMI 2871). This will be a top twenty single and if you stock early enough it could make you a nice little profit. Dollar, of course, are ex-Guys And Dolls members David and Teresa, who also happen to be friends of mine - nice one.

Far Out Records brings up War on a new US single 'Sing A Happy Song'. It's the same old War with what will be a good selling import, but be careful with stock.

Loleatta Holloway has a new 12-inch single out on Gold Mine titled 'I May Not Be There When You Want Me (But I'm Right On Time)'. It's a Tom Moulton mix and an excellent

piece of utempo disco music by a lady who never lets the dance floor down.

Silk short shifter of the week is 'Ain't That Enough For You', on Sam Records US import, by John Davis And The Monster Orchestra.

There are two versions of this available - a seven inch and a 12-inch. The first is the same as the album track at 136 beats per minute while the 12-inch remixed version is slightly different with the bpm down to 130. I personally go for the album track which I enjoy dancing to. Sam Records has no British affiliate - so stay tuned and your disco duck will keep you informed. Meanwhile take a couple of seven inches because this is an excellent record.

Luzvy You Madly Orchestra is a strange type of a band but Salsoul Records (US) has a 12-inch single out by a group of this name. The B side is more interesting, however - a really excellent version of the Duke Ellington classic 'Moon Maiden', arranged and conducted by Kermit Moore and produced by Stephen James. Dealers should try and find out where to get this record.

Polydor has a US import worth getting hold of called 'Shake Your Groove Thing' by Peaches And Herb. Both sides are excellent.

A German import which seems of great interest is 'Midnight Explosion' by Penny McLean. It sounds like the Beach Boys and I can't make up my mind whether I really like it.

On our front page last week you may have noticed the news of our disco forum. This is the first time that this sort of event has ever been held in this country on this sort of scale.

It is YOUR opportunity to put YOUR points of view to the people that make the decisions - the promotion guys and, more importantly, the s&g guys who decide which disco records will come out and the marketing men who decide in what form they are released. The seminars in the afternoon will give you this chance.

Also there will be some glittering and gleaming disco awards to honour the years silk short shifters, floor packer crackers and till ringers. There will be many stars from the disco world at the dinner for you to mingle and single with.

This is going to be 'The night in the disco calendar. As I've said it's your chance to voice your opinions as retailers on such topics as 12-inch singles and as deejays on your servicing and the quality of the product. Make sure you're there.

Peter Waterman

THE UK'S ONLY SALES-BASED DISCO CHART

THE DISCO CHART

The Week	Last Week	Wks on Chart	TITLE/ARTIST	Imp—Import	Label/Cat. No.	D
#1	1	4	INSTANT REPLAY DAN HARTMAN		BLUE SKY SKY 5108 C	A
2	2	5	MACARTHUR PAK DONNA SUMMER		CASABLANCA CAR 131	A
#3	7	7	INSTANT REPLAY DAN HARTMAN (imp)		ISLAND SKY 238 2772 E	A
#4	4	8	NOW THAT WE'VE FOUND LOVE THIRD WORLD		BLUE SWIP 6423	EE
#5	NEW	1	I LOVE AMERICA PATRICK JUVET		CASABLANCA CA 132	A
6	5	4	PRANCE ON EDDIE HENDERSON		CAPTROL CL 16015 E	A
#7	17	3	SIX MILLION STEPS RAHNI HARRIS (imp)		(INSR. SOUNDS SP 001) Imp	A
#8	10	2	MAN EXPLOSION MANU OIBANGO		DECCA PF13810 S	A
#9	12	7	BLAME IN ON THE BOOGIE JACKSONS		EPIC EPIC 6683 C	A
10	3	6	RASPUTIN BONEY M		ATLANTIC HANGA Y11182 E	A
11	8	4	GET ON UP, GET ON DOWN ROY AYERS		POLYTOR AYERS 7173 F	A
#12	16	8	GIVING UP, GIVING IN THREE DEGREES		ARISTA AR10 130 A	A
13	9	6	CLOSE THE DOOR! ONLY YOU TEDDY PENDERGRASS		PHIL INT. PIR 6713 C	A
#14	20	7	ONE NATION UNDER A GROOVE FUNKADELIC (imp)		(WARNER BROS 8618) Imp	A
15	13	4	GET IT WHILE YOU CAN OLYMPIC RUNNERS		POLYDOR 2006 922 F	A
#16	NEW	1	ALWAYS AND FOREVER! BLOWING DESSERTS HEATWAVE		GTO GT 236 C	A
17	14	4	THE OTHER SIDE OF MIDNIGHT MARISHA HUNTS		MAGNET MAG 130 E	A
18	24	3	LE FREAK CHIC (imp)		(ATLANTIC 2519) Imp	A
#19	31	3	I LOVE THE NIGHT LIFE ALICIA BRIGDES		POLYDOR 2066 596 F	A
20	11	2	RIDE-O-ROCKET BROTHERS JOHNSON		AAI AM5 7403 C	A
#21	38	2	GET DOWN CHANGE CANDLER (imp)		(20TH CENTURY TC 2186) Imp	A
#22	30	10	IT SEEMS TO HANG ON ASH-FORD & SIMPSON		WARNER BROS 8727 W	A
#23	48	3	YOU STEPPED INTO MY LIFE MELBA MOORE (imp)		EPIC 85600 C	A
24	23	6	PLATO'S RETREAT JOE THOMAS		TKR 6949 C	A
25	18	3	LAY LOVE ON YOU LUISA FERNANDEZ		WARNER BROS K17661 W	A
26	28	5	IN THE BUSH MUSIQUE (imp)		(PRELUDE 7110) Imp	A
#27	43	2	EAST RIVER BREAKER BROTHERS		ARISTA AR15 211 F	A
28	49	2	FREE IN FREEK OUT TIMMY THOMAS		TKR TKR 7505 C	A
#29	39	2	DON'T LOOK BACK PETER TOSHI		ROLLING STONES EM 2859 E	A
#30	41	3	TAKE IT TO THE BANK SHALAMAR (imp)		(SOLAR 16113) Imp	A
#31	NEW	1	BURNIN' CAROL DOUGLAS		BURN 7112 F	A
32	22	8	BRANDY O'JAYS		PHIL INT. PIR 6726 C	A
33	8	9	LOVE DON'T LIVE HERE ANY MORE ROSE ROYCE		WHITFIELD J11658 W	A
#34	47	2	IT'S MUSIC DAMON HARRIS (imp)		(FANTASY D-111) Imp	A
35	19	11	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER		FANTASY FTC 190 E	A
36	25	9	GREASE FRANKIE VALLI		RSO D12 F	A
37	33	2	PUT IN IN THE NEWS FOUR TOPS		ABC 4235 C	A
#38	NEW	1	SHAKE YOUR GROOVE PEACHES & HERB (imp)		(COLUMBIA) Imp	A
39	3	2	IT'S ALL THE WAY LOVE LIVEDANCE		(SOLAR 16113) Imp	A
40	34	8	BAMA BOOGIE WOODIE CLEVELAND EATON		GULL GULLS 603 A	A
41	42	2	DR WHO THEME MANKIND		MOTOR MTR 001 B	A
42	29	6	GO TO GET YOU INTO MY LIFE EARITH WIND & FIRE		CBS 6553 C	A
43	NEW	1	BABY I'VE BEEN MISSING YOU BUNNY MALONEY		GULL GLS 65 A	A
44	15	3	CALIFORNIA DREAMIN' COLORADO		PINNACLE PIN 67 P	A
45	50	2	GIVE IT BACK PHIL HURTT		FANTASY FTC 161 E	A
46	40	2	SHOOT ME WITH YOUR LOVE TASHA THOMAS		(ORBIT ON 700) Imp	A
47	37	9	DANCE GET DOWN FEEL THE GROOVE AL HUDSON		ABC 4122 C	A
48	26	6	BLAME IN ON THE BOOGIE MICK JAGGER		ATLANTIC 13110 F	A
49	NEW	1	SHAKE EVELYN' CHAMPAGNE KING		RCA BP 1929 R	A
50	NEW	1	STAND UP ATLANTIC STARR		AAI AM5 7401 C	A

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

Imports Twelve 12s

Best Selling Import Singles

- 1) INSTANT REPLAY - Dan Hartman - Blue Sky (imp)
- 2) MILLION STEPS - Rahni Harris - Inspirational Sounds
- 3) ONE NATION UNDER A GROOVE - Funkadelic - Warner Bros
- 4) LE FREAK - Chic - Atlantic
- 5) GET DOWN - Gene Chandler - 20th Century
- 6) I'VE STEPPED INTO MY LIFE - Melba Moore - Epic
- 7) IN THE BUSH - Musique - Prelude
- 8) TAKE IT TO THE BANK - Shalamar - S&W
- 9) IT'S MUSIC - Damon Harris - Fantasy
- 10) SHAKE YOUR GROOVE - Peaches & Herb - Fantasy
- 11) IT'S ALL THE WAY LOVE - Lakeside - 10
- 12) SHOOT ME WITH YOUR LOVE - Tasha Thomas - Orbit

Top Selling 12" Singles

- 1) INSTANT REPLAY - Dan Hartman - Blue Sky (imp)
- 2) PRANCE ON - Eddie Henderson - Capitol
- 3) I LOVE AMERICA - Patrick Juvet - Casablanca
- 4) SIX MILLION STEPS - Rahni Harris - (Insr. Sounds) Imp
- 5) MAN EXPLOSION - Manu Dibango - Decca
- 6) GET ON UP, GET ON DOWN - Roy Ayers - Polydor
- 7) NOW THAT WE'VE FOUND LOVE - Third World - Island
- 8) THE OTHER SIDE OF MIDNIGHT - Marisha Hunts - Magnet
- 9) ALWAYS AND FOREVER! BLOWING DESSERTS HEATWAVE - GTO (imp)
- 10) RIDE-O-ROCKET - Brothers Johnson - A&A
- 11) CLOSE-CLOSET ONLY YOU - Teddy Pendergrass - Phil Int.

