

# RECORD BUSINESS

## INSIDE

Singles chart, 6-7; Album chart, 21; Disco Top 75, 12-13; Airplay guide, 18-19; New singles, 22; New albums, 15; Focus on Warwick, pullout.

November 26, 1979 VOLUME TWO Number 37

50p

## Majors slash disco lists

WITH CONTINUALLY increasing costs and dwindling sales of disco product, both CBS and WEA Records have introduced sweeping cut-backs in their DJ mailing lists.

CBS is currently "updating" its disco mailing list with the aim of reducing the number of DJs from about 800 to 500. And WEA has slashed its mailing list from an estimated 360 to a mere 60.

Mike Heap, WEA sales director, told *Record Business*: "We took the decision because of the obvious cost saving and because of the decline in disco sales. Singles are meant to promote LPs but disco albums don't sell well—neither the recent Chic LP nor the Sister Sledge album achieved the sales we hoped for."

He added: "In my opinion, many DJs have brought this on themselves by not sending back reaction reports. We are not prepared to spend time chasing up these reports when our disco staff can be working on other forms of promotion."

Heap emphasized that in future WEA would be concentrating on black music and sophisticated dance music — as opposed to pure disco product.

CBS Records managing director, David Betteglier, commented: "As with every trend, everyone jumped on the bandwagon — and then fell off. Too many very ordinary disco records were being released, and there was no identity with acts."

He went on: "Disco music is still important, however we have decided to be more cautious and by reducing DJ mailing lists we will just be supporting the top jacks."

The CBS and WEA cut-backs follow the decision by RCA Records about two months ago to farm out its disco promotion to independent PR Sally Ormsby and reduce its DJ mailing list from 450 to 200.



SAD CAFE receive silver discs for sales of their single 'Every Day Hurts' at a party in Manchester. Left to right: Vic Emerson, John Stimpson, Ashley Mulford, Paul Young, Gerry Fyfe, RCA product manager, Derek Everett, RCA director of creative development, Harvey Lisberg, Sad Cafe manager, Bill Kimber, RCA A&R manager, Dave Irving and Danny Betesh, director Kennedy Street management.

## ILR stations demand end to needletime

BRITAIN'S COMMERCIAL radio stations are attempting to overturn the principal of needletime payments for records played on the air.

At a Performing Right Tribunal which opened at The Patent Office in London last Monday, the Association of Independent Radio Contractors which represents the commercial stations, contended that disc airplay benefitted the record companies as much as the radio contractors.

Opening for the AIRC counsel said the stations should not have to pay any royalty at all to record companies because of the promotional benefit they derived from it.

He suggested that if a royalty was deemed necessary, it ought to be a nominal sum of around 0.1 percent of after tax profits.

Under an agreement signed by the stations back in 1972, they pay royalties on a sliding scale of up to 7 percent of after-tax profits. The PRS collects under a similar agreement for composers.

Phonographic Performance Ltd, the body which collects on behalf of the record companies, is firmly resisting the AIRC's move and has retained Hugh Francis QC.

Other interested bodies like the Musicians Union will be making statements to the Tribunal, which is likely to sit through until February sifting the mountain of evidence being brought by both sides.

## Top Polydor men move to Polygram unit

CHANGES HAVE been made in the Polydor management team following the appointments of deputy managing director Tom Parkinson and financial director John Crane to the Polygram Records Operations Unit.

Parkinson will run the commercial division with Crane handling financial aspects of the central administration division.

Newly-promoted to the management are Ratsam Bala, who becomes head of administration, and Nigel Reveller as marketing services manager.

The rest of the team, under managing director Tony Morris, comprises Jim Cook (a&r director), George McManus (pop product), Roger Easterby (press and pr), Tony Bramwell (promotion), Alan Sizer (a&r), Peter Russell (classical) and Lionel Burdge (creative Services).

## Cast YOUR vote in the RB awards

ON PAGE 14 of this issue there is a voting form for RB's 1979 Trade Awards — the best records of the past year chosen by record dealers.

This is the only chance that those who actually sell records to the public have to vote for those albums and singles which they rated most highly in the current year. Please complete the form without delay and return it to RECORD BUSINESS, Hyde House, 13 Langley Street, London WC2H 9JG.

1979 GOLDEN GLOBE AWARD

1979 GOLDEN GLOBE AWARD



## ELO's Greatest Hits

EVIL WOMAN  
LIVIN' THING  
CAN'T GET IT OUT OF MY HEAD  
SHOWDOWN  
TURN TO STONE  
ROCKARIA!

SWEET TALKIN' WOMAN  
TELEPHONE LINE  
MA-MA-MA BELLE  
STRANGE MAGIC  
MR. BLUE SKY

### a Collector's item.

The inclusion of "Showdown" is by kind permission of EMI Records Ltd.

Order from CBS Order Desk, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, CBS Distribution Centre, Barby Road, London W9

**Jet**  
RECORDS  
ELO's  
Greatest Hits  
JET LX 525  
Also available  
on cassette  
JET CX 525  
© 1979 EMI LTD

## Pirate tape court ban on Ames record store

POLYDOR RECORDS was last week granted a High Court injunction preventing Preston retail chain, Ames Records and Tapes, from selling pirated cassettes of *Saturday Night Fever*.

The ban was issued by Mr Justice Browne-Wilkinson over the infringement of Polydor's exclusive copyright. The judge also ordered an inquiry into the extent of the damages suffered by Polydor as a result of the infringement.

Ames Records and Tapes, which was not represented in the High Court, was

ordered to hand over all infringing copies of the tapes to Polydor and provide complete lists of copies sold within seven days.

David Kitchen, counsel for Polydor, said that "quite a substantial" number of cassettes were involved and that Ames had been selling them significantly lower than the standard rrp.

● Meanwhile, CBS Records' application for an injunction to stop Charddale importing and selling allegedly infringing records and tapes was adjourned on November 16 pending a Court of Appeal judgement in a similar "parallel imports" case brought by cosmetics company, Revlon.

● Also on November 16, Texas Records was banned in the High Court from importing, selling or distributing unlicensed copies of the LPs *Johnny The Fox* by Thin Lizzy and *Lionheart* by Kate Bush. The action was brought by EMI Music, Chappell Music and the CMPS.

● Judgement is still awaited in the controversial Portuguese imports court case in which Polydor and RSO Records have brought an action against importers Simons and retailer Harlequin.

## Two leave as Infinity closes

THE IMPLICATIONS for the UK office of Infinity Records after its sudden demise – just over a year after its lavish launch by MCA – were still being finalised last week.

However, the majority of Infinity's scheduled releases are expected to be put out on MCA, following contract negotiations with artists. As for Infinity's London staff, Gary Davison and press officer Annie Benson are due to leave shortly. Promotions manager, Ray Still, may stay with MCA.

Roy Featherstone, MCA's president of international operations, told *Record Business*: "The announcement that Infinity was to cease operating did come as a surprise, to a certain extent. However, at present the record business is very tough in America and Infinity was unable to continue without further financial commitment."

He added that current Infinity product will be handled by MCA and that arrangements for forthcoming Infinity releases had at present been worked out.

In America, an estimated 100 staff have been made redundant, although some are expected to be taken on by MCA. Despite extensive releases, Infinity's only real hit in the UK was their Spyro Gyra.

## End of EMI Imports sure

EMI RECORDS has confirmed that its EMI Imports division is to close with effect from December 31 because of a substantial drop in UK catalogue business as a result of the poor economic climate.

The division will continue to service catalogue and the product of its distributed labels until December 21, and wherever possible EMI Imports staff will be absorbed into other areas of the company. Discussions with unions are currently taking place.

Stressing the company had made 'extreme efforts' to keep the imports arm open, EMI Records and UK MD Ramon Lopez told *RB*: "We realise the

importance of specialised import product to a large number of dealers, but in the end we have had to fully acknowledge the economic reality of the situation.

"The decision was taken in the light of problems affecting catalogue sales in a reduced market and the additional problems that faced the import division of selling specialist and minority catalogue in these difficult times."

EMI Imports has been responsible for bringing in a wide-range of EMI-owned repertoire not on general release including extensive jazz catalogues on the Concorde, Galaxy and Biograph labels.



POST-GG party for Gallagher and Lyle staged by Phonogram after their recent *Hammersmith Odeon* show. Left to right: Stuart Grant, manager Gallagher and Lyle, Benny Gallagher, Tony Powell, Phonogram singles marketing manager, Sandie Meikle, Phonogram artist relations manager, Barry Murfet, Phonogram artist relations officer, Graham Lyle and John Kennedy, Phonogram business affairs advisor.

## Boys return to big Safari push

IN AN attempt to re-establish The Boys, Safari Records is mounting a major marketing push for the band's new *To Hell With The Boys* album (1-2-B0Y5).

The first 5,000 copies contain a copy of the 'To Hell With The Boys' songbook, which normally retails at £1.95. Advertising back-up includes full page trade and consumer press space.

The single 'Kamikaze' taken from the album is released next week in a full colour bag.

## Merchandising

### Major play for Fusion label's Rock Star LP

REDIFFUSION RECORDS has garnered massive radio coverage of its debut Fusion label release – the rock 'n' roll Nativity album *Rock Star* – with many stations playing the whole project as a Christmas special.

A new musical and play written by Robert Rigby, the album has already been performed in theatres around East Anglia and is being introduced into

schools and drama groups throughout the country for future productions.

Radios 1 and 2 have both taken up the project while Pennine, Trent, Plymouth, City, Piccadilly, Manx, 210 and others in the BBC local radio network are committed to playing one of three edited versions of the LP as part of their Christmas programming.

Distribution of *Rock Star* (FUS 7000) is via Pinnacle, Lugtons and HR. Taylors and carries an rrp of £4.75. 'Nativity Song' is released as a single (FUS 003) and comes in a picture sleeve.

THE SUCCESSFUL *Beggars Banquet* company is launching a new label in the new year as what it calls 'an a&r exercise.'

To be known as Axis Records, the label will be independent of WEA and will be distributed via the one-stop network and *Beggars Banquet* at 8, Hogarth Road, London SW5.

Axis will be administered by *Beggars Banquet* a&r man Peter Kent and shops supervisor Ivo Wauts-Russell, who have already signed bands called *Banhaus*, *The East Set* and *The Bears* to two single deals with first product ready by the first week of January.

"We formed the idea about two months ago because we were getting so many tapes into the office," said Kent. "We are looking at this as an a&r exercise. If the first singles prove a success we will consider signing the artist to a long-term deal to *Beggars Banquet*."

## Blondie video is retail first

CHRYSLIS RECORDS has firm plans to launch Blondie's *Eat To The Beat* album on retail video cassette in Britain.

No distribution plans have been finalised as yet, but Chrysalis international director Des Brown has plans to market the videogram in the UK by next Spring at the latest. It looks like being the first-ever video album to go on general sale.

The video is likely to retail at around £29.95 including VAT and contains all 12 tracks from the LP, shot on location in New York. Production costs are believed to have been up to 150,000 dollars. It was directed for John Roseman by David Mallet.

It will be the first audio-visual production available for home viewing of a current album – as opposed to a promotion single that can only be seen in-store.

Said Des Brown: "I feel this particular videogram should be put on the market by next Spring at the latest, and I intend to make maximum volume in terms of market penetration."

Video albums by other Chrysalis artists like Leo Sayer and Ian Anderson are under active discussion, said Brown.

## Midem support still strong

DESPITE THE worldwide recession, the costly appeal of Midem as the record industry's main marketplace appears to be as strong as ever.

After this year's drastic cutback in EMI Records' representation, Polydor and Phonogram will not be booking a 1980 stand but Chappell/Intersong will, although there will be a cut-back in the number of staff attending. According to the London Midem office Pye Records had also said that it would not be attending, but has now changed its mind. EMI's turnout from its publishing and recording arms is being maintained at the 1979 level, which means no more than a token presence from the record side.

The Midem organisers report that 96 percent of the total stand space has been reserved and more than 500 companies are registered, 14 percent of them for the first time. A Midem press release discloses that 28 of the new registrants are from the UK. Listed among them are Tony Roberts Music, Neon Music, Safari, Strawberry Studios, St. Annes Music, Simons Records, Zomba, Inferno and Automaton.

The International Federation of Popular Music Publishers will be holding their annual meeting at Midem. The agenda will cover such topics as video tapes and discs, export-import of recordings and home taping.

# MULLINGS

CONGRATULATIONS to all concerned with the organisation of the annual **BPI Ball** which raised the magnificent sum of £110,000 for Music Therapy and Variety Club charities . . . but minus five points to all those industry blabbermouths who so discourteously continued chatting throughout **Petula Clark's** cabaret spot - no wonder she declined to return for an encore. The cabaret must now be rated the **Ordeal Of The Year** . . . and whatever happened to the advertised appearance by the **Ray McVay Band**? No announcement was made, but a less than charitable haggling over contracts was reportedly the reason for the no-show . . . **Bill Martin** collected a Silver Heart for his efforts in raising £33,000 . . .

**CBS MARKETING** chief **Peter Robinson** predicting that if current level of business is maintained then **Abba's Greatest Vol. 2** will pass the million mark . . . how frustrating for **WEA** that the otherwise excellent and highly stylish Akai hi-fi tv advertisement failed to give a name check to **Manhattan Transfer** with whose recent tour Japanese firm was associated. However an Akai spokesman reported that MT were well pleased with the ads, which will be seen again in March, with radio commercials featuring **Tim Hauser** in his Eldorado Caddy jive-talkin' role filling in meantime . . . at **Yamaha World Popular Song Contest** in Tokyo, **Bonnie Tyler** beat two dozen finalists from 19 nations to win the foreign grand prize with 'Sitting On The Edge Of The Ocean' by **Ronnie Scott** and **Steve Wolfe**.

**LOGO RECORDS** on the move once lease of spacious Marylebone High Street premises has been disposed of to the more intimate surroundings of the fifth floor of **Screen House** in Wardour Street . . . and while on the subject of intimate surroundings, **K-tel** hosted a discreet launch lunch for its 3LP box-set **Encore** by the **LSO** in the candlelit cellars of the **Cafe Royal**. Chief guest **Edward Heath** scuttled up with his detective after the main course murmuring; "Do invite me again - it's so romantic" . . . everybody's getting in on the act - after discerning **Chairman Obie's** face on **Barron Knights LP** sleeve, faces of **Harry Tipple** and **Laurie Kreiger** are on sleeve of **Here & Now's All Over The Show** album on **Charly**, while sleeve of first **Tax Loss** album on **Logo** depicts, for no apparent reason, **Tony Squire (EMI)**, **Don Reedman (K-Tel)**, **Dave Dee (WEA)**, **Martin Wyatt (Bright Music)** and **Stuart Slater (Chrysalis)** . . .

**AFTER N&S** and **Wynd Up**, followed by **John Menzies** and **Terry Blood**, will we see **WHS** getting together with **Lightning**, **Boots** moving in on **Charmdale**, **Rumelows** taking over **One Stop** and **Woolworths** buying **Record Merchandisers** - it's one way to get a better discount after all . . . coinciding with the fifth year of **Warwick Records**, **Ian Miles** featured in **Campaign** and **Daily Mail** with **Evening News**, and **Financial Times** interviews also undertaken, while **Anne Miles** short-listed as **Times Business Woman of the Year** . . . **Paul Conroy** so impressed by performance of **Tony Rounse** in **Stuff** vs **Epic** battle in the **RB-organised Trivia Quiz** that he offered him a job - just part of the service . . . more excitement on the floor and pavement outside than on stage at the **Nashville** when a team from **EMKA Pink Floyd's** management lead by **Steve O'Rourke** arrived to watch **The Act**, featuring young **Martin Gilmour**, and became involved in a lusty bout of fistiffs, watched with amazement by the bouncers . . . Although still to be formally announced expect new role involving video responsibilities for **Walter Woyda**, plus promotion to general manager of **Trevor Eyles**, among a management re-shuffle at **Pye** . . .

