

RECORD BUSINESS

December 25, 1978

VOLUME ONE/Number 41

35p

TOP SINGLE

BONEY M/Mary's Boy Child
(Atlantic/Hansa) (3rd Week)

CHARTMAKER

AIRWAVES/New Day (You
Are The New Day)
(Mercury)

TOP ALBUM

GREATEST HITS 1976-1978/
Showaddywaddy (Arista)

CHARTMAKER

NEIL DIAMOND/You Don't
Bring Me Flowers (CBS)

PANEL PICKS

There will be no further Panel
Picks until the New Year.

MTA seeks aid in PRS court case

A FIGHTING fund is being set up by the MTA to cover the cost of next month's long-awaited High Court case between the PRS and Harlequin Records.

The case, scheduled for January 11, will finally settle, pending an appeal, the three-year dispute between the MTA and the PRS over the licensing of shops playing recorded music anywhere other than sound-proof booths.

MTA secretary, Arthur Spencer-Bolland, told *Record Business* last week that letters were being sent out to all MTA members appealing for contributions towards the fund. The guarantees of donations for over £4,000, made by various members in 1976 when it was realised the dispute would reach the courts, are also being called in.

Spencer-Bolland added: "The MTA itself has very small reserves, and the Harlequin test case is expected to cost around £7,000—more if we lose or the case goes to appeal. On top of the guarantees we really need to raise another £4,000."

The dispute began in late 1975 when the PRS announced that from the beginning of 1976 the playing of copyright music in record shops would require a licence—at an annual fee of 13 pence per square metre (minimum fee £10).

After taking legal advice, the MTA decided to advise its members not to pay the licence fees with the argument that the playing of records was necessary for demonstration to prospective customers, education of staff and the detection of faults.

At a meeting during the summer of 1976 the MTA and PRS failed to reach a compromise agreement and the following January a writ alleging

infringement of copyright was served on the independent retail chain, Harlequin Records. A number of other writs subsequently served on retailers are being held over until the result of the Harlequin case is known.

The drawn-out dispute has already cost the MTA almost £3,000 in counsel fees. Meanwhile, the PRS has succeeded in obtaining payment for about 1,000 licence fees from retailers including Boots, Woolworths and W. H. Smith.



The UK record industry's three top publicists, Al Clark of Virgin receives the *RB*-sponsored inaugural Leslie Perrin Award as the best independent labels publicist from Mrs. Jane Perrin. Pictured alongside are Moira Bellas of WEA, named the best major label publicist, and Jennie Halsall, voted top independent publicist by a panel of leading music journalists and editors.



RCA goes round-the-houses

RCA IS finalising plans for a unique back catalogue promotion in February involving direct distribution of a four-page leaflet featuring 125 albums to two million homes.

The previous month RCA will conduct an intensive sell-in campaign offering back catalogue to dealers.

Explained marketing manager Graham Moon: "We sell at a discount to the dealer. Hopefully he will buy in large volumes and then we go to the

consumer and sell the album out for the dealer."

The leaflet—called Star Sounds—will be in newspaper format and will include feature stories on RCA's major artists.

It will be distributed by a specialist company to homes in which the occupiers fall into the 16 to 45-year-old age group.

"To do the same job in the more usual media—say the nationals and

perhaps something like the *TV Times*—would cost twice as much," says Moon, "and all we would get then would be a one-shot."

A more refined version of this scheme is being conducted through February and March aimed at exploiting RCA's classical catalogue.

"We have secured exclusively a mailing list detailing 150,000 heavy classical buyers—people who spend more than £15 a year on classical records," says Moon.

"We will be mailing them a classical catalogue which will also list the names and addresses of dealers stocking our classical repertoire. Again we will be selling in at a discount deal."

Now Pennine take *RB* chart

PENNINE RADIO is to become the fifth UK commercial station to broadcast a *Record Business* chart.

From January 13 the *RB* Top 40 Singles will go on the air in Bradford each Saturday between 9 am-12 noon, repeated on Sunday afternoon. The show's presenters are Julius K. Scragg and Bob Preedy.

The chart replaces Pennine's existing Top 40. Head of music Stewart Francis explained that the *RB* Singles Chart would now play a significant part in the shaping of the station's weekly playlist and added, "It will make my job a lot easier!"

RB Singles charts are already broadcast by Capital, Beacon, Tees and Radio 210.

RECORD BUSINESS extends the compliments of the season to all its readers with its final issue of 1978, which gives the most current charts available. There will be no issue dated January 1, but the paper will be back on Monday, January 8. The paper is not sending any Christmas cards this year and instead is making a donation to the NSPC.

Chaka Kahn

Try a taste of Chaka.
Her new album "Chaka"
stars her single
"I'm Every Woman."

Available on
Warner Brothers records & tapes.
K 96580

Produced by Arif Mardin

Cops abhor Virgin mirth

VIRGIN RECORDS had a thought

For the Christmas season
Make a Christmas card of sorts
For simply festive reasons
Slip in twenty quid that's fake
ignoring questions legal
Who could think they're on the
make
It's just a Christmas giggle.

But someone told the DPP
Which handles prosecution
And Virgin they phoned
instantly
To promise retribution
This sort of thing is not the way
Cards are executed
You'll get a phone call any day
And maybe prosecuted.

A spokesman told this magazine
He was less than pleased
To hear the cops had thought to
lean

On this festive wheeze
From mailing cards we've called
a halt.

We're told it had to stop
We swear it's just a festive fault
Besides it's a fair cop.

Loosely based on Good King Wenceslas. By Brian Harrigan and Tony Bradman.

15 million unit Fever

THE MOST successful year in the history of RSO Records, and a milestone year by any record company standards, has resulted in a total worldwide sale so far for the *Saturday Night Fever* album of 15 million units and for *Grease* of 11 million.

Emphasising that the figures are approximate and will already be out of date in nearly all cases, RSO says that Britain alone has accounted for 1.2 million units of *Fever* and 1 million of *Grease*.

Final Euro-songs

THE JUDGING panels selecting 1979's entries for Eurovision Song Contest have narrowed the field down to a total of 12 songs to be performed at the Albert Hall on March 8. They are:

'All I Needed Was Your Love' by Douze Taylor, performed by Linda Kendrick (pub: Chrysalis Music).
'Call My Name' by Roger Whittaker, performed by Eleanor Keenan (pub: Tembo Music).
'Fantasy' by Richard Gillinson, performed by Kim Clark (pub: Martin Coulter Music).
'Harry—My Honolulu Lover' by Terry Bradford, performed by The Nolan Sisters (pub: Bradford Music/Heath-Levy).
'Home Again' by David Knowles, performed by Monte Carlo (pub: Louvigny Music).
'Let It All Go' by Paul Curtis, performed by Sal Davis (pub: Curtis Music/Carlin Music Corp.).
'Mr. Moonlight' by Herbie Flowers and Doreen Chanter, performed by Herbie Flowers (pub: Kongrida/Gas/Mews/Heath-Levy).
'Mary Ann' by Peter Morris, performed by Black Lace (pub: ATV Music).
'Miss Caroline Newley' by Adrian Baker, performed by M Squadd (pub: ATV Music/Cellar Music).
'How Do You Mend A Broken Heart' by Ben Findon and Mike Myers, performed by Guys and Dolls (pub: Black Sheep Music/Heath-Levy).
'You Are My Life' by Tony Colton and Jean Roussel, performed by Sharon Taylor (pub: Victoria Music).
'Who Put The Shine On Your Shoes' by Nola York, performed by Switch (pub: Burlington Music/Palace Music).

Rundgren to sue MU

LEGAL ACTION against the Musicians Union to lift restrictions on live radio broadcasts by foreign artists is being taken by Todd Rundgren's manager Eric Gardner as a result of the MU thwarting plans to broadcast Rundgren at one of this week's shows in London.

Gardner pointed out that a similar situation does not exist in America and the American Federation of Musicians looked likely to adopt the same stance as the MU as a form of reprisal.



IT WAS a good night for the Music Therapy charity at its Christmas fund-raising dinner, held at Chelsea's Wedgies club last week. WEA boss John Fruin is here seen handing a cheque for £1,000 from his company to Sybil Beresford who runs the home.

Goldstop bows out of West

THE BRISTOL-based one-stop operation, Goldstop, closed down on Friday, December 22. It was

RICHARD ROBSON, marketing manager of Magnet, is leaving to set up his own p.r. consultancy. For now Robson will be working from his home, 19 Orley Farm Road, Harrow-on-the-Hill (864 3634).

launched by the Manchester wholesaler and racking company, Goldspinner, at the beginning of October.

Goldspinnings' director, Eddie Leahy, told *Record Business*: "We were not in a position to use a great deal of advertising in the West Country, and after a great deal of deliberation it was decided we should pull out."

CBS confirms re-shuffle

THE RESTRUCTURING of CBS' UK operation, revealed in *Record Business* last month, has now been officially announced by the company.

The marketing, promotion and press departments are being split into separate units from January 2 giving the CBS label and the Epic and associated labels (EPA) their own individual identities.

General manager of the CBS label will be Jerry Turner, at present CBS pop marketing manager, and Ian Groves, currently general manager of EMI's group pop repertoire, will be general manager of EPA. Both will report to Tony Woolcott, marketing director.

Peter Evans has been promoted to

senior product manager for the CBS label with product manager, Kate Mundle, reporting to him. EPA's senior product manager is yet to be announced, but the remainder of the department will consist of product managers Frank Brunger and Barry Humphries.

Louis Rogers will continue as head of promotion for the CBS label. The EPA department will have two heads of promotion, Judd Lander (Epic) and Phil Holmes (associated labels).

Elly Smith, now manager of press, public and artist relations, will head the CBS label press operation at Jonathan Morris, previously at RCA, is appointed to the position of EPA press and artists relations manager.

ALICE COOPER
"How Are You Gonna
See Me Now"
K1720

BEACH BOYS
"Kona Coast"
K14494

SUPERMAN (D.S.T.)
"Main Theme"
K17292

NEIL YOUNG
"Four Strong Winds"
K14493

STAR CLIMBERS

THE MULLINGS YEAR

ACTUALLY IT was only nine months, but we didn't start until March with the weekly collection of one-liners, some amazingly accurate and others equally off-target, a few funnies and a consistent standard of literals and typographical errors to keep readers on their toes . . . in the beginning there was a tip that despite counter bids only the old faithfuls at **BMRB** were seriously in the running for the **BFJ** chart contract . . . then there was the embarrassingly high spirited performance at the **NME** awards luncheon by tv personality and Sex Pistols' batter **Bill Grundy** who came with a portable foghorn, blasted the guests a few times, made a rambling incoherent speech and then decided to rest his eyes . . . **Phonogram** was regarded as the leading contender for signing Fleet Street's celebrated pop singer **Roddy Llewellyn** . . . **Bob Hart** intruded the business by resigning from *The Sun* newspaper to become an aide to **Leslie Hill** at **EMI**, and **Nina Myskow** from *Jackie* magazine was correctly predicted to take his place . . .

LIGHTNING SENSIBLY passed when asked for £30,000 for the privilege of re-signing **Althea & Donna** who moved to **Virgin** instead . . . with **Logo** and **Selecta** at the parting of the ways, **RCA** and **Ken Glancy** were predicted to be on the verge of renewing an association with a couple of old boys . . . **EMI** was tipped to be the funding source of **Artie Mogull** and **Jerry Rubinstein's** purchase of **UA Records** - from which jet boss **Don Arden** chose to exclude his label, later picked up worldwide by **CBS** for a rumoured 25 million dollars . . . **CBS** International president **Dick Asher** became a subscriber to **RB** and filed in the job description section as "shuffling papers" . . . **Variety Club** decided to host a Tribute To The Record Industry lunch at the Dorchester and only charged £12 a head for the feeding of 400 or so . . .

AT THE MTA, secretary **Arthur Spencer Bolland** elected as Tory councillor for Turnham Green in London council elections . . . promoter **Harvey Goldsmith** reportedly paid **Bob Dylan** £500,000 in cash to ensure he signed for those wonderful Earls Court concerts . . . the word was that **EMI** was not totally happy with public response to its **Frank Sinatra** tv album . . . at **Ariola's** Hilton Hotel rooftop restaurant reception for **John Paul Young** and his "Something In The Air" best-seller, guests ended up talking like eunuchs after sniffing at a helium cylinder . . . his friends were delighted to see **Geoffrey Evers** back at **AM Records** after illness and 49lbs lighter . . . **Colin Burn** completed 20 years with **EMI** . . . **MM** editor **Ray Coleman's** reasoned argument contrasted with **NME's** **Nick Kent** giving passable imitation of disorientated bird of prey on **BBC-2** pop press investigation *Don't Quote Me* . . .

LEAD SINGER Allan Clarke and longtime producer **Ron Richards** missing from **EMI** party for **Hollies 20 Golden Greats** tv album . . . **Gerry Rafferty** and **Bonnie Tyler** in contention for top spot on US singles chart . . . dealer apathy resulted in audience of nine for **Pye** md **Walter Woyda** at Leicester **GRCRC** morning meeting . . . **Warwick Chief Ian Miles** rated double-page feature in *Campaign* which predicted his tv spending in 1978 would be £24 million at least . . . **Gary Glitter** off to New Zealand to appear in the Frankenfurter role in the *Rocky Horror Show* . . . hint of acquisition of a one-stop by a public company was followed by **Wynd-Up's** purchase by **NSS** chain for a six-figure sum . . .

"**AXES ARE** plunged into people, a severed head is found - and the recording manager turns out to be a transvestite" - *Daily Express* critic **Ian Christie** reviewing **Jack Jones** movie *Comeback* . . . American business magazine *Forbes* reports **Paul McCartney** seeking "biggest of all pacts for Wings" and asking **Capitol** for 20 million dollars . . . continuing high sales of *Saturday Night Fever* album suggested to be an embarrassment to **Polydor** as a result of a re-negotiated back-dated royalty agreement with **RSO** . . . one a&r manager suspended by his managing director for two weeks after an exchange of words in the office . . . bearing in mind his previous marketing background, **Pye's** new marketing director **Gary Ludington** sure to be nicknamed "The Man From **Pye**" . . . **EMI LRD** renews **Motown** licensing deal, increases staff from seven to 11 . . .

HINT THAT relations between **A&M** and **RSO** are not too cordial over latter's imminent UK release of *Sergeant Pepper* soundtrack album . . . this was a lovely way to spend an evening - **Rolling Stones** gig at Louisiana Superdrome attended by over 70,000 people and grossed 1,060,000 dollars . . . **Derek Taylor**, former **WB** joint md and bade farewell to beautiful downtown Burbank and returned to the UK . . . **Larry Uttal** denied licensing deal for Private Stock pending in the UK . . . release of **David Bowie** 2LP held up while artist and company argued whether contractually it counted as a double album or, as a live recording, only a single . . .

ARISTA HOSTED lig of the year with press chief **Howard Harding** escorting **NME** and **MM** scribes to Egypt for **Grateful Dead's** opencair Pyramid concerts . . . after signing **Rocket** in the States, **RCA** underwhelmed that **Phonogram** secured **Eltan John** . . . **Gerry Oord** hinted at possible new involvement with the record business . . . whether went the **Gallup** charts? . . . **Abba's Beany** and **Frida** marry at last - ending a seven-year hitch . . . deeply involved in Eastern religion, **Cat Stevens** calling himself **Yusuf Islam** - but not for recording purposes, of course . . .

FINANCIAL TIMES reports **Sir Edward Lewis** telling Decca shareholders at annual meeting: "I trust we shall be uncontaminated by takeover bidders" . . . heard at **MM** awards lunch - First md: "How's business?" Second md: "We've never had it so average" . . . unique achievement for **Chinnichap**, **Mike Chapman** producer of top two singles, by **Exile** and **Nick Gilder**, in American charts . . . with appointment of **David Fine** as **Polygram UK** md possibility of new duties internally for chairman **Steve Gottlieb** suggested . . . managing director of a North London indie label contacted with a heavy metal tipped as successor to **Maurice Oberstein**, moving up to chairman at **CBS**.

A NEW SINGLE FROM
BOB DYLAN
**CHANGING
OF THE
GUARD**
FROM THE ALBUM
'STREET LEGAL'
CBS 6935

6935
69

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

THE YEAR began like any other year. Arista found a new md in Charles Levinson and UA found a new chief executive in Cliff Busby, it rained at Midem, just like any other Midem, and the trade was looking forward to a big influx of money from the post Christmas token customers.

Then came the most uncomfortable couple of months the record industry had witnessed for a long time. For nothing makes waves like a chart-yipping scandal in the national press.

The whole music business came under heavy fire, but, as is customary in these cases, one of the least offenders was branded the biggest villain. Not only was the industry under fire for allegedly manipulating its own chart but *Record Business* was in the process of launching its own, in-house, computerised singles chart incorporating airplay information. By the end of the year it was accepted as the best early guide to sales and airplay performance by the whole industry.

As the hyping furor died down, a widespread panic over the amount of cheap 'black import' albums flooding into the country following the strengthening of sterling cropped up. However, the trend didn't get any worse, and those worries were supplanted by the one prompted by the flat sales graph on the first quarter sales figures. The statistics also showed the big inroads being made into pre-recorded cassette sales by the growth of home taping.

That was a menace high on the BPI's priority list, along with suppression of the pirate recording problem, but although there were promising noises from researchers at Southampton University working on a tape spoiler signal, reports later in the year said the beffins couldn't perfect a signal that didn't adversely affect playback quality at the same time.

On the piracy front, the BPI scored a significant advance by convincing the High Court it was able to grant search and seize orders against suspects. Several of these were carried out, and according to the industry watchdog, the results were up to expectations. However, it admits the big fish are still at large, although most of the people who have finished up in the High Court have been useful for the information they can supply on the international problem.

Could the bad news keep on rolling? Well, as far as Power Exchange — in the red to the tune of a thumping £430,000 — Contempo and CRD, two other casualties, it certainly could.

By April, EMI announced it had spent just over £2 million on its EMTV series which had then run for ten LPs. It seemed a lot at the time... but that was before this Christmas's massive televised promoting spree which has since dwarfed those figures.

North of the Border, Scottish football discs were selling in massive amounts at a time when the business should have been preparing for its summer snooze, and then Bob Dylan flew in for the biggest event of the year. Predictably, Scotland's ignominious exit from the Argentine coincided with an awful loss in fortunes for the song, and Dylan's concerts sparked a big run on his new album and back catalogue.

Charting a year of controversy

CBS and Heinz in souper
Mail order albums scheme
Trade fumes over WEA 'test'
Massive CBS promo drive
stokes Dylan tour frenzy
Picture discs — a UK breakthrough

BPI's Bridge quits after seven years
Grade hopes dashed by first quarter figures
Rod Stewart's "65" LP battle
ANOTHER RB EXCLUSIVE
Importer named in fake tapes case



BY JOHN HAYWARD
NEWS EDITOR

June also saw Phonogram take the bull by the horns and hike its retail prices. Some said the move was premature, but the rest of the industry gradually followed suit, WEA raising its prices by 15 percent, and Polydor introducing the 95p single.

If there was a success story in 1978, (apart from Jilted John's) it must have been the rise of disco. Not only did disco boom, but the film industry began to see the possibilities of joint promotion with the record business and vice versa. spin-off projects and closely-linked movie and album projects proliferated, notably *The Stud* and *Grease*. *Sergeant Pepper* wasn't quite so lucky, but maybe a re-promotion to the right market sector will do the trick second time around.

Of the British majors, EMI showed the most feverish internal activity. There was a global management reshuffle which saw Bhaskar Menon as music supremo and Ken East back in the fold, and after the previous year's split into GRD and LRD came rumblings that the GRD was about to split itself into yet more compartments.

'Small is beautiful' was the message, and CBS seemed to go along with that feeling when it revealed later in the year it was ready to divide Epic and CBS marketing operations.

Sales conferences came along to break up the monotony of a summer notable only for the amount of rain it produced. The Pye sales meeting really came to life when Louis Benjamin took time out to tear a strip off the industry chart.

EMI LRD, having improved the parent's market share by picking up Island, went on to score some notable hits with un-obvious material and set itself a £25 million sales target for the year. A week later, jubilant John Fruin took a look into his crystal ball and decided he could safely set WEA a £30 million target... a prediction that could well come true with the continued success of Boney M and Rod Stewart, and with Led Zeppelin and the Eagles still to come.

However, all was gloom south of the Thames down on Albert Embankment where Decca's profits continued to slide, despite cash injections from its big hit of the year... Father Abraham and his dreaded Smurfs.