Mr. Disco La Rue – feeling ahead of his time

DC La Rue has been in Britain for a whistlestop promotional week around radio stations and the discos. *Record Business* caught up with him at the Community Centre, Slough.

"I'm off to Luxembourg for a TV show on Monday then Amsterdam for a TV show. Back to New York for a week and a half, then I move to Los Angeles until December to cut a new album *Forest Of The Night* which should be out in the States at the end of February on Casablanca and in this country in March or April." Early next year DC will be putting a roadshow together.

After 2½ years of release of his first album another 15,000 have been pressed

for Europe and a 12" of 'Cathedrals' has appeared. "I feel I'm ahead of my time."

"I've gone gradually from a heavy r&b route and a very caustic lyric to where I am now which is a very heavy commitment to disco, but still my lyrics are very caustic, very real, very true to life, they talk about nightmares and rejection and very negative things."

What then of the new album? "It's going to be very danceable, very r&b and we're going to try and add a little more rock 'n' roll to it, like the Rolling Stones did with 'Miss You', and the lyrics are going to be a lot more romantic."

"I've reached a point in my life where I feel that I should get a little bit more romantic, and I'm not going to talk about rejection and broken romances anymore but about how good it feels to be in love – a very positive view of life."

What caused the turn for DC from rejection to romanticism? "Just what's happened in my life as a reality – everything I write is a reflection of what happens to me and over the past two years I've found a lot of love from a lot of people and I think it's time for me to start returning it. When I wrote 'Cathedrals' it was a very negative kind of stabbing back at one night love affairs and one night stands and promiscuous sexuality, rejection and waking up with people you don't know."

"You say hello, you have a drink, you



CAPITAL RADIO'S Greg Edwards puts the squeeze on DC La Rue.

drag her home and you go to bed with her. It's not like that for me anymore, it's more loving and I feel more love from human beings so it's time for me to write more about love, more about the love that I'm giving and the love that I'm getting – a very positive form of life – the love that man and woman give to each other – it's the universal love!"

Did DC feel that the increased loving he was feeling was a direct result of his increasing popularity and album sales? "It could be, or perhaps that I'm more accepted by more people. That's definitely a factor."

"Two years ago I was struggling for

acceptance and acknowledgement and now throughout the world DC La Rue is synonymous with disco and so many people acknowledge my music and love it. Maybe I'm radiating a positive feedback that's being fed to me from the people around me and I can't help but be positive in return."

DC La Rue concluded his week in the UK when he met members of the Thames Valley Disc Jockeys Association at their October meeting at Iver. DC talked to 74 DJs about the American disco scene, his music and forthcoming projects.

Personality DJ profile

KNOWN to many of his followers simply as Sully, Alan Sullivan is somewhat of a cult hero. Sullivan doesn't regard himself as a dj in the technical sense, more as an ordinary man playing music.

How did Sullivan the dj come about? "When my brother got married he left me all his records, he was merely a collector of records, rather than waste them I started to DJ". That was three years ago. Since that time Alan Sullivan has become very much respected for the music he plays, celebrity guest spots have followed in Bath, Manchester, the Hammersmith Palais and other soul clubs.

What caused the move from pop-soul to the music he plays today? "I started to dj to get enjoyment from it and at first was very unsuccessful." Musically Sullivan has always been somewhat of a soul freak, enjoying Tamla, Wilson Pickett and 60s soul. His break came with the promotion of a soul club on Fridays at the Peerless Restaurant in Slough, named the 'Spiders Webb'. "We were pulling 300-350 and having to turn people away."

The Spiders Webb, located in the middle of a trading estate, doesn't seem a likely place to hold a disco. "I was an ordinary guy just playing the music." Sullivan was then offered a youth club gig for kids between 13-16 and he guessed playing soul. "Now three years later they're following me about, they're grown up."

Next Brian Mason of Fox Promotions took Sullivan under his wing and Skin-

Sullivan boards the Slough Soul train

dles of Maidenhead was started. Sullivan maintains this is where he made his name. "I became known as a solid soul-funk disc jockey, that was before soul music became popular, before Saturday Night Fever." Sullivan's home town of Slough has in the past been known for its race violence. What effect did the creation of a soul club and the importation of blacks to the areas have? "I can say this day that I've never had to stop the music and call the bouncers in. My crowd is mainly black – in Slough that's absolutely unbelievable."

"I asked a girl fan why she and her friends came each week. "It's the music, he's a good dj, I thought Sully was just as good as Greg Edwards." The kids follow Sullivan from gig to gig. "I'd play the music they want to hear. Anybody can switch a radio on and listen to music but they want to come out and hear something different – soul music – and they love to dance to it". Coaches are arranged for his following to take them around the country to his gigs. Sullivan is eternally grateful to those who have helped him along the way and



ALAN SULLIVAN, leader of the Soul Patrol

thinks that the better the roadshow the better the results. "Kelly's Roadshow has made a difference, and Kelly himself has been a good influence on me."

Earning a reputation for his advanced thinking musically, how does Sullivan keep up with what's going on? "What I try and do is to phone Quicksilver Records in Hanway Street, London, every day and if anything comes in I go and get it. I also keep in touch with another two local shops, Slough Record Centre and Hardpressed Records in Uxbridge". Each week Sullivan spends £30-£35 on records and he only buys albums and 12-inch singles. "Although I'd love to buy from British companies I've got to have the music and keep in front". What sort of support does Sullivan receive from the record companies? "I'm on really good terms with all of them. I'm on most of the mailing lists and they send me singles but not enough albums, apart from A&M." Sullivan finds that when he is sent a single he's been playing it for two or three

months already so it's not a lot of good to him. A fine example of this is a 12-inch import single by Rahm Harris, '6 Million Steps'. "For two months now English record companies have been trying to get the rights to release it. Phonogram have the rights and its gonna take over from 'British Hustle' and 'Sweet Thunder'. Its going to be a big disco sound, but here it'll die because we've been playing it for so long."

Friday nights regular venue is the Community Centre in Slough, with a regular thousand-strong attendance but a recent 'all nighter' with the Olympic Runners and Kandidate brought 2,500 in.

"We try and break brand new stuff and if they dance to it we'll play it and play it, but the soul kids, as soon as it comes into the chart, don't want to know. When it becomes a commercial sound they may as well just turn the radio on. We try to give them their money's worth. If they go out of here hot and sweaty they've had a good time. You know you've played the right music because they come back every week."

The climax to Sullivan's week comes on Sundays at the Hammersmith Palais in conjunction with Radio Luxembourg. There's a regular attendance of 1,500.

Intricate dancing is very much a feature of his gigs. Experimentation and free style rule. A prime example of his rapport with his audience is the direct encouragement he gives to the Slough Soul Patrol through which around 70 youngsters grace the floor in formation.

Sullivan regards himself as a working man's dj. "To be successful you must have a good following for which I'm grateful", he says.

David Essex

*Follows up his Phonogram hit "Oh What a Circus"
with another hit single.*

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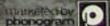
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Nov 27th Belfast, King's Hall

Nov 29th Glasgow Apollo

Nov 30th Cardiff, Sophia Gardens

Dec 2nd London, Empire Pool, Wembley





Elitist Delgado spreads his wings

RECENTLY IN Britain on a promotional visit and with a new album about to be released on the DEB label (available through Mejo and Lightning) is Junior Delgado, a much-respected and experienced Jamaican singer but one whose reputation has so far been built only among those in the know – Delgado does not perform live very often, even in Ja.

Delgado can best be described as a singer's singer. His style is inspired by jazz-tinged vocalists such as George Benson and Teddy Pendergrass. Few can curl their voice around lyrics like this man and make those lyrics feel so right.

He began his music career as one of the lead-singers in a popular group called Time Unlimited, who scored a countless number of hits in Jamaica. He was with the group for a long, long time – and sung lead on their two most popular songs, 'Give Me Love' and the chanting 'Rasta Dread Locks'. It wasn't until 1975/6 that he felt a sudden urge to pursue a solo career in singing – but he immediately left the group (which later disbanded), determined to carve a singular identity in the music world. Among his first releases as a solo performer were 'Really Natty', 'Really For

A Reason' and 'I Am Still Thinking' – but it wasn't until singer/producer Dennis Brown took him under his guidance, to record the massive 'Tiction', that he achieved any degree of success.