**Gillan's Mr Universe** promo film producer **Martin Baker** used **Shepperton Studio's** lake, dry ice and a 15-feet sheet of flame . . . promo copies of **Rufus & Chaka's** 'Do You Love What You Feel', a perfumed strawberry picture disc . . . "Something of a question mark over the future of **MCA's** great white hope **Infinity**" (*Mullings, August 13*) - with latest speculation being that departing boss **Ron Alexenburg** may be reunited with his onetime **CBS** chief **Clive Davis** in the **Arista-Ariola** operation . . . Could personal statement from **Chappell** chairman **Steve Gottlieb** be pending.

## RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG  
01-836 9311. Telex No: 262 554

EDITOR/MANAGING DIRECTOR Brian Mulligan

DEPUTY EDITOR (News) John Hayward

EDITORIAL David Redshaw (Production/Reviews); Brian Harrigan (Radio); Tim Smith (Retailing); Frank Granville Barker (Classical)

RESEARCH Godfrey Rust (Director), Dafydd Rees (Assistant Manager); Barry Lazell; Patricia Thomas; Alan Jones.

ADVERTISING Nigel Steffens (Manager); Gill Richardson

COMMERCIAL/CIRCULATION Richard Tan (Manager); Jacques Harvey; Ken Ball (Accounts)

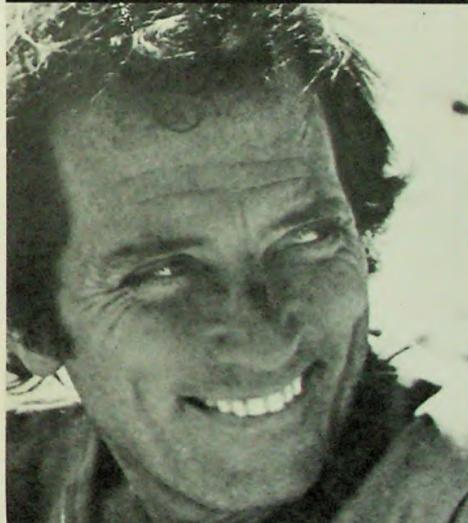
Subscriptions c/o RBP Ltd., Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

Published by Record Business Publications Ltd., Hyde House, 13 Langley Street, London WC2, set by TypeMatters (London) Ltd., and printed by Garrod and Lofthouse Ltd., Bedford. Registered at the Post Office as a newspaper.

# Andy Williams

## NEW SINGLE

# 'JASON'



This week Andy Williams starts a string of concerts in the UK as well as guesting on major TV and radio shows.

What better way to celebrate than with a superb new single - 'Jason'

'Jason', Andy Williams great new single

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



## Deals

DAN-I has signed a long term worldwide publishing agreement with Cavalcade Music. He is currently charting with 'Monkey Chop' and an EP is scheduled for November 16 in a picture bag.

**REGGAE SINGER**-writer-producer Tim Simon has signed to *Splash Records* which has sub-licensed through *Psy* 'Monday Morning Feeling' (SP006 & SPL 5006) on both 7-inch and 12-inch.

**PETER GOALBY**, former lead singer with Trapezoid and Rainbow, is the first British artist to be signed to newly-launched Ruse Record, a division of the Fuse Music publishing company distributed by Spartan. First release from the label are 'There Ain't No Age For Rock 'n' Roll' by the Veterans out on November 30 and a disco single by Les Models called 'Yes With My Body' follows in mid-DECEMBER.

**SINGER/WRITER** Johnny Darke has signed to Carrere Records on a worldwide recording contract. A single called 'I'm Not

## 'Water Margin' band gets British launch

BBC RECORDS is to release *Monkey Magic* by Godiego on a one-album licence deal from Satril Records - a move that is seen as part of a major launch for the Japanese band in the UK.

Godiego charted not long ago with their theme from *The Water Margin*, and a single from the LP *Gandhara*, which is the theme tune from another Japanese import series called 'Monkey' was released on November 9.

Said Alan Bilyard, BBC Records chief: "We are delighted to have signed this agreement with Satril. The tv series was a massive success in Japan, dwarfing the impact of 'Water Margin' and we fully expect it to gain an equally enthusiastic response from the viewers here along with the theme tune."

*A Believer* was originally scheduled for UK release this month but has been postponed until January because of the artist's



Pictured above are: (left to right) Alan Bilyard, Masakazu Sunadoi of the Japanese company NTVMC and Satril managing director Henry Hadaway with gold and platinum discs earned by Godiego this year.

similar name to a certain dead underworld figure.

**SALFORD JETS** have signed to RCA Records following their departure from EMI. First release will be a 7-inch EP priced at £1.10 carrying four tracks 'Gina', 'I Want YOU', 'Steady With You' and 'Hey (Can I Fall In Love With You)'.

**SAXOPHONIST** RAPHAEL Ravenscroft has signed a publishing contract with Chrysalis Music. He played the solo on Gerry Rafferty's 'Baker Street' and is currently planning a solo album.

**GIRL**, the Jet recording act, has signed to an exclusive worldwide publishing agreement with Aviation Music.

**DINDISC** HAS signed a band called *The Brians* who release 'My Brother's Famous' (DIN 7) on Friday. The release comes in for a national press and consumer rack magazine advertising campaign.

**HAROLD MELVIN** and The Bluenotes have signed to US label Source Records, recently acquired for the UK by EMI LRD. A debut album and single for the label will be released in the new year.

**RISK RECORDS** is the name of a new company set up by John McLarne and distributed by Pinnacle with a debut release by Debbie Raymond 23-year-old daughter of Paul Raymond - called 'Roller Disco'.

## Ins &amp; Outs

**JONATHAN SIMON**, head of Chapells London office, has been appointed to the PRS general council to fill the vacancy created by the resignation of Stephen Gottlieb earlier this year. The PRS has also appointed Robert Abrahams as full-time consultant for international copyright.

**BOB HART**, EMI Music's director of publicity, has been appointed to co-ordinate audio/visual matters for EMI Music - Europe and International. He will continue to report to Ken Eas.

**GREG LYNN** has been appointed to the position of CBS Records product manager. He has been disco promotions manager since joining the company in 1978. Loraine Trent takes over as disco promotions manager.

**DJM RECORDS** has appointed Beverly Cheadle regional promotions person for the Midlands and Manchester.

**CAROLINE ROBERTSON**, previously MCPS video co-ordinator, has now been appointed licensing manager.

**FOLLOWING THE** departure of Geoff Deane, Liberty United Records has appointed Pat Stead, formerly press officer, as head of press. Winsome Cornish moves from assistant secretary to press officer and Mike Wilkie is promoted to assistant press officer.

**PRODUCER** Paul Riley has signed to Riviera Global Record Productions, whose other clients include Elvis Costello and Nick Lowe.

**THE NEW Seekers** have appointed Barry Alexander, managing director of Richcourt Music, as their personal manager.

**ANGIE ERRIGO**, formerly a freelance journalist, has been appointed CBS Records press officer. She replaces Sue Foster, who is leaving the business.

**ALAN MELINA**, formerly business administration manager, has been appointed commercial manager by Chapell Music.

**ORVILLE SWEENEY**, previously with Anchor and RCA, has joined Record Sales as general manager of its disco promotion company.

## To Hell with The Boys

First 5,000 albums include free illustrated song book

Catalogue No: 1-2-BOYS  
Second digit spoken in French

New single  
KAMIKAZE SAFE 21

**SAFARI**  
Answer for non-polydipolydipoly  
One Deux Boys

## Imhof closes for classical

IMHOF RECORDS of New Oxford Street, London, one of the best known and longest established music retailers in the country, has decided to close its classical department.

Specialising in electrical goods and hi-fi equipment, Imhof was taken over earlier this year by Tempo Discount Stores. According to a company spokesman, the decision to shut the

classical section was taken because of "poor profitability".

Meanwhile, Phoenix Records has taken over the Covent Garden outlet of classical retailer, Guy Norris, which went into voluntary liquidation last month. Phoenix, which purchased large quantities of Guy Norris stock, will concentrate on jazz and classical product.

# WYND-UP RECORDS LEADS

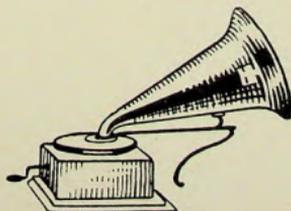
**Largest independent record  
and accessory wholesaler in the UK**

- \* 24 hour distribution service via Securicor Limited
- \* Complete range of all record accessories:

Record Cassette Cases  
Record Cassette Cabinets  
Bib Hi-Fi, Metrosound & BASF  
Accessories  
Recorders and Harmonicas  
Guitar Strings  
Complete manufacturers range  
of blank cassettes  
PVC covers (7", 12" & 12" Doubles)  
Polythene Outers (7" & 12")  
Master Bags  
Polylined cardboard covers (7")

Paper Poly covers (12")  
7" Paper Sleeves  
Cassette Master Bags  
Emitex Cleaning Cloths  
Browser Divider Cards  
Music Master Catalogues  
Album Mirrors (complete range)  
Spider (Adaptors)  
Cassette Library Boxes  
Sapphire and Diamond Styli  
(and chart)

- \* All orders received before 3.45 pm Monday to Friday are delivered next day – Nationally
- \* Terms – All dealer price, without surcharges of any description, payment terms 30 days payable within 7 days of monthly statement.



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

# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

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

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

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



POLICE

This Week	Last Week	Wks on Chart		TITLE/ARTIST	Label/Cat. No.	D	Drop	
1	1	10	56	77	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN DR. HOOK	●	Capitol CL 16039	
2	2	6	48	77	CRAZY LITTLE THING CALLED LOVE QUEEN	●	EMI 5001	
3	3	5	46	65	THE ETON RIFLES JAM	●	PolyDor POSP 83	
4	4	5	41	95	STILL COMMODORES	○	Motown TMG 1166	
★	5	8	5	40	77	NO MORE TEARS DONNA SUMMER & BARBRA STREISAND	●	CAS. CAN 174/CBS 13 8000
★	6	60	2	33	62	COMPLEX GARY NUMAN	●	Beggars Banquet BEG 29
★	7	10	5	33	59	ONE STEP BEYOND MADNESS	●	Stiff BUY/BUYIT 56
★	8	21	3	30	81	QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS	●	Island WIP 6525
★	9	13	6	30	71	LADIES NIGHT KOOL & THE GANG	●	Mercury Kool 7/12
10	7	6	28	71	A MESSAGE TO YOU RUDY SPECIALS FEATURING RICO	●	2 Tone CHS T75	
11	11	6	27	73	KNOCKED IT OFF B.A. ROBERTSON	●	Asylum K12396	
12	5	10	27	39	ONE DAY AT A TIME LENA MARTELL	●	PYE 7N 46021	
★	13	20	3	27	89	CONFUSION - LAST TRAIN TO LONDON ELECTRIC LIGHT ORCHESTRA	●	JET 166
14	14	3	26	73	DIAMOND SMILES BOOMTOWN RATS	●	Ensign ENY 33	
15	6	7	26	41	GIMME, GIMME, GIMME (A MAN AFTER MIDNIGHT) ABBA	○	EPIC EPC 7914	
16	17	7	24	29	THE SPARROW RAMBLERS	●	Decca F13860	
17	15	10	23	71	RISE HERB ALPERT	●	A&M AMS 7465	
18	9	8	22	70	ON MY RADIO SELECTER	●	2 Tone CHS T74	
★	19	79	2	22	58	UNION CITY BLUE BLONDIE	●	Chrysalis CHS 2400
★	20	69	2	22	34	WORKING FOR THE YANKEE DOLLAR (EP) SKIDS	●	Virgin VS 306
★	21	■	1	21	72	WALKING ON THE MOON POLICE	●	A&M AMS 7494
22	22	5	20	80	IT'S A DISCO NIGHT (ROCK DON'T STOP) ISLEY BROTHERS	●	EPIC EPC 7911/13 7911	
★	23	50	4	18	4	NIGHTS IN WHITE SATIN MOODY BLUES	●	Deram DM 161
★	24	39	4	18	57	I ONLY WANT TO BE WITH YOU TOURISTS	●	LOGO GO 370
25	19	7	18	63	SHE'S IN LOVE WITH YOU SUZI QUATRO	●	Rak 299	
★	26	35	3	18	* FALL OUT POLICE	●	Illegal IL 001	
27	12	12	15	19	EVERY DAY HURT SAD CAFE	○	RCA PB 5180	
28	24	4	14	63	LET YOUR HEART DANCE SECRET AFFAIR	●	I-SPY SEE 3	
29	29	4	14	76	ROCKABILLY REBEL MATCHBOX	●	Magnet MAG 155	
★	30	57	3	13	4	DANCING IN OUTER SPACE ATMOSFEAR	●	MCA/MCAT 543
31	31	8	12	70	SARAH THIN LIZZY	●	Vertigo LIZZY 6	
32	26	8	13	52	I DON'T WANT TO BE A FREAK (BUT I CAN'T HELP MYSELF) DYNASTY	●	Solar FB/FC 1694	
33	25	5	13	51	MONKEY CHOP DAN I	●	Island WIP 6520	
★	34	47	3	11	65	IS IT LOVE YOU'RE AFTER ROSE ROYCE	●	Whitefield K17456
35	18	9	12	42	GONNA GET ALONG WITHOUT YOU NOW VIOLA WILLS	●	Ariola/Hansa AHA 546	
★	36	80	2	10	65	OFF THE WALL MICHAEL JACKSON	●	EPIC EPC 8045
★	37	48	2	9	71	BRASS IN POCKET PRETENDERS	●	Real ARE 11
38	23	6	13	13	HE WAS BEAUTIFUL (CAVATINA) IRIS WILLIAMS	●	Columbia DB 9070	
39	16	9	12	35	TUSK FLEETWOOD MAC	●	Reprise K17468	
★	40	52	3	10	27	MELLOW MELLOW RIGHT ON LOWRELL	●	AVI AVIS/AVIS 108
★	41	■	1	9	57	ANOTHER BRICK IN A WALL (PART 2) PINK FLOYD	●	Harvest HAR 5194
★	42	55	3	8	56	THE BALLAD OF LUCY JORDAN MARIANNE FAITHFULL	●	Island WIP 6491
★	43	89	2	9	37	LIVING ON AN ISLAND STATUS QUO	●	Vertigo 6059 248
★	44	67	2	6	79	MY SIMPLE HEART THREE DEGREES	●	Ariola ARO 202
45	30	6	9	35	SAD EYES ROBERT JOHN	●	EMI America EA 101	
★	46	51	3	7	67	SEND ONE YOUR LOVE STEVIE WONDER	●	Motown TMG 1149
★	47	■	1	6	65	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS	●	Swansong SSK 19420
48	42	5	7	53	A NIGHT AT DADDY GEES SHOWADDYWADDY	●	Arista ARIST 314	
★	49	65	2	7	51	FLY TOO HIGH JANIS IAN	●	CBS 7936
50	43	5	5	72	HOT SHOT CLIFF RICHARD	●	EMI 5003	
51	27	10	8	10	OK FRED ERROL DUNKLEY	●	SCOPE SC 6	
★	52	59	3	6	29	TIRED OF TOEIN THE LINE ROCKY BURNETTE	●	EMI 2992
53	34	11	6	8	MAKING PLANS FOR NIGEL XTC	●	Virgin VS 282	
★	54	92	2	3	56	MOONLIGHT AND MUSAK M	●	MCA 541
55	28	12	6	4	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON	●	EPIC EPC 7763	
56	32	8	5	25	BIRD SONG LENE LOVICH	●	Stiff BUY 53	
★	57	90	2	5	27	CORDON BLEU STIX HOOPER	●	MCA/MCAT 536
★	58	■	1	6	7	WONDERFUL CHRISTMASTIME PAUL MCCARTNEY	●	Parlophone R6029
★	59	■	1	6	* DON'T BRING HARRY (EP) STRANGLERS	●	United Artists STR 1	
★	60	■	1	4	27	IT'S MY HOUSE DIANA ROSS	●	Motown TMG 1169

# RECORDS CHART 61-100

**KEY TO DISTRIBUTORS**  
 A—Arista; B—One Stop; C—CBS, E—EMI; F—Phonodisc; H—Lightning; I—Solomon & Pears; J—Charmdale; K—Creole; L—Luca; M—Spartan; O—President; P—Phonogram; Q—Rough Trade; R—RCA; S—Slicks; T—Faulty Products; U—Scottia; W—WEA; X—Clyde Factors; Y—Wynd Up.