If 1977 saw the rise to prominence of the tiny but cocky independent labels, then 1978 saw their realisation that any permanent market presence would have to be bolstered by major company resources.

So Ted Carroll's Chiswick operation sought a deal with EMI LRD and perky little Beseley ended up under Polydor's wing. Both company's have kept a

certain amount of street credibility — all important in their game — by setting up one-off labels to keep their hands in.

As the PRS affair began to assume the proportions of Watergate, most of the industry's fears were being voiced over a possible glut of tv advertising for the Christmas period. And by mid-November the fears became a reality.

The results can be judged at a glance from the RB album chart. The specialist merchandisers' efforts have been so widely spread, along with major marketing and the efforts of the High Street multiples, that the result has been a blanket awareness of records as Christmas gifts stimulating the whole gamut of disc sales. The albums coming in for the most promotion have not always fared best, and a re-think for next year is almost certainly under way. Among the other companies that leapt in at the deep end of the tv scene have been EMI GRD with its Kate Bush, Queen, Wings and Olivia Newton-John push and Virgin for Mike Oldfield. This significant new departure of advertising new current product seems to have paid off, as did WEA's earlier initiative with Nolan Stryker's debut album.

The news that Geoffrey Bridge was to retire as top industry watchdog — or director general of the BPI — was greeted with some disbelief. The well-loved first full-time officer decided enough was enough and is to hang up his headphones on his 60th birthday. A&M's John Deacon is successor.

The final months of the year brought up some topics that will rumble on into the New Year. Rod Stewart and Child both decided £4.99 was too much to ask for their albums and demanded 50p should be cut off them to promote sales.

Artist power is something the industry has rarely had to cope with before, and certainly WEA is showing some aggravation over the move, which it determined should end after Christmas.

The retailing of pre-recorded music video cassettes, came a few steps closer to reality with the announcement that EMI was readying a package of tapes, probably to be distributed via record retail outlets among others. The MCPS has also put video music royalties on top of its priority list, as the UK is mooted as the European video disc market.

For a while it looked as if the year would end — as it began — with a chart scandal. There was widespread dealer dissatisfaction over WEA's distribution of gimmick releases. Trade feeling had been building up since the advent of the limited edition 12-inch single and colour vinyl releases, but when two 'unreleased' 12-inch disco cuts hit the industry, feelings boiled over into front-page stories.

But the final week of the year brought the wheel a full circle with revelations that a series of managing directors were about to play musical chairs.

It was the week when Maurice Oberstein was elevated to chairman of CBS UK, David Bettequide transferred from Bronze to Sohno Square as md, and when Ian Ralfini finally revealed his future plans, after quitting Anchor. He is off to Hollywood to make a musical movie about ice-skating, which is as good a place to finish an analysis of the year's news as any other.

Christmas Stocking List

Fabulous Poodles

"Unsuitable" NSPH 25

Max Bygraves and Victor Silvester

"The Song and Dance Men" NSPL 18574

Bryan and Michael

"The Matchstalk Men" NSPL 18589

Hilda Baker and Arthur Mullard

"Band On The Trot" PKL 5576

Lea Martell

"Somewhere In My Lifetime" NSPL 18590

Parliament

"Motor Booty Affair" CALH 2044

Gladys Knight and the Pips

"Bless This House" BDLP 4050

Barry White

"Barry White The Man" BT 571

Downa Summer

"Live and More" CALD 5006

Patrick Juwet

"Got A Feeling" CAL 2028

Gordon Giltrap

"Fear Of The Dark" TRIX 7



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Orders To: Pye Records (Sales) Ltd.

132 Western Road, Mitcham, Surrey CR1 3UT. Telephone: 01-640 3344.

SINGLES

THE WINNERS

ALBUMS

POP

- 1 Rivers Of Babylon**—Boney M (Atlantic/Hansa)
Producer: Frank Farian. Writers: Brent Dovee/Trevor McNaughton/Frank Farian/Reyam
Publisher: (ATV Music/Hansa)
- 2 You're The One That I Want**—John Travolta—Olivia Newton-John
Producer: John Farrar. Writer: John Farrar
Publisher: Famous Chappell
- 3 Baker Street**—Gerry Rafferty (UA)
Producer: Hugh Murphy/Gerry Rafferty. Writer: Gerry Rafferty
Publisher: Island/Belfern

ROCK

- 1 Rat Trap**—Boomtownt Rats (Ensign)
Producer: Robert John Lange. Writer: Bob Geldof
Publisher: Setzer Fire Hits/Zomba
- 2 Denis (Denée)**—Blondie (Chrysalis)
Producer: Richard Gottehrer. Writer: Neil Levenson
Publisher: EMI Music
- 3 Miss You**—Rolling Stones (Rolling Stones Records)
Producer: Mick Jagger—Keith Richards. Writers: Mick Jagger/Keith Richards
Publisher: EMI Music

DISCO

- 1 Night Fever**—Bee Gees (RSO)
Producer: Alby Galuten/Karl Richardson/Bee Gees
Publisher: Chappell/RSO. Writer: Bee Gees
- 2 What You Waitin' For**—Stargard (MCA)
Producer: Mark Davis. Writer: Norman Whitfield
Publisher: Warner Bros Music
- 3 Shame**—Evelyn "Champagne" King
Producer: Theodore Life. Writers: John Cross/Reuben Fitch
Publisher: Sunbury Music

REGGAE

- 1 Now That We've Found Love**—Third World (Island)
Producer: Alex Sadkin/Third World. Writers: Kenny Gamble/Leon Huff. Publisher: Carlin
- 2 Uptown Top Rankin'**—Althea & Donna (Lightning)
Producer: Joe Gibbs. Writers: Althea Forest/Donna Reid/Errol Thompson
Publisher: Lightning Music
- 3 Is This Love**—Bob Marley & The Wailers (Island)
Producer: Bob Marley & The Wailers. Writer: Bob Marley
Publisher: Rondor Music

MOR

- 1 Talking In Your Sleep**—Crystal Gayle (UA)
Producer: Allen Reynolds. Writers: Roger Cook/Bobby Woods
Publisher: GOAL Music
- 2 Too Much, Too Little Too Late**—Johnny Mathis—Deniece Williams (CBS). Producer: Jack Gold. Writers: Nat Kipner/John Vallins. Publisher: Heath/Ley
- 3 For You**—Judie Tzuke (Rocket)
Producer: Lem Lubin. Writers: Mike Paxman/Judie Tzuke
Publisher: Rocket Music

COUNTRY

- 1 Don't It Make My Brown Eyes Blue**—Crystal Gayle (UA)
Producer: Allen Reynolds. Writer: Richard Leigh
Publisher: United Artists Music
- 2 Talking In Your Sleep**—Crystal Gayle (UA)
Producer: Allen Reynolds. Writers: Roger Cook/Bobby Woods
Publisher: GOAL Music
- 3 Go Way Hound Dog**—Cliff Johnson (CBS)
Producer: Not listed. Writer: Cliff Johnson
Publisher: Mautogalde

POP

- 1 Grease Soundtrack** (RSO)
Producer: Louis St. Louis/John Farrar/Alby Galuten/Barry Gibb/Karl Richardson
- 2 Night Flight To Venus**—Boney M (Atlantic/Hansa)
Producer: Frank Farian
- 3 Saturday Night Fever Soundtrack** (RSO)
Producer: Various

ROCK

- 1 Out Of The Blue**—ELO (Jet)
Producer: Jeff Lynne
- 2 Live And Dangerous**—Thin Lizzy (Phonogram)
Producer: Tony Visconti/Thin Lizzy
- 3 Some Girls**—Rolling Stones (Rolling Stones Records)
Producer: Mick Jagger/Keith Richards

DISCO

- 1 Saturday Night Fever** (RSO)
- 2 Natural High**—Commodores (Motown)
Producer: James Carmichael/Commodores
- 3 Voyage**—Voyage (GTO)
Producer: Roger Tokarz

MOR

- 1 War Of The Worlds**—Jeff Wayne (CBS)
Producer: Jeff Wayne
- 2 Classic Rock**—London Symphony Orchestra (K-tel)
Producer: Don Reedman
- 3 A Single Man**—Elton John (Rocket)
Producer: Elton John/Clive Franks

COUNTRY

- 1 Images**—Don Williams (K-tel)
Producer: Not listed
- 2 When I Dream**—Crystal Gayle (UA)
Producer: Allen Reynolds
- 3 Heartbreaker**—Dolly Parton (RCA)
Producer: Gary Klein

TOP RADIO SINGLES

- 1 Night Fever**—Bee Gees (RSO)
- 2 Baker Street**—Gerry Rafferty (UA)
- 3 Three Times A Lady**—Commodores (Motown)

TOP RADIO ALBUMS

- 1 Saturday Night Fever**—Soundtrack (RSO)
- 2 Street Legal**—Bob Dylan (CBS)
- 3 Grease**—Soundtrack (RSO)

Titles selected on votes cast by over 70 DJs, producers and music programmers in UK radio.

TOP NEW UK ACT

- 1 Kate Bush** (EMI)
- 2 Hi-Tension** (Island)
- 3 Marshall Hain** (EMI)

ROCK SINGLES

THE BOOMTOWN RATS were one of the success stories of the immediate post-punk era. Only a handful survived the inevitable weeding-out process and Geldoff and the boys met the challenge with a long-running hit album plus a flurry of memorable singles, of which the latest, 'Rat Trap', is a thrushful example.

The only other band giving any sort of meaning at all to that ill-conceived phrase Power-Pop was **Blondie**. Although 'Denis' was a re-tread of a 60s oldie and one of the few that the band did not write themselves, it was typical of the bright-but-sinister Blondie sound. Debbie Harry must have qualified as most photographed pop star this year but it's no hype - Blondie undoubtedly has it as far as writing and performing goes.

The **Rolling Stones** cashed in on 12-inch mania to release their 'Miss You' as a limited edition pink. A welcome return to the singles chart from them, it showed they'd lost none of their power or flair for publicity.

DISCO SINGLES

IT WAS interesting that **The Bee Gees** should top a Disco Singles section but it was the lesser-known 'Night Fever' single that proved most danceable.

'What you Waitin' For?' by **Stargard** typified the way that singles were being peppered at the discos. A basically faceless act, Stargard's single was masterminded by producer Mark Davis and became a huge crossover disco smash.

One single that attracted interest in the rock press was **Evelyn 'Champagne' King's** 'Shame'. A general favourite with disco and pop fans alike, it actually attracted favourable comment from the rock writers of the *NME* and showed that not all disco need be mindless clone music.

MOR SINGLES

THE COUNTRY and easy-listening connection was demonstrated by **Crystal Gayle** this year. Via TV and live appearances she has reached the mums and dads and her 'Talking In Your Sleep' has been showing in both pop and country charts. She seems likely to pur-



THE PHENOMENAL success of **Boney M** this year was most vividly illustrated with 'Rivers of Babylon', a re-amp of a traditional spiritual already done by several other artists through the years. Frank Farian's production version of it landed the West Indian quartet with a *Record Business* sales index of 189 (100 is a good average for a number one single). In that week the single was hogging a massive 15 percent of the total singles market. It stayed in the *RB* chart for 34 weeks.

'You're the One That I Want' by **John Travolta** and **Olivia Newton-John** was just one of several big hits from *Grease* and the ready availability of clips from the movie for *Top Of The Pops* showing obviously helped sales a great deal. One of the year's most acceptable pop hits went to **Gerry Rafferty**. 'Baker Street' with its haunting sax break gave the ex-Stealer's Wheel man that rare thing, a pop hit with rock credibility.

see her career now in the more lucrative MOR market.

There were several duet hits this year, most notable of which was the **Johnny Mathis/Deniece Williams** coupling on 'Too Much Too Little Too Late'. The trend has since led to splicing together by DJs of two versions of a song by different artists and even though the **Elvis Presley/Linda Ronstadt** splicings are not to be engineered for singles release, the **Diamond/Streisand** 'You Don't Bring Me Flowers' seems likely to be the first of many such efforts from all over.

Meanwhile, there's still a place in the charts for that one-off, surprise hit, as

Judy Tazuke discovered with her ethereal, almost Kate Bush-styled 'For You'.

REGGAE SINGLES

THE FAST rise to success of that jazzing-outfit **Third World** must have been a real bonus for Island this year and the band's arrival in the singles listings with 'Now That We've Found Love' was unexpected, viable proof of reggae's burgeoning appeal of this year.

At the turn of the year **Althea and Donna** came up with the delightful, skanking 'Up Town Top Ranking' and although they haven't managed to

repeat the trick it showed that the market was wide open.

And of course it's always open for **Bob Marley** whose 'Is This Love?' hit from his big crossover album *Kaya* kept him well in the public eye.

COUNTRY SINGLES

THE PROMISED flood of hit country singles didn't quite materialise - the action was mainly on album. But predictably, **Crystal Gayle** had to feature with both 'Don't It Make My Brown Eyes Blue' and 'Talking In Your Sleep'. Perhaps next year the record companies will be looking more closely at their country rosters for more widely marketable sounds.

The other end of country was represented by **Cliff Johnson's** 'Go Way Hound Dog', a rockabilly track to be excised, culled from the CBS rockability EPs released earlier.

NEW ACT

MANY PEOPLE predicted that everyone's favourite warble of the year ('Wuthering Heights' by **Kate Bush**) would be the first and last one to be heard from an intriguing but perhaps one-off artist. In the event **Kate** landed her first album in the charts for a long run in the wake of much London bus advertising and now has the second collection in the lists. EMI proved the wisdom of holding an artist until the right time (the theatrically-inclined young singer had been discovered by a member of **Pink Floyd's** a few years previously) and **Kate's** success this year gave the airwaves an interesting and distinctive new voice.

Hi-Tension held the flag for British disco and proved that a home-produced band could land the hits too; **Hi-Tension** and **British Hurdle** both did well in the singles chart and a third release is creeping up.

A distinctive song on the airwaves earlier this year was **Dancing In The City** from **Marshall Hain**, a classically-trained boy/girl duo who proved that you could sometimes land what many would have categorised as an airplay hit into the sales chart. The act's second single did not do quite so well, but the pair obviously had promise.



GERRY RAFFERTY: a pop hit with rock credibility



CRYSTAL GAYLE: set for more lucrative MOR market

Album awards: details on page 9

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Olivia Newton-John and John Travolta



Frankie Valli



Don Williams

POP ALBUMS

ANY COMMENT on the year's pop albums must start with the word *Disco*. *Grease* of course represented an entirely different musical area but it is a measure of *Travolta's* charisma that people saw *Grease* as some kind of extension of *Saturday Night Fever*.

How could anyone have seen in January last year that a simple movie would spark off a disco trend? Tony Holden, press officer of the Disc Jockey's Federation, admits that there has been an increase in members joining his organization since the film premiered but feels that the film has simply focused attention on a pastime that was already well-founded. Certainly there were plenty of disco records being released beforehand. *Saturday Night Fever* has now given everyone a reason for putting out disco records.

Vaguely part of the movement but carving its own majestic line was *Boney M* — with the long-selling *Night Flight To Venus* album which included several big singles hits.

ROCK ALBUMS

FAR FROM tailing off this year in the face of punk, straight rock in its various forms started something of a comeback. The spectacular cosmic-show type of heavy rock reached a peak this year with *ELO's* tour of Britain and America. Jeff Lynne's boys were reported to be spending a fortune simply to get their spectacular stage show from one venue to the next. They amazed Wembley Arena by leaving the stage in a specially-constructed spaceship. The Wembley gig was shown twice on television this year and the band's *Out Of The Blue* album has to date spent 27 weeks in *RB's* charts.

1978 was the year in which *The Thin Lizzy* consolidated its position as one of our top-league heavy rock bands. The mixture of heaviness and Phil Lynott's superior lyricism was enough to give the band appeal for heavy fans and also gather them the newer generation. *Live And Dangerous*, the band's double-live album, had a suitably long run in the *RB* charts, sparked by Lizzy's tour of big venues earlier in the year.



Jeff Lynne

In general, the music press thought that the *The Rolling Stones* had also staged a return to form this year with *Some Girls*. 'The best since *Exile On Main Street*' was a touted opinion. It was the *Stones'* first release under their label's licensing arrangement with EMI and the major's considerable marketing weight was wheeled into action to generate some interest in an outfit that many said was past it, did not tour this year and had extra-mundane troubles on the Keith Richard front. True to *Stones'* form though *Some Girls* did manage to alienate some sections of the community. Mainly in America where the sleeve upset the actresses depicted on it and one of the singles from the album was claimed to be insulting to black girls, not the least of this latter flak coming from some of the group's black stalwarts at Atlantic Records. Controversy is obviously still *The Stones'*

getting a brief from Robert Stigwood. *Travolta's* athletic performance undoubtedly gave disco a boost.

The *Commodores* though held up the Motown flag separately with *Natural High*. The band has cultivated the British audience via live touring recently and this obviously helped its record sales independently of the *SNF* boom.

And *Voyage* was a surprise disco hit act for *GTO* Records. A hit single from the album stayed in the charts for weeks and this fun-filled, space-age style of disco was very much to the public taste. This French outfit proved that the right sound in disco could sell on album, even from an unknown act.

MOR ALBUMS

THE *DAYS* when concept albums were a dodgy proposition vanished in 1978

The Album Winners

forte and both the *Rolling Stones* and traditional rock in general found themselves, perhaps to their own surprise, still able to cut it with the customers. The album stayed in *RB's* charts for 21 weeks.

DISCO ALBUMS

ALSO FEATURING in the *Disco* section, the inevitable *Saturday Night Fever* with its mixture of *Bee Gees*, *Trammps*, *Yvonne Elliman*, *Kool and the Gang* and *Tywares*. A worthwhile double album in its own right, *Saturday Night Fever* was already in the charts when the film was released in Britain at Easter. "If we'd have delayed the release of the album for the film we'd have had three months of imports" commented *RSO* Records. The songs were written by *The Bee Gees* within a week of

with two notable monsters making the charts and staying there for months. With no film or play to back it up, *Jeff Wayne* was himself a little uncertain about the chances for his *War Of The Worlds* album when *Record Business* interviewed him in the summer but his music-with-commentary presentation of H.G. Wells' famous novel with its original visuals and generally lavish presentation caught the public imagination from the start.

Classic Rock by *The London Symphony Orchestra* with its TV advertising was a shrewd move to exploit the older, heavy rock fan; the perfect coffee-table present for the once hipster now in an executive position. This elaborate work has now been successful enough to stimulate a second volume, currently being tv-plugged.

Elton John was back in his best form for some time, the critics agreed, with *A Single Man*. His personal dramas seemed to bring him to a much wider public this year and he is now back as a very established star.

COUNTRY ALBUMS

THE MELODIC, easy-listening feel that has always been latent in some country music was fully realised by certain artists and record companies this year. The crossover potential of *Don Williams* was first observed three years ago by BBC-TV announcer David Allan who played a track from the artist's first album after the late-night *Epilogue* and received an unusually large response. Since then, a heavy touring programme in Britain allied to systematically insistent promotion from Anchor has made the rich-voiced, easy-going stetson wearer from Nashville into a household name. Much credit must go to Anchor promotion man Charlie McCutcheon who has masterminded the visits to America of *Fleet Street* journalists. The national press has several times in the last 18 months featured spreads on country in general and *Don Williams* in particular. In addition to his Anchor releases this year, *Williams* also had a long-running K-tel TV compilation in the charts.

Crystal Gayle is another country artist who has hit the MOR market. Her pure, mountain voice (she is Loretta Lynn's sister) has been allied to modern ballad styles by Allan Reynolds (originally *Don Williams'* producer) and she is further proof that country has wider applications than it was given credit for two years ago.

Dolly Parton has taken longer to register with the general public and is still building. It has not always been apparent whether she was tilting at the rock or MOR buyers but the final success of her *Heartbreaker* album this year suggests that her dedicated wooing of the British public live and on television is beginning to pay off and the direction now seems set into a very broad MOR slot.



ELO



The Bee Gees

Soundtracks: the year it all came together

WHEN, AT the start of 1978, critics were trying to name the trends of the next 12 months, they could be excused for failing to foresee the effect that a film called *Saturday Night Fever* would have on the public imagination. Or indeed the effect of its star. For Travolta has stirred up not only disco fever but also a return in interest to 50s music — although it must be admitted that such a trend was already underway by courtesy of The Darts and the minor rockabilly cult which came as a kind of punk spin-off.

Yet The Bee Gees, Travolta and Newton-John have dominated charts and sales this year with only Boney M to rival them. Whatever happened to Power Pop?