The song was a smash in the UK as well as Jamaica, and from then on, the hits just kept on coming... 'Why Did You Cry', 'Devils Throne', 'Sons Of Slaves', 'Blackman Heart', 'Tonight' and 'Armed Robbery' among others. His most successful UK issue to date is the 12-inch single 'Famine/Love Won't Come Easy', released on DEB Music and produced by Dennis Brown, who recently completed an album with the singer.

Delgado prefers studio to live work and the new album, *A Taste Of The Young Heart* is perhaps his most emotionally intense work yet. He has a pas-



JUNIOR DELGADO: jazzy

son for 'message' songs but in a wider sense than Rasta Far I philosophies (with which he nonetheless agrees).

This was Delgado's first visit to the UK and he hopes now to widen his appeal to the constantly-expanding 'crossover' audience for reggae.

African Dub trilogy released

FANS OF instrumental dub music will be interested in three albums just being released by Lightning Records.

The albums are the *African Dub* series, originally put out on Joe Gibbs' own label and featuring the top Jamaican sessionmen in the field. The full titles are: *African Dub All Mighty* (Lightning LP10) *African Dub All Mighty, Chapter Two* (LP11) and *Afri-*

can Dub All Mighty, Chapter Three (LP12).

The three albums actually form a mini-history of dub recording and *Chapter Three*, the most advanced, is considered something of a classic in the genre by enthusiasts. The albums have previously only been available as imports in the specialist shops.

Reviews

CIMARONS: Maka (Polydor Super 2383 512) Prod: Cimaron

Stalwarts supreme in the indigenous reggae field, the Cimaron step forward with their most important – and ultimately best yet – album to date. Every cut on the album is as striking as the next, but the infectious 'Willin' (Rock Against Racism)' is the most irresistible slab of reggae business. It's due out as a 45 soon, and could do dangerous things to the RB charts.

PETER TOSH: Bush Doctor (Rolling Stones CUN 39109) Prod: Peter Tosh/Robert Shakespeare

Considering his current Hit Parade

status, this album should do quite well outside the strict reggae market. It's a cleverly constructed album, obviously made with the masses in mind, and is a thoughtful blend of soul/pop/rock styled reggae.

GREGORY ISAACS: Cool Ruler (Front Line FL 1020)

Prod: Gregory Isaacs

The first album for Front Line and perhaps the finest yet. Isaacs' cool, brittle voice takes on a mixture of originals and covers including his reggae chart-topping rendition of John Holt's 'Let's Dance'



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REGGAE SINGLES

- 1 **IN LOVING YOU** – Junior English – Burning Sounds
- 2 **BABY I'VE BEEN MISSING YOU** – Bunny Maloney – Gull
- 3 **BREEZING** – Tradition – RCA
- 4 **PARTY NIGHT** – Chosen Ones – Love & Inity
- 5 **WITH YOU BOY** – Revelation – Write Sounds
- 6 **DUB SISTER DUB IT** – Ranking Joe – Greensleeves
- 7 **OUT DE LIGHT** – Dillinger – Jamaica Sound
- 8 **MY TUNE** – Cool Notes – Jama
- 9 **LET'S ALL UNITE** – Hugh Mendell – Greensleeves
- 10 **WISDOM** – Ranking Superstar – D. Roy

REGGAE ALBUMS

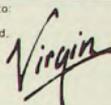
- 1 **CIVILIZED REGGAE** – Burning Spear – Island
- 2 **ZA LITTLE WAY DIFFERENT** – Errol Dunkley – Arawak
- 3 **DRY UP YOUR TEARS** – The Bold One – Cha Cha
- 4 **ARMED ROBBERY** – Junior Delgado – Deb Music
- 5 **DAYDREAMING OF AFRICA** – L. Jones – Xamayan
- 6 **ANGEL IN THE MORNING** – Pat Kelley – Justice
- 7 **PLAY FOOT FE FET WISE** – Johnnie Clarke – Justice
- 8 **IT'S NOT OUR WISH** – Aswad – Grove Music
- 9 **BOOK OF RULES** – Heptones – Third World
- 10 **SMOKING MY GANJA** – Capital Letters – Greensleeves

REGGAE 12-INCH SINGLES

- 1 **NEGREA LOVE DUB** – Revolutionaries – Trojan
- 2 **BEST DRESSED CHICKEN IN TOWN** – Dr. Alimantado – Greensleeves
- 3 **ARISE** – Abyssinians – Front Line
- 4 **BEWARE DUB** – Vivian Jackson – Grove Music
- 5 **BETTER DAYS** – Heptones – Third World
- 6 **STOP YU LOAFIN'** – Jah Thomas – Greensleeves
- 7 **NATURALLY** – Marcia Griffiths – Sky Notes
- 8 **HARDER THAN THE REST** – Culture – Front Line
- 9 **VISIONS OF DENNIS BROWN** – Dennis Brown – Lightning
- 10 **I LOVE MARIJUANA** – Linnal Thompson – Trojan

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ARTIST	CAT NO.	QTY.	ARTIST	CAT NO.	QTY
Mike Oldfield Boxed	V BOX 1		Colin Towns Full Circle	V 2093	
Mike Oldfield Tubular Bells	V 2001		XTC White Music	V 2095	
Gong Flying Teapot	V 2002		Kevin Coyne Dynamite Daze	V 2096	
Gong Angels Egg	V 2007		Tangerine Dream Cyclone	V 2097	
Tangerine Dream Phaedra	V 2010		Steve Hillage Green	V 2098	
Mike Oldfield Hergist Ridge	V 2013		Gong Expresso 11	V 2099	
Gong You	V 2019		Magazine Real Life	V 2100	
Tangerine Dream Rubycon	V 2025		The Motors Approved By	V 2101	
Mike Oldfield Orchestral T. Bells	V 2026		Steve Hillage Motivation Radio	V 2777	
Steve Hillage Fish Rising	V 2031		Gladiators Proverbial Reggae	FL 1002	
Mike Oldfield Ommadawn	V 2043		Tapper Zukie Peace In the Ghetto	FL 1009	
Tangerine Dream Richochet	V 2044		Althea & Donna Uptown Top Ranking	FL 1012	
Gong Shamal	V 2046		Culture Harder Than The Rest	FL 1016	
U-Roy Natty Rebel	V 2059		Twinkle Brothers Love	FCL5001	
Peter Tosh Legalise It	V 2061		Guillotine Various	VCL 5001	
Steve Hillage L	V 2066		Electric Circus Various	VCL 5003	
Tangerine Dream Stratosfear	V 2068		Kevin Coyne Marjory Razorblade	VD 2501	
Gong Gazeuse	V 2074		Tangerine Dream Zeit	VD 2503	
Peter Tosh Equal Rights	V 2081		Tangerine Dream Alpha Centauri	VD 2504	
Sex Pistols Never Mind The Bollocks	V 2086		Tangerine Dream Encore	VD 2506	
The Motors 1	V 2089				

ALBUM REVIEWS

Top 10

EMIL DIAMOND: 20 Golden Greats (EMI EMY 14)

Long selling point which may not be fully evident is that this quintessential compilation album runs for over 70 minutes. It spans the years 1968-72 when Diamond was at his most prolific and unerringly commercial. This means all of the great songs, 'Sweet Caroline', 'Holly Holy', 'Cracklin' Rosie', 'Brother Love', 'I am Said', 'He Ain't Heavy' and the rest, the winners to which Diamond fans still relate most closely. Despite previous repackaging exercises, they will turn out by the thousands in response to EMI's announced £300,000 television spend. One of the monsters of the Christmas season.

Top 60

SANTANA: Inner Secrets (CBS EB6075) Prod: Dennis Lambert/Brian Potter

Much of this album may come as a surprise to long-standing fans of Santana. Only 'Wham!' and 'When' track records off side two, is truly characteristic of the Santana of the early '70's with the strong emphasis on percussion and Carlos Santana's wandering guitar solos. The rest is a collection of well produced, immediately accessible, rock numbers - the opening track 'Dealer/Spanish Rose' stands out in particular - which place far more reliance than usual on both vocals and keyboards. CBS' massive media push and the band's short tour this month are certain to drive the album chartwards.

ELAINE PAIGE: Sitting Pretty (EMI EMC 3273) Prod: Brian Wade/Alan Winstantley

Such are the complexities of record contracts that on her debut album the star of *Evita* is not able to sing even one song from the show - for that it is necessary to buy the cast album on MCA. But with a chart-climbing single from the album, which also figures in EMI's 50p discount tv-advertised promotion, and the spinoff interest from MCA's own smallscreen efforts on the cast LP, Elaine Paige will one way or another be in many collections this season. She has crossed over to pop impeccably, handling a collection of mostly new, but high quality songs, with poise, clarity and authority. The album will win her a following outside just *Evita* addicts had a longterm album seller is in prospect.