**KEY**

- ◆ New Entry
- ★ Bullet
- ◆ Platinum Disc (1 million sales)
- ◆ Gold Disc (1/2 million sales)
- Silver Disc (1/4 million sales)
- ◆ Index less than 0.5

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

101 CALIFORNIA EVER ALLES DEAD KENNEDYS (FAST F12)
102 PAPA'S GOT A BRAND NEW BAG JAMES BROWN (POLYGRAM/EMI)
103 CRIMINAL TENDRILS WILD HORSES (EMI INT. INT 598)
104 WE LOVE YOU PSYCHEDELIC FURS (EPIC ECIP 8005)
105 NO ONE BUT THE ONE YOU LOVE JOHNNY MATHS (CBS 793)
106 I'M NOT A FOOL COOPER REJECTS (EMI INT. INT 598)
107 SPY, JOHN COOPER CLARKE (EPIC ECIP 7982)
108 HERE COMES MY GIRL TOM PETTY & THE HEARTBREAKERS (MCA/MCA 539)
109 SWEET TALK ROBIN BICK (MERCURY BECK 7)
110 YOU'RE READY NOW SLAUGHTER & THE DOGS (DJM DIS 10927)
111 THE LONG RUN EAGLES (ASYLUM K12044)
112 ESCAPE (THE PINA COLADA) PURPERT HOLMES (INFINITY INT 120)
113 GO STEADY LAMBRETTAS (ROCKET XPRES 23)
114 DANCIN' LOVE AFFAIR WAYNE HENDERSON (POLYDOR STEP 7)
115 CHRISTMAS DAY SQUEEZE (A&M AIMS 7494)
116 FOOD FOR THOUGHT BARRON KNIGHTS (EPIC ECIP 8011)
117 READY FOR THE 80'S VILLAGE PEOPLE (MERCURY 6007 244)
118 GREEN ONIONS (ROKER T & THE MC'S (ATLANTIC K10109))
119 DO YOU LOVE WHAT YOU FEEL (RCA/MCA/MCA 531)
120 TOUCH ROLO & THE CHAMELEONS (SIRE SIR 4023)

This Week	Wks On Chart	Low Sales	High Sales	Apply Index	TITLE/ARTIST
61	33	8	5		STAR CARTH WIND & FIRE
62	61	3	45		I WANNA HOLO YOUR HAND DOLLAR
63	61	1	14		THE SECOND TIME AROUND SHALAMAR
64	41	6	29		IF YOU REMEMBER ME CHRIS THOMPSON
65	53	4	5		WASTED DE LEPPARD
66	61	1	5		THE RIVER DRIVE (EAST) JUPITER BEYOND
67	36	10	4		THE CHOSEN FEW DOOLEYS
68	66	4	2	58	CATHY'S CLOWN TERRY SPENCER BAND
69	61	1	2	42	SPACER SHEILA & DEVOTION
70	38	4	23		LONG WAY FROM HOME (EP) WHITESNAKE
71	40	11	4		VIDEO KILLED THE RADIO STAR BUGGLES
72	80	1	4		PILOT OF THE AIRWAYS CHARLIE DORE
73	37	7	4		MY FORBIDDEN LOVER CHIC
74	45	5	4	14	YOU'RE A BETTER MAN THAN I SHAM 69
75	61	1	4	*	GET UP AND BOOGIE (EDIT) FREDDIE JAMES
76	99	2	4	5	IT'S MY HOUSE STORY
77	49	11	4	1	MESSAGE IN A BOTTLE POLICE
78	54	7	4	3	YOU'VE GOT MY NUMBER (WHY DON'T YOU USE IT) UNDERTONES
79	71	2	3	18	NEW GUITAR IN TOWN LURKERS
80	80	2	2	37	PUT THEM OUT OF YOUR MIND DR FRUEGLOO
81	74	3	21		THEME ONE COZY KOWELL
82	44	8	3	3	LUTON AIRPORT CATS U.K.
83	46	5	4	*	NEVER - AD NOTHING ANGELIC UPSTAIRS
84	61	1	3	2	FRUSTRATION PURPLE HEARTS
85	87	3	3	3	GIRLS GOT RHYTHM (EP) AC DC
86	61	1	2	18	RAPPER'S DELIGHT SUGARHILL GANG
87	81	2	1	41	THE WALK INMATES
88	96	2	3	*	MANNY, MEO AND JACK DICKIES
89	61	1	2	15	MUSIC ONE WAY FEATURING AL HUDSON
90	61	1	2	*	JUMPING SOMEONE ELSE'S TRAIN CURLY
91	61	1	2	*	BOOGIE ON DOWN TOWN HUDSON PEOPLE
92	56	11	2	8	THE DEVIL WENT DOWN TO GEORGIA CHARLIE DANIELS BAND
93	82	4	2	3	JAH WAR RUTS
94	75	3	2	*	WHITE ROOM HUGH CORNWELL & ROBERT WILLIAMS
95	78	3	2	*	DO IT TO ME (ONCE MORE WITH FEELING) BRIK EKLAND
96	61	1	2	16	FEELS LIKE THE FIRST TIME MILLIE JACKSON & ISAAC HAYES
97	61	1	1	22	SUCH A NIGHT RAYE
98	61	1	2	2	GREEN ONIONS MOODS '79
99	61	1	2	1	LITTLE GUT NEW YORK BLOODES FEATURING MADAM X
100	100	2	2	5	SPRING HIGH RAMSEY LEWIS

Label/Cat. No.	Distributor
CBS 7902	C
CARBINE CAR 131	B
SOLAR BF 1709	B
PLANET K12389	W
VERTIGO 2059 247	F
PYE INT. 7P/12P 5012	A
GTO GT 258	C
A&M AIMS 7485	C
CARRERE CAR 128	W
UNITED ARTISTS BP 324	E
ISLAND WIP 6524	E
ISLAND WIP 6526	E
ATLANTIC K11385	W
POLYDOR POSP 82	F
WARNER BROS K17478	W
SCOPE SC 10	W
A&M AIMS 7474	C
SIRE SIR 4024	W
BEGGARS BANQUET BEG 28	W
UNITED ARTISTS SP 306	E
AROLA A 189	A
WEA K18075	W
WARNER BROS K17476	W
FICTION FICS 007	F
ATLANTIC K11406	W
SUGARHILL SHS 101	A
RADAR ADA 47	W
A&M AIMS 7491	C
MCA/MCA 5422	C
FICTION FICS 005	F
VIRGIN VS 301	C
EPIC ECIP 7232	C
VIRGIN VS 298	C
UNITED ARTISTS BP 320	E
JET/JETP 161/12161	C
POLY/SPRING POSPIX/87	F
RAK 301	W
CASINO CLASSICS CC 13	A
LONDON/BOMP HLZ 10574	S
CBS 8007/12 8007	C

Note: When compiling this chart RB Research uses sales and airplay ratings calculated to one decimal place which are "rounded off" when published above.

**A-Z Guide to Producers/Publishers**

A MESSAGE TO YOU RUDY ELVIS COSTELLO (GRAM/PLANT VISIONS) 10  
 A NIGHT AT DADDY GEE SHADOWY WYDDY (CARL 48)  
 ANOTHER BRICK IN A WALL (PART 2) DAVID BOWIE/BOB EZZIN/RON WAPLES (PIPH FLOYD) 41  
 BRO SONG ROGER BECHRAN (STREET) 56  
 RECORDS DOWN TOWN BOB HUDSON (COPYRIGHT CONTROL) 91  
 BRASS IN POCKET CHRIS THOMAS (HYLON MUSIC) 42  
 CATHY'S CLOWN TREVOR SPENCER (A&M AIMS) 68  
 COMPLEX GARY NUMAN (BEGGARS BANQUET/ANDREW HEATH) 6  
 GREEN ONIONS - LAST JANE TO LONDON JEAN LYNNE (JET/UNITED ARTISTS) 13  
 DORON BLUE CRUSADERS (LEEDS) 87  
 CRAZY FROM THE WRECKAGE DAVE EDMONDS (INTERSONG) 47  
 CRAZY TALK (THING CALLED LOVE QUEEN (QUEEN) EMI) 2  
 DANCING IN OUTER SPACE SOJKA/PRIE (LIONEL) 30  
 DIAMOND SMILES ROBERT JOHN LANGE (SEWER FISH SILVER ZOMBA) 14  
 DO IT TO ME (ONCE MORE WITH FEELING) JOEL DIAMOND (HITS) 95  
 DON'T BRING HARRY (EP) ALAN WINSTANLEY/STRANGLERS (HUGH CORNWELL/ROBERT WILLIAMS) (APRIL) (ALBION/DINSONG) 89  
 EASY DO YOU GOT ENOUGH QUINCY JONES (CARLIN 55)  
 EVERY DAY HURTS ERIC STEWART (JAY ANNIES) 17  
 FALL OUT STEWART COPELAND (BAZZA) (ROKER) 26  
 FEELS LIKE THE FIRST TIME BRAD SHAZZO/MILLIE JACKSON (WARNER BROS) 7  
 GET UP AND BOOGIE (EDIT) TONY GREEN (CARL) 48  
 GIMME, GIMME (I'M AN AFTER) JIMMY BROWN (WARNER BROS) 7  
 MIDNIGHT BEAT (EP) ALAN WINSTANLEY/ULVAEUS (ROCU) 15  
 MY RHYTHM (EP) ROBERT JOHN LANGE (ZOMBA) 85  
 GIMME GET ALONG WITHOUT YOU NOW JERRY MCABE (EP) RAY AND HUNTER 15  
 GREEN ONIONS LES MCCUTCHEON (PROGRESSIVE) (CARLIN 98)

HE WAS BEAUTIFUL (CAVATINA) WALTER J. KELLY (ROBERNS) 37  
 HOT SHOT TERRY BRUNER/CLIFF HARRIS (MEWS/KONGIDE/UNITED ARTISTS/MYXAE) 50  
 I DON'T WANT TO BE A FREAK, BUT I CAN'T HELP MYSELF LEON SYLVES (RONDORI) 32  
 I ONLY WANT TO BE WITH YOU TOM ALLEN (SPRINGFIELD) 24  
 I WANNA HOLD YOUR HAND CHRISTOPHER NEIL (NORTHERN SONGS) 62  
 IF YOU REMEMBER ME RICHARD PERRY (CAPPELL) 64  
 IS IT LOVE YOU'RE AFTER NORMAN WHITEFIELD (WARNER BROS) 34  
 IT'S A DIRTY NIGHT (ROCK DON'T STOP) ISLEY BROTHERS (CARLIN) 22  
 I WANNA HOLD YOUR HAND/VALERIE SIMPSON (WARNER BROS) 60  
 IT'S MY HOUSE ALBERTINI (WARNER BROS) 76  
 JAH WAR RUTS MICK GLOSSOP (RUTS) (VIRGIN) 93  
 JUMPING SOMEONE ELSE'S TRAIN CHRIS CURLY (RAPP) 90  
 KNOCK IT OFF TERRY BRITTEN (MY A&M) (MEWS/KONGIDE/UNITED ARTISTS) 31  
 LADIES NIGHT ELMOR GARDNER/KOOL & THE GANG (PLANETARY NOME) 49  
 LET YOUR HEART DANCE DAVID CAIRNS/IAN PAGE (BIRKEN MORDEN) 28  
 LITTLE GTO 1/99  
 LIVING ON AN ISLAND PIP WILLIAMS (EATON) (SHAKERS) (ROKER) 88  
 LONG WAY FROM HOME (EP) MARTIN BIRCH (SIRE) (WHIT) 10  
 LUTON AIRPORT PAUL CURTIS/JOHN WORSLEY (CURTIS/CARLIN) (A-2) 82  
 MAKING PLANES FOR NIGEL STEVE LILLY (WHITE) (VIRGIN) 53  
 MANNY, MEO AND JACK ROBERT GREGG (LEWIS) (ROKER) 88  
 MELLOW MELLOW RICH ON BRUCE HAWES/LEGGEND RECORD/TOM TOM (AMOUS) (CARLIN) 40  
 MESSAGE IN A BOTTLE POLICE/NIGEL GRAY (VIRGIN) 77  
 MONKEY CHOP DANI (INTERSONG) 33  
 MOONLIGHT AND MUSAK ROBERT SCOTT (SIRE) (PRO) 82  
 MUSIC RICH BECKER (ONE WAY) (ATV) 89  
 MY FORBIDDEN LOVER (EP) JON EDWARDS/ROBERT WILLIAMS (WARNER BROS) 73  
 MY SIMPLE HEART HAROLD FALTERMEYER/GIORGIO MORDER (SANTANA) (VIRGIN) 51  
 PENDULUM (CHAPPPELL) 44  
 NEVER - AD NOTHING JIMMY PURSEY (SINGLETUNE) 83

NEW GUITAR IN TOWN VIC MAILE (PANACHE) (BLACKHORN) (VALTEME) 12  
 NIGHTS IN WHITE SATIN TONY CLARKE (TYLER) 8  
 NO MORE TEARS (ENOUGH IS ENOUGH) GARY KLEIN/GIORGIO MORDER (SUNBURY) (LADY) (ROKER) 37  
 OFF THE WALL QUINCY JONES (RONDORI) 36  
 OK FRED OSSIE HIBBERT (SANTA FLORIDA) 51  
 ON MY MIND ROGER LOMAS (COPYRIGHT CONTROL) 18  
 ONE DAY AT A TIME GEORGE ELRICK (BLACKHORN) (VALTEME) 12  
 ONE STEP BEYOND ALAN WINSTANLEY/CLIVE LAMBER (COPYRIGHT CONTROL) 7  
 PILOT OF THE AIRWAYS ALAN TARNEY/PIETRI WELCH (ISLAND/BACK DORE) 21  
 PUT HIM OUT OF YOUR MIND MIKE VERNON (MESSAGE CHOICE/HANDLE) 80  
 QUE SERA MI VIDA (IF YOU SHOULD GO) DANIEL VANGARDE (BLUE MOUNTAIN) 8  
 RAPPER'S DELIGHT A SYLVIA INC. PRODUCTION (PLANETARY NOME) 88  
 RISE HER ALPERT (RANDY BAZZARD) (ROKER) 17  
 ROCKABLY REBEL PETER COLLINS (MAGNET) 29  
 SAD EYES MIKE PICCOLLO/GEORGE TOBIN (CRYSTALS/INTERWALL) 45  
 SARAH TONY VISCONTI/TIN LIZZY (CHAPPPELL) 10  
 SEND ONE YOUR LOVE STEVE WOOD (HONEY/BLACK BULL) 44  
 SHE'S IN LOVE WITH YOU MIKE CHAPMAN (JONNICHAP) (RAI) 29  
 SPACER BIRD EDWARDS/NILE RODNEY (WARNER BROS) 88  
 SPRING HIGH BEAT DECOTEAU/RAMSEY LEWIS/ROBERT STEVE JOSEET (BLACK BULL) (RONDORI) 10  
 STAR MANORIE WHITE (RONDORI) 81  
 STELL JAMES ANTHONY CARMBACH/COMMODORES (LOBETE) 4  
 SUCH A NIGHT MIKE MOST (ISTAVE & NICOLOEN/INTERSONG) (RAI) 97  
 THE BALLAD OF LUCY JORDAN MARK MILLER (ROKER) 88  
 THE CHOSEN FEW BEN FINDON (BLACK SHEEP) 87  
 THE DEVIL WENT DOWN TO GEORGIA JOHN BOYLAN (HIT BAND) 92  
 THE RIFLES (EP) JIM COPPERSMITH/HEAVEN (WARNER BROS) 83  
 THE RIVER DRIVE (EAST) P.LIGHTFOOT (HEATH) (VIRGIN) 93  
 THE SECOND TIME AROUND GUY GRIFFEY/LEON SYLVES (SPECTRUM VII) (ROSY) 83

THE SPARROW KEVIN PARROTT (EMI) 16  
 THE WAY WE LIVE NOW (EP) STRAN 87  
 THEME ONE MARTIN BIRCH (MARIBUS) 81  
 TROUBLE (ON THE LINE BILL HOWE/JIM SETZER) 85  
 TUXE KEN CARLIT/RICHARD DASHUT/FLEETWOOD MAC (BRIGHT) 29  
 UNION CITY BLUE MIKE CHAPMAN (EMI) 19  
 VIDEO KILLED THE RADIO STAR BUGGLES (ISLAND) (CARLIN) 71  
 WALKING ON THE MOON NIGEL GRAY (POLICE) (VIRGIN) 21  
 WASTED DE LEPPARD/NICK TAUBER (DE/LEPP/MARXSMEN) 65  
 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN ROY HARRINE (ATV) 1  
 WHITE ROOM (IS) 94  
 WONDERFUL CHRISTMAS TIME PAUL MCCARTNEY (MCA/UNITED ARTISTS) 58  
 WORKING FOR THE MONEY DOLLAR EPIC/MICK GLOSSOP/BLISS NELSON/PEET RITZEMA/JOHN SPARR (VIRGIN) 20  
 YOU'RE A BETTER MAN THAN I JIMMY PURSEY/PETER WILSON (MANNA) 74  
 YOU'VE GOT MY NUMBER (WHY DON'T YOU USE IT) ROGER KECHNER (WARNER BROS) 78

## Record Business Research

All charts and listings in Record Business are produced by the paper's own research department employing a staff of five and an ICL 1503/43 computer.