Soundtracks have sometimes yielded lucrative results in the past but have more often been steady minor sellers. RSO Records has for some time now been working on co-ordination of film and record and *Saturday Night Fever* was the culmination of that work. In America the two were released simultaneously but here the album came out some weeks ahead of the film. "If we'd delayed the release of the album for the film we'd have had three months of imports" commented the RSO office. As it was, the album was at No. 12 in the charts when the film was released at Easter.

It is doubtful that Travolta will continue for long as a recording star but his effect has certainly been felt this year. It



is rare that such a musical upheaval is started by a non-recording artist.

The Bee Gees though were definitely Sound Of The Year. *Saturday Night Fever* gave them the chance to bring to fruition the soul feel started with 'Jive Talking'.

Other soundtrack albums that made the bigtime were *Thank God It's Friday*, *The Stud* and *FM*. It was the year in which the 20s age-group heavy rock fan was also perceived to be a moviegoer. And on the television front, Yannis Markopoulos scored an unexpected hit with *Who Pays The Ferryman* album, a set which took off on the back of a hit single.

The disco boom though also sparked off a rash of one-off singles. If you could dance to it (rather, if it had a monotonous, thumping beat) the public bought it. But the phenomenon also provided a boost for other soul-styled acts, Motown at least getting a welcome return to form via The Commodores. Raydio and Voyage were among other notables who sustained their success.

Whatever the disco fanatics say, *Saturday Night Fever* focused attention on the phenomenon and made it respectable and accessible, however limp much of the music that resulted turned out to be.

As everyone expected, punk went through a weeding-out process this year with artists such as Elvis Costello, Tom Robinson, X-Ray Spex, Blondie and The Boomtown Rats showing that good writing ideas and a sense of identity will stick in any situation. But some hardcore acts hung around — Clash and Sham 69, again, acts with real talent backing up the stylised hardness.

The other big surprise of the year was the way heavy rock not only survived but actually gained ground again. Whether it was the big tours and album successes of more 'progressive' bands like Queen, Yes and Electric Light Orchestra, Jethro Tull and the Moody Blues or the heads-down brigade like Black Sabbath, Wishbone Ash — and the 'never-had-it-so-good' Judas Priest (to say nothing of rocket take-offs by American acts Meat Loaf and Van Halen).

It was a welcome comeback for Bob Dylan though. His series of concerts at Earl's Court and the open-air follow-up at Blackbushe proved that times aren't always a-changing and some artists are perennial. Dylan made some canny changes to his music and was given a general thumbs-up by the media. His

RAYDIO: notable success



THE COMMODORES: a welcome return for Motown

excellent *Street Legal* sold long and well and his visit also sparked a minor catalogue boom. David Bowie was also still on good form too with an Earl's Court residency and a huge album.

Reggae didn't advance quite as much as many had expected but an encouraging feature was the success of Birmingham's Steel Pulse with the *Handsworth Revolution* album doing very well in the charts.

Middle-of-the-Road music is eternal and this year saw a big success for duets, the novelty of Demice Williams and Johnny Mathis, Diamond and Streisand, Diana Ross and Michael Jackson (and of course Travolta and Newton-John) was very much to the public's taste, as were the various novelty records by such as Jilted John and Ivor Biggan. It was a very open year and a good portent for 1979.



BY
DAVID REDSHAW
A & R EDITOR



BOB DYLAN (above): times are not always a-changing! and (below) Steel Pulse: encouraging success



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

DISTRIBUTORS

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

KEY

NEW New Entry

RE-ENTRY Re-Entry

• Bullet
 ● Platinum Disc (1m sales)
 ● Gold Disc (500,000 sales)

● Silver Disc (150,000 sales)
 (Platinum, Gold & Silver Disc information supplied by the British Phonographic Industry)

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THE ALBUM CHART 1-60

This Week	Last Week	Wks. On Chart	TITLE/ARTIST	Producer	Label/Cat. No.	Dealer
*1	5	4	1976-78 GREATEST HITS SHOWADDYWADDY	Showaddywaddy/Mikehurst	ARIST ARVY 1	G
2	2	6	SINGLES 1974-1978 CARPENTERS	Karen & Richard Carpenter/Jack Daugherty	AMM AMLT 19748	G
3	1	26	GRACE SOUNDRACK	Various	ROD RSD 2001	F
*4	4	23	NIGHT FLIGHT TO VENUS BONEY M	Funk Funk	ATLANTIC HANCS 85306	W
5	3	4	BLONDES HAVE MORE FUN ROD STEWART	Tom Dowd	RVA RFLP 8	W
*6	5	6	MIDNIGHT HUSTLE VARIOUS	Various	K-TEL NE 3037	G
*7	7	6	20 GOLDEN GREATS NEIL DIAMOND	Various	"MCA EMVY 14"	E
*8	11	3	"BLESS THIS HOUSE" HARRY SCOTCOMBE	Various	WARNICK WM 5502	U
*9	10	9	A SINGLE MAN ELTON JOHN	Clive Francis/John Liss	ROCKET TRAIN 1	F
*10	9	7	THE AMAZING DRATS	Tommy Boyce/Richard Hartley	K-TEL ULP 7981	U
*11	12	26	A TONIC FOR THE TROOPS' BODMOTOWN RATS	Robert John Lange	EMSON EMVJ 3	F
*12	18	4	NIGHT GALLERY BARRON KNIGHTS	Pelle Larsson	EPIC UPC 80221	C
13	13	9	EMOTIONS VARIOUS	Various	K-TEL NE 1035	G
14	8	6	JAZZ QUEEN	Roy Thomas Baker/Galen	EMI EMA 789	E
*15	28	3	WINGS' GREATEST WINGS	Paul McCartney	EMI PICIC 256	E
*16	16	1	YOU DON'T BRING ME FLOWERS NEIL DIAMOND	Bob Clarence	CBS 8000	C
17	13	27	JEFF WAYNE'S WAR OF THE WORLDS VARIOUS	Jeff Wayne et al	CBS 8000	C
18	19	15	PARALLEL LINES BLONDIE	Mike Chapman	CHRYSLER COS 1192	F
*19	29	4	INCANTATIONS MIKE OLDFIELD	Mike Oldfield	VERIGN VGT 101	C
20	20	9	25TH ANNIVERSARY ALBUM SHORLEY BASSEY	Various	UNITED ART 58V 60147	E
21	22	21	IMAGES DON WILLIAMS	Not Listed	K-TEL NE 1033	G
*22	45	10	EVEN NOW BARRY MANLOW	Ron Dantel/Billy Joel	ARISTA SPART 3047	F
23	14	7	FATHER ABRAHAM IN SMURFLAND FATHER ABRAHAM & THE SMURFS	Marcel Steinman	DECCA SMCAP 591	S
24	27	2	EQUINOXE JEAN MICHEL JARRE	Jean Michel Jarre	POLYDOR POLD 5007	F
25	16	2	LIONHEART KATE BUSH	Andrew Powell	EMI EMA 787	E
26	15	2	PUBLIC IMAGE PUBLIC IMAGE LTD	PL	VERIGN VGT14	F
27	26	5	GREATEST HITS COMMODORES	James Carmichael/Commodores	MOTOWN SML 12302	E
28	24	4	BACKSTREET ERIC CLAPTON	Clyd Johnson	ROD RSD 5001	F
29	25	7	EVERGREEN ACKER BILK	Terry Brown	WARNICK PW 5545	U
30	21	12	20 GOLDEN GREATS NAT KING COLE	Not Listed	EMI EMVY 9	E
31	35	25	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Don Reedman/Jeff Jarrett	K-TEL NE 1009	G
32	23	6	GIVE 'EM ENOUGH ROPE CLASH	Sandy Pershing	CBS 8K41	C
33	37	28	SATURDAY NIGHT FEVER SOUNDRACK	Various	ROD 2056 123	F
34	31	8	THE MANHATTAN TRANSFER LIVE MANHATTAN TRANSFER	Tim Hauser	ATLANTIC 02540	W
35	33	28	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne et al	JET WTP 4007	C
*36	46	2	CLASSICAL GOLD VOL 2 ROYAL PHILHARMONIC ORCHESTRA	Gordon Smith	RAO'S RTD4 3032	D
37	30	3	BABYLON BY BUS BOB MARLEY & THE WAILERS	Bob Marley & The Wailers	ISLAND SLD 11	D
38	40	18	LEO SAYER LEO SAYER	Richard Peery	CHRYSLER COS 1198	F
39	34	6	S2NO STREET BILLY JOEL	Phil Ramone	CBS 8181	C
40	41	7	EVITA ORIGINAL LONDON CAST	Tim Rice/Andrew Lloyd Webber	MCA MCD 3527	E
*41	41	1	20 GOLDEN GREATS DORIS DAY	Various	WARNICK RW 5502	U
42	43	4	GERM FREE ADOLESCENTS X-RAY SPEX	Falcon Stuart/Ray Spax	EMI NE MG 3025	E
43	39	3	2011 HOT OLIVIA NEWTON-JOHN	John Farrar	EMI EMA 789	E
44	44	12	20 GREATEST BROTHERHOOD OF MAN	Tony Hiller	K-TEL EM 7980	G
45	42	3	LILLIE SOUTH BANK ORCHESTRA	Skip Humphries	DECCA MDR 518	S
46	58	2	THE BEST OF EARTH WIND & FIRE VOL 1 EARTH WIND & FIRE	Maurice White	CBS 8234	C
47	56	8	40 GREATEST ELVIS PRESLEY	Various	RCA PL 43861	R
*48	NEW	1	SANDY JOHN TRAVOLTA	Jeff Barry/Bob Renzetti/DavidLaszlo/Leont	POLYDOR POLD 5014	F
49	50	11	WELL WELLS SAID THE ROCKING CHAIR DEAN FRIEDMAN	Rob Stevens	LIFESOUND LSLP 0119	C
50	36	13	THE BIG WHEELS OF MOTOWN VARIOUS	Various	EMI EMVY 12	E
51	52	15	JAMES GALWAY PLAYS SONGS FOR ANNIE JAMES GALWAY	Ralph Mace	FED SEAL RL 23163	R
52	38	8	IF YOU CAN'T STAND THE HEAT STATUS QUO	Pip Williams	VERIGNO 9102 027	F
53	NEW	1	ONE NATION UNDER A GROOVE FUNKAEKALOID	George Clinton	Warner Bros 93639	C
54	53	6	BATH CITY VARIOUS	Various	CBS 82016	C
55	55	5	GREATEST HITS STEELY DAN	Gary Katz	ASC ASCO 816	C
56	32	7	BOOGIE FEVER VARIOUS	Various	RONCO RL 204	D
57	NEW	1	BACK TO EARTH CAT STEVENS	Paul Samwell-Smith/Cat Stevens	ISLAND LPS 5545	C
58	59	5	PENNES FROM HEAVEN VARIOUS	Complied by Chris Ellis	WORLD SH 266	E
59	51	8	ALL MOLD CONS JAM	Vic Copparrsmith Heaven	POLYDOR POLD 5008	F
60	47	7	DON'T WALK, BOOGIE VARIOUS	Various	EMI EMVY 13	E

THE NEW



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Basic Key
A - Main Play
B - Breakers
C - Extras
• - Hit Picks
I - Station Picks
(New shows)

% AIRPLAY RATING

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

		RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	HALLAM	BEACON	WENT	PICCADILLY	SWINNEY	OWLSLEY	210	PLYMOUTH				
1	73	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6821	C
2	★ 71	A	C	A	B	A	A	A	A	B	B	A	A	A	A	A	A	A	A	A	★ 20TH CENTURY BTC 2380	A
3	70	A	A	A	B	A	A	A	A	B	B	A	A	A	A	A	A	A	C	A	STIFF BUY 39	E
4	★ 68	A	B	A	A	A	A	A	B	B	B	A	A	A	A	A	A	A	A	A	CHISWICK CHS 104	E
5	64	A	A	B	B	C	A	B	A	B	C	A	A	A	A	A	B				RCA FB 1379	R
6	63	A	C	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA PB 5117	R
7	★ 62	A	C	B	B	B	A	A	A	A	C	B	I	A	A	A	A	A	A	A	ATLANTIC K11233	W
8	★ 61	A	A	★	B	B	A	★	A	★	A	A	B	B	A						REPRISE K14494	W
9	★ 59	A	C	A	A	A	B	A	B	A	A	A	A	A	A	A	A	A	A	A	BRONZE BRO 66	E
10	58	A	C	B	B	A	B	A	B	B	A	A	B	B	B	B					★ CBS 6842	C
11	50	A	A	B	B	B	B	A	A	C	B	A	A								A&M AMS 7397	C
12	★ 48	C	C	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CAPITOL CL 16011	E
13	42	A	A	A																	BLUE SKY SKY 6706	C
14	39	A						A													B UNITED ARTISTS UP 36471	E
15	39	A																			A POLYDOR 2066 936	F
16	★ 39	A	C	B	B	A	B	A	A	★	A	B	A	A							ARIOLA ARO 140	A
17	★ 38	A																			SONET SON 2171	A
18	38	A																			A CREOLE CR 159	K
19	★ 37	C	B	B	A	A	A	A	B	C	A	A	A	A	A	A	A	A	A	A	WARNER BROS K17220	W
20	36	A																			CHRYSALIS CHS 2276	F
21	36	C	C	A	B	A	A	B	A												A MERCURY 6007 195	F
22	★ 27	C	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	EPIC EPC 6983	C
23	25	C	★	A	A	A	A	A	B	A	A	B	B	B	B	B					GTO GT 241	C
24	25	C	C	C	A	A				★	B	A	A								LOGO GO 336	R
25	25	C	!	B	B	B	A	A													A MERCURY 6007 193	F
26	25	C	B	B	B	A	A	B	C	A	A	A	B	A	B	A					ARISTA ARIST 229	F
27	23	C	A	B																	RCA BOW 1	R
28	23	C	C	C	A	A	A	A	B												A MAGNET MAG 134	E
29	23	C	A																		C EMI 2885	E
30	23	C	B	A	B	A	B	B	A	A	B	A	A								CASABLANCA CAN 135	A
31	★ 22	C	A	B																	POLYDOR 2066 992	F
32	21	C	C	A	A	B															CAPITOL CL 16027	E
33	★ 21	C	A	B																	LOLLIPOP LOLLY 4	F
34	20	C	C																		A&M AMS 7405	C
35	18	C	A	B	A																MERCURY 6007 198	F
36	18	C	A	B	C	B	A	B	A	B	A	B	A	B	A	B	A				VERTIGO QUO 2	F
37	★ 16	C	B	C	A	B	★														EMI 2890	E
38	16	C	B																		ISLAND WIP 6462	E
39	16	C	B	C																	CBS 6788	C
40	15	C																			CHARLY CYS 1046	A
41	15	C	B	A																	ISLAND WIP 6469	E
42	15	C																			PYE 7N 46148	A
43	★ 15	C																			★ CBS 6977	C
44	15	C																			CASABLANCA CAN 132	A
45	15	C	B	B	B	A															REPRISE K14493	W
46	14	C	B	B																	A MCA 396	E
47	14	C																			ELEKTRA K12301	W
48	14	C																			MERCURY 6168 102	F
49	14	C	B	B	B																STIFF BUY 40	E
50	14	C																			RCA PB 5133	F
51	14	C	B	B	A	★															WARNER BROS K17246	W
52	14	C	B	B	A	★															★ POLYDOR POSP 20	F
53	13	C																			SHYANSONG SSK 19414	W
54	13	C	B	A																	CHRYSALIS CHS 2265	F
55	13	C	A																		THE RECORD LABEL NB 2	C
56	13	C																			LIFESONG LS 403	C
57	★ 13	C																			CAPITOL CL 16033	E
58	13	C	A	B	B																MCA 399	E
59	13	C																			★ FANTASY FTC 161	E
60	13	C																			BEARSVILLE K15543	W

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
A	Featured 40			A List	Tarzan 30	Hit 30	Playlist	Top 30	Playlist	Sounds
B		5+ plays	Featured Singles	B List	Climbers	Climbers	Rockshow list	Breakers		Singles
C	Optional Extras	1-4 plays		Extras						
•	Ones to Watch		Bullseye	Climbers	Personality Picks			Presenter Picks		New Sounds
I	Record of the Week		Powerplay/1 message	People's Choice	Current Choice					Hit Picks

PLAY GUIDE

ACTION FOR THE COMING WEEK



FRANKIE MILLER

TOP NEWSPINS: Strongest New Entries

WHENEVER I'M AWAY FROM YOU/Frankie Miller (Chrysalis)
 DESTINY/Jacksons (Epic)
 FALLEN ANGEL/Barbara Dickson (CBS)

sts/Charts

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

own in bold type)

See foot of page for station breakdowns

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

				LUXEMBOURG RADIO 1	CAPITAL RADIO 2	FIPIC 104.5 FM	DOWNTOWN BRM 104.5 FM	HALLAM RADIO 1	BEACON FORTH	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND	
61	13	DANCE WITH ME GENE FARROW WITH THE G.F. BAND	C													
62	13	WHY DO FOOLS FALL IN LOVE - BOOK OF LOVE MUD	C													
63	12	LET IT GROW CLOUT	C													
64	12	TWIST A SAINT TROPEZ TELEX	C													
65	12	WHO DO YOU LOVE MAINLAND			B											
66	11	THEMES FROM THE WIZARD OF OZ MECO	C			A										
67	★ 11	NO.1 DEE JAY GOODY GOODY	C			B										
68	11	SWEET LIFE FREDERICK KNIGHT & FEARN KINNEY	C			A										
69	11	WHOLE LOTTA ROSIE AC DC	C													
70	11	LET'S GO PALEY BROTHERS	C													
71	11	DON'T LET A THIEF... RICHARD & LINDA THOMPSON	C													
72	11	KNOCK ON WOOD AMI STEWART			A											
73	11	AMERICAN SQUIRE NICK LOWE			B											
74	11	RIU RIU CHORALE			B											
75	11	QUE TAL AMERICA TWO MAN SOUND			C											
76	10	NEVER GONNA STOP EXILE														
77	10	SAIL AWAY KENNY ROGERS	C			B										
78	10	BRING ON THE LOVE... GLORIA JONES				B										
79	★ 10	LOVE ME TENDER PRESLEY & RONSTADT (EDITED)														
80	10	DO YOU HEAR WHAT I HEAR GLADYS KNIGHT - PIPS	C			C										
81	★ 10	YOU STEPPED INTO MY LIFE MELBA MOORE														
82	★ 10	NIGHT DANCING JOE FARRELL														
83	10	ON THE SHELF DONNY & MARIE														
84	10	GET OFF FOXY	C													
85	9	GOD ONLY KNOWS MONACO	A			B										
86	★ 9	GOT TO BE REAL CHERYL LYNN														
87	★ 9	IT'S MUSIC DAMON HARRIS														
88	★ 9	I WILL SURVIVE GLORIA GAYNOR														
89	★ 9	IT'S ALL THE WAY LIVE LAKESIDE														
90	★ 9	I CAN FEEL MY LOVE RISING RARE EARTH														
91	★ 9	I LIKE THE MUSIC... RODNEY FRANKLIN														
92	★ 9	AT MIDNIGHT T-CONNECTION														
93	8	GO OUT AND GET SOME MILLIE JACKSON				B										
94	★ 8	Y.M.C.A. VILLAGE PEOPLE				A										
95	8	THANK YOU FOR FUNKING UP MY LIFE DONALD BYRD				A										
96	8	NO GOODBYES CURTIS MAYFIELD				A										
97	8	THIS IS IT DAN HARTMAN				A										
98	★ 8	GET DOWN GENE CHANDLER				A										
99	8	GOT MY MIND MADE UP INSTANT FUNK				A										
100	8	I'M HERE AGAIN THELMA HOUSTON				A										
101	8	WANNA MAKE LOVE SUN				A										
102	7	CHRISTMAS SONG GILBERT O'SULLIVAN				C										
103	7	BOTTOM TO THE TOP JOAN ARMATRADE				C										
104	7	ON HER DOORSTEP... PASADENA ROOF ORCHESTRA				C										
105	7	GOODYBY GIRL SQUEEZE				B										
106	6	GOODYBY FIRST LOVE DAVID ESSEX				C										
107	6	WHEN A CHILD IS BORN (SOLEDAD) JOHNNY MATHIS				C										
108	★ 6	BACK IN YOUR ARMS AGAIN TERI DE SARIO														
109	★ 6	A TOUCH OF VELVET RON GRAINER ORCHESTRA				C										
110	5	REDS IN MY BED 10CC														
111	5	HIGHLAND HUSTLE BAND OF THE BLACK WATCH				C										
112	★ 5	CHANGING OF THE GUARD BOB DYLAN														
113	5	SLEIGH RIDE MEMPHIS SOUND ORCHESTRA				C										
114	5	DANCE (DISCO HEAT) SYLVESTER														
115	4	SO LONELY POLICE														
116	4	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON														
117	4	BEGGIN' UPSTAIRS														
118	4	I WISH IT COULD BE CHRISTMAS EVERY DAY WIZZA														
119	4	AULD LANG SYNE BELLS														
120	4	I GIVE IN SWEET SUBSTITUTE														

	WALLAM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
Top 40	Top 40	A List	Playlist	Instrumentals	A List	B List	Climbers	Playlist	Top 40	Top 50	11+ plays
New Releases	High Flyers	B List						Instrumentals	Newspapers	Alternative Chart	8+ plays
Presenter Picks	Personality Picks	C List								Soul Top 10	5+ plays
	Station Hit		People's Pick		New Releases	Presenter Picks	Presenter Picks	Presenter Picks	Presenter Picks		Hit Picks

QUIZ

Who recorded the original versions of the following 1978 hits?