MANUEL: The Magic Of (Studio 2 TWOX 1073) Prod: Norman Newell Easy-listening instrumentals of a particularly beguiling nature. Before putting this album together ENI took time out for consumer research which has been taken into careful consideration in settling on the contents. The mood is lush and romantic, with sweeping strings and the merest hint of Latin rhythms enhancing a top-value 20

titles, all immediately recognisable. One of a package of three EMI albums being tv-advertised at a 50p-off discount, and with Manuel's proven sales record this will be an in-demand seasonal item.

ALBERTO Y LOST TRIOS PAR-NOBIAS: Skite (Yogo) Prod: Sam Spinnet

Conceived and dedicated to the proposition that most people are stupid, Skite sounds like a winner for the Albertos. The band's continuing satire of the record biz has become very sharp-edged indeed, and everybody comes in for a sideswipe here from Status Quo to Jamaican dub ('Where Have All The Flowers Gone') via a hilarious doo-wop treatment of 'Anarchy In The UK'. The backbone of the LP will form the basis of the band's new stage musical show of the same name (Skite that is). Should go well, especially after 'Heads Down, No Nonsense Mindless Boogie'.

SHIRLEY BASSEY: 25th Anniversary (UA SBTV 60147) Compilation: Iain McLay

A deserved quarter-century tribute to Britain's most durable international Star. Not every artist would welcome such a time-spanning retrospective, for the 40 tracks go back to 'Fire Down Below' in 1957. But the remix which has dramatically taken place makes the old recordings nothing to be ashamed of, and indeed nothing could really diminish the timelessness of such songs as 'As I Love You' and 'With These Hands'. US has been allowed to raid the EMI and Phonogram archives for this cream-of-the-crop selection which covers such classics as 'As Long As He Needs Me', 'What Now My Love', 'Goldfinger', 'Big Spender', 'Fool On The Hill' and the rest. UA is backing this one with strong tv and commercial radio exposure.

STATUS QUO: If You Can't Stand The Heat (Vertigo 9102 027) Prod: Phil Williams

Times and fashions change, bands move in different directions, but Status Quo remain a constant factor in a fluctuating musical world. Despite creative limitations, the band has recognised that basic gut appeal will keep the majority of fans content, and the best mule is through the never failing impact of boogie. Quo have become the world's greatest exponents of the style and as ever use it to great effect throughout the album, although with songs like 'Accident Prone' and 'Stones' there is an obvious attempt to inject vocals. It is long enough since their last album and sales will react if consumers welcome back to their heroes.

DAVID ESSEX: The David Essex Album - His Greatest Hits (CBS 10011) Prod: Jeff Wayne/David Essex

The title says it all; this is THE David Essex album. Despite having recorded some strong (mostly self-penned) LP

material during his stint with CBS, Essex has never really been accepted as an album artist, and his popularity has always ridden the crest of a string of hit singles. On this 16-track package, they all line up together, and the appeal of erstwhile chart-toppers like 'Rock-On', 'Gonna Make You A Star' and 'Hold Me Close' plus a full dozen other hits (including the current 'Brave New World') is undoubtedly strong enough to lure many of the people who bought the original singles. The current re-runs of Essex' popular TV series will also form a useful tie-up and sales booster.

Best of the rest

JOHN COOPER CLARKE: Disguise In Love (CBS 83132) Prod: Martin Zoro

Another artist to emerge from Manchester's Rabid Records, John Cooper Clarke is now being heralded (by CBS) as the poet of punk. His debut album is a collection of, at times, amusing, satirical and delightfully stupid poems set to a background of disco variations. His original Northern humour comes through well but sales could be limited to cult following especially as many tracks are likely to run into airplay problems. A glance at the track titles sets the mood - 'I Don't Want To Be Nice', 'I've Got A Brand New Tracksuit' and 'Post War Glamour Girl', which was released as a single in September.

RICHARD WRIGHT: Wet Dream (Harvest SHVL 818) Prod: Richard Wright

From the drifting opening keyboard passages you know a member of Pink Floyd is embarking on a solo outing. Firmly-stated themes of quality segue into each other in relaxed and laidback manner embroidered by the ever-excellent Mel Collins on sax and flute. As wallpaper music for dinner party backgrounds, perfect, but maybe it doesn't have as much immediate impact as David Gilmore's recent guitar-dominated chat opus.

WAYLON JENNINGS: I've Always Been Crazy (RCA PL 12978) Prod: Richie Albright/Waylon Jennings

Jennings has never seemed to transfer his excellent live act to disc with total conviction and this latest album hits some kind of nadir. The songs are generally uninspired and very much of the mumbly, dark-brown, macho formula and although side two, in which the country outlaw, runs through some Holly hits with members of The Crickets has some nostalgic moments this can hardly be rated as a top notch Jennings set.

VARIOUS ARTISTS: Rockabilly Vol. 2 (CBS 82993)

Good collection of rockabilly authentic with a very countryish slant. Lefty Frizzell, Little Jimmy Dickens, Marty

Robbins and Johnny Horton are some of the country names that cut rock tracks in the early 50s and this whole set is full of the feel of that period. A must for real rockabilly collectors as opposed to the casual rock 'n' roll fan.

IT'S ROCK 'N' ROLL Vol. 2 (BBC BEMP 004) Prod: Dave Price

A quaint mixture of r&r, featuring one legend (Carl Perkins), a couple of American piano men and a scattering of homegrown talent, but all gathered on Radio 1's *It's Rock 'n' Roll* series. Perkins on two tracks 'Matchbox' and 'Crickin' stands head and shoulders over the others, particularly the powerhouse Frankie Reid Band and the wild Welshman Geraint Watkins, a fine pianist and singer who also contributes some knock out accordion on Chuck Berry's 'Don't You Lie To Me.'

GINGER ROGERS: Miss Ginger Rogers (EMO Odeon ODN 1002) Prod: Kenny Lynch

In the autumn of her illustrious career, Ginger Rogers has cut her first album. It fills a gap in the musical archives by putting on record for the first time many of the songs closely associated with her near half-century in show-business. Inevitably vocal perfection is elusive, but she takes it easy on such evergreens as 'Embraceable You', 'But Not For Me', 'They Can't Take That Away From Me' and turns in creditable enough performances, which it must be admitted occasionally display a husky warmth which is rather appealing. All is greatly enhanced, too, by some gently swinging arrangements. A staple MOR item.

PHIL GREEN ORCHESTRA: The Romantic Sound Of The 20s/30s/40s (State EMIPT 4-6) Prod: Phil Green

These three albums come as a shrink-wrapped package retailing at a special price of £7.50, which may put off both retailer and consumer more than the separate release of three albums at £2.50 each would have done, particularly since only one complete track listing of the 3LP is visible. Individually the LPs have potential in the easily-listening orchestral market, for the titles are the cream of the evergreen crop and Green's arrangements display a masterly command of romantic string combinations rounded out by occasional use of solo instruments.

SACHA DISTEL: Forever And Ever (Carere EMC 3267) Prod: Posadis

A cracking start to this album with a pacy 12-strong medley disco-style of the singer's better known material, 'This Guy's In Love', 'Make It Easy' and 'Raindrops' among them. Elsewhere the Carere disco sounds are much in evidence and the orchestrations often seem better than the songs or the singer, so definitely more at home on the ballads and evergreens. His popularity will help this one find a market.

Artist: JOHNNY MATHIS
Venue: London Palladium (2,325)
Tickets: £7.50 to £2.50

Promoter: Derek Block
Audience: Those who think that good music may one day come back
Current product: *Album That's What Friends Are For* (CBS 86068) (with Deneice Williams) and single 'When A Child Is Born' (CBS 4599) (C)

JOHNNY MATHIS, possibly the only survivor of his era still with the capacity both to sell records and sell out concerts, remains little influenced by changing music fashions. In its basic approach, his excellent Palladium concert could, for the most part, have been performed at any point in the last 20 years such is the man's timeless artistry. It is almost as though hits like 'Stone In Love With You' (not included) and 'Too Much, Too Little' (sung as a duet with the talented voice of Deneice Williams) were recorded as a calculated commercial exercise designed to remind DJs, and, through them, the world at large, that he is still around, rather than as an indication of his recognition of the broadening appeal of sophisticated black music.

His Palladium show nodded in the direction of Donna Summer with a powerful 'Last Dance' finale, included the lovely but colourless 'Three Times A Lady' and also featured Duke Ellington's 'Come Sunday', sung with just hard accompaniment. But that was about as far as it went.

There was equal recognition for Barry Manilow with 'Copacabana' and Mathis showed how effortlessly he spans the years with a tremendous version of 'Begin The Beguine', sparked by a fine Latin arrangement. 'Feelings' and, the perennial 'Misty' were other highspots. Inside Mathis there does not appear to be a funky singer trying to get out, which may be something of a shame but it is no hardship to accept him on his own terms and recognise that the voice remains as perfect as anything to be heard in popular music today.