Among users of RB charts are Independent Television, Radios Luxembourg, Capital Records, News, Penning, Plymouth Sound and 210, The Daily Star, the Evening News, Black Echoes, Smash Hits and Superpop.

For enquiries about RB Research contact the Research Manager, Godfrey Trust, on 01-836 9311.

# SINGLES REVIEWS



## PAUL McCARTNEY WONDERFUL CHRISTMASTIME (Parlophone R6029)

Paul is alone with his keyboards and sleighbells on this, surely his most lightweight single ever. Tune and lyric are whimsical throwaways, but as might be expected, it becomes insidiously catchy after a few plays. Massive Yule airplay and a month of strong sales are obviously ahead, but the record is no 'Mull Of Kintyre'. Pic sleeve.

## DOLLAR I WANNA HOLD YOUR HAND (Carrere CAR 131)

The Beatles classic rendered a la Tommy James & The Shondells' 'Mony Mony', with minimal accompaniment and multi-layered vocals. The treatment lends surprising freshness to a universally known song, and its highly commercial sound should bend many a radio programmer's ear. Should provide the duo with hit number four. Pic sleeve.

## BEACH BOYS GOOD TIMIN' (Capitol CB 355)

A cut from *L.A. (Light Album)* which is classic Beach Boys - it could have been lifted straight from the likes of *All Summer Long*. Slow and melodic with dreamy mingling harmonies, its impact is immediate, evocative of summer and sunshine. Huge airplay potential and at least a medium-sized chart-maker. Rather short at 2:10.

## POLICE WALKING ON THE MOON (A&M AMS 7494)

Follow-up to the band's chart-topper's another cut from the *Regatta De Blanc* album; it's sparse, rhythmic, hypnotic sound with instantly recognisable vocal and hit of reggae in the production. Previously unused flipside will help to hook their fans. Pic sleeve.

## STRANGLERS DON'T BRING HARRY (EP) (United Artists STR 1)

The packaging of this 4-track 33-rpm EP is brightly seasonal, but relates to its potential as a Christmas present for a Stranglers fan, rather than bearing any relevance to the contents. 'Harry' is a cut from their album 'The Raven', and is surprisingly slow and dirgelike; it's supported by Hugh Cornwell's 'Wired' (from *Nosferatu*) and two unissued live cuts, making for a good-value package with big sales potential.

## UK SUSBS SHE'S NOT THERE (GEM GEMS 14)

The Zombies' 1964 smash, more recently a chartmaker for Santana, is here broken down into basic purvey, its situations and ejected at high velocity, much like the Dickies' revamped 'Nights in White Satin'. The band have a ready-made instant sale market, but being unlikely to impress anyone who remembers the original, it's movement could be shortlived. Disc is another EP with four cuts in all, so certainly good value. Pic sleeve.

## KIDZ NEXT DOOR WHAT'S IT ALL ABOUT? (Warner Bros K17492)

Jimmy Pursey production for a new band featuring his brother Robbie, which should provide some interest immediately in the new-wave market. The song is a mini soap drama of teen hassles, replete with spry Shamlike vocal interplay. Distinctive and commercial enough to score, even if it fails to convince radio. Mod-ish pic sleeve.

## GORDON GLITPAT O JERUSALEM (Electric WOT 42)

The traditional hymn tune, treated entirely instrumentally by Glitpat and friends with acoustic and electrical guitars and woodwind. The arrangement builds in the accustomed stringing manner of the hymn, and should surely strike a receptive chord within the Christmas market, where there is customarily room for at least one evocative instrumental.

## SYLVESTER CANT STOP DANCING (Fantasy FCT 183)

First for a while from Sylvester, who seemed to lose his hit touch as the initial disco wave subsided. The song is a hustling brawler with immediate dancefloor appeal, though possibly without the necessary distinctiveness which recent pop crossover disco hits have possessed. Significantly, EMI is pushing the poppier flip 'In My Fantasy' to radio.

## SQUEEZE CHRISTMAS DAY (A&M AMS 7495)

A Nativity theme, treated sympathetically but without moving into sentimentality. The band mix it into a laid-back mid-tempo production around their unmistakable vocals, and in no way have compromised the essence of their sound to accommodate the subject matter. Another Yule airplay natural and likely smash. Pic sleeve is particularly striking.

## REGIONAL

### Pilgrim's progress

DENNIS MILLIGAN managing director of Pilgrim Records has announced a move from offices at Upper Queen Street, to new and larger premises at 380 Belmont Road, Belfast. Early in the New Year the name Pilgrim Records will be replaced by a new name Marshalls Records, distributed by Symphonia. Pilgrim has released two new albums recorded in Nashville *One More Valley* featuring Rev William McCrea, and *The Nashville Album* from Mary McGee and Genesis. A trade promotion offer is, buy out Pilgrim Records and get one free, the offer lasts to the end of the year.

After weeks of speculation Downtown Radio's managing director Ivan Timman, announced that former broadcaster John Rosborough is the station's new programme controller, a post left vacant following the departure of Colin Lecky-Thompson some months back. Rosborough has been with Downtown over the past few years as broadcaster, and was involved with the revamped autumn-winter schedules recently introduced by the station.

The Democrat newspaper in conjunction with Outlet Records and Gene Stewart's Record & Sports Shop, has organised a popularity poll. Readers of the newspaper are invited

to vote for their favourite country, pop, traditional, etc recording stars for 79. The winners will be announced on December 22, and the awards will be presented at an all-star show in mid-January. Gene Stewart himself celebrated his tenth anniversary in showbiz on November 5 at a function in the Longford Arms Hotel. Gene who fronts his own band the Homesteaders, says he will have to cut back on bookings to devote more time to his record show in Dungannon, which will re-open soon after its third bomb blast of '79.

### Irish news

With revamped bands Margo, Swarbrigg Brothers and Teddy Palmer, three of Ulster's best known recording artists are back on disc. Margo has announced that former Velvet and Sharp Record boss Jimmy Smith is her new personal manager, and is currently forming a new backing band for her. Her new single 'Good Evening Henry' will be issued by Release, together with a new album in the Startime series, while *ORA/Homespun* issue *Margo-Coma* Syle, Jimmy and Tommy Swarbrigg have revamped their band and signed a record deal with the newly formed Melgo Records. The songwriting duo issue one of their own compositions 'Don't Ask Me To Teach You'. EMI will distribute the Melgo label, celebrating 12 years in showbusiness. Teddy Palmer has revamped his

Rumble Band, and has returned to the Polygram label with his new single 'A Hell of a Fuss on the Late Night Bus'. Meanwhile Mint Records releases the latest from the Miami 'Reelin and Rockin with Susie' featuring Charlie Chapman on vocals. The song was composed by Miami musician Peter Eades. Mint is distributed by Solomon and Peres.

*Hot Press* magazine is to publish *The Second Hot Press Year Book*. Editor Niall Stokes says it will be a complete directory and guide to the Irish Music Industry, and will cover artists, bands, management, hi-fi equipment, recording and distribution, venues, promoters, radio television, etc. *The Hot Press Year Book* will be available late December. Entries to 21 Upper Mount Street, Dublin 1, as soon as possible.

### Shapiros get promo push

THE GLASGOW-based North of Waford record company is set to release its second single in a wave of media promotion. 'Waitress/Isolde', the first release by fast-emerging Aberdeen outfit The Shapiros, will be sent out to shops in a special bag. Promotion will be mainly at local level but NOW - the record company fronted by Glasgow entertainment agent Leon Catani and veteran music business professional Ronnie Simpson - has

mailed airplay copies to all major radio stations in Britain.

Initial press on the single is 2,000 copies and the band are promoting it via Scottish gigs. NOW's first release, earlier in the year was a double A-side single by highly popular Glasgow outfit Sneaky Pete.

Copies of 'Waitress' can be ordered from NOW by telephoning 041-226 3961.

### Scottish news

RADIO CLYDE is to record a number of Scottish rock bands in concert on its new 16-track mobile studio, Mobile Two, for eventual transmission on the station.

The move markedly shows Clyde's commitment to local talent and has been introduced as part of the station's continual process of expansion. It is hoped that the first recordings will be made in the next few weeks.

The music department is currently checking out local venues for size, access and acoustics.

Several bands have approached Clyde about the plan and several others have been viewed, although no final decisions on this have yet been taken. According to the station's production co-ordinator, John MacCallman, broadcasts will be scheduled "according to the product", with a substantial amount of the material featured in the popular Friday night Boozie Woogie Rock Show.

# THE SHAPE IT'S IN.

Child's brand new single 'The Shape I'm In.'

AHA 553. Taken from the album 'Total Recall'.  
AHALB 8010. Cassette ZCAHB 8010.

## CHILD



The Shape I'm In

Playlisted and receiving extensive airplay on:

Radio Luxembourg  
Clyde  
Forth  
Metro  
Hallam

Plymouth Sound  
Swansea  
Victory  
Pennine  
Beacon

Also watch out for their numerous  
TV appearances in the next few weeks.  
Limited edition picture bag



## RECORD BUSINESS

### Need it? You better believe it

We give you an American-style Top 100 chart – the very first in this country to be based on sales AND airplays. Plus, an at-a-glance guide to all the records being played by the top 20 radio stations throughout the country. Plus, accurate hit forecasting by a panel of radio programmers, record publishers and disc jockeys.

You can have a copy on your desk or front door mat first thing every Monday morning for just £20.00 a year by using this coupon. Pick up a pen and fill it in now.

<b>Subscription rates</b>	
UK and Eire .....	£20.00 for 51 issues
Europe .....	£27.50
Middle East .....	£35.00
South America, Africa, India .....	£42.50
Australasia/Far East .....	£55.00
USA/Canada .....	\$90.00 sent by airmail

NAME .....

ADDRESS .....

POSITION .....

NATURE OF BUSINESS .....

..... I ENCLOSE A CHEQUE FOR £.....

Send to Record Business Subscription Servicing, Ground Floor Post Room, Oakfield House,  
Perrymount Road, Haywards Heath, West Sussex RH16 3DH. Tel: 0444 59188.

CONCLUDING THE reports of RB's recent Disco Forum at London's The Venue.

## Are those yacking DJs really necessary?

### Voiceovers versus Segues

STEVE MAXTED, a personality DJ who appears in South East England, put forward a spirited argument against the current vogue for 'American style' mixing featuring non-stop music.

Pointing out that communication with the audience was the most important ingredient in a successful show, Maxted asked "Do you want to be a DJ or a mechanic? Keep your mouth shut and you do all of us out of a job." He felt that club owners might not realise DJs were "doing the in thing by being dumb" and question whether a continuous tape might be more cost effective.

"Some DJs who have tried American-style mixing have found that audience communication has been 50 percent less than with talking and have dropped it," he said. "A certain amount of mixing is good, but you must know when to stop and talk. You could lose a great record by putting it in a crowd. Stamp your personality on the mix otherwise there is no point in being a DJ."



STEVE MAXTED putting the case for talking. A drop in communication otherwise.

Simon Pollock, DJ at Regine's, the international jet-set rendezvous in London, explained that all the Regine's clubs featured non-stop music. "I don't have a microphone, so I can't speak to



REGINE'S SIMON Pollock giving his Silence Is Golden speech.

the audience," he revealed. Pollock argued that mixing done really well required a lot of skill, particularly in the selection of appropriate music to create the right atmosphere. But he stressed that speaking or not speaking was really a matter to be decided in relation to the requirements of individual audiences.

## Jobs for the boys

### When Are You Going To Get Yourself A Real Job, Son?

AN APPROPRIATE question for an area where the hopeful semi-pro and the plain amateur proliferate. The sheer number of aspirant gabblers with a twin-deck in tow can become a hindrance to the disco cause, lowering the fee base - a situation reluctantly accepted by the panel for this session.



ANDY HOFFMAN of Rank. Plenty of opportunity for the right applicants.

Andy Hoffman, (senior DJ Rank Disco Circuit) stressed that plenty of opportunity did exist for newcomers and that his company was always auditioning new talent for its 36 venues. The opportunity was there, he said, for between two to seven nights work a week with an average of £100 to be earned and reasonable job security (a comment that drew a lively exchange from Tony Holden on the floor who had once exited Rank suddenly on returning from his honeymoon!).

## Record Business Disco Forum

The Disco Forum was reported by BRIAN MULLIGAN, JOHN HAYWARD, TIM SMITH and DAVID REDSHAW. Pics by ANDY HANSON.

The panel all agreed that a vast difference in approach was needed for live and radio work, and moving on to the latter, Steve Allen, whose United Biscuit Network station has just been closed, stressed that this biggest of the industrial stations had provided 33 jocks for ILLR over the years. It was one of the few places where new talent could learn the radio trade. "You have to say a lot and express your personality."

Ian Rufus, programme controller at MCR, Coventry's new ILLR station, backed this up and went as far as saying "The day of the radio DJ is coming to an end." Apart from needing a wide appreciation of music, today's radio jock was more of a host and needed to be able to inform and educate his listeners. He might be faced with having to interview politicians - indeed, his station might expect him to bring such people onto the programme.

The panel agreed that no formula existed for being a successful jock and there was no enthusiasm for 'DJ schools'. Handling phasers and cartridges could be picked up but the sheer talent to relate to an audience was something else. The panelists could not specify what they wanted in a jock - only that they'd know when they heard it.

Steve Allen looked for the personal approach in a radio DJ. Margaret in Manchester working on Macaroons should feel she was being spoken to personally. Ian Rufus was looking for a personality that listeners would love or hate but couldn't ignore. He revealed that he'd received 74 audition cassettes for jobs on the new Coventry station.

An amusing homily from Tony Holden about how his father had advised him against such a precarious career took us back to the point of the question but the trend of discussion had left the firm impressing that DJing, like music, was a fair business with no real union power to cushion the unemployment blow, only eventual glory for the successful few and oblivion for the many.

## Letters

MAY I, through your pages, thank the MANY kind people who offered their sympathy upon hearing of our car accident whilst returning home from the Record Business Disco Forum on Sunday.

My fiancée Caroline is now out of hospital and well on the road to recovery. And, contrary to what you may have heard, my breath test was negative! So, a big thank you to The Venue for keeping the bar shut most of the day!