- Blondie's "DENIS (DENE)"
- Showaddywaddy's "A LITTLE BIT OF SOAP"
- Clout's "SUBSTITUTE"
- Justin Hayward's "FOREVER AUTUMN" *Wan Wells*
- Crystal Gayle's "TALKING IN YOUR SLEEP" *P. Dink*
- Rachel Sweet's "B-A-B-Y"

The following labels all achieved debut hits this year. Name the records concerned.

- CARRERE
- PINNACLE
- LIFESONG
- RABID
- ARIOLA HANSA
- BOOJI BOY

Name the hit groups who include the following in their personnel.

- NICKY STEVENS/MARTIN LEE
- WILLIAM KING/THOMAS McCLARY
- AL JAMES/BUDDY GASK
- LIZ MITCHELL/BOBBY FARRELL
- GLENN HUGHES/VICTOR WILLIS
- AL McKAY/PHILIP BAILEY

1978 saw the remarkable success of Boney M's double A sider "Rivers of

The RB Christmas trivia quiz of 1978

To clear the head of alcohol after the Christmas celebrations, RB researchers Dafydd Rees and Barry Lazell have compiled a quiz likely to tax the most ardent trivia freaks.

Prizes for the first five correct entries will be a pair of tickets to a concert of your choice in the New Year. Winners and answers will appear in RB January 8. Closing date will be Thursday, January 4. The quiz is open to all-comers.

Babylon/Brown Girl in the Ring". Name the other halves of these similarly successful double 'A' side hits of the past.

- Stevie Wonder's "MY CHERIE AMOUR"
- Rod Stewart's "FIRST CUT IS THE DEEPEST"
- Mike Oldfield's "ON HORSEBACK"
- Elvis Presley's "CANT HELP FALLING IN LOVE"
- Roy Orbison's "BLUE BAYOU"
- Roy Orbison's "RUBY TUESDAY"

Many films have featured hit songs on their soundtracks. Name the productions in which the following were heard.

- Foreigner's "COLD AS ICE"

- Hot Chocolate's "EVERY 1'S A WINNER"
- Diana Ross' "LOVIN' LIVIN' AND GIVIN'" *Thank God*
- Celebration's "SUMMER IN THE CITY" *Thank God*
- Creedence Clearwater Revival's "PROUD MARY"
- KC & The Sunshine Band's "BOOGIE SHOES"

The following song titles, all of which have been big hits in 1978, also belong to different hit songs of the past. Name the artists.

- SUMMER NIGHTS *P.M. F.A.H.*
- MISS YOU
- OH CAROL
- BANG BANG
- PROMISES
- PART TIME LOVE

The following questions all deal with songwriters.

- JEFF CALVERT, Co-writer of 'I LOST MY HEART TO A STARSHIP TROOPER' also co-penned a number one hit a few years ago. What was it?
- ROGER COOK & BOBBY WOODS penned two 1978 hits. Name one of them
- WHO penned the title theme for the "Hazel" TV series?
- JOHN SIMON, co-writer, of "DAVY'S ON THE ROAD AGAIN", also wrote a previous Manfred Mann hit. Name it.
- LARRY WEISS, writer and producer of Gerri Granger's "IGO TO PIECES" wrote which Glen Campbell hit?
- An erstwhile Mojoes' lead vocalist co-wrote a 1978 smash which failed to win. What was it?

Most years have had their share of Yuletide hits. Who recorded these Christmas smashes of the past?

- SANTA BRING MY BABY BACK TO ME
- ROCKIN' AROUND THE CHRISTMAS TREE
- PRETTY PAPER
- STEP INTO CHRISTMAS
- LONELY THIS CHRISTMAS
- SING A DAFT SONG FOR CHRISTMAS

EMI Records (UK) have not sent you a Christmas card this year.

We didn't forget. Instead, we have made a donation to Music Therapy on your behalf.

P.S. Merry Christmas from all at EMI

DON'T WALK BOOGIE

EMTV 13

National TV Extension Week 2

Date	Time	Programme
LONDON		
Mon 25th	1525	Battle for the Planet of the Apes
Tue 26th	1357	Crossroads/Cartoon
Tue 26th	1641	Stargames/Sale of the Century
Tue 26th	1828	Charlies Angels/News
Wed 27th	1455	Film: The Thief of Baghdad
Thur 28th	2140	Sweeney
Fri 29th	1555	Film: Doctor Dolittle
Fri 29th	2057	General Hospital/Vegas
Fri 29th	2320	Wild Bunch

ATV (Revisited)

Mon 25th	1422	3-2-1
Mon 25th	1617	Battle for the Planet of the Apes
Tue 26th	1430	Film: Holiday on the Buses
Wed 27th	1450	Film: Thief of Baghdad
Fri 29th	1450	Doctor Dolittle

GRANADA

Mon 25th-Fri 29th	2-3	peak spots
Tue 26th	1455	Holiday on the Buses
Wed 27th	1445	Thief of Baghdad
Thur 28th	2020	Ken Dodd

TRIDENT

Mon 25th-Fri 29th	2	peak spots
Mon 25th	1530	Battle for the Planet of the Apes
Tue 26th	1345	Crossroads
Wed 27th	1450	Thief of Baghdad
Wed 27th	1815	News
Thur 28th	2140	Sweeney
Fri 29th	1450	Doctor Dolittle

STAGS

Mon 25th-Fri 29th	2	peak spots
Mon 25th	1630	Battle for the Planet of the Apes
Tue 26th	1630	Christmas Star Games
Tue 26th	1750	Charlies Angels
Wed 27th	1520	Thief of Baghdad

Date	Time	Programme
HARLECH		
Mon 25th-Fri 29th	3	peak spots
Mon 25th	1520	Battle for the Planet of the Apes
Mon 25th	2028	Diamonds are Forever
Tue 26th	1450	Holiday on the Buses
Wed 27th	1450	Thief of Baghdad
Thurs 28th	2215	News
Fri 29th,	1520	Doctor Dolittle

SOUTHERN

Mon 25th	1425	3-2-1
Tue 26th	1425	Holiday on the Buses
Wed 27th	1530	Thief of Baghdad
Thurs 28th	1	broad peak spot
Thurs 28th	2120	Sweeney
Fri 29th	1425	Doctor Dolittle

ANGLIA

Mon 25th-Fri 29th	3	peak spots
Mon 25th	1445	3-2-1
Wed 27th	1555	Thief of Baghdad
Thurs 28th	2140	Sweeney

WEST/CHANNEL

Mon 25th-Fri 29th	3	peak spots
Mon 25th	1420	3-2-1
Mon 25th	1545	Battle for the Planet of the Apes
Tue 26th	1547	Holiday on the Buses/Star Games
Thurs 28th	2120	Sweeney

ULSTER

Mon 25th-Fri 29th	3	peak spots
Mon 25th	1450	3-2-1
Tue 26th	1520	Holiday on the Buses
Wed 27th	1450	Thief of Baghdad

BORDER

Mon 25th-Fri 29th	3	peak spots
Mon 25th	1420	3-2-1
Tue 26th	1423	Holiday on the Buses
Wed 27th	1450	Thief of Baghdad
Wed 27th	1945	Coronation Street

All commercials are 45 seconds and are subject to last minute changes in the interest of time buying efficiency.

Check your stocks and re-order from:

THE EMI DISTRIBUTION CENTRE

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Tel: (01) 759 4532/4611 & 848 9811

or NORTHERN IRELAND DISTRIBUTORS

Symphola Ltd., 47/49 Fountain Street
Belfast BT1 5EB Tel: Belfast 23306/43734

Point of sale displays are available from the EMI Advertising Store at Uxbridge Road.

ONE STOP

BEST-SELLING LPs
Descending order of sales

NATIONAL

Best-selling new and re-activated product
BLONDES HAVE MORE FUN Rod Stewart - RSC
EVERGREEN Ace Band - Virgin
BLESS THIS HOUSE Harry Secombe - Warner
GREATEST HITS 1976-1978 Showaddywaddy - Epic
TOTALLY HOT Olivia Newton-John - EMI
WINGS' GREATEST WINGS - Parlophone
NIGHT GALLERY Barron Knights - Epic
RACKLES Eric Clapton - RSC
EVERGREEN Ace Band - Virgin
THE WALKERS - Island
PUBLIC IMAGE Public Image Ltd - Virgin
FORM FREE ADOLESCENTS - Ray Spex - EMI
THE BEST OF EARTH, WIND & FIRE VOL. 1 Earth, Wind & Fire - CBS
SOON FREE ADOLESCENTS - Ray Spex - EMI
EDDIE AND THE MOSES Jean - Polygram
CHRYSLIS Chrysalis - Virgin
PHONUMATIC Odetta - Virgin
20 GOLDEN GREATS Doris Day - Warner

20 GOLDEN GREATS Neil Diamond - MCA
25th ANNIVERSARY ALBUM Shirley Bassey - Atlantic
CLASSIC ROCK London Symphony Orchestra - K-Tel
A TONIC FOR THE TROOPS Boatman Rats - Enigma

CLASSICAL GOLD VOL. 2 Royal Philharmonic Orchestra - Virgin
A SINGLE MAN Eton John - Rocket
NIGHT GALLERY Barron Knights - Epic
EVERGREEN Ace Band - Virgin
BLONDES HAVE MORE FUN Rod Stewart - RSC

20 GREATEST Brotherhood of Man - K-Tel
20 GOLDEN GREATS Doris Day - Warner
EVERGREEN Ace Band - Virgin
CLASSIC ROCK London Symphony Orchestra - K-Tel

BLONDES HAVE MORE FUN Rod Stewart - RSC
NIGHT LIGHT TO VENUS Boney M - Atlantic
ALPHACORNER

BLONDES HAVE MORE FUN Rod Stewart - RSC
20 GOLDEN GREATS Neil Diamond - MCA
MONIGHT HUSTLE Venus - K-Tel
THE AMAZING DARTS Venus - K-Tel

20 GOLDEN GREATS Doris Day - Warner
PARALLEL LINES Brenda - Chrysalis
WINGS' GREATEST WINGS - Parlophone
WILL WELL SELL THE ROCKING CHAIR Dan Farhan - Island
THE BEST OF EARTH, WIND & FIRE VOL. 1 Earth, Wind & Fire - CBS
THE SINGLES 1974-78 Carpenters - A&M
25th ANNIVERSARY ALBUM Shirley Bassey - Atlantic

GRAVE SOUNDS - RSC
PARALLEL LINES Brenda - Chrysalis
BLESS THIS HOUSE Harry Secombe - Warner
WINGS' GREATEST WINGS - Parlophone
WILL WELL SELL THE ROCKING CHAIR Dan Farhan - Island

20 GOLDEN GREATS Neil Diamond - MCA
MONIGHT HUSTLE Venus - K-Tel
THE AMAZING DARTS Venus - K-Tel
20 GOLDEN GREATS Doris Day - Warner
PARALLEL LINES Brenda - Chrysalis
WINGS' GREATEST WINGS - Parlophone
WILL WELL SELL THE ROCKING CHAIR Dan Farhan - Island

JEFF WAYNE'S 'WAR OF THE WORLDS' - Virgin
VARIOUS - CBS
A TONIC FOR THE TROOPS Boatman Rats - Enigma
TOTALLY HOT Olivia Newton-John - EMI
PUBLIC IMAGE Public Image Ltd - Virgin

LYDIE FACTORS/GLASGOW
GRAVE SOUNDS - RSC
THE SINGLES 1974-1978 Carpenters - A&M
BLONDES HAVE MORE FUN Rod Stewart - RSC

20 GOLDEN GREATS Neil Diamond - MCA
MONIGHT HUSTLE Venus - K-Tel
NIGHTLIGHT TO VENUS Boney M - Atlantic
THE AMAZING DARTS Venus - K-Tel
BLESS THIS HOUSE Harry Secombe - Warner
GREATEST HITS 1976-1978 Showaddywaddy - Epic

20 GOLDEN GREATS Neil Diamond - MCA
MONIGHT HUSTLE Venus - K-Tel
NIGHTLIGHT TO VENUS Boney M - Atlantic
THE AMAZING DARTS Venus - K-Tel
BLESS THIS HOUSE Harry Secombe - Warner
GREATEST HITS 1976-1978 Showaddywaddy - Epic

20 GOLDEN GREATS Neil King Cole - Capitol
2nd STREET Billy Joel - CBS
IF YOU CAN'T SELL THE HEAT STAYS DUB - Virgin
INCANTATIONS Mike Oldfield - Virgin
TOTALLY HOT Olivia Newton-John - EMI
BARBYLON BY BUS Bob Molyneux & The Walters - Island

WINGZ - Island
THE BEST OF EARTH, WIND & FIRE VOL. 1 Earth, Wind & Fire - CBS
A NEW WORLD RECORD Electric Light Orchestra - J&R
EDDIE AND THE MOSES Jean - Polygram

20 GOLDEN GREATS Neil Diamond - MCA
J&Z - EMI
A SINGLE MAN Eton John - Rocket
L'AMORE Eton John - CBS
THE SINGLES 1974-1978 Carpenters - A&M
A TONIC FOR THE TROOPS Boatman Rats - Enigma

TERRY BLOOD/STOKE-ON-TRENT

BLESS THIS HOUSE Harry Secombe - Warner
MONIGHT HUSTLE Venus - K-Tel
GRAVE SOUNDS - RSC
EMOTIONS Varian - K-Tel
GREATEST HITS 1976-1978 Showaddywaddy - Epic
NIGHTLIGHT TO VENUS Boney M - Atlantic

THE AMAZING DARTS Venus - K-Tel
IMAGES Don Williams - K-Tel
THE SINGLES 1974-1978 Carpenters - A&M
20 GOLDEN GREATS Neil Diamond - MCA
EVERGREEN Ace Band - Virgin
CLASSIC ROCK London Symphony Orchestra - K-Tel

BLONDES HAVE MORE FUN Rod Stewart - RSC
NIGHT GALLERY Barron Knights - Epic
20 GREATEST Brotherhood of Man - K-Tel
BOOGIE FEVER Varian - RSC
VARIOUS - RSC
A SINGLE MAN Eton John - Rocket
25th ANNIVERSARY ALBUM Shirley Bassey - Atlantic

JEFF WAYNE'S 'WAR OF THE WORLDS' - Virgin
VARIOUS - CBS

BLONDES HAVE MORE FUN Rod Stewart - RSC
RACKLES Eric Clapton - RSC
20 GOLDEN GREATS Neil Diamond - MCA
J&Z - EMI
IMAGES Don Williams - K-Tel
EVERGREEN Ace Band - Virgin
THE BEST OF EARTH, WIND & FIRE VOL. 1 Earth, Wind & Fire - CBS
THREE LIGHT YEARS Electric Light Orchestra - J&R
TOTALLY HOT Olivia Newton-John - EMI
WINGS' GREATEST WINGS - Parlophone

ROCK BOTTOM/CROYDON
GRAVE SOUNDS - RSC
THE SINGLES 1974-1978 Carpenters - A&M
BLONDES HAVE MORE FUN Rod Stewart - RSC
MONIGHT HUSTLE Venus - K-Tel
NIGHTLIGHT TO VENUS Boney M - Atlantic

THE AMAZING DARTS Venus - K-Tel
EMOTIONS Varian - K-Tel
BARBYLON BY BUS Bob Molyneux & The Walters - Island
BLESS THIS HOUSE Harry Secombe - Warner
20 GOLDEN GREATS Neil Diamond - MCA
EVERGREEN Ace Band - Virgin
ENTRA Original London Cast - MCA
INCANTATIONS Mike Oldfield - Virgin
A SINGLE MAN Eton John - Rocket
25th ANNIVERSARY ALBUM Shirley Bassey - Atlantic

BOOGIE FEVER Varian - RSC
JEFF WAYNE'S 'WAR OF THE WORLDS' - Virgin
VARIOUS - CBS
TOTALLY HOT Olivia Newton-John - EMI
MONIGHT HUSTLE Venus - K-Tel
A TONIC FOR THE TROOPS Boatman Rats - Enigma
20 GOLDEN GREATS Doris Day - Warner
EVERGREEN Ace Band - Virgin
BLESS THIS HOUSE Harry Secombe - Warner
INCANTATIONS Mike Oldfield - Virgin

ONE STOP/LONDON
GRAVE SOUNDS - RSC
MONIGHT HUSTLE Venus - K-Tel
BLONDES HAVE MORE FUN Rod Stewart - RSC
INCANTATIONS Mike Oldfield - Virgin
GREATEST HITS 1976-1978 Showaddywaddy - Epic

20 GOLDEN GREATS Neil Diamond - MCA
J&Z - EMI
A SINGLE MAN Eton John - Rocket
L'AMORE Eton John - CBS
THE SINGLES 1974-1978 Carpenters - A&M
A TONIC FOR THE TROOPS Boatman Rats - Enigma

THE AMAZING DARTS Venus - K-Tel
EMOTIONS Varian - K-Tel
BARBYLON BY BUS Bob Molyneux & The Walters - Island
BLESS THIS HOUSE Harry Secombe - Warner
20 GOLDEN GREATS Neil Diamond - MCA
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INCANTATIONS Mike Oldfield - Virgin
A SINGLE MAN Eton John - Rocket
25th ANNIVERSARY ALBUM Shirley Bassey - Atlantic

BOOGIE FEVER Varian - RSC
JEFF WAYNE'S 'WAR OF THE WORLDS' - Virgin
VARIOUS - CBS
TOTALLY HOT Olivia Newton-John - EMI
MONIGHT HUSTLE Venus - K-Tel
A TONIC FOR THE TROOPS Boatman Rats - Enigma
20 GOLDEN GREATS Doris Day - Warner
EVERGREEN Ace Band - Virgin
BLESS THIS HOUSE Harry Secombe - Warner
INCANTATIONS Mike Oldfield - Virgin

ONE STOP/LONDON
GRAVE SOUNDS - RSC
MONIGHT HUSTLE Venus - K-Tel
BLONDES HAVE MORE FUN Rod Stewart - RSC
INCANTATIONS Mike Oldfield - Virgin
GREATEST HITS 1976-1978 Showaddywaddy - Epic

20 GOLDEN GREATS Neil Diamond - MCA
J&Z - EMI
A SINGLE MAN Eton John - Rocket
L'AMORE Eton John - CBS
THE SINGLES 1974-1978 Carpenters - A&M
A TONIC FOR THE TROOPS Boatman Rats - Enigma

THE AMAZING DARTS Venus - K-Tel
BOOGIE FEVER Varian - RSC
20 GOLDEN GREATS Neil King Cole - Capitol
TOTALLY HOT Olivia Newton-John - EMI
SANDY JOHN TRACTA - MCA
WINGS' GREATEST WINGS - Parlophone
EDDIE AND THE MOSES Jean - Polygram
EMOTIONS Varian - K-Tel
EVERGREEN Ace Band - Virgin
INCANTATIONS Mike Oldfield - Virgin

MOSS MUSIC/BIDEFORD, DEVON

GRAVE SOUNDS - RSC
THE SINGLES 1974-1978 Carpenters - A&M
GREATEST HITS 1976-1978 Showaddywaddy - Epic
NIGHTLIGHT TO VENUS Boney M - Atlantic
MONIGHT HUSTLE Venus - K-Tel
THE AMAZING DARTS Venus - K-Tel
BARBYLON BY BUS Bob Molyneux & The Walters - Island

SATIN CITY Venus - CBS
INCANTATIONS Mike Oldfield - Virgin
BLONDES HAVE MORE FUN Rod Stewart - RSC
RACKLES Eric Clapton - RSC
20 GOLDEN GREATS Neil Diamond - MCA
J&Z - EMI
IMAGES Don Williams - K-Tel
EVERGREEN Ace Band - Virgin
THE BEST OF EARTH, WIND & FIRE VOL. 1 Earth, Wind & Fire - CBS
THREE LIGHT YEARS Electric Light Orchestra - J&R
TOTALLY HOT Olivia Newton-John - EMI
WINGS' GREATEST WINGS - Parlophone

ROCK BOTTOM/CROYDON
GRAVE SOUNDS - RSC
THE SINGLES 1974-1978 Carpenters - A&M
BLONDES HAVE MORE FUN Rod Stewart - RSC
MONIGHT HUSTLE Venus - K-Tel
NIGHTLIGHT TO VENUS Boney M - Atlantic

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EMOTIONS Varian - K-Tel
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The year of the one-stop?