BRIAN MULLIGAN

Artist: WISHBONE ASH
Venue: Hammersmith Odeon (3,480)

Tickets: £3.50 to £2
Promoter: Peter Bowyer/John Sherry
Audience: A better class of peace-sign flasher

Current product: *Album No Smoke Without Fire* (MCA MGG 3528) (E)
 LIKE MANY others of its ilk, Wishbone Ash has shown that it still has a strong audience base in this year of post-punk, 1978.

A full and enthusiastic house marked the climax of Ash's nationwide tour and although the band does sound a bit dated in today's terms it's a datedness that many people are still prepared to appreciate.

Wishbone Ash has always used a heavy metal base to feature music that is somewhat more acceptable than that of the better-known leviathans. For the faithful it's a good show with



Yes – the all-round revolving entertainers

Artist: YES
Venue: London Wembley Arena (10,000)

Tickets: £4.00 downwards
Audience: Worshipers in the main, but leavened with a sprinkling of loudmouths

Current product: *Album Tormato* (Atlantic K50518) (W)

WHEN YOU get down to it music is what counts – pyrotechnics and spectacular visuals are merely side issues. How satisfying it was, then, to see Yes celebrating its tenth birthday with a rich and varied selection of its music, played in supreme virtuoso style.

It is impossible to fault any member of the band. Jon Anderson sang like an angel, Alan White drummed like a maestro, Chris Squire provided a firm, varied and effective bass underpinning and Steve Howe demonstrated to the full his mastery of the guitar. But surely it was Rick Wakeman who helped Yes most of all to transcend the barrier between being merely very good and being truly great. Judging by the first night performance at Wembley Arena

Wakeman is more a master of his chosen instruments than ever and it would be difficult, if not impossible, to find a rock keyboard player with a better basic technique, a more sensitive ear or the subtle knack of knowing the difference between showmanship and mere showing off.

Yes delved into every corner of its musical career in this two-hour musical feast – going back to *Time And A Word* and featuring material from all the albums since up to the new album *Tormato* – Yes demonstrated that the band has been a master of its craft for ten years and shows no signs of falling below its self-appointed high standards.

Incidentally, Yes did better than any other band seen at the Arena in overcoming the venue's inherent acoustic problems thanks to the central revolving stage, one assumes. Overall a superbly enjoyable concert and once again special praise to Wakeman for both his individual brilliance and the strength he gives to Yes overall sound.

BRIAN HARRIGAN

plenty of the once famous twin lead guitar interplay, a barnstorming climax to each half and a generally long set – the band played with no supporting act. Nothing startlingly new about the music but Ash's audience support is obviously still there and the newly-released album should do well.

DAVID REDSHAW

Artist: THIRD WORLD
Venue: Oxford Polytechnic
Tickets: £1.50

Promoter: Student's Union
Audience: Student's plus woolly hats

Current product: *Album Journey to Addis* (Island ILPS 9554); single 'Now That We've Found Love' (WIP 6457)

WITH THEIR Philly-originated single cracking the (pop) Top Ten recently, it was an understandable full house for the opening night of the long-awaited UK return of Jamaican band Third World.

In the intervening three years, reggae has genuinely culled a large market but the fertility of approach from Third World with devices like high, West Coast vocal harmonies and rock guitar breaks has always had a wide potential. The legacy of prolonged gigging in the States has left its



WISHBONE ASH: audience base

mark in semi-choreographed movements and semi-subtle lighting; but although the 75-minute set rolled off neatly enough, there was a certain distance and distance there.

Older material seemed more readily recognised however, with top score going to '96° in the Shade', title track off the previous LP. Now 'That We've Found Love', serving as the encore, was contrastingly off-key and disarrayed. First night nerve? It will take far more mishaps than this to stem the Third World tide. LINNET EVANS

Artist: SANTANA
Venue: London Wembley Arena (10,000)

Promoter: Mel Bush
Tickets: £5 downwards
Audience: Usual foot-stomping rock punters

Current product: *album Inner Secrets* (CBS 86075) (C)

SANTANA KICKED off its European tour at Wembley last week, and judging by the ecstatic reaction from the capacity audience these brilliant exponents of Latin rock have lost none of the magic, or the fanatical following, built up during the early 70s.

It was however the old material, centred on frenetic percussion and Carlos Santana's soaring guitar solos, that had the punters leaping from their seats. Such classics as 'Black Magic Woman', 'No One To Depend On' and other *Abraxas* material: never mind the egotist posing, just appreciate the music.

Response to much of the new material, such as the excellent 'Dealer!' Spanish Rose – taken from the new album *Inner Secrets*, was more cautious. Still, this mellow approach does show Santana moving forward and widening its appeal. TIM SMITH

FILM REVIEW

Lemon Popsicle (X)

ONE OF the most impressive rock 'n' roll soundtracks ever compiled (on Warlock) is unlikely to receive excessive help from the accompanying movie. *Lemon Popsicle* is, wait for it, an Israeli-made, soft-porn, teen movie. Forget the Carter initiative. This film could amply fit the Sinai peninsula of Arabs in the time it takes to give a drunken Briton.

The film is being test-marketed in East Anglia from November 5 but national showing is undecided as yet. How will the citizens of Lowestoft and Colchester take to a film that has transplanted the 50s to Israel and given the cast an American lifestyle? The final effect is actually somewhat hilarious as a smirking, beach-movie type of plot gradually begins to feature more and more explicit language and shots of heaving bottoms and boobs glimpsed through key-holes.

The X-certificate will not aid sales of the album but then the movie itself would be unlikely to attract mass viewing – except as an unintentional comedy item.

DAVID REDSHAW



DEAN FRIEDMAN'S luck turned the day in October when Lightning Records called CBS with an order for 10,000 copies of 'Lucky Stars'.

It opened the door to Friedman's first major chart success on either side of the Atlantic since 'Ariel' dominated the airwaves in summer 1977 and launched him to Top 20 recognition.

Now, after twelve months of chart obscurity, Friedman is in Britain for six weeks to cash in on a Top 5 single and Top 30 album with a series of tv and concert dates.

The follow-up single, 'Lydia', is released this week. It lacks the charm of 'Lucky Stars' and suffers a little from over-lush production but seems guaran-

Friedman: originality and an appreciation of the industry

teed only to add to Friedman's establishment as a major recording artist on this side of the Atlantic at least.

Like his more famous East Coast contemporaries Paul Simon and Billy Joel, Friedman masks a flair for genuine originality and a healthy appreciation of the record industry behind his nasal voice and romantic lyrics. He had his first publishing deal at the age of 9 (the company went bust when he was 10) and he had "a million jobs" — including cab-driving and delivering second-hand cars — before he found his way, unplanned, into recording.

He is realistic. "I was offered a deal" he says, naming a well-known US entrepreneur. "Then he discovered I had a lawyer so he backed out."

Signed now to Lifesong, he remarks, "I'm a businessman. In this business we all have our own priorities and you have to respect that."

Songwriting he has not been doing long enough to regard it as a job. Getting the ideas is easy. Finishing a song is the real hard slog. Digging deeper there is a surprising complexity. 'You Can Let Down Your Hair' on the *Rocking Chair* album sounds like a simple love song.

Analysed it becomes a song to console New York City after the summer 1977

Fool, if you thought it was over . . .

WHEN A record gets a lot of airplay and then bombs out, the record company usually shrugs its shoulders and thinks about the next release.

Not so Magnet in the case of Chris Rea's 'Fool If You Think It's Over'. Having first released the single last March and seen it get played a lot but sell little, Magnet decided to re-release this September, hoping to cash in. The single, while not doing spectacularly well, did finally make the chart.

"The circumstances were fortunate," says Magnet's a&r head Brian Reza. "Originally, the reaction to the record was so good but we didn't get penetration. I think if these sort of records (soft-rock, airplay hits) do get that extra boost . . . if they get played just a bit longer . . ."

Radio stations were a bit wary of

ravages of bankruptcy and the 'Son Of Sam' killings.

With Denise Marsa — the female voice on 'Lucky Stars' and now a possible star in her own right — Friedman is now enjoying UK recognition. "You guys really saved my ass," he remarks, laughing.

GODFREY RUST



going with the record so soon again after its first release but Reza thinks that the personal liking many broadcasting people had for 'Fool' proved its saving. Even to the point of getting it on *Top Of The Pops*, a factor which finally boosted sales. However, Reza thinks that 'Fool' has been a rare case and wouldn't recommend the re-releasing exercise to everyone. "It's the first time we've struck with anything for so long" he says.

SINGLES REVIEWS

Hits of the week

ROD STEWART — DA'YA' THINK I'M SEXY? (RIVA 17)

An unusual departure for Rod, this is virtually a straight disco record. The vocals are unmistakable as ever, while the lengthy rhythmic instrumental passages should endear it to dancefloor punters and Stewart fans alike.

DARTS — DON'T LET IT FADE AWAY (MAGNET MAG 134)

Ballad follow-up to 'It's Raining' features the usual rich Darts vocal blend, but the song itself appears to have less 'hook' than their previous run of top-fivers. An obvious top 20 hit, nonetheless. Pic sleeve is effective.