GRAHAM BETTS,  
Press Office,  
Pye Records,  
London W.1.

## SINGALONG THE SINGLE OF THE YEAR



### Day Trip to Banocr

"Didn't we have a lovely time!"

Fiddler's Dram

PLAYLIST EVERYWHERE  
A FANTASTIC  
DEMAND  
PREPARE FOR  
ORDER NOW.



RECORDS  
LONDON ROAD  
WEMBLEY MIDDXX HA9 7HQ

01 903 8223/6

## Observation Post MARTIN ANSCOMBE

PERHAPS THE most significant changes in the independent dealers' inventory, in his fight for survival against the heavy discounting multiples, is the catalogue.

Customers like to find traders who really care enough to locate an obscure back catalogue item. It is important to dealers, therefore, that catalogue material, supplements and release information are well presented and accurate.

What must be regarded as the dealers' bible, the *Music Master*, is an essential tool of the trade. If it does nothing else, it at least points the way to look for that back catalogue item whose label or distributor does not readily spring to mind.

## Wholesale & Import Round-up TIM SMITH

THIS WEEK'S main talking point among wholesalers and one-stops is undoubtedly the surprise purchase by Scottish multi-Menzies of 75 percent of **Terry Blood Records**, revealed in *Record Business* last week.

Terry Blood himself is being typically tight-lipped about the whole deal. However, the feeling among competitors is that the sizeable cash injection from Menzies can do nothing but good for the wholesaler — and will no doubt help to pay for the recent, costly move to the new warehouse in Newcastle-under-Lyme.

The main difference between the Terry Blood/Menzies deal and last year's **Wynd-Up/NSS** arrangement is that Terry Blood has retained 25 percent of his company whereas Wynd-Up boss Colin Reilly sold the entire company in return for NSS shares and a place on the NSS board.

Meanwhile, **Lightning Records**, which is not about to be purchased by a retail chain, has announced details of its special Christmas offer for dealers. The one-stop is giving five percent discount on all albums and TV product on orders of £500 plus. Singles are not included.

Sussex importer, **Swift**, has various new LP's and singles on the shelves. Albums include Johnny Otis' *Rock 'n' Roll Hit Parade Volume 1*, on the company's own Flyright label, *Rockin' Dave Allen's Southern Rock 'n' Roll Of The '60s*, on Rockability Productions, *Katy Webster's Has The Blues*, on Gold Band Records.

Among Swift's new singles are 'Tell Me Baby' by Little Willie Littlefield, on the Rod label, and in JRC Records Mary McCoo's 'I Make This Promise' and Joe Barry's 'Tear Drops In My Heart'.

North London wholesaler, **Lugtons**, has now resumed distribution of the

## Cataloguing the catalogues

Many of the long-standing errors had not been corrected in the 1979 issue of the main *Music Master* and I hope that in the considerably more expensive 1980 edition some of the more glaring mistakes in label distributor listings will be amended. Examples: Warner and Atlantic to WEA, not CBS; Chrysalis to Polygram, not EMI; Trojan to CBS etc. And hopefully all the distribution changes that have occurred this year will be included.

One thing I would especially like to see done in *Music Master* (and supplements) is the combination of album and cassette listing (the nearly obsolete cartridges, too). There should be space, particularly if the "release rpp" column is removed — it has no significance to the dealer — also the black blob at the start of each line.

This could save some 125 pages contributing a substantial saving on production costs which, in turn, might alleviate the need to put on a 67 percent

hike (£30 to £50) in the subscription of the 1980 edition.

Omissions and errors are, I suppose, inevitable in a work of this size, even though some of us have dropped a note to the publishers about them. Try finding Roy Clark's 'Live In Person' (ABCL 5268), and I wonder how many more months it will take to discover that CBS 80-83000 series LPs are £4.99 whereas 80600 is £5.29.

With the trade press, company catalogues and a reasonable filing system, perhaps the *Music Master* is no longer such an essential annual outlay.

Mike Preston has gone on to produce an excellent and most helpful little catalogue called *Tele-Tunes* which lists all TV, as well as film, themes, both of a programme and a commercial nature. I hope this publication will continue, and be updated regularly, say quarterly. A year between issues is rather a long time.

Retailers trying to give a full service can scarcely manage without a subscription to the *Gramophone Classical Catalogue*, published quarterly. With this paperback, priced at just £1.20 — compare that with *Music Master* and major company catalogues — almost any classical recording can be identified no matter how vague customers are. Furthermore, I've yet to discover an error.

When it comes to the record company catalogues there is quite a range of style and presentation. I find it somewhat odd that some companies — Deutsche Grammophon, Virgin, DJM, Charisma, Chrysalis, Arista and A&M, to name some of the best — can produce and distribute excellent little catalogues, with fully illustrated listings, for free while the major charge for theirs.

For instance, WEA's catalogue, most similar to the smaller ones, cost £9, without binder, and is the most expensive of all. Indeed, it works out at almost 13p per sheet of its loose-leaf format. Considering there is no titles listing and quite a lot of back catalogue, especially singles, never seen to be in stock, it's a bit of a rip-off.

The CBS catalogue is similar in presentation to WEA's but is soft-back

Rediffusion Music International material which features product from such labels as Supraphon, Aurora, Heritage, Legend, Royale, Tuatha, Rim and Fusion. Also new in at Lugtons are three direct cut discs from JVC each carrying a dealer price of £6.45.

Leytonstone-based **Go** now has stocks of the new transmulator refractor disc recently manufactured by the Label and titled *The Label Safer*. Among the artists featured are the Cash Pusses, Tribesmen, Bombers and Dave Goodman.

Balham's **Record Corner** reports a six track 10-inch Squeeze disc in stock on US import featuring all the band's recent singles, plus a new Brass Construction LP titled *Number Five*. Record Corner also has limited quantities of the Herb Alpert 12-inch single 'Rotation', from the US and pressed in clear vinyl.



GETTING INTO video: Hull retailer, Mr. P. Webb, manager of Sydney Scarborough — part of the Chas J. Fox company, is presented with a Philips video cassette recorder won in a recent Philips/Farnell promotion. Left to

right: Adrian Schofield, Farnell managing director, Frank Appleby, Philips northern sales manager, Mr. P. Webb and Mrs. M. Griffiths, the shop's audio accessories buyer.

bound, is not in colour and doesn't include singles. It also doesn't have a track titles section and at about 8 1/2 per sheet is relatively expensive for the information it contains.

EMI, Polydor, Phonogram and Decca all produce comprehensive catalogues which include invaluable individual track listings. Judging by sales generated from catalogue information, these four catalogues represent value for money.

EMI, whose '79 catalogue is due out at time of writing, could save some cost (and therefore cost) by ceasing to repeat an entire entry just because a cassette is in a different series than that of the album, eg EXE and OU: it's quite unnecessary.

EMI also issues a numerical catalogue twice a year, a most useful supplement to the catalogue. Its last appearance was not very timely: the June edition appeared late in September and needed considerable amending by deletions notices already received, some of which were then revoked.

## TV GUIDE

Albums to be advertised this week on television

### NATIONAL: ALL REGIONS

TRANQUILITY Many O'Hara	Warwick WW 5071
GREATEST HITS Rod Stewart	Riva RVDV 1
ROCK & ROLLER DISCO Various	Ronco RTL 2040
FAMILY ALBUM Tommy Steele	Ronco RTL 2041
CHEER Kenny Ball	Ronco RTL 2039
PEACE IN THE VALLEY Various	Ronco RTL 2043
TOGETHER Various	K-Tel NE 1053
NIGHT MOVES Various	K-Tel NE 1066
ENCORE London Symphony K-Tel NE 1055	
ELVIS LOVE SONGS Elvis Presley	K-Tel NE 1062

ATV  
CREPES & DRAPES Showaddywaddy Arista ARTV 3

BORDER  
CREPES & DRAPES Showaddywaddy Arista ARTV 3

CHANNEL  
GREATEST HITS VOL 2 Abba Epic EPC 10017

GRAMPIAN  
GREATEST HITS VOL 2 Abba Epic EPC 10017

GRANADA  
CREPES & DRAPES Showaddywaddy Arista ARTV 3

GREAT HITS VOL 2 Abba Epic EPC 10017

HTV  
GREATEST HITS VOL 2 Abba Epic EPC 10017

LOVE AND UNDERSTANDING Various K-Tel NE 1061

LONDON  
YESTERDAY'S HERO Soundtrack Warwick WW 5075

SCOTTISH  
CREPES & DRAPES Showaddywaddy Arista ARTV 3

GREATEST HITS VOL 2 Abba Epic EPC 10017

SOUTHERN  
YESTERDAY'S HERO Soundtrack Warwick WW 5075

TRIDENT  
CREPES & DRAPES Showaddywaddy Arista ARTV 3

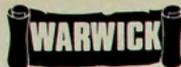
GREATEST HITS VOL 2 Abba Epic EPC 10017

WESTWARD  
GREATEST HITS VOL 2 Abba Epic EPC 10017



# Maintain the Gold Standard with Warwick.





# A Five-Year Success Story

THE FIVE-YEAR growth of Warwick Records is one of the outstanding success stories of the British record industry. Since the label was launched in 1974, it has sold seven million albums, spent close on £8.5 million on television advertising and has established itself as the pre-eminent British-owned merchandising company. Warwick has played a significant role in bringing its parent company Multiple Sound Distributors to the point at which it is planning to go public in May next year. In this tribute supplement, *Record Business* looks at Warwick Records and the people, inside and out, who have played their part in the company's achievement over the past five years.

**WARWICK FOUNDER** Ian Miles recognised the volume sales to be gained in the TV merchandising business



## Ian Miles – combining big business with the personal touch

THIS YEAR, Warwick Records will spend £2.5 million to promote the release of 20 LPs. The income from their sales will contribute earnings in the region of £6.5 million towards the turnover of £16 million being projected for its parent company, Multiple Sound Distributors.

Impressive enough in their own right – and more remarkable when weighed against the £186,000 spent to sell £500,000 worth of records in the first year of business – the figures are merely the impersonal bottom-line statistic of a five-year success story created out of the personal determination and business flair of its founder, Ian Miles.

Miles learned the whys and wherefores of selling as the marketing director of Bristol Myers and its fast-moving toiletry lines. From there he went to run Record Merchandisers, the industry's rack-jobbing company, before leaving and buying out a bankrupt budget label, Deacon Records, and its associated pressing factory in Leicester, to form Multiple Sound Distributors.

Two years on, MSD was working as manufacturer and support distributor for Ronco and gaining an insight into the workings of the booming, but relatively new, tv promotion business. It didn't take Miles long to recognise that the volume sales generated from albums like *That'll Be The Day* offered greater scope for a merchandising company than ever would the budget business.

With K-tel dominating the market and Arcade and Ronco well established, the arrival of a fourth contender in the big-spending stakes, particularly one who was funding his own promotional outlay, was treated with a high degree of scepticism by both repertoire suppliers and television companies. Fortunately, the multiples with which Miles had established a strong relationship during his Record Merchandisers days, were better disposed to support Multiple Sound's initiative.

MSD's entry into the tv market in 1974 was prompted by the acquisition of two unlikely albums from abroad – 30 *Smash Hits Of The War Years* by the Royal Australian Air Force

Band and from Canada, 40 *All Time Honky Tonk Hits*. With the opposition selling at £2.49 list, MSD put price tags of £1.99 on the *Honky Tonk Hits* and £2.25 on the *Hits Of The War Years*. By comparison with today, screentime in the buyers' market of 1974 was cheap and for an outlay of £240,000 three respectable campaigns were put together. To reach a similar audience today would cost in the region of £750,000.

Thanks to the support of the multiples, particularly Woolworth, both albums became best-sellers hitting the magic 250,000 mark and taught Miles a valuable lesson in the most economic manipulation of limited financial resources to achieve maximum sales reaction.

### Persuading the TV companies

But first, before tv advertising was possible, he had to win the confidence of the contractors. "Their attitudes varied between caution and suspicion," recalls Miles. "TV trading terms require payment by the 21st day of the month after transmission and since I was proposing to spend almost £250,000, they were understandably wary of whether the money would be forthcoming." Before receiving the go-ahead, Miles had to prove to a meeting of the Independent Television Contractors Association that he had sufficient assets to cover his investment. It was, he recalls, Peter Rennie of Granada who was most instrumental in persuading his colleagues to give the newcomer a run for his money. Actually finding that money required a further gesture of confidence, this time from Woolworth and its record buyer Bob Egerton. Having decided to support the first two releases, Woolworth agreed that once there was evidence of substantial sales, 75 per cent of MSD's invoice should be paid.

At this stage, Warwick had not been chosen as the label name. The first two releases were on Robin and Crest, labels never to be heard of again. Warwick was born, as was MSD's first contact with a major British company, out of a request from Woolworth early in November for a

Scottish compilation album to be tv promoted North of the Border in time to catch the Christmas-New Year market. While Miles looked into the promotion side, wife Anne went on a purchasing mission to acquire repertoire. She found Tom Grantham, special projects director at Pye, eager to do business and from the back catalogue came *All The Best From Scotland*, the first Warwick release, and the beginning of a relationship which has worked well for both sides, particularly with the Acker Bilk albums.

In those days, MSD employed a mere 20 people – there are now, including factories, 289 staff on the payroll – and releasing an album was very much a do-it-yourself deal between Ian and Anne Miles. While she attended to repertoire and such creative areas as sleeve design, he would concentrate on the tv commercial, supervising its content and shooting, liaising with longtime media buyer Alan Daish on the advertising campaign and also take on responsibility for selling to major accounts. In those days, only one other person used to be involved in major decisions in a significant way and that was Ryle Casperz, a gentle giant of a man who was MSD's general manager until his untimely death in 1976.

Unwilling to pay up to £2000 per track in advance for ex-chart singles, Miles steered away from the glamour end of the market and pitched in with low-budget in-house productions of concept albums or single artist LPs where the main attraction was familiar without being a Hit Parade celebrity. The autumn 1975 schedule featured a second volume of *Hits Of The War Years*, *Stewpot's Pop Party* with Ed Stewart, an organ LP *Swinging Party Sensation*, 40 *Sing-along Party Hits* with Bernard Manning and an album with Grace Fields. Earlier in the year Warwick had mined the Pye catalogue again for another local Scottish album, a similar compilation for Wales and a *Best Of British Brass* collection.

With the phrase "As seen on TV" carrying more magic than it does today and the multiples' order of up to 180,000 copies of a release supplemented by bulk purchases from the growing number of independent wholesalers, it looked as though Warwick was on an easy ride to success. It didn't work out that way – despite a promotional spend of £1 million.

"The autumn of 1975 was not as kind to us as we would have liked," is Miles' understated summing up of a season which nearly wrecked the new company. The Grace Fields album was



# A Five-Year Success Story

a flop and so was *Stewpot's Pop Party*. The *Singalong Party Hits* clashed with a similar album on K-tel and didn't achieve its potential. The second volume of *Hits Of The War Years* ran into such severe manufacturing problems that the ITCA cancellation committee allowed Warwick to postpone its advertising schedule while a special department was set up internally to exchange the thousands of faulty records.

Fortunately, Warwick managed to come up with one winner that Christmas, the Casade cassette storage case, designed by Miles, which sold by the thousands and compensated for the losses on the records. "Our factory business and the Windmill budget label meant that we didn't have our backs quite against the wall, but without the cassette case we would probably have had to sell off part of the company to keep Warwick going," Miles recalls.

There were other mistakes, too, like committing to national campaigns without regional testing beforehand. Miles was reminded that he had forgotten "a cardinal rule of successful marketing: 'If the product is right, television will sell anything. If it is not, then nothing will sell it at all,'" he points out.

## The first concept album

Proceeding with greater caution, Warwick came up with the first monster-selling concept album, *Instrumental Gold*, a reprise of 20 all-time winners, produced by broadcaster Brian Mathew. It paved the way for a series of successful instrumental albums and after entering the chart on release in March 1976 it stayed there for the rest of the year. Over 600,000 albums later, *Instrumental Gold* remains a useful catalogue item. Since then Warwick has scored with a series of instrumental albums, notably the Acker Bilk releases, the *Gold On Silver* recording of film themes, a *Strictly Instrumental* package — and most of all *22 Golden Guitar Greats* which in 1976 put veteran Bert Weedon in the number one album spot for the first time in his career.