THE EXPLOSION of small independent labels during late 1976 and early 1977 was the main catalyst to fuel the sudden rise to importance of Britain's one-stops.

But it has only been over the last 12 months that the one-stop as a whole have finally been awarded some sort of approval by the record industry at large.

It has taken record companies this long to realise that one-stops are not just a distribution network for independent labels but an alternative and valuable distribution system for small orders and those dealer accounts the majors cannot adequately service themselves.

Industry recognition came this August. EMI Records reversed its policy and negotiated special discounts with independent labels. This was followed by the record industry at large. It has taken record companies this long to realise that one-stops are not just a distribution network for independent labels but an alternative and valuable distribution system for small orders and those dealer accounts the majors cannot adequately service themselves.

The EMJ deal was negotiated by the one-stops under the auspices of the hastily-stitched together BOOST - British Organisation Of One Stop Traders. Immediately after the agreement had been clinched, BOOST mysteriously vanished into thin air with Terry Blood, in particular, denying it had ever existed.

Still with Wynd-Up, 1978 was a particularly good year for boss Colin Reilly. In July the company was purchased for a six figure sum by the multiple NSS. The deal enabled Reilly to move to larger premises and install a £100,000 computer system.

The summer found Eddie Webster denying rumours that he was parting company with 1-Stop. He promptly did, to be replaced as managing director by Ray Laws, who embarked upon a major marketing push. Webster, meanwhile, headed north to run the newly opened Glasgow branch of Irish wholesalers, Solomon and Peres.

1-Stop also joined London rivals Lightning and Bonapartes by launching its own label - first release, last month, being the Burning Spear album *Social Living*. Lightning has had most success with its Bibbo single 'She's Gonna Win'.

A major aspect of the year has been the competition among one-stops to obtain massive quantities of coloured vinyl and, more recently, picture discs. Lightning, Charmdale, 1-Stop, Scotia and Bonapartes seem to have been leading the field.

Down in the West Country, Gold-stop, the operation launched by the Manchester racking company Gold-spinners in October, went out of business after a mere two months. And Moss Music, despite announcements that a move to centralised premises was imminent, was still operating from different shops at Christmas.

All in all, it has been a fairly good year for most one-stops. And hopefully those companies that have been experiencing financial difficulties over the last 12 months, if the rumours can be believed, will overcome their problems.



SPEEDY CHARTWISE SAYS

Thanks to all dealers, one-stops, radio stations and record companies who have helped Record Business put together the industry's best information for service in 1978. Happy Christmas - we're looking forward to 1979!

stop GET IN NOW

JANUARY STOCK THAT IS, IN TIME FOR ALL THAT XMAS CASH AND TOKENS

FANTASTIC OVERSTOCKS, AT LOW, LOW PRICES:

BRIAN FERRY, BOB DYLAN, ANDY WILLIAMS, BROTHERHOOD OF MAN, NAIL KING COLE, BEE GEES, MOODY BLUES, BING CROSBY, EMMY LOU HARRIS, DAVID BOWIE, ROXY MUSIC, ABBA, TAVARES, PLATTERS, MILLS BROS., LOS PARAGUAYOS.....

THEY'RE GOING FAST - GET SOME IN NOW

CALL RAY LAWS ON 01-388 4831

1978: the year of the disco?

ASKED to do a review of 1978 disco I was quite honestly stumped. During a trip to Canada I decided that the easiest way was to highlight the problems that country is now experiencing, because Canada now is in exactly the same position as we were at the beginning of 1978. The hard rock journalists and radio station people are wearing "disco sucks" t-shirts. Even the record companies themselves are almost scared of anything they class as disco.

Canada is split in terms of disco, with the record companies in Toronto and the main market in Montreal. Even though records can sell 175,000 singles in Montreal, the marketing guys in Toronto put down disco because there in their area it only shifts 6,000 copies.

This is very similar to the situation that faced the British industry in the early part of 1978 where sales in the North, the Midlands and the fringes of the London area were selling big quantities of import singles, most of them unheard of and unnoticed by record

companies. Obviously we are in a slightly better position because our record stations will at least have a shot at anything that really starts to sell — not all of them, but some of them — and no matter how rough Radio 1 is, the national station still gives us the record if it shows potential.

This year one of the first records to break out from the disco chart and show everybody the potential of the British market must have been 'Taste of Honey' by Boogie Oogie Oogie — mentioned in this column before any other. This went further than 'Let's All Chant' which has also obviously become a classic, so why pinpoint 'Taste of Honey'? Main reason is that this was purely a disco record, and that stations in America picking it up together with stations in Britain showed the power that disco had coming from the street. Programmers for the first time realised that there was a huge and totally untapped market.

Unfortunately, this still leaves us with the problem of the record companies in London, the majority of whom still haven't really caught up to the disco boom. Some companies have set up disco promotion departments very successfully. Everybody knows who they are so I'm not going to give name checks this week — they've had enough this year. Some record companies have done very successful marketing campaigns, so this year we have seen evidence of some movement outside of the record companies. Not a lot outside London though — this is not being unfair but a true statement pinpointing the major problem the industry has to overcome. So what about a year that has seen the following big disco singles — Sylvester, Taste of Honey, Dan Hartman, Village People, John Paul Young, Dee Dee Jackson, Chic, Hi-Tension, Donna Summer, Evelyn 'Champagne' King, Three Degrees? All these artists have achieved tremendous sales and a large part of their success was due to the dedicated hand of DJs whose pleas to many record companies have fallen in deaf ears, and also the band of dedicated disco stores whose knowledge of this end of the market is fantastic.

In many ways it has been the year of the DJs, and also of the dedicated disco specialist stores. We are very lucky in this country that these stores contribute to the compilation of national charts. I am proud to be part of a team this year that has pioneered a disco sales based chart.

Remember we did bring you 90 per cent of disco hit singles before anybody else in the UK, thanks to the total co-operation of the main disco stores. We hope next year to bring you hot information from the States, and also more regional information.

I would like to thank everybody for their comments on the column and for their help. I wish everybody a Happy Christmas and see you next year. Your favourite disco duck with his Christmas mistletoe.

Peter Waterman

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

★	The Last Week On	TITLE/ARTIST	1—Import	Label/Cat. No.	BPM**
#1	6	Y.M.C.A. VILLAGE PEOPLE		Mercury 6007 192 F	124
#2	3	LE FREAK CHIC		Atlantic K11209 W	118
#3	2	MARY'S BOY CHILD BONEY M		Atlantic/Hansa K11221 W	114
#4	4	ONE NATION UNDER A GROOVE FUNKADELIC		Warner Bros K17246 W	114
#5	8	SEPTEMBER EARTH WIND & FIRE		CBS 6922 C	128
#6	5	SIX MILLION STEPS RAHNI HARRIS		Mercury 6007 198 F	126
#7	9	THE EVERY-WOMAN CHAKA KHAN		Warner Bros K17269 W	112
#8	7	IN THE BUSH MUSIQUE		CBS 6791 A	126
#9	12	TASTE OF HONEY THE BANK SHALAMAR		ICA BFPC 1379 R	118
#10	10	LOST MY HEART S. SARAH BRIGHTMAN		Arista/Hansa AHS 527 A	128
#11	8	DR WHO THE BEATS MASKIND		Parade PW 111 F	120
#12	18	JUST THE WAY YOU ARE BARRY WHITE		20th Century BCT 2380 A	120
#13	15	NO, I DEE JAY GOODY GOODY		Atlantic LV 1 W	120
#14	23	NIGHT DANCING JOE FARELL		Atlantic LV 2 W	120
#15	8	ALWAYS AND FOREVER HEATWAVE		GTO GT 236 C Slow	120
#16	16	I'VE GOT MY MIND MADE UP INSTANT FUNK		(Salsoul 57-2078) 1	120
#17	25	GET DOWN GENE CHANDLER		(20th Century 2386) 1	131
#18	11	QUE TAL AMERICA TWO MAN SOUND		Mirage M1/M1-12 A	112
#19	20	YOUNG BLOOD WAR		MCA 399/39912 E	120
#20	22	IT SEEMS TO HANG ON ASHFORD & MCPSON		Warner Bros K17237 W	112
#21	29	SPREAD LOVE AL HUDSON		ABC/CAPT 4238 C	120
#22	24	A TOUCH OF VELVET RON GRAINER		Casino Classics CCS A	120
#23	19	INSTANT REPAY DAN HARTMAN		Blue Sky S4Y 8706 C	130
#24	14	DANCE (DISCO HEAT) SYLVESTER		Fantasy FTY 133 W	130
#25	17	3 NO GOODBYES CURTIS MAYFIELD		Atlantic LV 3 W	130
#26	36	5 THANK YOU FOR FUNKIN' UP... DONALD BYRD		(Elektra E-45545) 1	115
#27	55	6 SHAKE YOUR GROOVE THING PEACHES AND HERB		Polydor 2066 992 F	136
#28	32	8 SMOOT ME WITH YOUR LOVE TASHA THOMAS		(Orbit OR 700) Imp	120
#29	21	1 LOVE AMERICA PATRICK JUVET		Casablanca/CAN/CAC 132 A	120
#30	28	4 DON'T HOLD BACK CHANSON		Arista ARC 140 A	107
#31	NEW	1 AGUA BOGUE PARLIAMENT		Casablanca CAN 136 A	120
#32	NEW	1 GROOVIN' ME & MYSELF RONNIE JONES		Lollipop LOLLY 4 F	120
#33	33	4 COOL MEDITATION THIRD WORLD		Island WIP 6469 E Reggae	120
#34	31	10 I LOVE THE NIGHT LIFE ALICIA BRIGGS		Polydor 2066 936 F	120
#35	29	4 I AM FRODOLOMACHO MAN VILLAGE PEOPLE		Orbit OR 1903 C	130/136
#36	27	9 SOUVENIRS VIVOT		GTO GT 1224/1241 1	120
#37	34	9 GET OFF FLOYD		Tk TKR 5040 C	132
#38	38	2 COMIN' ON STRONG CAROLINE CRAWFORD		(Mercury 74036) 1	120
#39	33	3 I LIKE THE MUSIC... RODNEY FRANKLIN		(Columbia 31083) 1	120
#40	40	10 LAZY LOVE ON YOU LUISA FERNANDEZ		Warner Bros K17061 W	120
#41	62	2 DO YOU HEAR THAT I HEART GLADYS KNIGHT		Buddah BDS 480 A	106
#42	48	9 BREAK IN, BREAK OUT TIMMY THOMAS		Tk TKR 7505 C	120
#43	50	9 GIVING IT BACK PHIL HURT		Fantasy FTY 161 E	120
#44	44	14 INSTANT REPLAY DAN HARTMAN		(Blue Sky Z58 2772) 1	132
#45	NEW	1 CONTACT EDWIN STARR		20th Century TC 2396 A	120
#46	46	2 ZEKI THE FREAK ISAAC HAYES		(Polydor PD 14521) E	120
#47	57	2 DO YOU HAVE ANY LE PAMPLEMOUSSE		(J&J 208) 1	120
#48	51	5 THEMES FROM THE WIZ MELODY		ICA XB 1057 R	130
#49	NEW	1 LET'S DANCE TOGETHER WILTON FELDER		ABC AS 12433 1	120
#50	47	7 DISCO DANCIN' STANLEY LUBRENTINE		Fantasy FTY 162 E	110
#51	41	2 HEAT OF THE BEAT AYES HENDERSON		(Polydor PD 14523) 1	120
#52	59	9 IT'S ALL THE WAY LAKESIDE		(Solar BV 11380) 1	120
#53	54	4 ANYWAY YOU GOT TO LIQUID GOLD		Creative CR 159 K	124
#54	45	2 GOT TO BE REAL—CHEVELLYN		(Columbia 31080H) 1	120
#55	43	9 SUN EXPLOSION MANMI DIABANO		Decca F13810 S	122
#56	59	4 GIMME THAT FUNK DENNIS COFFEY		(Westwood WT 55416) 1	120
#58	NEW	1 DISCO EXTRAVAGANZA GE EXPRIENCE		(Atlantic 3508) 1	120
#59	35	5 THIS IS THE TIME OF MINDMOT GREGG DIAMOND		Tk TKR 7511 C	130
#60	42	2 FOR GOODNESS SAKE JAMES BROWN		(Polydor PD 14523) 1	120
#61	NEW	1 DANCE YOU MAKE ME FEEL SYLVESTER		(Fantasy) 1	120
#62	37	5 HARLEM HUSTLE SHAMPOO		Ensign ENV 18 F	126
#63	49	6 BAMBAYE I'VE BEEN MISSING YOU BUNNY MALONEY		Cap GULS 65 A	Reggae
#64	60	6 JUST TO BE CLOSE TO YOU COMMODORES		Motown TMG 1127 E	Slow
#65	58	2 BUSTING LOOSE CHUCK BROWN		(Source SRC 40967) 1	120
#66	NEW	1 SOUL BONERS TRAMP		(Atlantic 3537) 1	120
#67	67	18 YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER		Fantasy FTY 160 E	126
#68	72	2 IN LOVE PRINCE		(Warner WBS 8713) 1	120
#69	NEW	1 LOVE VIBRATION JOE SIMON		(Spring SP 190) 1	120
#70	—	2 FIRE KEEP ON BURNING JIMMY SPORY		(TK TKD 108) 1	124
#71	—	3 SUE ME BABY CHERONNE		(Columbia 4424) 1	120
#72	64	4 ALTERNATE LOVE UNPOKER HI-TENSION		Island WIP 6482 S	Slow
#73	NEW	1 GOT TO FIND MY WAY POCKETS		(Columbia 310859) 1	120
#74	NEW	1 IT'S TOO LATE MANDORILL		Arista ARIST 0375 1	120
#75	3	FUNK 'N' ROLL QUAZAR		Arista ARIST 224 F	120

*In chart last week as import

**BPM = Beats per minute
Compiled by Record Business Research from returns from specialist disco shops.

Top Imports

Best Selling Import Singles

- 1 I'VE GOT MY MIND MADE UP
Instant Funk — Salsoul
- 2 GET DOWN Gene Chandler — 20th Century
- 3 THANK YOU FOR FUNKIN' UP MY LIFE
Donald Byrd — Elektra
- 4 SHOOT ME (WITH YOUR LOVE)
Tasha Thomas — Orbit
- 5 COMIN' ON STRONG
Caroline Crawford — Mercury
- 6 I LIKE THE MUSIC, MAKE IT SLOW
Rodney Franklin — Mercury
- 7 INSTANT REPLAY Dan Hartman — CBS 12"
- 8 ZEKI THE FREAK Isaac Hayes — Polydor
- 9 DO YOU HAVE ANY LE PAMPLEMOUSSE
Ayl — J&J
- 10 LET'S DANCE TOGETHER
Wilton Felder — ABC
- 11 HEAT OF THE BEAT Ayes
Henderson — Reggae
- 12 IT'S ALL THE WAY LAKESIDE
Sue Me — Columbia

Best Selling Import Albums

- TOUCHDOWN Bob James — Tapscott
PHYSICAL ATTRACTION Keith Barrow — Columbia
- LIGHT OF LIFE Bar-Kays — Mercury
C'EST CHIC Chic — Atlantic
GET DOWN Gene Chandler — 20th Century
CRYSTAL GREEN — Fantasy
PATRICE PACE PACE — Elektra
WORLD'S MARRIED — Warner
HANDY DANDY Man Handy — Warner
BRO
- KEEP THE DREAM ALIVE David Fineday
Newman — Prestige
CONTACT Edwin Starr — 20th Century
LET'S MAKE LOVE IN PUBLIC PLACES
Eubank — Parlophone

Top Selling 12" Singles

- 1 SIX MILLION STEPS RAHNI HARRIS — Mercury
- 2 TAKE THAT TO THE BANK
Shalamar — RCA
- 3 NO, I DEE JAY Goody Goody — Atlantic
- 4 NIGHT DANCING Joe Farrell — Atlantic
- 5 ONE NATION UNDER A GROOVE
Funkadelic — Warner Bros
- 6 JUST THE WAY YOU ARE Barry White — 20th Century
- 7 QUE TAL AMERICA Two Man Sound — Mirage
- 8 YOUNG BLOOD WAR — MCA
- 9 LE FREAK CHIC — Atlantic
- 10 NO GOODBYES Curtis Mayfield — Atlantic
- 11 SPREAD LOVE Al Hudson — ABC
- 12 DR WHO THE BEATS Maskind — Parlophone

The year of the flute — but not a boom year

NO DOUBT 1978 will be known in classical circles as the Year of the Flute, but how has it rated in terms of sales? Not a boom year, though some company spokesmen put on brave faces and say everything is fine. Others, equally nameless, say that anybody who claims it has been a good year are having you on.

One fascinating fact emerged during a pre-Christmas lunch at CBS, where *Record Business* was assured that of all the company's box sets the one called *Wolfgang Complete Works Vol. 1* (79402, four LPs) topped the list, followed by *Madama Butterfly* (79313, three LPs).

Dealers have also given conflicting picture. Martin Jones of Liberty & Co in London's Regent Street says it has been a very good year, though he admits that tourists help sales figures. (All those Arabs being turned on by Webern?)



BY
FRANK
GRANVILLE-BARKER
CLASSICAL EDITOR

"On the whole," he went on, "our customers stick to the standard classics. We have done especially well with Schubert this year, the BBC tv programmes boasting sales for us. We always

feel we have to stock any avant garde album, though often it's still gathering dust a year later."

One surprise is that more and more young people are going to the Liberty record department. They spend most at its Music For Pleasure racks, recently installed there together with shelves of gramophone accessories.

The most interesting developments the increasing interest in cassettes, now accounting for about 40 percent of sales.

At the Seaford Music Centre, cassettes account for only eight or 10 percent of sales. Brian Robins declared that 1978 had not been a very good year on the whole, but that the classical department of the store had helped to balance the picture.

"We always find," he explained, "that the classical department is a great asset in a generally poor year. The clas-

sical side is the backbone of an independent dealer's business. Of course the sheet turnover is not on the same scale as the pop department, but the classical customers are all regulars, and therefore more dependable.

"We find that the youngsters are still buying the classics as well, and this is particularly encouraging when you think that Seaford is not a place with any strong classical connections. The young customers are more adventurous than the older ones. They take more interest in contemporary music, and also in the kind of albums produced by the Academy of Ancient Music.

"It's curious that the older music lovers don't accept the sound of early music played on the original instruments, whereas the younger ones take to it easily."

Like other dealers, the Seaford Music Centre had done quite well with the Schubert recording, even though the companies had not put out anything strikingly new or different. But then, what can you do with a composer so popular that all his music has been recorded over and over again by all the world's leading conductors, singers and pianists?

The live scene: generally healthy

ITALY CAPTURED the musical headlines of 1978 when the directors of several of its top opera houses were arrested in dawn swoops by the police. In Venice, the scene of so many opera of political intrigue, two spectacular gentlemen associated with the Teatro la Fenice were even led away in handcuffs to be questioned about allegations of bribery and corruption. The comic opera continues.

In Germany controversy still raged over the publication of the *Diary of Cosima Wagner*. Cosima, famous as the daughter of Franz Liszt as well as the wife of Richard Wagner, left her diaries on her death in 1931 to her daughter Eva, who in turn bequeathed them to the city of Bayreuth. Despite the efforts of the remaining Wagner family to prevent their publication, they duly appeared in print in Germany in two volumes in 1976 and 1977, the first coming out in English a few months ago.