BLONDIE — HANGING ON THE TELEPHONE (CHS 2266)

The characteristic Blondie sound on this uptempo cut from their current *Parallel Lines* album. Already picking up extensive airplay, this is another guaranteed chartmaker, but again sounds less strong than their recent hits.

ANDY GIBB — WHY (RSO 22)

'An Everlasting Love' finally established Andy in our charts after three previous U.S. chart-toppers had failed. This cut from the *Shadow Dancing LP* is in similar style, and a strongly commercial follow-up. Attractive pic sleeve.



CARS — MY BEST FRIEND'S GIRL (ELEKTRA K12301)

The much-raved picture single, on red/white vinyl in a transparent plastic sleeve — or the first few thousand are, anyway. The gimmicks will obviously get the single off to a breakneck start, by which time this appealing mid-tempo controlled rocker should be attracting custom in its own right.

KATE BUSH — HAMMER HORROR (EMI 2887)

First cut from the upcoming *Lion Heart* album and Ms. Bush's third single is perhaps even more extraordinary than her chart-topping debut. Rich instrumental passages interspersed with quieter vocal moments make for an arresting cut, but it will be hard pressed to grow on its audience enough to give it mass appeal.



PATRICK JUVET — I LOVE AMERICA (CASABLANCA CAF 132)

Long-awaited in the disco arena, and a big seller on import for some weeks, this 13'55" marathon finally appears here with the full works — blue vinyl, 12" pressing, and special sleeve and label. Whither the album now virtually all of it is available on two singles, though, Pye?

CHILD — STILL THE ONE (ARIELA HANSA AHA 528)

After two singles successes behind them, this is obviously testing time for Child if they hope to become a regular chart act. This is a well produced ballad with some fine harmonies that should appeal to the teenybop audience — less should have been made however of the syn-drum. Probably the group's best offering to date, but that does not necessarily mean sales success.



RICHARD ACE — STAY'N ALIVE/IF I CAN'T HAVE YOU (BLUE INC. INC 2)

Not strictly a double 'A' side, but both these Bee Gees tunes have received a splendid reggae treatment. The second single from Blue Inc. — the label's first through WEA's distribution — could well score strongly, but it will require much hard work. Certainly one to watch however.

SQUEEZE — GOODBYE GIRL (A&M AMS 7398)

The typical Squeeze vocal sound is once again in evidence on this follow-up to 'Bang Bang'. Unfortunately the band have yet to emulate the standard of the brilliant 'Take Me I'm Yours'. The single boasts the first ever three dimensional sleeve — but has it occurred to A&M how its buyers will be able to file it in their record collection.

Briefs

□ **METRO RADIO** breakfast show presenter Stuart St Paul takes a step closer to his ambition of being an all-round entertainer - he's been signed to play in pantomime in the Sunderland Empire Theatre's production of *Sleeping Beauty* which runs from December 15 to February 10 which stars Bill Maynard.

Meantime St Paul is still finding time to run his disco roadshow.

□ **BEACON RADIO'S** managing director Jay Oliver is involved this week at MUSEXPO '78 in Miami. Oliver is a member of the panel in the seminar covering radio programming and the record industry and is the only person from British broadcasting to be invited as a panellist.

□ **BROADCAST MARKETING** Services has opened a new office in Manchester, managed by Geraint Evans who was previously provincial sales manager for Harlech Television. The office is at Scottish Life House, Bridge Street, Manchester (061-834-6734).

□ **THE ASSOCIATION** of Independent Radio Contractors has moved to 8, Great James Street, London WC1 (01-405-5036).

□ **CAPITAL** is planning to capitalise on possible confusion around this month's wavelength changes for the four BBC national services.

Capital's frequency is changing by an almost imperceptible degree - from 1546 to 1548 kilohertz on the medium wave - whereas BBC listeners will have to get used to completely new positions on the tuning dial.

Therefore Capital is running a publicity campaign based on the tag line 'You Know Where You Are With Capital'.

□ **JOHN MYER** becomes the new producer of Capital's breakfast show next week, taking over from Stuart Lee who will be looking after the Operation Drake programmes and the Kenny Everett show.

Myer will be producing Graham Dene's Monday to Friday 6-9am breakfast show.

□ **FORMER** CHILD prodigy Henry Sternberg is the new general manager of Capital's Wren Orchestra.

AC-DC



AC/DC: go to college

Stations show hit - picking uniformity

A STRONG time for predictions this week brings six records hit-picked by at least half a dozen stations each.

Blondie's 'Hanging On The Telephone' was added by seven stations, including Radio 1, Piccadilly and Clyde, and it was hitpicked by six - Capital, Metro, Hallam, Victory, Pennine and Orwell.

Olivia Newton John's 'Hopefully Devoted To You' was added by five stations and hitpicked by seven, as was Andy Gibb's 'Wh'y'.

Suzi Quatro and Chris Norman's 'Stumblin' On' and 'My Best Friend's Girl' were both hitpicked by seven stations while the former was added by three and the latter by five.

Finally Darts' 'Don't Let It Fade Away' was added by five and hitpicked by six.

Coming up behind those six singles is Joe Walsh's 'Over And Over' which was added by Capital, Clyde, Piccadilly and Metro and hitpicked by City, Forth and Swansea. All of those stations followed Radio 1's lead the previous week when the single was C-rated.

PICK UPS

SANTANA'S REWORK of the oldie 'Well All Right' received a strong shot in the arm last week as it was bulletted by Luxembourg and picked up by five ILR stations - Downtown, Metro, Forth, Tees and Victory - which doubled the record's airplay at a stroke.

Warlord's 'The Ultimate Warlord', mentioned last week as being championed by 208, picked up another supporter - Piccadilly added it as a climber. Luxembourg still had the record in its disco top thirty.

Streetband's 'Toast' picked up Downtown, Trent and Victory to add to Capital and Piccadilly, while Chicago's 'Alive Again' made significant gains among the ILR stations, picking up Downtown, Metro, Beacon and Orwell.

SLEEPERS

DAVID ESSEX'S 'Brave New World' was taking its time last week, adding Downtown, Beacon, Trent and 210, but it was still being snubbed by Radio 1 and

Airplay analysis

Luxembourg

Fabulous Poodles' 'Mirror Star' was making steady progress picking up Metro and Tees to add to Radio 1, Clyde and Victory. The single was enjoying reasonable retail action over the country, backed up with extensive radio advertising.

Bay City Rollers were making heavy weather of their come back single 'All Of The World Is Falling' which added only Tees last week. Radio 1, Luxembourg and Capital all remained aloof but Radio 2 kept faith with the Rollers.

Surprisingly, considering how well the single is doing in the States, Nick Gilder's 'Hot Child In The City' was making extremely slow progress. Clyde picked it up last week but that still made only four stations playlisting it, although admittedly one of those was Radio 1.

Finally in this section Ashford and Simpson's 'It Seems To Hang On' which is either a sleeper or a cross over depending on how you look at it. Our for at least a month, it's been on the RB disco chart for five weeks and yet it was only last week that anyone showed an interest.

Predictably, considering the station's format, it was Luxembourg which went for the single, giving it the coveted powerplay slot.

CROSS OVERS

CROSSING OVER from the discos to airplay, courtesy of Luxembourg, is a trio of singles which have made strong showings in the RB imports chart - Chic's 'Le Freak', Goody Goody's 'No 1 Dee Jay' and Rahni Harris' 'Six Million Steps', all of which were bulletted. And finally an oddity - Perry Como made his debut appearance on RB's airplay listings last week with 'Where You're Concerned' which was B-rated by Radio 2.

Television

A FEW oddities crop up in this week's schedules, most notably an hour long documentary presented by ITV tonight on Bachman Turner Overdrive. A programme of uncertain vintage - since the band now calls itself BTO - it covers Overdrive on tour in Europe and America, delves into the members' personal lives and eavesdrops on interviews.

BBC2 is repeating a worthwhile documentary series on the blues called *The Devil's Music* - the first of five editions is screened tonight, while ITV networks the Yorkshire Television guitar tutor series *Play Guitar* on Sunday at 9.30am. Dealers should note that Phonogram have released a tutor album to coincide with the series and a book is also available. Both are plugged at the end of the tv programmes.

Monday, November 6:

The Devil's Music (BBC 2 6.25pm): First of a five programme documentary on the blues. Repeat.

Des O'Connor Tonight (BBC 2 8.10 pm): Featuring Val Donnican *Bachman Turner Overdrive* (ITV 11.15pm): Hour long documentary on the band.

Tuesday, November 7:

Get It Together (ITV 4.20pm): Boomtown Rats, Autographs, Poacher, and Manchester band Spookey, introduced by Roy North.

David Essex (BBC 1 6.50pm): Denny Laine and Hot Gossip.
Old Grey Whistle Test (BBC 2 11.25pm): Siouxsie And The Banshees and John Cooper Clarke, introduced by Anne Nightingale and Bob Harris. Repeated on BBC 2 Saturday, November 11.

Wednesday, November 8:

Side By Side (ITV 8pm): Max Bygraves, Vera Lynn, Geoff Love Orchestra and the Mike Sammes Singers.