Not only did the sales of *Instrumental Gold* do wonders for Warwick's bank balance, it also proved to be the clinching factor in winning the confidence of the major record companies, other than Pye which up to that point had been Warwick's only outside source of catalogue. As it turned out, the first multi-artist compilation album, *David Hamilton's Hot Shots* was not a sales success, despite the dj's endorsement of good quality repertoire.

The real breakthrough came when Warwick and CBS made a deal which gave Warwick exclusive access to the American company's vast catalogue for single artist compilation albums. At the time CBS was not leasing out more than one-off tracks, but by collaborating on Miles' suggestion on a joint Warwick-CBS logo, CBS was able to retain its visible market share.

The first release, *The Very Best Of Tony Bennett*, has been followed by a stream of steady sellers by Frankie Laine, Johnny Ray, Doris Day, Ray Conniff, Guy Mitchell and The Wombles, while a Tammy Wynette collection turned out to be one of Warwick's biggest successes and still turns over a substantial quantities each month.

By 1977, Warwick's tv spending was up to £1.6 million on 12 albums and the promotion of 1979's releases will, as noted, take the financial outlay on tv up to £2.5 million on 20 LPs. Of the total release, probably only 10 will finally go national. Is such a massive entrepreneurial investment justified in relation to the profits anticipated? "Yes," says Miles, "as long as you are aware of your investment risk. We can't be arbiters of public taste and opinion. Any



**THE DIVERSE musical successes of Warwick:** left: Anne and Ian Miles present gold discs to Acker Bilk. Centre: Ian Miles with Liberace and Pye's Tom Grantham. Bottom: Ian Miles and BPI's Geoffrey Bridge present Bert Weedon with his gold disc.



research is subjective and fraught with doubt. We schedule records we think might just work, but we don't really know until we put them out. Not every item in a supermarket generates the same amount of profit, so why should it be the case with records. We must take risks. We would stagnate if we didn't."

Warwick's parent company, Multiple Sound Distributors has over the years diversified its interests to the point that tv albums are no longer the sole reason for its existence. With factories in Leicester, London and Caerphilly, Multiple Sound Pressings is the largest independent manufacturer of records and tapes with a £1 million investment in machinery — equivalent to double the 1974-75 total turnover. There are also the non-tv labels like Chevron, an exclusive Woolworth low-price line, and Parade for brass and military band music, the Tempo children's label contributing to making MSD self-sufficient in its progress towards being a broadly-based leisure company, no longer relying to a large extent on the acceptance of its tv promoted albums.

## Stock market quote

In May next year, Miles will see the culmination of his ambitions when Multiple Sound Distributors will seek a stock market quotation and become a publicly owned company.

But in reaching this stage, Miles recognises that "TV has made us what we are." It is from the sales achievements of Warwick Records resulting from adventurous and often off-beat marketing concepts, that the finance has come to build the company to its present level of prosperity.

"Our success has been in doing things which other companies were afraid to tackle," says Miles. "It has never quite been a case of rushing in where angels fear to tread, more of having insufficient historical profits to pass on low profitability releases. We have won the confidence of the multiples who know that if anything goes wrong it is our house that may have to be sold. From the early days it was a very personal relationship and still is. We treat them as friends as well as customers."



**MORE GOLD** discs for Warwick success. Top: to Tammy Wynette and her manager George Richey. Left: an early success for the unlikely *30 Smash Hits of the War Years* album. Right: Anne Miles makes the presentation to Gracie Fields at a special reception.

*Garrod & Lofthouse Ltd.*  
*Congratulate*



*on their first five  
successful years  
and look forward  
to continuing  
participation in  
their future growth*

## The successful woman behind the successful man

ANNE MILES, wife of Ian, is creative director at Warwick and a professional in her own right.

Born in Morecambe, Anne started her working career on the local newspaper, the *Morecambe Visitor*, as a reporter.

Then she gravitated into the promotions business, becoming Director of Promotions at Mecca. There she organised advertising campaigns and also looked after the press campaigns and coverage for the Miss World contests and the other beauty contests that Mecca is involved in.

Anne joined the music business with Ian with the formation of Warwick. For the first year she handled relations between Warwick and its major customers such as Boots, Woolworth, W.H. Smith and so on. From there she moved on to become freelance Director. "I deal with all the sleeve designs and designers, together with a&R manager, Jed Kearse, who is also their house producer, and Noel McManus, label manager for Tempo, our children's label". She also initiates projects, the latest one of which is based around the best selling book, *The Country Diary of an Edwardian Lady*, more of which later.

"I've always loved music", she says, "and my tastes are completely catholic. I have a mass market taste and I don't want it to change. The majority of people buy records for pure entertainment and I think there are too many people in the music business who forget that".

"It's true to say that the public buy music to relax to, to have in the background while they're doing something else. Of course there are always exceptions to that rule. For example, we've just produced an album called *Golden Overtures* and that really is the sort of music to listen to - a major classical recording.

"Usually, when a test pressing becomes available, I have a cassette made of it and listen to it in the car - but not with *Golden Overtures*".

Anne is a lively and enthusiastic woman, a fact she happily admits, adding that she tends to fall in love with certain of her projects, if not all of them. She adds that Ian often warns her not to identify too closely with projects, but she says she really can't help it.

For example, she enthuses about Warwick's latest effort, *Country Diary of an Edwardian Lady*. "I read the book about two years ago and fell in love with it. Subsequently I met Ben Nisbet & Beck Music, who had also read and loved the book and had the idea of producing the record, linking classical music with spoken excerpts from *The Diary*".

"Jed Kearse, in conjunction with Dallas Bower, selected appropriate music for the spoken pieces, each piece retaining the essential mood of the changing seasons.

"The problem was that spoken word can be boring. They are fine the first time you listen to them, but it's very rare they will sustain interest on repeated playing unless they are classics.

"The first important thing was to find someone with an interesting voice to read passages from the book and I decided on Francesca Annis. I had to use someone who could look and sound like an Edwardian lady. Then, for the passages of poetry in

the book, I felt we needed someone who sounded very English and I picked on Leo McKern.

"We booked studio time for both of them last month and they were both so professional and enthusiastic about it that they completed their work in one day. That really was very impressive".

The whole package comes with an extremely well designed gatefold sleeve, using illustrations from the book, and it took just eight weeks from concept to fruition. "I wanted the LP for the Christmas market because it makes an ideal present", says Anne, "and there were suggestions that I wouldn't be able to have it completed in time. Nonsense! In the music business too many projects take far too long to complete, simply because there are too many people who will tell you there are problems. I don't really want to hear about problems - I want to hear about the ways you can get around those problems".

*The Country Diary of an Edwardian Lady* is the latest example of a way Warwick is moving away from the usual way a television-orientated record company compiles its material. "We used to lease in a lot of product", says Anne, "but now we are doing more and more of our own projects".

The reason, she explains, is that there are too many television-orientated record companies leasing the same tracks - there is too much duplication of the same material on different compilations.

However, self-initiated projects don't always work out as well as they were intended, no matter how much effort and enthusiasm goes into them.

One that she really loved was inspired by her friendship with model Christina Gregg and by the government's keep fit campaign mounted last year. It occurred to her that an album with music to exercise to could be a viable proposition.

Christina devised 20 exercises. Anne selected 20 tracks and had a gatefold album designed with pictures and descriptions of the exercises and a calorie chart inside.

It was backed by a television campaign and was titled *Music 'N' Motion*. "Unfortunately", recalls Anne, "it was too expensive at £3.49. The reaction from the stores was strangely patchy. Some places ordered 500 copies and sold out, others did very little business. We established that some shop managers were keep-fit buffs themselves and gave the album good space and pushed them to their customers. Others were not so keen and didn't really bother. Putting the album together took an amazing length of time - I think I could have done 43 budget albums in the same time".

A major success it may not have been, but in the foyer of MSD there still proudly hangs a silver disc for *Music 'N' Motion* - not bad for a keep fit record.

Of course Warwick continues to lease product for compilations and it falls upon Anne to organise getting those albums together. "Sometimes it's very easy to negotiate releases, other times very



hard. One problem is that a lot of the industry has a policy on leasing rights to tracks to people such as ourselves - but the policy changes from month to month. It's simply a question of ringing a record company every hour on the hour until they finally give in and say yes".

"The most difficult leasing propositions tend to be for film soundtracks. Something like that can take up to three months to pull together. Normally, for one of our ordinary compilation albums, we only have to get the rights for the United Kingdom and Ireland because those are the only areas where we release records, but for film soundtracks you have to get world rights. For our *Yesterday's Hero* and *The Bitch* we spent around eight weeks getting clearance for the tracks".

Anne believes in speed - she needs a quick turn-around from everyone involved in getting one of her albums together. To this end, she has a team of outside sleeve designers whom she can call on at the drop of a hat to get a sleeve together. She is currently considering getting an in-house sleeve design overseer because the sheer volume of releases is occupying too much of her time.

"The thing is", she says, "we are innovators so we have to be quick off the mark in getting a record out. We are not in the same sort of anticipation business that the ordinary record companies are in. So, if heavy metal becomes next year's big boom, we'll release a *Best of Heavy* type album".

Of course this is not to suggest that Warwick merely sits around waiting for a trend and then picks up on it. Warwick is in its own kind of anticipation business. The recent release of Mary O'Hara's album *Tranquility* is a good example. Anne Miles saw Ms. O'Hara on a television chat show two years ago, talking about her self-imposed confinement in a monastery (no, it wasn't a convent), and was mightily impressed by both her personality and her musical ability. Anne visited Chrystall's Chris Wright, who had Mary under contract, and said Warwick would be interested in a TV album sometime over the next year or so. Sure enough, Anne has bided her time waiting for Mary O'Hara to become sufficiently well-established to be right for a TV promoted album. Anne chose a selection of songs which she felt were right and the artist approved all of them - the result was *Tranquility*.

Anne is an enthusiastic member of the Warwick team, a music lover and someone who is comfortable with people. She is confident of herself and her ability, so much so that she announces: "My job is as available as anyone's in this company. If someone comes in and can do my job better than me, I'll gladly vacate this chair, but I'll be looking for another job here that I can do better than someone else".

## The Insiders

## A&R – only the best is good enough **The Insiders**

IT SEEMS unlikely but Jed Kearsae the a&r manager at Warwick can lay modest but valid claim to being the first talent scout to be approached by Malcolm McLaren, notorious manager of the equally notorious Sex Pistols.

Admittedly that was in the days when he was working in the a&r department at Pye, not nonetheless it's an interesting episode to look back on. Particularly so since Kearsae says now: "McLaren told me at the time exactly how the Sex Pistols' career would develop and exactly what he would do. Sure enough it all happened exactly the way he said it would."

Kearsae joined Warwick from Pye in December last year, after a four-year stint, before which he was a house producer at Rediffusion. Kearsae started his music business career in a music store in Aldershot before advancing to running a retail store in London. From there he went to Pye for the first of his two spells at that company.

Kearsae says that the job he is doing now is similar in many respects to his function at Pye where he was looking after the compilation of albums for the successful and long-running *Golden Hour* series.

"Basically I was putting together television albums without the television," jokes Kearsae. Since joining Warwick he's been involved in just about every project over the last year, producing two albums—*Echoes Of Gold* and *Country Guitar*. He is also the co-producer of the new double album set which will be coming out soon, *Golden Overtures*, and the live recording of the Military Musical Pageant for the MSD's Parade label.

The main body of Kearsae's work, compiling albums, involves far more work than appears at first

sight. "Primarily when it's a various artists album you really need to make sure you have the very best available material. The public are most emphatically not idiots, they pay extremely close attention to all of the tracks on these albums and they feel they must be familiar with every single one of them. In addition you have to get the timings and the running order worked out very carefully on every compilation.

"You can work them out quite easily in your head but when it comes to putting them down on paper



**JED KEARSAE: A fallacy to think that Warwick will only sign direct.**

you might find you have budgeted for 20 minutes of music on one side of the album and 40 minutes on the other. We get as close as we can to 30 minutes either side.

"As far as running order is concerned take the new Mantovani collection as an example. A lot of his tracks start off with the sustained violin chord which spirals into the main body of the music. Well to have six of these following each other could be a little too much. Another example is the country collection we did *Country Portraits* – we had to

space out the girl singers through the album because to have them one after the other could be a bit repetitive. In short there's no way that you could say there is an average time taken in getting an album together. They all vary enormously".

Selection of material on self-initiated albums at Warwick is another difficult task. For the Mary O'Hara *Tranquility* album Kearsae and Anne Miles drew up a list of 110 titles which was eventually reduced to the 20 now to be heard on the album.

Kearsae says anticipation is not really a great necessity for chart compilation albums because buyers of those albums tend to lag substantially behind singles buyers. "And anyway hit records hang on in people's minds for a lot longer than most people in the industry imagine."

Nevertheless Kearsae agrees that in terms of hit picking Warwick has had its moments. "I remember one collection we did before any of the tracks had charted and subsequently we saw 14 of them climb into the Top 20 – which is not a bad batting average".

Kearsae maintains that his job isn't radically different from those of his counterparts in mainstream record companies. He goes to gigs regularly, checks out bands and maintains an open mind on signing up acts to Warwick. "It's a fallacy to imagine that we at Warwick have no interest in signing people directly. For example Des O'Connor came to us with a collection of all newly-recorded tracks and we put that album out. Likewise we have a deal with Leslie McKeown, the former Bay City Rollers singer. No, we are always open to offers – provided the acts are of good commercial quality."

# Congratulations to Warwick from everyone at Ariola.



Ariola Records 3 Cavendish Square, London W1M 9HA Tel: 01-580 5566.

*Congratulations*  
to  
*Warwick Records*  
on their  
*5th Anniversary*  
from

Alan Daish *&* Partners Ltd.

*"Pleased to be part of the success story."*

CONGRATULA  
TIONSWARWIC  
KONYOUR5THA  
NINIVERSARYKE  
E PONTRACKIN



*Happy Birthday*

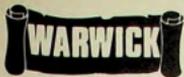
**WARWICK**

*on your  
5th Anniversary*

Peter and Michiru Leslie

**88 FILM PRODUCTIONS LTD**

2-4 Noel Street, London W1V 3RB 01-439 7000



# A Five-Year Success Story

## Marketing in a unique industry

BEN GODBOLT is general manager sales and marketing for Warwick, a position he took in April of this year having previously been accounts director at an advertising agency and marketing manager at two different pharmaceutical companies.

He met up with Ian Miles through the advertising agency which was doing work for Miles, but disconnected from the record business. "When Ian offered me a job with him I had to take it up because MSD looked like a very progressive, go-ahead and exciting company in an exciting business".

Having been involved in advertising and marketing for his whole working life Godbolt is well qualified to draw parallels and delineate differences between the record business and other types of industry.

"The record industry is extremely different from almost anything else" he says "primarily the pace at which business is done. Ian said it would take me about a year to get used to it and I'm beginning to think he's right.

"The essential thing about Warwick and other record companies is that one is launching new products which have a very short selling life, comparatively speaking. All marketing men know that consumer products have a limited life but they tend to be talking in terms of years. With the majority of records, aside from the rare classic albums, you're talking in terms of weeks or months. The product in the record industry is actually intended to have a short selling life."