Cosima's day-to-day account of her life with music's most spectacular genius makes compulsive reading, but it does little to help his always dubious personal image. His appalling racial prejudices are all too faithfully recorded, his most vicious outbursts concerning the Jews, the French and the Jesuits. The British are let off pretty lightly, Wagner merely commenting that "a German can only regard English as a dialect, not as a real language."

True to form, the British turned the other cheek, Covent Garden opening its season with a sumptuous and successful revival of *The Ring*, while the English National Opera saw its version of *The Ring* finalised in permanent form by EMI. Besides standing aloof from the scandals of others, we have had no scandals on our own musical scene.

The general musical picture has

remained generally healthy, with the long-awaited major new opera company finally opening in the north — though English National Opera North is hardly the most exciting name for anyone to think up. This means a new orchestra as well for the north of England.

The other side of the coin showed Covent Garden left with a deficit of some £300,000 on its 1977-78 season, though this is not as bad as it sounds. The company has to make its plans three years ahead, while the Arts Council only decides the size of its subsidy one year ahead, so there is bound to be some

miscalculation now and again. And our Royal Opera house receives a smaller subsidy than a provincial German one like Hamburg.

The concert scene scarcely changes from one year to the next. The four London symphony orchestras continue to pack the Festival Hall in London so long as they stick to programmes of the proven classics. But the inclusion of a contemporary work, of even a symphony by a composer such as Glazunov who has never won popularity over here, sends attendance figures plummeting.

"When we do try out something

adventurous," explained one orchestra's spokesman, "we drop it in between Beethoven and Tchaikovsky with a star conductor and soloist who will fill the hall. The public will suffer the 'difficult' piece because it doesn't want to miss the chance of a famous pianist playing a well-known concerto."

The situation is the same in other parts of the country, where there is also plenty of activity. General public taste is for the great composers of the 19th century, with only a handful of 20th-century composers finding ready acceptance — Rachmaninov, Stravinsky, Richard Strauss and Britten for example.

On the bright side is the fact that young people continue to show a keen interest, for which the Albert Hall Proms must take some of the credit. This annual jamboree, which is in fact the world's biggest classical music festival, attracts thousands of new young people going to concerts every season.

"We score on this point over the US, where our orchestras find a great difference on their frequent visits there. "Audiences in the States just seem to get older each year, one orchestra's director explained, "with the rinses more desperately blue."

Fees from recordings and tv help the orchestras to survive in spite of inflationary costs, and they receive further assistance from industrial grants, notably from insurance and tobacco firms. Thanks to all this, ticket prices for concerts have remained comparatively reasonable. There are always quite a lot of seats at £1.50 or less for a Festival Hall concert with a conductor and a soloist of international stature, which is less than the price of a ticket at many West End cinemas.



ANDREI GAVRILOV ranks without any doubt as classical record personality of the year. The 22-year-old Russian pianist has won superlatives from the critics for his performances in record studios and concert halls all over the world. As a masterly keyboard technician who leaves audiences breathless in admiration, he's the natural successor to Horowitz. That he's also a superb interpreter has been proved by his two albums for EMI, a coupling of concertos by Prokofiev and Ravel with the London Symphony Orchestra conducted by Simon Rattle (HMC ASD 3571) and a solo recital of music by Liszt, Balakirev and others (HMC ASD 3600).

1978: ILR up, BBC confuses

NO-ONE COULD say 1978 was an uneventful radio year, if only for the BBC providing a fascinating portrait of confusion with all of its many changes.

Beside that there was the government giving the go-ahead for local radio expansion – a nice fifth birthday present for ILR – Luxembourg ringing the format changes and Radio Scotland firing its loins for a fight-back against the domination of commercial stations north of the border.

The BBC had everyone puzzled by announcing that its long-awaited split between Radio 1 and Radio 2 was to take place 12 days before all four of its national stations changed their wavelengths. In addition when the split took place Radio 2 was to switch to round the clock broadcasting.

However, the day before final separation took place the BBC was forced to drop its plans in the face of disagreement with the Association of Broadcasting Staff over manning arrangements, a direct result of the acute shortage of technical staff at the Corporation.

Still, Radio 2 went round the clock and wavelength changes went ahead – they had to because the European Broadcasting Union said so. The Corporation made sure everyone knew about them with a near £1 million publicity campaign which included extensive time and an information mail-shot to EVERY address in the country, all 22 million of them.

Mike Read and Andy Peebles were recruited to Radio 1 to fill the extra time the station should have had after the separation and they've since been left cooling their heels waiting for their chance to hit the national airwaves.

The commercial stations, largely unaffected by the wavelength changes, had something of a field day with the BBC's switchover – advertising campaigns based around variations of "You know where you are with your local ILR station" were launched up and down the country.

But some things went right for the Corporation as well. It drafted in Kid Jensen and launched a worthy new addition to its airplay listing – the

Radio 1 "One To Watch" which was aimed at giving promising new artists extensive day time exposure.

On the debit side, Noel Edmonds left the breakfast show back in April and heavy rock doyen Alan Freeman left at the end of August. Despite this Freeman's Saturday show was still voted top radio programme in the Melody Maker readers poll towards the end of the year.

In contrast, it was a great year for ILR with the government giving assent to nine commercial stations in Bournemouth, Cardiff, Coventry, Gloucester and Peterborough plus twinned locations Aberdeen-Inverness, Chelmsford-Southend, Dundee-Perth and Exeter-Torbay.

At the same time the BBC was given nine new local stations in Barrow, Lincoln, Taunton, Norwich, Cambridge, Northampton, Shrewsbury, Truro and York.

The IBA had expected more locations and were particularly disappointed that Londonderry in Northern Ireland had been ignored and that Norwich had been given to the BBC. Nevertheless it was a welcome announcement.

The government move meant that the number of local stations in the UK would go up to 57 and both the IBA and BBC were confidently talking about 100 stations in the next 15 years.



ANDY PARK: back and forth, Clyde and Forth

ILR's growing air of confidence was underlined by three stations increasing their broadcasting hours (Pennine, Trent and Downtown) and four of them going round the clock (Hallam, Tees, Metro and Beacon).

The year had started well for ILR with forecasts of around £23 million in advertising revenue for the previous years trading and predictions that this year would be even better.

In September it was revealed that the gross revenue of all 19 ILR companies was, for the first six months of the year, just over £13 million – a 27 per cent gain on the same period the previous year.

As predicted in July by the Association of Independent Radio Contractors – after JICRAR revealed national ILR audience figures had

risen to 32 per cent compared with Radio 1's share of 25 per cent – advertising rates rose in September and October.

The increases varied from City's modest less than ten per cent rise to Capital, Hallam and Trent upping their rates by more than 50 per cent.

With ILR becoming consolidated so strongly it seemed that this year was a good time to start flexing a little muscle. Thus in January the 19 companies started talking about a reduction in record royalty rate.

The official body representing the companies, the AIRC, set up a special



AIDAN DAY: celebrated Capital's 5th birthday

sub committee to handle ways of getting the Phonographic Performance Licence to cut the rate. As the AIRC claimed, the commercial stations were paying a higher rate than the BBC and in many other countries radio stations didn't pay royalties at all.

But so far nothing concrete has happened other than the AIRC taking the matter before the Performing Rights Tribunal to seek some sort of arbitration. Whatever happens this will be one of the big stories of next year.

The commercial stations didn't take long in paying close attention to *Record Business* and its charts and by the end of this year the magazine will be supplying national charts to Capital, 210 Thames Valley, Tees and Pennine, plus a special West Midlands chart to Beacon.

It was a year of change for Radio Luxembourg, Europe's longest standing commercial station, which kicked off 1978 by announcing its audience had increased by 16 per cent over the previous year.

However, this seeming success with its FM policy didn't prevent Luxembourg from a radical change of format – in October it became what was described as Europe's first disco orientated radio station.

Judging by the vast numbers of disco records sold in this country it was a sensible move but there was doubt expressed in certain quarters as to whether Luxembourg's format could truly be described as disco.

Still, all credit to Luxembourg. The station forged ahead with its policy of



BY BRIAN HARRIGAN, RADIO EDITOR

heavily accenting artists that ILR and the BBC took weeks to pick up on. It became a regular feature of RB's airplay chart to see a block of seven or eight singles in the 80s and 90s by virtue of strong Luxembourg play alone.

Pocket-sized Manx Radio, the first commercial station in the British Isles – it opened in 1964 – changed its wavelength in October and, more significantly, boosted its power from one kilowatt to four. In addition Manx promised stereo on its VHF service in the new year.

More recently Manx has been trying to get more companies involved in sponsoring its programmes. All the indications are that the station will increase in importance over the coming year.

North of the border Andy Park provided the first shock of the year by leaving Clyde, where he was head of entertainment, to join Forth as programme controller.

Eight months later Andy was travelling the same road in the opposite direction, in triumph to Clyde as head of programmes.

Finally, something finally went right for the BBC – the launch of the new Radio Scotland, which was the Corporation's first real challenge in that area of the country to the commercial stations.

Although it's still too early to say just how much of an effect Radio Scotland will have on Forth and Clyde the station certainly started in the right manner by recruiting presenters from both independents and by adopting a Radio 2 style format which promised to provide a real alternative.

Looking forward to next year it will be interesting to study the progress of Radio Scotland and Luxembourg with its new format. Radio 1 and Radio 2 should be split completely next year while there should be more definite plans unveiled for the first of the new ILR and BBC local stations.

One thing's for sure – with radio recognised as one of the growth industries in this country '79 should be a fascinating year.



ANDY PEEBLES: recruited to Radio 1

CHRISTMAS MESSAGE to all those record company executives who have spent a good deal of 1978 wringing their hands over turntable hits that just wouldn't move over the counters:

It's not your fault. A little comfort it may be for all that wasted effort, but in the British radio system there will always be a healthy — or unhealthy — proportion of airplay smashes that have no intention whatsoever of setting the tins ringing. And what is more nobody in radio is really worried about it at all.

The simple fact is that the radio audience is not the same as the recording-buying public. The average ILR listener is probably a decade older than the 'typical singles' buyer, and no year has highlighted it better than 1978.

More radio hasn't meant more variety. In 1978, with the notable exception of Luxembourg, playlists have come closer and closer together. Even Radio 2, prompted by the Hamilton/Blackburn split, has headed doggedly for the new UK formula: AOR.

AOR is in fact a transatlantic misprint. It actually means 'Album-Oriented Radio' but somewhere along the line the British turned it into 'Adult-Oriented Rock'. By and large it means the same thing: lavish helpings of Eagles, Billy Joel, Barry Manilow and a smattering of country on top of the more acceptable pop/rock product produced by the mid-seventies. Only Darts, Showaddywaddy and a few other diehards maintain the true pop tradition of early Radio 1.

Each ILR station is, in miniature, Radio 1 to 4 rolled into one with a local bias. Invariably, tastes have graduated to the middle ground because that's where the largest audience — and the least public offence — is.

So Tim Blackmore and Aidan Day at Capital will play Dolly Parton and Carlene Carter to death for six weeks secure

The Ear of the year

ALAN RICHARDSON, (pictured right) Radio Victory's Head of Music, is the 1978 Record Business 'Ear Of The Year'. He came out on top of the RB Hit Panel of more than fifty UK djs, producers and programmers who each week since our launch last March have selected likely Top 30 hits from the week's new singles' releases.

Panelists scored a point for each hit and lost one for each miss — and it was harder than it seemed. With the last of the 1978 releases just reaching their chart peaks, Richardson's score was heading for plus 50 points, comfortably ahead of the runner-up, Pennine's Stewart Francis. The final results will appear in the New Year.



AOR rules the airwaves

In the knowledge that the large 'passive' part of their audience will not tune out. Nor will they go out and buy.

The year has been studied with similar cases. Art Garfunkel, Dionne Warwick, Warren Zevon, Sutherland Brothers, Celebration, Robert Palmer, Rita Coolidge, Jim Rafferty, Maria Muldaur, Steely Dan, Mathis & Williams, Frankie Valli, Flash & The Pan, Cliff Richard, Gene Cotton, Al Stewart, Moody Blues, Julie Covington... all have had discs topping 50 percent penetration of the UK airwaves with little or no sales action to follow. The list will continue in 1979.

For some of course, prolonged airplay has paid off in time. Exile, Lindisfarne, Marshall Hall, Racey, Doller, Andy Gibb, Crystal Gayle... these are typical of Top 30 successes built on extensive, steady airplay.

In the end, though, airplay tastes may change buying habits. Across the Atlan-

tic middle-of-road, slow rock has stolen the top spots whenever RSO has taken a breather. Chris Rea, Nick Gilder, Anne Murray and Barbra & Neil are much of a type and the US style of the late 70s may become the UK style of the 80s.

Luxembourg, of course, has been the glorious anomaly. The only non-BBC national station has shamelessly jumped on the disco bandwagon on the basis that you can please some of the people all of the time (provided the reception is good enough). The results have yet to be proved but the move is as welcome as it is necessary for 20th's survival.

Elsewhere there have been important, obvious changes. Several ILR stations have acknowledged that complicated, chart-based playlists are often miss-leading and the moves by Capital, Victory and Downtown to more straightforward listings have helped the record industry. It is to be hoped that others will follow suit next year.

Radio 1's "Page Two" has gone and come back again, still pleading that it is no playlist but a producers' *aide-memoire*. The point is a good one. Playlists are useful for both sides of the business but British radio is not narrow enough to allow too strict a formatting of its plays.

But British radio has remained a variety show in spite of collapsing musical barriers. The need for an appeal has prevented it falling into all-American sameness and while AOR may be the rule, it measures a wide breadth. Olivia Newton-John, Funkadelic, Elvis Costello, Status Quo, Bonnie Tyler and Neil Young can still share the same place on the dial and five years' experience has taught UK programmers to fit them all together without showing the joints — too much.

The full top ten Radio Singles and Albums' choices for 1978, selected by the UK's radio people, underlines the AOR grip.

TOP SINGLES: 1 *Night Fever*, Bee Gees (RSO); 2 *Baker Street*, Gerry Rafferty (UA); 3 *Three Times A Lady*, Commodores (Motown); 4 *Withering Heights*, Kate Bush (EMI); 5 *Dancing In The City*, Marshall Hain (Harvest); 6 *Boogie Oogie Oogie*, A Taste Of Honey (Capitol); 7 *Y.M.C.A.*, Village People (Mercury); 8 *Love Don't Live Here Any More*, Rose Royce (Whitfield); 9 *Never Let Her Slip Away*, Andrew Gold (Asylum); 10 *Rivers Of Babylon/Bronx Girl* In The Ring, Boney M (Atlantic/Hansa).

TOP ALBUMS: 1 *Saturday Night Fever*, Soundtrack (RSO); 2 *Street-Legal*, Bob Dylan (CBS); 3 *Grease*, Soundtrack (RSO); 4 *City To City*, Gerry Rafferty (UA); 5 *Nightflight To Venus*, Boney M (Atlantic/Hansa); 6 *A Single Man*, Elton John (Rocket); 7 *Swanee*, Eric Burdon *Like That*, Quincy Jones (A&M); 8 *London Town*, Wings (Parlophone); 9 *Natural High*, Commodores (Motown); 10 *Well Well That Rocking Chair*, Dean Friedman (LifeSong).

The Rockshow Chart

- BACKLASH Eric Clapton - RSO
- ONE EIGHT SEVEN FOUR DASH CBS
- BOB DYLAN LIVE AT BUDDAHN Bob Dylan - CBS (mp)
- MINUTE BY MINUTE Doobie Brothers - Warner Bros
- HEARTS OF STONE Southside Johnny & The Asbury Jukes - CBS
- CLOSE PERSONAL FRIEND Robert Johnson - Atlantic
- BACK ON THE STREETS Gary Moore - MCA
- THE CARLS Cars - Elektra
- GREETINGS Steely Dan - ABC
- GERM FREE ADOLESCENTS X-Ray Spex - EMI Int'l
- BLOOMERS HAVE MORE FUN Rod Stewart - Riva
- LEGEND Poco - ABC
- FROM THE INSIDE Alice Cooper - Warner Bros
- HEMISPHERS Bush - Mercury
- IF YOU WANT BLOOD WE'VE GOT IT ABC - Atlantic

The Rockshow Chart is based on albums most popular with rockers on the disc lists of their own stations.

Radio One (John Peel)

- K SCOPPE Phil Manzanera - Polygram
- MYKOR ROOSTY AFFAIR Parlophone - Cadogan
- NEW YORK VARIOUS - Atlantic (mp)
- SHAKEDOWN STREET Grateful Dead - Arista

Beacon (Pete Clements)

- SKYLINE'S FIRST... AND LAST Leyland Skynard - MCA
- THE CARLS Cars - Elektra
- K SCOPPE Phil Manzanera - Polygram
- BACK TO THE GRASSPOON Spavert - Epic

BRMB (Robin Valk)

- BOB DYLAN LIVE AT BUDDAHN Bob Dylan - CBS (mp)
- MINUTE BY MINUTE Doobie Brothers - Warner Bros (mp)
- HEARTS OF STONE Southside Johnny & The Asbury Jukes - CBS
- OUTLANDS D'AMOUR Alice Asm - CBS
- K SCOPPE Phil Manzanera - Polygram
- CHAKA Chaka Khan - Warner Bros

Capital (Nicky Horne)

- BOB DYLAN LIVE AT BUDDAHN Bob Dylan - CBS (mp)
- CLOSE PERSONAL FRIEND Robert Johnson - Atlantic
- GERM FREE ADOLESCENTS X-Ray Spex - EMI Int'l
- GREATEST HITS Steely Dan - ABC

AN AMERICAN PRAYER Jim Morrison & The Doors - Elektra

GENESIS Live Genesis - Charisma
City (Phil Easton)

MINUTE BY MINUTE Dougie Brothers - Warner Bros
GREATEST HITS Steely Dan - ABC
DAVID PALMER David Palmer - Regent
LIVE Lightbulb - Bearsville
SIRKE & COMPANY Sirke & Company - Arista
GIVE 'EM ENOUGH ROUGH Clash - CBS

Clyde (Dougie Donnelly)

GREATEST HITS Steely Dan - ABC
KEEP UP ON OVER GARDEN Theophrastus - Sunel
SOME ENCHanted EVENING Bob Johnson - Atlantic
NICKEL IN TOUCH Max Merritt - Warner Bros
NICOLETTE Chaka Khan - Polygram
LEGEND Poco - ABC

Downlow (John Paul)

REAR'S LIVE Chain 10 - Polygram
BELFAST ROCK VARIANTS - Rip Off
JAZZ ZEVON - J&M
HEARTS OF STONE Southside Johnny & The Asbury Jukes - CBS
BACKLASH Eric Clapton - RSO
WALKING IN VAN Morrison - Warner Bros

Forth (Jay Crawford)

HEARTS OF STONE Southside Johnny & The Asbury Jukes - CBS
CHAMPION Champion - Epic
BACKLASH Eric Clapton - RSO
HEMISPHERS Bush - Mercury
LOVE BEACH Enigma Live & Palmer - Atlantic
CHRISTMAS JOLLIES Salsoul Orchestra - Atlantic

Hallam (Beverly)

CHUBB & COLIN SLADE
BLACK VALENTINE Tom Waits - Asylum
BACKLASH Eric Clapton - RSO

THE BEST AND THE REST OF BE BOO DEWUE - Harvest

BACK ON THE STREETS Gary Moore - RCA
LUXEMBOURG (Stuart Henry)
GIVE 'EM ENOUGH ROUGH Clash - CBS
IF YOU WANT BLOOD WE'VE GOT IT ABC - Atlantic

IF YOU WANT BLOOD WE'VE GOT IT ABC - Atlantic

WE CAN'T STAND THE HEAT Steely Dan - ABC
PICKED UP EIGHT YAS Asm - Asm
KILLING MACHINE Judy Puplin - CBS
CITY LIGHTS Dr. John - Atlantic

Metro (John Coulson)

HEARTS OF STONE Southside Johnny & The Asbury Jukes - CBS
CLOSE PERSONAL FRIEND Robert Johnson - Atlantic
BACK TO EARTH Cal Swann - Island
BACK ON THE STREETS Gary Moore - MCA
EIGHT MONEY Todd Money - CBS
1994 - Atlantic

Orwell (Pete Barraclough)

GIVE 'EM ENOUGH ROUGH Clash - CBS
DISORDERLY LIVE John Cooper Clarke - CBS
GENESIS Live Genesis - Charisma
ELECTRIC LADYLAND Jimi Hendrix - Polygram
ALL ROAD CORNS Jimi - Polygram
GERM FREE ADOLESCENTS X-Ray Spex - EMI Int'l

Pennine (Bob Perry)

BOB DYLAN LIVE AT BUDDAHN Bob Dylan - CBS (mp)
WEEKEND WARRIOR Ted Nugent - Epic
HEARTS OF STONE Southside Johnny & The Asbury Jukes - CBS
KINGDOM COMING Judy Puplin - CBS
HEMISPHERS Bush - Mercury
PLAYING TO WIN Outlaws - Arista

Piccadilly (Pete Baker)

THE BEST AND THE REST OF BE BOO DEWUE - Harvest

FROM THE INSIDE Alice Cooper - Warner Bros

THREE LIGHT YEARS Electric Light Orchestra - Epic
SOME ENCHanted EVENING Bob Dylan - CBS
LIGNERATE Kate Bush - EMI
THE CARLS Cars - Elektra

Swanee (Steve Nicholas)

A SINGLE MAN Elton John - Rocket
BLOOMERS HAVE MORE FUN Rod Stewart - Riva
JAZZ ZEVON - J&M
GIVE 'EM ENOUGH ROUGH Clash - CBS
A TONGUE FOR THE TROOPS Beatdown Rats - Epic
WINGS' GREATEST WINGS - Parlophone

Tees (Brian Anderson)

LIVE BEYOND LA A. Ambrosia - Warner Bros
GERM FREE ADOLESCENTS X-Ray Spex - EMI Int'l
LEGEND Poco - ABC
CRASH LANDING OUTSIDE - Vertigo
FROM THE INSIDE Alice Cooper - Warner Bros
EDUOXONE Jan Michel Jurek - Polygram

Trent (Pete Tate)

CLOSE PERSONAL FRIEND Robert Johnson - Atlantic
BLOOMERS HAVE MORE FUN Rod Stewart - Riva
LOVE BEACH Enigma Live & Palmer - Atlantic
BACK TO THE BARS Todd Rundgren - Bearsville
GERM FREE ADOLESCENTS X-Ray Spex - EMI Int'l

Victory (Andy Perriss)

LEGEND Poco - ABC
MINUTE BY MINUTE Doobie Brothers - Warner Bros
BACKLASH Eric Clapton - RSO
THE CARLS Cars - Elektra
FORWARD CHARGES Loui - Elektra
OTHER PEOPLE'S LOVES Max Anonard - A&M

Darts party-time

Artist: CLIFF RICHARD
Venue: Royal Albert Hall (5,600)
Promoter: Savile Artists

Audience: From children to senior citizens, with strong teenage and young marrieds contingent; mostly fans.