Thursday, November 9:

Tammy (BBC 2 6pm): Tammy Wynette, the Tennessee Gentlemen and the Frank Jennings Syndicate. Repeat.
Top Of The Pops (BBC 1 7.20pm): Introduced by Mike Read.

Friday, November 10:

Sounds Like Friday: Leo Sayer (BBC 2 10.25pm); Stephen Bishop and the Dudley Moor Trio.
Rock Goes to College (BBC 2 11.10pm) AC/DC at Essex University, introduced by Pete Drummond.
George Hamilton IV (ITV 12.25pm).

Saturday, November 11:

Saturday Banana (ITV 8.50am): Introduced by Bill Oddie.
Multi-Coloured Swap Shop (BBC 1 9.30am): Introduced by Noel Edmonds.
Bruce Forsyth's Big Night (ITV 7.25pm): Featuring Sammy Davis Jnr.

Sunday, November 12:

Play Guitar (ITV 9.30am): With Ulf Goran and Ike Isaacs.
Cleo (ITV 10pm): Cleo Laine, John Dankworth, Edward Woodward and American opera singer Karen Morrow.



BLONDIE PICKED by six

RADIO

Radio 2's needle - time quandary

RADIO 2 is still in the middle of negotiations to expand its needletime allocation - and its complete split from Radio 1 plus its switch to the clock broadcasting is scheduled to take place on November 11.

Under the new format Radio 2 will have to find an extra 24 hours a week of broadcasting material, which will be split up between music, feature programmes and news output.

However the emphasis will be on music and it seems unlikely that Radio 2 will be given sufficient extra needletime to fill the added hours.

The BBC is currently negotiating

with Phonographic Performance Limited for a new deal on needletime and Charles McLelland, controller of Radio 2, told RB he was unable to comment on situation until an agreement was reached.

A spokesman for Radio 2 added that no comment would be forthcoming from the station for anything up to a fortnight - coincident with Radio 2's change in format.

He added "Everything is dependent on this agreement. Until we know how needletime is available we are unable to comment on how much live music will be used on Radio 2."

Beeb Scene

RADIO LONDON features two noted jazz figures tonight and tomorrow. Dizzy Gillespie is showcased on *Look, Stop, Listen* tonight from 7pm for half an hour while jazz saxophonist Barbara Thomson is interviewed by Brian Priestley on tomorrow nights edition of *All That Jazz* which is broadcast from 8.30 to 10pm.

RADIO MERSEYSIDE claims a world's first for the premier live broadcast from a train carrying the Queen during her visit to Liverpool. The station

provided complete coverage throughout the Royal visit and the whole operation was planned by programme organiser Roy Corlett.

FREE ADVERTISING on Radio London - a scheme instituted recently for community organisations, voluntary groups and the like - is proving a major success. London encourages the various organisations to record their own advertisements in the stations studios, with advice from technical staff, as part of their start towards community radio.

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JOHN PAUL Young (right) paid a flying visit to Beacon, the only Midlands station he called at, during a promotional tour for his current single 'The Day My Heart Caught Fire'. Young is pictured with presenter Mark Williams.

Park back from Forth to head Radio Clyde

ANDY PARK returns to Radio Clyde as head of programmes on December 4. Park will be responsible for the general programming of the station including the integration of news, news features and current affairs programmes into the station's general output.

Park was previously head of entertainment at Clyde before leaving to join Radio Forth as programme controller.

Park was with Forth for less than a year and his move to Clyde comes during a restive period for Scottish independent broadcasting.

Clyde recently lost Steve Jones to London Weekend Television and Tom Ferrie to Radio Scotland. They were replaced by ex-Trent and Piccadilly presenter Geoff Cooper and Bill Smith respectively.

Less than a month ago Forth announced its winter schedules and the introduction of four new voices including new presenter Trevor Davies and jazz specialist Mike Travis.

Park's return to Clyde means, accord-

ing to spokesman Jan Tomasik, that for the first times in its history the station's executive roster is completely settled and stable. Despite Park's responsibility for integrating news programmes into the station's output Alex Dickson's position as head of news and current affairs output remains unchanged.

OVER THE past two years five commercial radio stations have been issued with stern warnings about their performance by the Independent Broadcasting Authority.

This is revealed by a Commons select committee report on broadcasting. Two years ago Capital was told to improve or risk being taken off the air. The IBA issued the same sort of warning to Trent and Victory.

Pennine came close to losing its franchise last year while more recently Metro was also ordered to improve in July.

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- 6 I'll Do Anything - Doris Troy
- 7 Moody Woman - Jerry Butler
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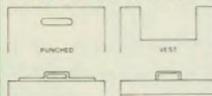
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THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING

100 = Strong No. 1 Sales

AIRPLAY RATING

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

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

Action Of The Week



STREETBAND - Ready to pop up the charts?

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Dist. Co.
1	1	9	84 80	SUMMER NIGHTS JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 018	F
2	2	6	74 80	SANDY JOHN TRAVOLTA	● MIDSONG/POLYDOR POSP 6F	F
★3	4	5	68 65	RAT TRAP BOOMTOWN RATS	▽ ENSIGN ENY 16	F
4	3	6	53 76	RASPUTIN BONEY M	▽ ATLANTIC/HANSA K 11192	W
★5	6	5	49 90	MACARTHUR PARK DONNA SUMMER	▽ CASABLANCA CAN 131	A
★6	13	8	39 66	BLAME IT ON THE BOOGIE JACKSONS	▽ EPIC EPC 6683	C
7	7	6	37 65	SWEET TALKIN' WOMAN ELECTRIC LIGHT ORCHESTRA	▽ JET 121	C
8	8	3	37 11	PUBLIC IMAGE PUBLIC IMAGE LTD	▽ VIRGIN VS 228	C
9	5	8	34 74	LUCKY STARS DEAN FRIEDMAN	▽ LIFESONG LS 402	C
★10	48	2	30 57	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN	▽ RSO 17	F
11	10	6	29 83	DARLIN' FRANKIE MILLER	▽ CHRYSALIS CHS 2255	F
★12	24	3	26 72	INSTANT REPLAY DAN HARTMAN	▽ BLUE SKY SKY 6706	C
13	11	8	25 50	EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T VE) BUZZCOCKS	UNITED ARTISTS UP 36455	E
★14	19	3	25 77	BICYCLE RACE - FAT BOTTOMED GIRLS QUEEN	EMI 2870	E
15	9	4	25 53	HURRY UP HARRY SHAM 69	POLYDOR POSP 7	F
★16	49	2	23 82	PRETTY LITTLE ANGEL EYES SHOWADYWADDY	ARISTA ARIST 222	F
★17	23	8	21 82	GIVING UP GIVING IN THREE DEGREES	ARIOLA ARO 130	A
★18	22	7	22 26	DIPPETY DAY FATHER ABRAHAM	DECCA FR 13798	S
19	14	4	19 17	DOWN IN THE TUBE STATION AT MIDNIGHT JAM	POLYDOR POSP 8	F
20	15	13	17 25	TALKING IN YOUR SLEEP CRYSTAL GAYLE	▽ UNITED ARTISTS UP 36422	E
21	16	9	17 21	I CAN'T STOP LOVING YOU (THOUGH I TRY) LEO SAYER	▽ CHRYSALIS CHS 2240	F
22	12	9	17 26	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE	▽ WHITFIELD K 17236	W
★23	30	3	16 62	RADIO RADIO ELVIS COSTELLO	RAVAR ADA 24	W
24	21	8	15 21	MEXICAN GIRL SMOKIE	RAK 283	E
25	18	8	14 25	NOW THAT WE'VE FOUND LOVE THIRD WORLD	ISLAND WIP 6457	E
26	17	13	13 9	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER	▽ FANTASY FTC 160	E
27	26	3	13 48	TEENAGE KICKS (EP) UNDERTONES	SIRE SIR 4007	W
28	20	12	13 4	GREASE FRANKIE VALLI	RSO 012	F
29	27	3	12 12	SILVER MACHINE HAWKWIND	UNITED ARTISTS UP 35381	E
30	28	4	11 81	PART TIME LOVE ELTON JOHN	ROCKET XPRES 1	F
31	31	9	11 65	BRANDY O' JAYS	PHIL. INT. PIR 6658	C
32	29	7	11 54	RESPECTABLE ROLLING STONES	ROLLING STONES EMI 2861E	E
33	34	6	8 71	GOT TO GET YOU INTO MY LIFE EARTH WIND & FIRE	CBS 6553	C
★34	41	5	7 72	PROMISES ERIC CLAPTON	RSO 21	F
35	38	5	7 64	ONE FOR YOU, ONE FOR ME JONATHAN KING	GTO GT 237	C
36	33	7	7 49	BLAME IT ON THE BOOGIE MICK JACKSON	ATLANTIC K 11102	W
★37	88	2	9 11	WIDE OPEN (EP) SKIDS	VIRGIN VS 232	C
★38	52	3	8 35	HOT BLOODED FOREIGNER	ATLANTIC K 11167	W
★39	100	2	9 1	GERM FREE ADOLESCENCE X-RAY SPEX	EMI INT. INT 573	E
40	35	4	6 64	(YOU GOTTA WALK) DON'T LOOK BACK PETER TOSH	ROLLING STONES EMI 2859E	E
★41	50	6	6 54	FOOL (IF YOU THINK IT'S OVER) CHRIS REA	MAGNET MAG 111	E
42	25	13	8 3	A ROSE HAS TO DIE DOOLEYS	GTO GT 229	C
43	39	4	6 38	GET IT WHILE YOU CAN OLYMPIC RUNNERS	POLYDOR RUN 007	F
★44	51	3	5 51	WHAT A NIGHT CITY BOY	VERTIGO 6059 211	F
45	40	5	4 65	THANK YOU FOR BEING A FRIEND ANDREW GOLD	ASYLUM K 13135	W
★46	65	4	5 51	EAST RIVER BRECKER BROTHERS	ARISTA ARIST 211	F
★47	NEW	1	4 59	HANGING ON THE TELEPHONE BLONDIE	CHRYSALIS CHS 2266	F
★48	90	2	4 58	I LOVE THE NIGHT LIFE (DISCO 'ROUND) ALICIA BRIDGES	POLYDOR 2066 936	F
49	42	4	7 11	GET ON UP, GET ON DOWN ROY AYERS	POLYDOR AYERS 7	F
★50	NEW	1	5 49	I LOVE AMERICA PATRICK JUVET	CASABLANCA CAF 132	A
★51	NEW	1	7	ALWAYS AND FOREVER HEATWAVE	GTO GT 236	C
★52	66	2	6 8	PRANCE ON EDDIE HENDERSON	CAPITOL CL 16015	E
53	44	14	7 *	THE WINKER'S SONG IVOR BIGGUN & THE RED-NOSED BURGLARS	BEGGARS BANQUET BOP 1	E
★54	68	3	5 27	CLOSE THE DOOR TEDDY PENDERGRASS	PHIL. INT. PIR 6713	C
55	43	3	6 6	NEON LIGHTS KRAFTWERK	CAPITOL CL 15998	E
56	56	5	5 28	DON'T WALK AWAY TILL I TOUCH YOU ELAINE PAIGE	EMI 2862	E
57	59	5	5 18	IS YOUR LOVE IN VAIN? BOB DYLAN	CBS 6718	C
58	32	7	4 39	COMING HOME MARSHALL, HAIN	HARVEST HAR 5 168	E
59	60	5	3 54	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE	A&M AMS 7384	C
★60	82	2	2 62	DON'T CRY OUT LOUD ELKIE BROOKS	A&M AMS 7395	C