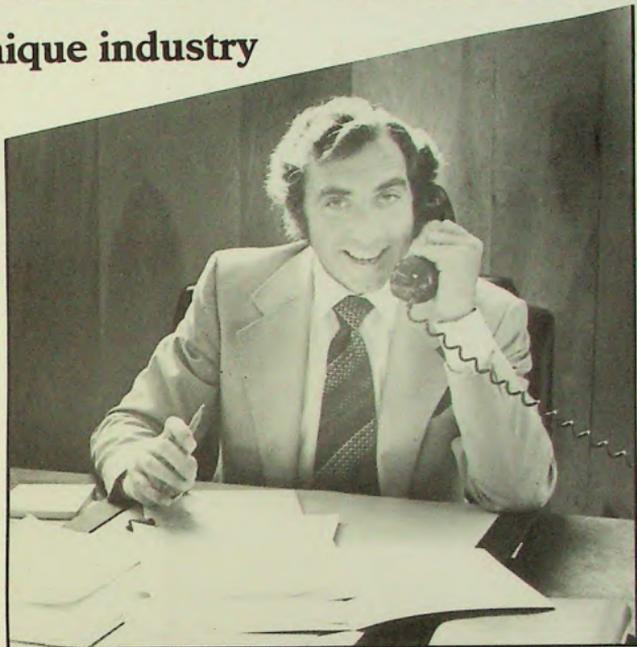
Overall, says Godbolt, MSD is releasing more than a 100 albums a year - Warwick alone will put out between 25 and 30 - and that means more than 100 new products every year. No other industry has so many launches a year, he points out, which makes this a very challenging business to be in. "One advantage", adds Godbolt, "is the speed with which you know whether you have a success on your hands or not".

Perceived from the outside, says Godbolt, the record industry had a reputation over the years of being very sophisticated in some ways and remarkably unsophisticated in others in terms of marketing its products.

"Warwick", he says, "introduced a sophistication which had never been there before. The advent of advertising records on television introduced a growth pattern into the market which was picked up by a great many other companies.

"However Warwick remains the most successful because of the tightness of our control. That means a tightness of financial and marketing control which is essential because if you don't take care you can find yourself with a TV album that is a major hit in the charts and is making you an enormous loss".

It's tempting to imagine that Warwick has tucked away in its headquarters a master campaign for every album that comes out and that it is generally the same sort of plan. How many different ways can you market a television album? "Quite a few," says Godbolt. "Each album is unique unto itself. Every artist is a very different entity from every other - which is very much a truism. But take for example albums we do in collaboration with other people - such as the film soundtracks like *The Blitch, Yesterday's Heroes* and so on. One has to remain in close liaison with the company making the film so



WARWICK'S MARKETING man Ben Godbolt. Had to adapt his business experience to the quick-fire pace of the record industry.

that both campaigns complement each other".

Although Warwick is by no means an exclusively MOR record company there is certainly something of a bias in that direction. This is partially due to the marketing axiom that the younger television viewers tend to be the lightest viewers. It is no coincidence that two of Warwick's biggest selling albums at the moment - *Echoes Of Gold* and *The Mantovani Golden Collection* - are firmly aimed at the older middle of the road market, which is a far more committed television viewing audience.

Looking at this aspect from a different direction the strength of MOR on the Warwick catalogue, according to Godbolt, is a direct result of the perspicacity of Ian Miles at the start of the company.

"It's a feature of this and other industries that manufacturers will suddenly think that the market is saturated and can't expand any further" he explains. "However, five years ago it was a question of simply finding another part of the public who weren't traditionally record buyers and encouraging them to buy records and to show them there were records available which they could enjoy".

Of course television marketing is only one part of Godbolt's job. Once people have been shown records on television they must then be able to go out and buy them and to know exactly where they can get those records from.

"Television is an indispensable medium because it is made up of sight and sound. Thus you can demonstrate what the record sounds like and

what the album sleeve looks like. From there it is a question of getting the right point of sale material to the right stores at the right time.

Without good merchandising the link between the advertising and the producer cannot be made. We use posters and most importantly sleeves to try to make it simple for the would-be buyer to find the producer.

Ideally we would like to have self-selection displays featuring just our product in the stores - but most of the shops are already well-served with this type of equipment. Nevertheless we are continually trying to think of new ideas for point-of-sale material".

Godbolt doesn't automatically rule out other media for marketing albums and cites the upcoming *Country Diary Of An Edwardian Lady* as an example where the campaign will be built up in the national and general consumer press before television will be tested.

"However, for the main body of our Warwick releases television has to be THE medium. We are in the game of powerful marketing for a lesser number of albums per year than a mainstream record company. We need to sell more of each individual album to get a good return on our investment so we can't afford to be lax on marketing or promotion.

"We have proved ourselves to be good at marketing and I can safely say that over the last five years Warwick has been a pioneer in the development of not only television sector but of the whole of the record market".

## The Insiders

# SJUTTON LÅTAR PÅ FEM ÅR?

NI MÅSTE ÅSTADKOMMA MER!  
VG RING ROD HOS SONET



## SONET

RECORDS AND PUBLISHING LTD

121 Ledbury Road London W11 2AQ  
Telephone: 01-229 7267  
Telex 25793 Sonetmusic Ldn

Congratulations Ian & Anne  
on  
WARWICKS 5th BIRTHDAY

WISHING YOU CONTINUED  
SUCCESS FOR THE NEXT FIVE

*Coombe Music Limited*  
(Producers of Music for Records  
Background + Advertising  
World-wide)

Hurston House  
Stoke Road,  
Kingston-upon-Thames  
Surrey.

Tel: 01-942-6240  
TELEX: 22914 CCC

CONGRATULATIONS  
IAN AND ANNE  
AND THE STAFF AT

## WARWICK RECORDS

For their achievements over the past 5 years from all at:

### TERRY BLOOD RECORDS

Units 18/19/20 Rosevale Road,  
Parkhouse Industrial Estate,  
Newcastle-under-Lyme, Staffs ST5 7QT

THE LARGEST WHOLESALE DISTRIBUTORS IN THE UK

**CONGRATULATIONS TO  
WARWICK RECORDS**

On their successful five years

**GRAMPIAN** Records Ltd, are proud to have contributed to their achievement as manufacturers of prestigious custom duplicated cassettes.

We offer as standard:—

- \*Extremely competitive pricing
- \*48 hour turn 'round including U.K. delivery at no extra charge
- \*Superb quality
- \*On cassette body print at no extra charge
- \*Flexible capacity of over 5 million units per year
- \*Production sample from your recordings at no extra charge.

We deliver what others promise.

**GRAMPIAN RECORDS LTD**  
Wick, Scotland.  
Tel: 0955 2787  
Telex: 75107

CONGRATULATIONS ON YOUR 5th ANNIVERSARY

**Peter Grey Printers Limited**

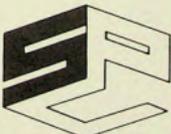
THE RELIABLE NAME FOR RECORD LABELS

Wellington Road, Bromley, Kent, BR2 9NG Telephone: 01-464 0828/9

Telex: 8951346

**wrapped up!**

**Between us we've just about got it all**



**SHOREWOOD  
PACKAGING  
COMPANY  
LIMITED**



Shorewood Packaging Limited, 17/19 Soho Square, London W1V 6HE, Telephone 01-437 3015/6  
New York · Los Angeles · Atlanta · Toronto

**CONGRATULATIONS ON YOUR**

**5th ANNIVERSARY**

FROM

**F. EDMONDSON & SONS**

International Haulage,  
Removal & Storage,

Telephone: Morecambe 415581

Telex: 65198

**CONGRATULATIONS**

**WARWICK RECORDS**

**AND BEST WISHES FOR THE FUTURE**

From **ANGLIA TELEVISION LIMITED**



ANGLIA TELEVISION LTD  
Anglia House Norwich NR1 3JG



# A Five-Year Success Story

## The ads that sell the records

ALAN DAISH Warwick's media buyer, is a 32-year-old Dubliner who was faced with a problem when he left school in that city. "There were only three socially acceptable things to do," he explains, his tongue only partially in his cheek. "Become a student at Trinity College, which I didn't manage, become a pilot with Aer Lingus, for which I got into the last 50 applicants for that year, or go into advertising.

"I wrote to the 14 agencies then existing in Dublin and 13 of them didn't bother to reply. The other one wrote back asking if I wanted to become a media buyer. I said yes and then started wondering about what the job might entail."

Daish obviously worked it out quite nicely because he now runs his own media buying agency, Alan Daish and Partners, which is based in the West End and he counts Warwick Records among his major and most faithful clients.

Daish used to work at Time Buying Services who boasted Ronco on its client roster and it was through that connection that Daish and Ian Miles first met up. In 1974 Daish set up in business with his then partner Roger Collier and it was in the autumn of that year that Ian Miles first forayed into television promotion with Daish doing his time-buying.

"There is an image of a time buyer in the industry," says Daish, "which amounts to being a



**TELEVISION ADVERTISING is a lot harder and sharper these days, says Warwick media buyer Alan Daish.**

lan certainly keeps you on the ball".

It's a fast turnaround of product that is necessary in the television advertising game, according to Daish. Dealers need to react quickly to demand and the companies need to react quickly to the dealers demand in turn.

"It's Warwick's ability to give a rapid turn-round that makes them such a successful company," he says. "The company is specifically designed to be quick-reacting. With its own factories, Warwick can produce albums to requirements so they have a lower level of returns than most.

"There's no point in getting the quick public reaction from a short sharp television campaign without having the right numbers of records in the stores."

## The Insiders

spot on the bum of the whole business. But when it comes down to it and people like me are the ones who give a personal guarantee to the television companies for every penny which our clients say they will spend. To suggest that the media shop is less accountable than a fully fledged advertising agency is just not true. The only variance is in terms of the services you provide".

Daish rates as one of the major problems in television advertising of albums the difficulty in getting across to the average retailer the amount of money spent on campaigns and the speed with which dealers need to react.

From Wednesday-Friday, says Daish, a company might spend between £75,000-£80,000 ensuring that on Saturday customers will go into the shops ready to buy.

"The risky part of this whole business," he says, "is that it is rare for an album to sell more than say 200,000 copies in this country. So you're cutting the cloth very finely indeed. The difference between a big fat profit one year and a big fat loss the next is very small indeed."

Daish has seen radical changes in the industry over the years—from a time about four years ago when advertisers were using 60-seconds commercials and running campaigns that lasted between six and eight weeks.

"Now it's all a lot sharper and harder. You simply make people aware of the existence of the product and make sure they actually know the name".

Ian Miles, says Daish, is a master at establishing the market for which he is aiming, the length of the campaign, the style and the length of the commercials, "lan can be frightening," he comments. "You send him a massive breakdown of the year's advertising, the areas, the times and the sort of response we got. The next time he speaks to you he'll say something like 'I noticed Harlech in the second week of September was 10 per cent down on what it should have been'—and that's without notes. You can check out the figures and he's right.

Daish recalls two albums released by Warwick which were the most enjoyably successful from his point of view — *Instrumental Gold* and *20 Golden Guitar Greats*, the Bert Weedon album. "The first one was tremendous and the campaign ran for a very long time. People kept on buying, the stores kept re-ordering and we kept the television campaign going. That was in the days before the television strike when you actually could buy air-time. The same thing applied to Weedon. It was all very satisfying."

Daish himself is a music fan and says he has broad tastes — "but just because you like music doesn't mean anything in this game. It's business and a very hard business. It doesn't matter if a record is any good, just as long as it sells".

He rates Warwick as extremely good in this field. "They look at all the angles right from the beginning. Compared with some other companies I would say that Warwick sell quite as many on their successful albums but they don't lose anything like as many on their failures as their competitors do.

"It's a very professional set-up and lan has the most incredible mind for detail — he has total recall. He is an entrepreneur — good at thinking up concepts that sell.

Let's face it, there's no way a consumer will buy a record just because it's on television. It has to be a good concept and value for money too before the buyers will stir out of their armchairs.

"And lan comes up with good ideas consistently. You see the current economic climate is just not conducive to people buying albums spontaneously. In an average autumn with say a dozen to thirteen albums on the market the best you can hope for is to have two of them selling well. The real trick in this game is to make sure that the other 10 or 13 aren't making you a loss. For that you need to be on top of things daily — lan, I can assure you is on top of things hourly.

"That's the best thing about dealing with him and Warwick. They know what they want and they know how to go about it — that can make such a nice change".

## A different way of selling



**SALES MANAGER Les Tomlin: huge volume in a short space of time.**

"SELLING FOR MSD is completely different from selling for any other record company."

That's the opinion of sales manager Les Tomlin after just 12 weeks with the company.

"The sheer volume of product that goes out through the doors is incredible. The fact is we are not working on breaking artists because that has already been done by somebody else, but we are out to get volume," he said. "And that's where the

pressure comes in."

"We have 12 salesmen on the road, with three area sales managers looking after the multiples with Warwick product, along with the Woolworth stores for our exclusive Chevron line. They are all welcome in the shops because of the service we give, especially on TV product.

Tomlin started in the music business as a van salesman for Pye, 12 years ago which he recalls as being very similar to Warwick — but only in its professionalism and aggression.

"We mostly deal with heavily tv-promoted material," said Tomlin, "and that means a huge volume in a very short space of time. We simply can't afford to go out of stock at any retailer, so our salesmen carry back-up stocks with them to make sure the records are on the shelves, during the vital three weeks of a television promotion and the three weeks after that. CBS give us a fine service, on the distribution side, but a topping up facility is all-important in our business."

Like all record company sales managers Tomlin has to divide his time between life on the road and administration duties in the office.

"Three days are spent behind a desk on forward planning and general office work — like servicing Record Merchandisers, W H Smith, Key Accounts, Pickwick and Lewis's along with other key accounts. The other two days I am out on the road seeing things for myself."



## Chevron: getting the budget market taped

**YOU CAN'T** cut any corners because they're budget albums, says MSD's Noel McManus, who has a special brief for Chevron tapes and the MSD children's album label.

Supplement editor - Brian Mulligan. Words by - Brian Harrigan, John Hayward, Brian Mulligan. Photographs (non-historical) - Dezzo Hoffman. Production - David Redshaw.

quality of playing and pressing is as high as possible".

The Tempo label was formed in 1976 to cater for the children's record market. Amongst the initial range launched were albums featuring the team from the highly successful *Rainbow* children's TV series. Also included in the first releases were several albums of some of the best loved children's stories by authors such as Hans Christian Anderson and the Brothers Grimm, all compiled by radio personality, Brian Matthew.

This Christmas sees a complete re-launch of the label, spotlighting the most popular items of the old range and introducing four new Tempo releases. Two of the new releases feature the narrative talents of Sally James, whose Saturday ITV *TIS-WAS* children's programme is now networked nationally. Initial orders for the range have been very high and the Tempo label now looks like flourishing over the Christmas period and enjoying a very prosperous New Year.

## How Bert picked his way back to stardom

WARWICK'S REPUTATION for delivering offbeat winners has resulted in some unusual albums making the charts, among them a selection of religious songs performed by Harry Secombe and an LP by a Salvation Army Band. It has also resulted in renewed impetus as record sellers for clarinet star Acker Bilk and the long-established Cliff Adams Singers.

But in the company's five-year record of always taking a chance if there seemed to be just the slightest possibility of generating worthwhile sales, nothing has been more unexpected than the climb to the top of the charts in 1976 by Bert Weedon with his *22 Golden Guitar Greats LP*.

The Weedon album came to Warwick by a curious, circuitous route. Weedon had recorded a number of albums for the Polygram budget label Contour. When it was closed down and passed to Pickwick, the new licensor decided it did not need any more Weedon albums. One remained under his Polydor Contour contract and Warwick having failed to persuade EMI to give access to the Shadows catalogue was eager to take Weedon as a substitute.

It was one of those projects that went off without a hitch despite the speed with which it was conceived. Indeed, the recording session progressed

NOEL MCMANUS joined MSD at the beginning of this year, coming into the a&R department, assisting manager Jed Kearse, also taking responsibilities for the Tempo children's label and taking a hand in the Chevron label.

"The albums and their cassette equivalents on Chevron" says McManus "were initially marketed at 99p but through inflation and so on they've gone up to £1.10 which is still a highly competitive price. A lot of the material consists of high quality cover versions of hits and standards by some of the best studio session musicians in the country. They cover people like the Rod Stewarts and Boney Ms of this world.

"But there are also original recordings by artists of stature such as Bing Crosby, Nat 'King' Cole and

Duke Ellington."