Current product: Album *Green Light* (EMI 3231) and Single 'Can't Take The Hurt Anymore' (EMI 2885) (E)

CLIFF'S TWO hour-plus act must have surprised those in the audience who hadn't seen him for a while.

Emphasis was on material from the current *Green Light* album and its two or three immediate predecessors, plus a healthy whack of his very early repertoire like 'Dynamite', 'D In Love', 'Livin' Doll' and 'Move It'. The only concessions to almost the whole of the 60s and the Eurovision era were a zipped-up 'The Young Ones', and the artist's own longstanding favourite 'The Day I met Marie'.

A four-piece vocal backing group led by Tony Rivers was used almost throughout to counterpoint Cliff's own voice. The Richard tonsils have never been in better shape nor stretched to such a range his recently-found confidence in falsetto and upper register has made his voice a far more versatile instrument. Backing throughout was

Artists: DARTS:Chas and Dave
Venue: Teens and 20s, mostly males, a fair proportion of Teds, and Presley clones.

Current product: Album *The Amazing Darts* (K-Tel DLP 7981) and Single 'Don't Let It Fade Away' (Magnet MAG 134) (E)

A PARTYISH atmosphere pervaded this, Darts' first gig with their revamped lineup. The band probably wanted it as a warm-up for their Hammersmith Odeon date three nights later, but there was no sense of 'rehearsal' about their red-hot performance. New American bass singer Kenny Andrews is a natural for the slot left by departed Den Hegarty; no manic antics, but his voice, movements and god-humoured stage presence won over the audience in no time. He rolls his voice around the depths in the manner of the great doo-wop bass singers of the 50s and it brought a whole new

by the Skyband, who complement him as nobody has since the departure of the Shadows.

The performance closed with no less than three encores. For a per-

dimension to numbers like 'Love Bandit'.

Vocally and instrumentally (in varying combinations, to provide rest breaks for the weary), the band were on top form, and worked up an early storm which never subsided. All their hit singles, much material from both albums, and some new, as yet unrecorded numbers followed each other in stamping succession. The audience, enthusiastically ecstatic throughout, would probably have been happy to listen to a rocking version of the Yellow Pages, but the band did them proud. No danger of it fading away, guys.

Chas & Dave, the support act, are ideal Nashville fodder and well aligned to the tastes of the Darts crowds, a dozen or so R&B boogie numbers and Rockney specialities, including the 'Strummin' hit single, went down well.

BARRY LAZELL

former celebrating his 20th Anniversary, Cliff Richard is riding the crest of a healthy wave indeed.

BARRY LAZELL

Artists: PARLIAMENT-FUNKADELIC/Brides of Funkenstein

Venue: Hammersmith Odeon (3,480)

Tickets: £4.00 - £2.50

Promoter: Straight Music

Audience: Young, noisy and 50% black

Current Product: Albums: *Parliament Motor Booty Affair* (Casablanca CALH 204 4) (A) *Funkadelic One Nation Under A Groove* (WB K56539) (W) *Brides Funk or Walk* (Atlantic K50545) (W)

OTHER THAN Bootsy Collins, this extravaganza is the first we've seen of George Clinton, funkmeister of the jumping black flash, for seven years. Opening the three hours plus show were one (or two?) of his newer creations, the Brides.

The main act wore its Funkadelic hat for most of the night with a tendency to go into long guitar solos and some of the more mundane tricks of the funk trade. Understandably Clinton can't live up to his legend totally, and after half an hour of spectacle and tight music the pacing of the show became slack. A frustrating contrast back to the sharpness and humour of the albums.

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ALBUM REVIEWS

CAROLE KING: Tapestry (CBS Epic 23306) **Prod:** Lou Adler
Originally released six years ago, *Tapestry* was a multi-million seller, possibly the all-time winner by a female artist. It marked a peak in the career of Carole King, a combination of sensitive songs of assured melodic substance and magical accompaniments, which she has never bettered. "So Far Away," "I Feel The Earth Move," "You've Got A Friend" are among the classics included. CBS has reissued it in the original sleeve and, despite its age, at full price, strangely after a Greatest Hits collection six months ago which featured a number of the tracks from this album.

PARLIAMENT: A Motor Booty Affair (Casablanca C.A.H. 204 4) **Prod:** George Clinton
A further chapter in the continuing adventure of Star Child, *Motor Booty Affair* will do no harm at all to the growing following for the creative efforts of George Clinton. He is developing a new dimension for soul music which gives it a hip, carefully arranged subtlety, combined with humour and its essential funkiness. It may be a little clever for local tastes, but the immediate sell-out of Parliament's UK concerns proves that the interest is there.

MARMA LADE: Doing It All For You (SKY LP-1) **Prod:** W.A. Newman
A thoroughly enjoyable album by a band which has survived many changes of line-up and label since its hitmaking heyday and still has plenty to offer. Their softrock is cheerfully earnest and deflected with verve and impeccable use of harmonies. But its sheer politeness and lack of a distinctive punch makes the album a doubtful prospect without a hit single to help it along.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES: Hearts Of Stone (Epic EPC 82994) **Prod:** Stevie Van Zandt
Another satisfying slab of white r&b from an artist who consistently pleases the critics but has yet to break into the really mass market in spite of his having toured here a few times now. This little outfit consistently beats and meats than previous sets and the drums are recorded really prominently. An excellent showcasing of Southside's gritty voice and his raunchy guitar's 'n' horns line-up.

INSTANT SUNSHINE: Reasonably Together Again (EMI One-Up OU 2221) **Prod:** Bob Barratt
Third album from a quartet which includes in its rank one Miles Kingston, contributor to *Punch* magazine. The material is satirical but on the whimsical rather than savage side. This little outfit might go down quite well in a night club or even on TV but it's doubtful whether the market is quite right at present for a bunch of intellectual-Hooray Henries with a clutch of mildly amusing ditties.

BARRY MITZVAH BOY: Original Soundtrack (CBS 70 62) **Prod:** Nicky Graham
Although the musical, based on the TV

Top 10

NEIL DIAMOND: You Don't Bring Me Flowers (CBS 86077) **Prod:** Bob Gaudio

Disco rules – even Diamond has succumbed to its dancing heartbeat but with a characteristic display of style which serves to add spice to 'Forever In Blue Jeans', a workpiece of the old 'Fortunes' hit 'You've Got Your Troubles' and the contagious boogie mix of 'The Dancing Bumble Bee'. There are some fine ballads, too, including his hitmaking duet with Barbra Streisand. Diamond is already the focus of strong sales activity via EMI's tv LP and there



will be plenty of customers for the artist's best album in ages.

Best of the rest

play, is proving a great success, this score does not seem to contain any enduring tunes. Even so, in its limits, it fits the play like a glove and will probably achieve steady sales in London with those who have seen the show.

NATIONAL HEALTH: Of Queues and Cures (Charly CRL 501 0) **Prod:** National Health Mike Dunne

Second outing for Dave Stewart's ever-changing, almost-cult, outfit. Despite one or two quite striking cuts, such as 'The Brydon 2-Step', the Health lose much of their sometime lyricism becoming instead a kind of officious, updated Caravan. An intended feeling of spontaneity similarly often turns to vapidity. Nonetheless, this genre of music is a rarity at present and should corner some attention.

STEVE BLOOMFIELD: Rockability Originals (Charly CR 301 59) **Prod:** Bert Rockhuizen

The lead singer from UK rockability band Matchbox with his own album, and a creditable set of ethnically-correct self-written numbers it is. It may be that the market for British rockability is still limited but Bloomfield can at least claim a degree of talent in the field.

VARIOUS ARTISTS: The Ace Story (Vols One & Two) (Ace CH11 & CH12) **Prod:** Various

North London indie Chiswick has acquired the rights to the Ace label of Jackson, Mississippi, a fertile roots rock outfit which recorded a wealth of rock 'n' roll and rhythm & blues in the 50s and early 60s. Jimmy Clanton and Frankie Ford are the only names who made it in a big way in the pop charts of the day but no matter, the rest features some very desirable tracks in the more ethnic fields and will have very strong appeal for the r&b fan. Included in this division – and accompanied by informative sleeve notes – are tracks by Frankie Lee Sims, Joe Tex, Lloyd Price and Dr John.

GEORGE JONES: White Lightnin' (Ace 10 CH13) **Prod:** Various/**SONNY FISHER: Texas Rockability** (Ace 10 CH14) **Prod:** Various

This pair of 10-inch albums are the result of Chiswick's Ace deal and since Ace was also tied up with the famous Starday label Chiswick is able to present two collections of much-sought-after tracks. George Jones of

course needs no introduction to country fans but even they are not always aware that the man made a series of rockably records during the Presley era under the pseudonym of Thumper Jones. These tracks are straight from that period, headed by the classic 'White Lightnin'' and they show that Jones' cutting country voice was admirably suited to roadhouse rock 'n' roll. Collectors will flock. Sonny Fisher is less known but again the name is known to rockability fanatics and the very spruce, echoey sound is rockability purty itself. Again, the rareness of these cuts will be of great interest to collectors.

ARLYN GALE: Back To The Midnight Night (ABC 5261) **Prod:** Mike Appel/Louis Lahav

Not surprising that Gale sounds a little like Bruce Springsteen – he is managed and produced by that artist's former manager, Mike Appel. Gale sounds to have some promise. His writing style is gritty and when he has defined his own style more and is familiar to audiences he may prove of interest. But this album is a too derivative, if worthy, effort.

CHARLIE PARKER: Charlie Parker (WB 6BS 3159)

Six records and a booklet form this low-key, good-taste boxed set (retail £25.00) carrying the entirety of that unavoidable jazzman's recordings (1945-47) for the Dial label. Miles Davis, Dizzy Gillespie and Max Roach are among the many sidemen. In Parker terms, these are important recordings if arguably not his very best, though their chronicling by label co-owner Ross Russell in 'Bird Lives' (Quartet) is unique. However, the necessary series of alternate takes, plus the ready availability of the separate LPs on Spotlite may give limited scope for what is indeed a worldwide limited edition.

CHARLIE PARKER: Bird/The Savoy Recordings (Savoy SJL 2201) **Original Prod:** Buck Ram & Teddy Reig
For many punters the ultimate jazz genius, Charlie Parker is here featured on both his first commercial recording, four rather awkward sides with Tiny Grimes, and some later (1945-48) collaborations with Miles Davis and other name musicians. Emergent bebop, the blowing is good to excellent all through the remaining 3½ sides; reviewers will doubtless enthuse. Closest competition was CBS twofor released in June.

MILT JACKSON: Second Nature (Savoy SJL 2204) **Original Prod:** Ozzie Cadena

Jackson – 'Bags' – is well known both as a vibes player in his own right and as a member of Modern Jazz Quartet (1953-60) which still commands a wide interest. A cool bluesy playing style backed by exceptionally crisp drumming from Kenny Clarke, and a selection of pop jazz standards should appease both critics and public alike, almost in the MOR stream. Jackson has recorded prolifically but there are no serious rivals currently.



BRASS CONSTRUCTION: IV (United Artists UAG 302 10) **Prod:** Jeff Lane

Brass Construction is well among the best funk and soul bands and on the previous albums the band has shown a flair for hard-driving, choppy music that has defied the toes to keep from tapping. This time round Brass has tempered the power. The all-action

approach is still there on side one with tracks like 'Get Up' and 'One To One' but on the reverse side Construction varies the mix with more subtle outings like 'Sweet As Sugar' and 'Starting Tomorrow'. Construction is in the process of changing and the band seems to be handling it extremely well. Overall, another fine album from Brass Construction.

Year of the promotional gimmick

FEW RECORD dealers would disagree that 1978 has been The Year Of The Promotional Gimmick. You name it, the record manufacturers have been falling over each other to be the first to ship it out.

It all began when the flood gates opened and in poured an endless stream of 12-inch singles. Discs were soon being released in every conceivable shade of coloured vinyl.

WEA, through Damont, then came up with the UK's first picture disc for the Cars' single 'My Best Friend's Girl'. Other UK companies were rapidly off the mark, and in no time at all US picture disc imports were arriving in their thousands - often retailing at £10 upwards.

A&M came up with the first three dimensional single sleeve for the Squeeze number 'Goodbye Girl', Bonaparte's put out the debut Tennis Shoes single 'Do The Medium Wave' with what was meant to be a zoetrope.

It was only a few months into the year before picture bags became the norm, and Jonathan King, never one to miss a good opportunity, managed to sell (with a little help from his friends at Record Sales) and chart a flimsy disc at a rrp of 10p.

In fact it has now almost reached the stage where a seven inch, black vinyl single in a plain bag could easily become a collector's item - so long as it was released in a limited edition.

The whole phenomenon has created a serious problem for retailers - in particular those unlucky enough not to be chart return shops. Both the GRCC and individual dealers have continued to complain about lack of availability for 12-inch singles and coloured vinyl discs.

Earlier in the year, retailers were frequently receiving seven inch singles when 12-inch copies had been ordered. It all culminated with the Cars picture disc single which the vast majority of dealers were unable to obtain in quantities of more than five copies per order.

However this was only one of the problems that seemed to plague retailers throughout the year. The Spring MTA Discatex '78 conference saw the predictable headaches raised - rocketing High Street rentals, impossible competition from the discounts offered by multiples and larger retail chains and the lack of co-operation from record companies in general.

In an attempt to overcome some of these problems, the GRCC thrashed its way through a round of "consultations" with EMI, CBS, WEA, RCA, Phonogram and Polydor. Topics which came under discussion included selective SOR, the unfair mark-ups on tv advertised albums and extended credits.

Little concrete emerged from these talks, although there was a vague pledge of "closer consultation between manufacturers and record retailers" in the future, which presumably means the GRCC and record companies will meet again next year.

Another major problem raised by retailers over the year concerned radio



WINDOW DISPLAY of the year? Bonaparte's of Croydon came up with this little gem to promote *Stiff Records* five autumn albums. It was certainly the only window display of the year that had local residents "up in arms".



BY
TIM SMITH,
RETAILING
EDITOR

stations announcing in advance the playing of an entire album - a move that obviously encourages home taping.

CBS Records came in for particular criticism from retailers over two mail order campaigns. In the summer, CBS ran a tv campaign in the Anglia area for a Byrds compilation, available purely on mail order, and it was revealed by *Record Business* at the end of November that a joint CBS/Heinz material is lined up for immediately after Christmas.

A GRCC report to the Monopolies and Merger Commission last month highlighted another problem facing independent dealers. It drew attention to the "secret" discounts given to the multiples by record companies.

This report is to be eventually passed on to the Department of Prices and

Consumer Protection by the Commission. The Department will be considering legislation to cover discounting by manufacturers.

The growing insecurity among independent dealers was not helped by the announcements that three more multiples were to enter record and tape retailing - Littlewoods, British Home Stores and Marks and Spencers.

Marks and Spencers' arrival has in many ways been the most interesting. The company is now offering a total of 41 titles all on its own St. Michael label made up from material supplied by Polydor, Pye, CBS and Phonogram. Initial sales also, rather surprisingly, show cassettes outselling albums by as much as two to one.

Sales at M&S are at present only from 20 branches, however there are long

term plans to extend sales to all 254 outlets providing the existing level of success is maintained.

As for individual retail chains, Virgin, with the record company engaged in a massive expansion drive, decided to revamp its image and increase its efficiency. As retail managing director, Steve Mandy, commented at the time: "We want to get away from our hippy image".

Bob Sprout arrived at Martins the Newsagents from Record Merchandisers to revise the and expand their record retail operation. Harlequin Records, denying rumours in the national press that the company was up for sale, decided to drop central buying, and NSS purchased the Manchester one-stop, Wynd-up.

On a slightly lighter note, both Boots (The Chemists) and W.H. Smith refused to sell the recently released Peter Tosh album *Bush Doctor* because of the "scratch 'n' sniff" sticker which smelt like a much used 'erb. EMI subsequently resupplied both multiples with stickerless copies. Less sensitive noses thought the aroma was of patchouli oil, rather reminiscent of Wintergreen liniment.

Successes of the year for retailers including the clinching by the GRCC of a preferential deal for MTA members with Access Credit cards. Negotiations for a similar agreement are still under way with Barclaycard.

Phonodisc, the distributor most dealers appear to love to hate, also made a major move to improve its relations with the trade by introducing regular consultations with selected dealers.

However the company did run into acute pressing problems during October with a number of singles, among them 'Summer Nights', 'Sandy' and 'Grease', and dealers were restricted to ten single per order for a short period of time.

The difference of opinion over five per cent returns continues with the GRCC unable to formulate a firm policy. Pye Records did, nevertheless, decide to return to a five per cent returns system following a dealer survey.

During the summer, Polydor announced its autumn discount scheme 'Margin Booster', which for the first time covered all product. RCA came up with its summertime special discounts on back catalogue material and WEA launched its back catalogue 'Sound Generator' scheme.

EMI, on the other hand, went for its heaviest television advertising campaign to date in its bid for the biggest slice of the Christmas consumer cake. In fact the huge number of tv advertised albums resulted in warnings of serious market saturation.

Looking back on the year retailers faced their fair share of problems. However sales of singles were generally up on the previous 12 months and with an end of year upsurge generally, it is evident that the public has not lost its appetite for buying records so that it appears that 1979 prospects will be on a par with the year just gone by.