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A—Pye, B—One Stop, C—CBS, E—EMI, F—Fonodisc, H—Lightning, K—Creole, L—Lugons, O—President, P—Pinnacle, R—RCA, S—Selecta, T—Faulty Products, U—Scala, W—WEA, X—Clyde Factors

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 ▼ Silver Disc (1 million sales)
 ◆ Indes less than 0.5

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

Ones To Watch

- 101 Walkin' Beach Refugees, Fys (EMI MAY 26/7)
 102 Get Down Shop, Barron Knights (Epic EPC 6703)
 103 The Other Side Of Midnight, Marsha Ross (Magnet MAG 130)
 104 Burnin', Carol Douglas (Midsong BURN 7/12)
 105 Still The One, Child (Ariola Hansa AHA528)
 106 Well All Right, Sentina (CBS 6785)
 107 Case On Down The Road, Diana Ross & Michael Jackson (MCA 396)
 108 Listen To Her Heart, Tom Petty & The Heartbreakers (H&W WIP 8455)
 109 Prediction, Steel Pulse (Island WIP 6461)
 110 Empire Road, Matumbi (Harvest/HAR5169)
 111 All Revved Up With No Place To Go, Meat Loaf (Epic EPC 6797)
 112 Queens Man, Ultravox (Island WIP 6459)
 113 I'm So Into You, Atlantic Star (A&M AMS 7400)
 114 I'm Gonna Love You Forever, Crown Heights Affair (Mercury 5168 80)
 115 Goodbye Girl, Squeeze (A&M AMS 7398)
 116 G.I.D., U.K. Subs (Joy Nik 5)
 117 It's So Easy To Hang On, Ashford & Simpson (Warner Bros K17237)
 118 Yankee Doodle Boy, James Gayne (United Artists UP 36385)
 119 Plato's Retreat, Joe Thomas (TK TRK M49)
 120 Take The Cash (K.A.S.H.), Wreckless Eric (S&W BLY 34)

THE SINGLES CHART-100

This Week	Last Week	Was on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
★61	NEW	1	4	35	MY BEST FRIEND'S GIRL CARS	ELEKTRA K 12301	W	
★62	81	2	4	26	ROCKE-T-ROCKET BROTHERS JOHNSON	A&M AMS 7420	W	
★63	101	4	19	20	TIDE-OUT STEVE TBAND	CGO 00 325	R	
★64	2	3	37	27	ALTERNATIVE ULSTER STUFF LITTLE FINGERS	ROUGH TRADE RT 004	B	
★65	16	1	3	38	WHY ANY GIBB	RSO 23	F	
66	36	15	5	1	KISS YOU ALL OVER EXILE	RAK 279	E	
67	37	9	4	7	SUMMER NIGHT CITY ABBA	EPIC EPC 6591	C	
68	54	8	4	17	CAN'T STAND LOSING YOU POLICE	A&M AMS 7387	C	
69	55	3	25	6	CALIFORNIA DREAMIN' CRAZOD	PINNACLE PIN 67	P	
70	53	29	4	*	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	★ ATLANTIC K 1120	W	
★71	83	2	1	53	IT WANT TO SEE THE BRIGHT LIGHTS JULIE COVINGTON	VERGIN VS 225	C	
72	64	5	2	46	RIGHT DOWN THE LINE GERRY AFFERTY	UNITED ARTISTS UP 36445	E	
73	57	3	3	15	BRAVE NEW WORLD DAVID SIFFERTY	CBS 6705	C	
74	74	3	1	59	DRIFTWOOD MOODY BLUES	DECCA F13809	S	
75	80	3	3	16	LOVE IS THE SWEETEST THING PETER SKELLERN	MERCURY 6008 603	F	
76	47	3	7	37	HOLLYWOOD NIGHTS BOB SEGER & THE SILVER BULLET BAND	CAPITL. C. 16004	E	
77	45	12	3	2	PICTURE THIS BLONDE	▼ CHRYSALIS CHS 2242	F	
★78	92	2	1	38	SHOOTING STAR DOLLAR	CARRERE EMI 2871	E	
79	46	4	3	3	HARD ROAD BLACK SABBATH	VERTIGO SAB 002	F	
★80	NEW	1	1	34	GIVING IT BACK PHIL HURTT	FANTASY FIC 161	E	
★81	NEW	1	1	45	SAVE ME, SAVE ME FRANKIE VALI	WARNER BROS K 17251	W	
82	79	26	3	*	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	★ RSO 006	F	
83	61	12	3	2	DREADLOCK HOLIDAY 10CC	● MERCURY 6008 035	F	
★84	NEW	1	2	25	STRUMMING CHAS & DAVE WITH ROCKNEY	EMI 2874	E	
85	71	2	2	12	SUN EXPLOSION MANU DIBANGO	DECCA FR 138 10	S	
★86	NEW	1	2	9	A WHITER SHADE OF PALE MUNICH MACHINE	OASIS 5	C	
★87	NEW	1	1	39	I LOST MY HEART TO A STARSHIP TROOPER SARAH BRIGHTMAN	ARIOLA HANSA AHA 527	A	
88	73	6	1	42	LOVE, I NEVER HAD IT SO GOOD QUINCY JONES	A&M AMS 7385	C	
★89	NEW	1	2	4	ARE YOU RECEIVING ME XTC	VERGIN VS 231	C	
★90	NEW	1	1	17	DON'T LET IT FADE AWAY DARTS	MAGNET MAG 134	E	
91	NEW	1	1	37	NEEDLE IN A HAYSTACK VÉLETTES	MOTOWN TMG 1124	E	
92	67	5	1	26	THE DAY THAT MY HEART CAUGHT FIRE JOHN PAUL YOUNG	ARICA A&A 134	A	
93	72	5	2	6	DON'T LOOK BACK LOST	● GWC EPC 6663	F	
94	NEW	1	1	11	LAY LOW ON YOU LUISA FERNANDEZ	WARNER BROS K 17081	W	
95	98	2	1	15	BLUE COLLAR MAN STYX	A&M AMS 7388	C	
96	96	3	1	15	MIRROR STAR FABULOUS POODLES	PYE T 46 118	A	
97	NEW	1	1	18	EVEN NOW BARRY WALKOW	ARISTA ARIST 220	C	
98	NEW	1	1	44	ALIVE AGAIN CHICKCOG	CBS 6787	C	
99	NEW	1	1	3	HAMMER HORNIOR KATIE BUSH	EMI 2887	E	
100	NEW	1	1	36	'STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN	RAK 285	E	

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