'A seven-inch black vinyl 45 could easily become a collector's item'

Record Business Trade Award 1978



Top New UK Act
Kate Bush

*We would like to thank
all retailers for
their support...and votes.*

her albums and tapes

*The Kick Inside
Lionheart*



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



RACEY: RAKking Christmas Sales

This Week	Last Week	Who on Chart	TITLE/ARTIST	Label/Cat. No.	D	Dealer List
1	1	5	135	72	MARY'S BOY CHILD - OH MY LORD BONEY M	☆ ATLANTIC/HANSA K11221 W
★2	2	6	114	84	Y. M.C.A. VILLAGE PEOPLE	▽ MERCURY 6007 192 F
3	3	5	56	27	A TASTE OF AGGRO BARRON KNIGHTS	▽ EPIC EPC 6829 F
★4	8	7	44	76	LAY YOUR LOVE ON ME RACEY	RAK 284 E
★5	12	3	43	75	SONG FOR GUY ELTON JOHN	ROCKET XPRES 5 F
6	4	6	40	77	TOO MUCH HEAVEN BEE GEES	RSO 25 F
★7	10	6	40	70	YOU DON'T BRING ME FLOWERS BARBRA & NEIL	▽ CBS 6803 C
★8	15	4	39	69	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS	STIFF BUY 38 E
9	7	6	38	61	LE FREAK CHIC	ATLANTIC K11209 W
10	6	8	36	68	I LOST MY HEART TO A STARSHIP TROOPER SARAH BRIGHTMAN	▽ ARIOLA HANSA AHA 527 A
11	5	7	36	84	DA' YA' THINK I'M SEXY? ROD STEWART	● RIVA 17 W
★12	19	5	24	19	CHRISTMAS IN SMURFLAND FATHER ABRAHAM	● DECCA FR 13819 S
13	13	12	25	33	RAT TRAP BOOMTOWN RATS	● ENSIGN ENY 16 F
14	11	8	23	64	ALWAYS AND FOREVER - MIND BLOWING DECISIONS HEATWAVE	▽ GTO GT 236 C
15	9	5	22	70	GREASED LIGHTNIN' JOHN TRAVOLTA	MIDSONG/POLYDOR POSP F4
★16	25	5	20	73	I'LL PUT YOU TOGETHER AGAIN (FROM 'DEAR ANYONE') HOT CHOCOLATE	RAK 286 E
17	16	9	20	50	DON'T CRY OUT LOUD ELKIE BROOKS	A&M AMS 7395 C
★18	24	4	19	73	SEPTEMBER EARTH WIND & FIRE	CBS 6922 C
★19	35	3	18	70	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN	EMI 2879 E
20	14	8	17	49	HANGING ON THE TELEPHONE BLONDIE	CHRYSLIS CHS 2266 F
★21	31	3	17	57	PLEASE COME HOME FOR CHRISTMAS EAGLES	ASYLUM K13145 W
22	17	3	15	55	THE ELO EP (EP) ELECTRIC LIGHT ORCHESTRA	JET ELO 1 C
23	21	6	15	27	IN THE BUSH MUSIQUE	CBS 6791 C
★24	29	5	14	73	I'M EVERY WOMAN CHAKA KHAN	WARNER BROS K17269 W
25	20	9	14	10	PRETTY LITTLE ANGEL EYES SHAWADDYWADDY	▽ ARISTA ARIST 222 F
★26	50	3	14	*	SILENT NIGHT DICKIES	A&M AMS 7403 C
27	26	7	13	67	RAINING IN MY HEART LEO SAYER	CHRYSLIS CHS 2277 F
28	22	9	13	67	SHOOTING STAR DOLLAR	CARRERE EMI 2871 E
★29	53	5	13	62	HELLO THIS IS JOANNIE PAUL EVANS	SPRING 2066 932 F
30	32	6	13	29	DR. WHO MANKIND	PINNACLE/FIREBIRD PIN 71 P
★31	48	5	12	66	RAMA LAMA DING DONG ROCKY SHARPE & THE REPLAYS	CHISWICK CHS 104 E
★32	41	3	11	67	JUST THE WAY YOU ARE BARRY WHITE	20TH CENTURY BTC 2380 A
33	18	5	13	16	TOMMY GUN CLASH	CBS 6788 C
★34	45	5	11	35	ONE NATION UNDER A GROOVE FUNKADELIC	WARNER BROS K17246 W
35	23	10	11	43	INSTANT REPLAY DAN HARTMAN	▽ BLUE SKY SKY 6706 C
36	37	5	9	70	B-A-B-Y RACHEL SWEET	STIFF BUY 39 E
37	34	6	10	41	PROMISES BUZZCOCKS	UNITED ARTISTS UP 36471 E
38	33	7	8	70	MY LIFE BILLY JOEL	CBS 6821 C
39	28	11	12	3	PART TIME LOVE ELTON JOHN	ROCKET XPRES 1 F
40	42	4	8	58	MIRRORS SALLY OLDFIELD	BRONZE BRO 66 E
★41	47	5	8	64	TAKE THAT TO THE BANK SHALAMAR	RCA BF 1379 R
★42	52	3	8	29	SIX MILLION STEPS RAHNI HARRIS	MERCURY 6007 198 F
43	39	8	8	29	DON'T LET IT FADE AWAY DARTS	MAGNET MAG 134 E
44	27	9	8	17	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN	▽ RSO 17 F
45	30	13	8	3	DARLIN' FRANKIE MILLER	▽ CHRYSLIS CHS 2255 F
★46	55	4	6	36	YOU NEEDED ME ANNE MURRAY	CAPITOL CL 16011 E
47	38	8	6	42	I LOVE AMERICA PATRICK JUVET	CASABLANCA CAN 132 A
★48	61	3	8	1	TAKE FOUR EP MIKE OLDFIELD	VIRGIN VS 238 C
49	40	6	7	17	DANCE (DISCO HEAT) SYLVESTER	FANTASY FTC 163 E
★50	70	2	5	47	COULD IT BE MAGIC BARRY MANILOW	ARISTA ARIST 229 F
51	36	8	6	21	MY BEST FRIEND'S GIRL CANS	ELEKTRA K12301 W
52	49	3	4	63	NEW YORK, NEW YORK GERARD KENNY	RCA PB 5117 R
53	51	9	5	41	I LOVE THE NIGHT LIFE (DISCO 'ROUND) ALICIA BRIDGES	POLYDOR 2066 936 F
54	54	16	7	*	SUMMER NIGHTS JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 018 F
55	44	6	4	48	ACCIDENT PRONE STATUS QUO	VERTIGO QUO 2 F
56	43	9	6	1	GERM FREE ADOLESCENTS X-RAY SPEX	EMI INT. INT 573 E
★57	69	4	6	4	AULD LANG SYNE BELLS	KLUB 12 E
★58	63	3	4	23	DON'T CRY FOR ME ARGENTINA SHADOWS	EMI 2890 B
★59	64	3	3	56	WHO, WHAT, WHEN, WHERE, WHY MANHATTAN TRANSFER	ATLANTIC K11233 W
60	56	5	4	24	BREAKING GLASS DAVID BOWIE	RCA BOW 1 R

KEY TO DISTRIBUTORS
 A—Pye; B—One Stop; C—CBS; E—EMI; F—Phonodisc; H—Lightning; J—Charmdale; K—Creole; L—Liptons; M—Spartan; O—President; P—Pinnacle; R—RCA; S—Selecta; T—Faulty Products; U—Scotia; W—WEA; X—Clude Factors.

KEY
 ★ New Entry □ Re-Entry
 ☆ Bullet
 • Platinum Disc (1 million sales)
 • Gold Disc (3 million sales)
 • Silver Disc (1 million sales)
 • Index less than 0.5

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

Ones To Watch

- The Pride Of Scotland, Sydney Devine (Phips SCOT 2)
- It's The New Thing, Fall (Step Fwd SF 8)
- American Squirrel, Nick Lowe (Radar ADA 7)
- Autumn Love, Hi-Tension (Island WIP 842)
- Four Strong Winds, Neil Young (Reprise K1483)
- Brand New Day, Lindisfarne (Mercury 6007 195)
- Give Me Everything, Magazine (Virgin VS 237)
- Get It! America, Two Man Sound (Miracle M1/12)
- New York Groove, Ace Freshly (Casablanca 135)
- Can't Take The Hurt Anymore, Cliff Richard (EMI 2885)
- It's A Lotta Rosie, AC DC (Atlantic K1207)
- It Wasn't Me, George Thorogood & The Destroyers (Sonnit SDN 2171)
- Groovin', Ronnie James (Lolipop LOLLY 4)
- God Only Knows, Monaco (Pinnacle PIN 84)
- Crying, Waiting, Hoping, Wreckless Eric (Suff BU 40)
- Equinox Part 5, Jean Michel Jarre (Polydor PSP 20)
- 17 Is a Lonely Number (A&M AMS 7402)
- I Wish It Could Be Christmas Every Day, Lloyd (Harvest HAR 5173)
- Never Gonna Stop, Exile (RAK 287)
- Oh Come All Ye Faithful, Brighthouse B Reinstk (Logo GDE 332)

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 Gern Fev Adolescents, Francis Stuart/Ray

THE SINGLES CHART 81-100

This Week	Last Week	Sales Chart Index	Artist	Title/Artist	Label/Cat. No.	D	Chart Pos.
61	59	4	48	ANYWAY YOU DO IT LIQUID GOLD	CREOLE 19	K	
★62	76	36	5	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	★ ATLANTIC K1120	W	
★63	97	2	13	YOUNG BLOOD WAR	MCA 399	E	
★64	90	2	4	THE LAST FAREWELL SHIP'S COMPANY & R.M. BAND OF H.M.S. SARK ROYAL	BBC RESC 61	A	
65	65	13	4	SANDY JOHN TRAVOLTA	• MIDSONG/POLYDOR POSP 6	F	
66	62	6	4	DESTINATION VENUS REZILLOS	SIRE SIR 4008	W	
67	78	14	4	DIPPY DAY FATHER ABRAHAM	DECCA FR 13798 S	W	
68	60	5	2	SOUVENIRS VOYAGE	GTG ST 241	C	
69	72	3	23	CAR 67 DRIVER 67	LOGO GO 336 R	W	
70	57	6	15	LYDIA DEAN FRIEDMAN	LIFESONG LS 403 C	C	
★71	79	3	4	JINGLE BELLS - THE HOKEY COKEY JUDGE DREAD	EMI 2881	E	
72	58	3	9	NO. 1 DEE JAY GOODY GOODY	ATLANTIC LV 3	W	
73	48	10	4	BICYCLE RACE - FAT BOTTOMED GIRLS QUEEN	▽ EMI 2870 E	E	
★74	81	2	3	5 WHEN A CHILD IS BORN (SOLEADO) JOHNNY MATHEIS	CBS 4589	C	
75	76	2	2	34 HOW YOU GONNA SEE ME NOW ALICE COOPER	WARNER BROS K17270 W	W	
76	80	2	1	56 EVERY NIGHT PHOEBE SNOW	CBS 6842	C	
77	68	8	3	LAY LOVE ON YOU LUISA FERNANDEZ	WARNER BROS K17061 W	W	
★78	91	2	3	NIGHT DANCING JOE FARRELL	WARNER BROS LV 2	W	
79	77	4	2	18 THEMES FROM THE WIZARD OF OZ MECO	RCA XB 1057	R	
★80	99	4	3	10 SAN FRANCISCO (YOU'VE GOT ME) - MACHO MAN VILLAGE PEOPLE	DJM DJR 18003 C	C	
★81	101	1	4	1 NEW DAY YOU ARE THE NEW DAY AIRWAYS	MERCURY 607 193 F	F	
★82	95	2	1	36 DON'T HOLD BACK CHANSON	ARIOA ARD 140 A	A	
★83	71	5	5	13 I JUST WANNA STOP GINO VANNELLI	A&M AMS 7397 C	C	
★84	106	1	2	17 HAPPY CHRISTMAS (WAR IS OVER) JOHN & YOKO	▽ APPLE R69 970	K	
★85	92	2	2	LICK A SMURF FOR CHRISTMAS FATHER ABRAHAM & THE SMURFS	▽ MCA/EMI 139 (IGAS) 1	E	
★86	104	1	1	22 I BELIEVE IN FATHER CHRISTMAS GREG LAKE	▽ ATLANTIC K1351 11	W	
87	84	8	2	1 STUMBLIN' IN SUZI QUATRO & CHRIS NORMAN	RAK 285	E	
88	85	3	2	7 DO YOU HEAR WHAT I HEAR GLADYS KNIGHT & THE PIPS	BUDDAH BBS 480 A	A	
89	65	4	2	4 A TOUCH OF VELVET - A STING OF BRASS RON GRAINER ORCHESTRA	CASINO CLASSICS CC 3 A	A	
90	67	2	8	NO GOODBOYS CURTIS MAYFIELD	ATLANTIC LV 1	W	
91	100	1	1	5 MERRY XMAS EVERYBODY LAKE	★ POLYDOR 2058 422 F	F	
92	101	1	1	10 WHITE CHRISTMAS SING CROSBY	★ MCA 111 E	E	
93	101	1	1	20 SHAKE YOUR GROOVE THING PEACHES & HERB	▽ POLYDOR 2066 992 F	F	
94	101	1	1	10 MARY'S BOY CHILD HARRY BELAFONTE	★ RCA RP 9353 R	R	
95	96	12	2	2 MACARTHUR PARK DONNA SUMMER	▽ CASABLANCA CAN 131 A	A	
96	106	1	2	4 AQUA BOOGIE PARLIAMENT	▽ CASABLANCA CAN 136 A	A	
97	82	8	2	1 HAMMER HORROR KATE BUSH	EMI 2887	E	
98	94	2	1	2 DISCO SANTA CHRIS HILL	ENIGMA ENY 19 F	F	
99	93	2	1	2 THE KNEE BLACK BURN BINKY BAKER & THE PIT ORCHESTRA	STIFF BUY 41 E	E	
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Record Business Research

All charts and listings in *Record Business* are produced by the paper's own research department, employing a staff of four and an ICL 1503/43 computer known as ARTHUR—the Airplay, Retail, Exposure Reactor. The set-up is unique in Britain and is modelled on the approach used successfully for many years by the three major US trade papers, especially *RB's* associate publication, *Record World*.

All enquiries about *RB Research* should be made to the Research Manager, Godfrey Rust (01-835-9311).

THE NEW SINGLES

Scheduled for release
December 29

This Week's Releases: 9
Last Week's Releases: 4

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

ARTIST/TITLE A SIDE/B Side/Label	Cat. No.	Gimmicks
BARBARA DICKSON FALLEN ANGEL/Light As A Feather (CBS)	CBS 6977	C
BRACLEY JAMES HARVEST LOVING IS EASY/Peek Street Rap (Polydor)	POSP 12	C ■ (Blue)
BOB DYLAN CHANGING OF THE GUARD/Senor (Lates Of Yankee Power) (CBS)	POSP 20	C
JACKSONS DESTINY/That's What You Get For Being Polite (Epic)	CBS 6935	C
JEAN MICHEL JARRE EQUINOX PART 1/Equinox Part 1 (Polydor)	EPIC 6963	C
JEFF WAYNE'S "WAR OF THE WORLDS" THUNDER CHILD/Dead London (CBS)	POSP 20	C
LARRY GATLIN NIGHT TIME MAGIC/It's Love At Last (Marmont)	CBS 6477	C
RUBINOVOS FALLING IN LOVE/Leave My Heart Alone (Besley)	MMT 6921	C
STARJETS IT DOESN'T REALLY MATTER/Schoolboys (Epic)	BZZ 22	C
	EPIC 6968	C

Scheduled for release January 5

ACKER BILK ARANJIZ MON AMOUR/Summer Never Come (Pye)	7N 46145	A
ALESSI DANCING IN THE HALLS OF LOVE/Spoon (A&M)	AMS 406C	A
ANDY ARTHURS I FEEL FLAT/Play The Music (I.D.S.)	TDS 6	W
BERNI PAUL LUCKY/You are The One In A Million (Bronze)	BRG 65	A
VLADIMIR COSMA ORCHESTRA NADIA'S THEME/Michael Strogoff (Cuba)	BUS 61	C
CAPTAIN A TENNILLE YOU NEED A WOMAN TONIGHT/Love Me Like A Baby (A&M)	AMS 407	C
CERRONE JE SUS MUSIC/Rocket In The Pocket (CBS)	CBS 6918	C 12"
CHAS & DAVE WITH ROCKNEY MASSAGE PARLOUR/Parlour Up (EMI)	EMN 2902	E 12"
DAMON HARRIS IT'S MUSIC/Ride On (Fantasy)	FTC 165/12 FTC 165	E 12"
DAN HARTMAN THIS IS IT/Countdown (Blue Sky)	SKY 6999	C 12"
DAVID KUBINEC SOME THINGS NEVER CHANGE/The Et Sires (A&M)	AMS 7394	■ (Red)
DOLL DESIRE ME/I V. Addict (Beggars Banquet)	BEG 11	W
EDDIE HENDERSON CYCLOPS (DISCO VERSION)/Cyclops (Capitol)	CL 16034	F
FLAMBARDS FLAMBARDS THEME/Rhapsody — Looping The Loop (Philips)	6008 614	F 12"
FREDA PATYNE HAPPY DAYS ARE HERE AGAIN/It Do Anything For You (Capitol)	CL 16030	F
GODLEY & CREME SANDWICHES OF YOURS/Foreign Accents (Mercury)	6008 104	F 12"
GREGG DIAMOND BIONIC BOODIE CREAM (ALWAYS RISES TO THE TOP)/Parade (Polydor)	POSP18/POSPX 18	F
J.A.L.N. BAND MOCKIN' BIRD HILL/Move! City High (Magnet)	MAG 137	E
JAMES WALSH GYPSY BAND CUZ IT'S YOU GIRL/Bring Yourself Around (RCA)	PB 1403	R
JAMIE FRICKE BELIEVE IN YOU/Weekend Friend (CBS)	CBS 6915	C
JEFF CHEGWIN FEEL THE RUSH/Singie Baby (Sairil)	SAT 138	W
JOEY TRAVOLTA I'D RATHER LEAVE WHILE I'M IN LOVE/Somethings Up (Love Me Like The First Time) (RCA)	RS 8533	■
JOHNNY WAKELIN LAY DOWN AND ROCK ME/It Must Be Love (Pye)	7N 46137	C
JUDAS PRIEST TAKE ON THE WORLD/Starstraker (CBS)	CBS 6915	C
LAKESIDE IT'S ALL THE WAY LOVE/Given In To Love (RCA)	FC 1382	R 12" only
LEIF GARRETT I WAS MADE FOR DANCING/Living Without Your Love (Scotti Brothers)	K11202	W
LEVINSKY SINCLAIR ONLY FEEL THIS WAY/How Is Where The Heart Is (Charisma)	CB 327	F
MIGUEL BROWN SYMPHONY OF LOVE/When Did It All Begin To End (Polydor)	POSP 19/POSPX 19	F 12"
NAZARETH MAY THE SUN SHINE/Expect No Mercy (Mountain) (Mountain)	NAS 003	F
OLYMPIC RUNNERS SIR DANCE/LO/! Crossword (Polydor)	POSP 17/POSPX 17	F
RICHARD KERR I KNOW I'LL NEVER LOVE THIS WAY AGAIN/This Is Your Captain Calling (Epic)	EPC 6792	C
ROMEO'S JULIET/Lucky In Love (RCA)	PB 5119	R
ROY AYERS & WAYNE HENDERSON HEAT OF THE BEAT/No Deposit No Return (Polydor)	POSP 16/POSPX 16	F 12"
RUBY S.O.S./Hollywood (Atlantic)	K11187	W
SECRET NIGHT AFTER NIGHT/What Is Wrong (Oak)	AMS 404	■
SHAUN CASSIDY HARD LOVE/Right Before Your Eyes (Warner Bros)	K1726	C
STEVE ALLAN TOGETHER WE ARE BEAUTIFUL/All Mine (Creole)	CR 164	C
STILL WATERS CARRY ME/World of Fantasy (GTO)	G1 240	K
SWEET CREAM I DON'T KNOW WHAT TO DO/Skunk Funk (Ember)	EMBS 364	A
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TED TAKE ME BACK TO HOLLYWOOD/Back In The Business (Epic)	EMC 676	C
TERI DE SARIO BACK IN YOUR ARMS AGAIN/Sometime Time Of Thing (Disablanca)	CAN 137	F
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THREE DEGREES WOMAN IN LOVE/Out Of Love Again (Arista)	ARD 141	■

CHANGING OF THE GUARD
DESTINY
EQUINOX PART 1
FALLEN ANGEL
FALLING IN LOVE
IT DOESN'T REALLY MATTER
LOVING IS BEST
NIGHT TIME MAGIC
THUNDER CHILD

This Week's Releases: 44
Last Week's Releases: 9

KEY TO DISTRIBUTORS:
A—Pye, B—One Steps, C—CBS,
E—EMI, F—Phonodisc, H—Light
Pine, J—Charisma, K—Creole,
L—Lugosi's, M—Spartan, O—Pres-
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