McManus is at pains to point out that the only quality variance between Chevron records and cassettes and the Warwick range is that Warwick aims to get around 30 minutes of music on each side of an album whereas Chevron goes for about 20 minutes. "And that still compares favourably with many records put out by other record companies. Aside from this timing variance there is no difference in the standards of pressing or packaging - it's all as high a quality as on the Warwick range".

The Chevron range now boasts around 150 or more titles on album and cassette - and while the record side has been extremely successful, tape has been phenomenal. McManus reports that one in every three pre-recorded cassettes sold in Britain is on Chevron.

Expansion of Chevron continues, particularly with the introduction of a lot of high quality classical product, which still relates at the regular Chevron price. "It's a substantial range of albums, covering all the major and familiar classics," says McManus "and we've been at great pains to ensure the

## The Insiders



**TOP:** IAN Miles with George Walker of film distributors Brent Walker, signing contract for *The Bitch*. **Right:** The MSD boss at a presentation to the Duke of Edinburgh the company had sponsored Miss World in the UK Walk Marathon. **Bottom:** Les McKeown and song partner Scobie Ryder with Warwick staff at the launch of *All Washed Up*, one of the company's new talent projects.

*Congratulations  
on your  
5th Anniversary*

SIMCA PRINTERS LTD.  
Avenue Works,  
Turnham Green Terrace  
Chiswick W.4.  
Tel: 01-995 6323.

so smoothly that a 20 track album became a 22-track set, because of unused studio time.

To give the LP every chance to make an impact on television, the decision was taken to abandon the safe formula of using the artist or album sleeves in the commercial. Instead the focus of attention was unusual optical effects produced by the use of an electronic camera. It was, in the opinion of Ian Miles, the most imaginative commercial ever used by Warwick.

The album was released in the latter part of September with initial tv promotion in the Westward region. There was an immediate reaction in the shops and an excited Tony McGinty, West Country manager, called head office with the news that initial consumer response indicated that it was going to be the biggest release since Elvis Presley two years earlier. And so it turned out - 22 *Golden Guitar Greats* made its chart entry at 13 on the strength of sales in Harlech and Westward, faltered slightly until the national campaign got underway and then climbed steadily to Number One in a glorious autumn for Warwick which also saw *Sing Something Simple*, *Songs of Praise*, and albums by the Wombles and Tony Bennett scoring Top 30 placings.



**DJ DAVID** Hamilton presents guitarist Bert Weedon with a gold disc for the 22 *Golden Guitar Greats* album.



*We are proud to be associated with  
Warwick Records  
on their 5th Birthday*

**Robert Stace & Co. Ltd.**



Colour Printers & Packaging Manufacturers

Chalkin Works, Longfield Road, Tunbridge Wells, Kent TN2 3ET  
Telephone: 0892 24225-Ten Lines Telex: 95577 Tun Wells



---

*12" Record Sleeves   7" Record Sleeves   Inner Sleeves   UV Lacquer   Record Liner Bags   Cartridge Cartons*

---

**HTV**  
+  
**WARWICK RECORDS**  
**5**  
*Greats*  
**Golden Years**

A Record Money Spinning Combination  
for  
Wales & The West  
The Leaders of 'In Home' Entertainment

# CONGRATULATIONS, WARWICK, ON 5 OF THE BEST!

Well done, Warwick,  
on five great years in the business.  
Every one a record - keep pressing on!  
We'll be proud to sell them!

## EVERYBODY NEEDS WOOLWORTH

And Woolco

*Sometime!*

5th Anniversary  
CONGRATULATIONS  
to Warwick Records, from



The ITV company on-air in the London area  
every weekend from 7 pm Friday until  
close-down Sunday.

The company that produces programmes like

Lillie; Kids; End of Part One; Thomas and Sarah; Saturday Night People;  
Bless Me Father; Look Here; It'll Be Alright On The Night; Cannon and Ball;  
People Like Us; Enemy at the Door; Love for Lydia; Upstairs Downstairs;  
The South Bank Show; Weekend World; An Audience with Jasper Carrott;  
Credo; Mind Your Language; Bruce Forsyth's Big Night; Lovely Couple;  
A Question of Sex; The Do-Gooders; Dick Turpin; Maggie and Her; The Professionals;  
The Big Match; Two's Company; The Stanley Baxter Shows; Mixed Blessings;  
Russell Harty; World of Sport; Just William; The London Weekend  
Show; Police Five; and the London Programme.

## HAPPY 5th ANNIVERSARY

Many Congratulations from  
your friends at

**E. HANNIBAL & CO. LTD.,**  
Colour Printers,  
Pinfold Road,  
Thurmaston,  
Leicester

TEL: 0533 695413

### LP BULK PACKS

25's, 50's & 100's  
OR ANY SIZE YOU SPECIFY

**Roydon  
Packaging  
Ltd**

17/18 HAROLDS ROAD  
PINNACLES  
HARLOW, ESSEX  
Telephone: Harlow 39447/8



DIE CUT, GLUED, STITCHED,  
PRINTED OR PLAIN CORRUGATED  
CASES FOR RECORD  
DISTRIBUTION

PHONE: PHIL COVERDALE OR  
DANNY STONE ON  
0279 39447

## WARWICK

Happy Birthday to  
one 5 year old . . .  
from one 4 year old.

**Pickwick Record  
Distributors**

### CONGRATULATIONS

ON YOUR

**5th**

ANNIVERSARY

STAY

FLEXI-BLE

SOUND FOR INDUSTRY

175 BERMONDSEY STREET  
LONDON SE1 3UW  
TEL: 01-403 0044

Dear Warwick

Congratulations  
on five years of Record Achievement.  
We are sure of many greater  
Commercial Successes to come

Good Luck and Best Wishes

Murray Gough



Window Films Limited  
113 Wardour Street London W.1.

**CONGRATULATIONS MILES AND MILES AND ALL YOUR  
BACK-UP PERSONNEL**

It's a warm comforting feeling to be on the charts with the BITCH  
SOUNDTRACK ALBUM, *Warwick WW 5061*, with our fantastic  
songs by Don Black and Biddu.

**THE BITCH — Olympic Runners**

**I FEEL LUCKY TONIGHT — Stylistics**

**POUR YOUR LITTLE HEART OUT — Drifters**

**DANCING ON THE EDGE OF A HEARTACHE — Hunters  
BACK-UP PERSONNEL**

Brent Walker Music and Records Division Ltd.,  
9 Chesterfield Street, London W1X 7HF.



PETER RENNIE of Granada Television. "Ian and Anne were the first people to talk television really seriously as a means of advertising and promotion in their industry."

## The Outsiders

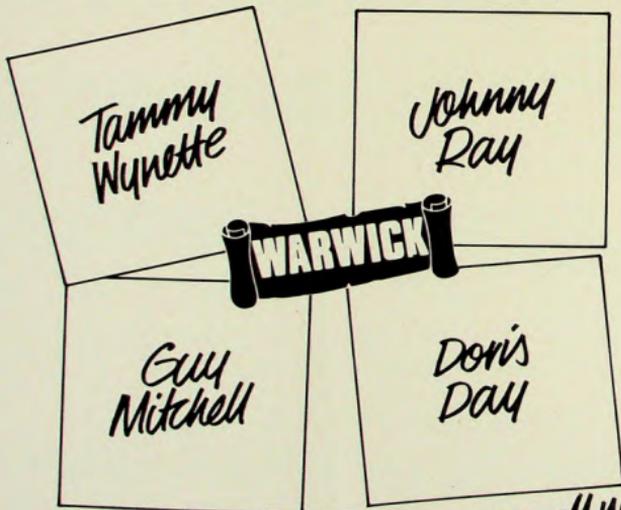
### The man who tuned Ian Miles into television

PETER RENNIE has been involved in commercial television in one form or another ever since the medium became reality in this country back in the 1950s.

For the last 18 years Rennie has been with Granada Television, for the past decade as sales director. Before that he was with major advertising agency J. Walter Thompson for 13 years. To suggest that he is an authority on television and television advertising is not saying too much.

It was through Rennie that Ian Miles first ventured onto television. "We first met, Ian, Arnie and myself," says Rennie, "about five years ago. It was at a lunch to which their advertising agency had invited a number of sales directors.

"We've since enjoyed a very good relationship which developed as any business relationship will. I remember and still believe today that it was Ian and Ann who were the first people to take television really seriously as a means of advertising and promotion in their industry".



CBS Special Products, 37 Soho Square, London W1V 6HE.

*We all wish Warwick continued success*

"We met up at a time when the television industry was desperately keen on broadening its base of advertisers. This was a slump time for television because a lot of the consumer goods firms we had grown to depend on over the years for support were pulling in their horns.

"The record business appeared on the horizon largely because of the interest shown by Ian—they began and still remain as very good friends of the industry. He was certainly one of the forerunners and certainly one of the most enthusiastic."

In the first year of business Warwick used Granada as a test area for one of its first albums—*30 Smash Hits Of The War Years*. In 1975 Warwick used Granada consistently for its 12 major releases of the year. For 11 different albums advertised on Granada last year Warwick had doubled its expenditure compared with that first full year.

Rennie provided RB with a set of figures which make fascinating reading for students of advertising expenditure in the business.

Throughout the entire television network advertising expenditure on records and tapes was a mere £3,000 in 1970. The following year it rose to £26,000, 1972 saw £1.5 million spent, 1973-£3.5 million, 1974-£2.2 million, 1975-£4.6 million, 1976-£6.6 million and 1977-£9.2 million. Last year was the biggest yet with an amazing £12.7 million. The rise in expenditure from 1970-1978 amounted to a stunning 1192 per cent.

As a comparison the leisure industry as a whole, including records and tapes, spent £2.5 million in 1970 rising to £29.8 million in 1978. And a total advertising spend on the whole television network was £144.1 million in 1970 going up to £486.1 million in 1978. That represents a rise of 337 per cent.

"As you can see from those figures" says Rennie

"advertising by the record industry has been an amazing growth area.

"As far as Warwick in particular is concerned they've been a growth customer over the years, one for whom we've always had a deal of affection. They spend their money sensibly and with a great deal of thought and they spend an immense of time and effort on making sure the films they use are high quality and effective.

"Finally what I like about them most is that for energy and enthusiasm I don't think I know anybody who can beat Ian and Anne either separately or collectively".

## How Ian Miles put Woolworth on the right lines

WHAT IS not widely known is that Ian Miles, during his spell as managing director of Record Merchandisers, was responsible for bringing Woolworth into the record retail business.

Miles succeeded in persuading Woolworth to switch from buying its own records to becoming the main racked customer of RM, a conversion which has over the years created the industry's largest single customer for recorded product.

"Before Ian came along, we were buying direct but not very successfully," says record buyer Bob

Egerton. "Had we continued on those lines instead of switching to racking, it is more than likely that Woolworth would have gone out of the record business altogether."

That radical retail re-think brought about a strong business association between Woolworth and Miles to the extent that when he launched Warwick the mighty multiple was well disposed to support his initiative. That five-year relationship has matured to the point that Warwick's parent company, Multiple Sound Distributors, is now the source of Woolworth's exclusive Chevron label of low-priced records and tapes.

Egerton's esteem for Warwick stems from the way it handles its relationship with the multiple, by its own account "a big company which never gives anything away". As Egerton puts it: "Multiple Sounds is a British company, one-man owned for the present with the astuteness and flexibility to survive against the opposition. There's no rushing headlong into disaster areas just because it is someone else's money that is at stake.

"Warwick's business is Mr and Mrs Average—the housewife and husband who are out shopping on a Saturday afternoon.

"Warwick doesn't try to break new acts, it is concerned with using well-established acts and creating with new awareness of their sales potential. The Mantovani album, for instance—who would have expected it to sell as well as it has done. There are enough people who want entertainment on record and don't want fringe material. They want material to be brought out of the archives where they can see it—and that is what I regard Warwick as doing.

"Ian Miles is a man who has made a success of the risk business without a hit or miss attitude."

Congratulations  
to the Dynamic Duo  
Anne & Ian  
from  
Dorothy & Philip  
Solomon

**CONGRATULATIONS**

**AND**

**THANK YOU,**

**WARWICK**

**FROM**

Everyone at

*Parache*

**BEST WISHES**

**TO**

**ANNE AND IAN MILES**

**FROM**

**THE JEWISH INDIAN' HIP MEN'**

**DON BLACK AND BIDDU**

**ALL WARWICK TV  
ADVERTISED ALBUMS  
AVAILABLE  
NEXT DAY DELIVERY  
THROUGHOUT THE U.K.**

**FROM**



**RELAY RECORDS**

Elthorne House,  
Cherington Road,  
London W7

Tel: 01-579 9921/3197

**WYND-UP RECORDS**

(Manchester + Glasgow)

**ARE HAPPY TO BE  
ASSOCIATED WITH**

**WARWICK RECORDS**



**WYND-UP RECORDS LTD  
GREENGATE LANE  
PRESTWICH, MANCHESTER**

**TELEPHONE  
SALES: 061-798-9252  
SWITCHBOARD:  
061-798 0533**

# After Lemon Popsicle & the Buddy Holly Story

we are now delighted to be associated with  
on our new release



A GOLAN-GLOBUS PRODUCTION  
A BOAZ DAVIDSON FILM

# Going Steady

featuring great tracks  
from the 50's from

Little Richard · Jerry Lee Lewis  
The Platters · Chubby Checker  
The Drifters · Brenda Lee  
Del Shannon · Brian Hyland  
Bobby Darin · Debbie Reynolds  
Jimmie Rodgers · Frankie Avalon

## ENTERTAINMENT

FILM DISTRIBUTORS LIMITED

60 WARDOUR STREET, LONDON W.1. Tel: 01-734 4678/9

# Now you're



# 5



WW5073/4  
Andy Stewart  
Sing A Song of  
Scotland

**Emerald Records  
congratulate Warwick Records  
on five great years.**

WW5063  
A Welcome  
to Scotland

Marketed in the UK by Multiple Sound Distributors Ltd. in association with Emerald Records.

## Only television for Warwick

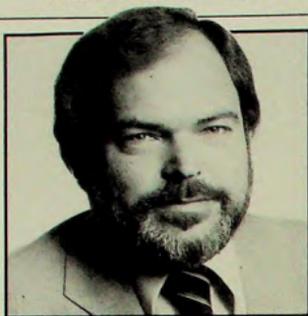
ADVERTISING AGENCY Davidson, Pearce is the latest company to become involved with Warwick Records, brought in earlier this year to handle the campaigns for three albums *The Mantovani Golden Collection*, *Johnny Ray's 20 Golden Greats* and *The Bachelors 25 Golden Greats*.

"Our first appointment," says account executive Morgan Johnson, "was for creative work and media buying for those three specific albums. The idea was simply to see if Warwick liked us on those campaigns and of course whether we liked them."

"As far as we're concerned we hope to work on a much fuller basis in the future with Warwick and we can only hope that the feeling is reciprocated."

Johnson explained that handling album campaigns was very different from the agency's usual work of looking after such clients as P.G. Tips or the Wool Secretariat. "That's what makes it challenging and enjoyable, aside from the fact that Warwick are good people to work with."

Johnson agreed that his agency had decided to centre totally on television advertising, although other media were considered, specifically during the recently finished long-running commercial television blackout. "Other companies tried radio cam-



**MORGAN JOHNSON:** each album campaign is unique.

paigs, direct delivery leaflets and so forth, but we decided that it is television that sells Warwick Records. Nothing else compares.

"We had to make up our minds fairly early on these three albums about whether to hang on and wait for television to return or whether to try alternative media. We decided to wait and it paid off. Although the regional tests on the Bachelors and Johnny Ray were delayed the Mantovani national

campaign went ahead just as planned."

Johnson said his agency varies the mix on target areas, based on the idea of what sort of target audience a particular album is aimed at. "This is where Ian Miles is so bright!" says Johnson. "He knows specifically who he wants to speak to. The interesting thing about him is that he knows more about this business than anyone. He's also very direct in terms of telling you the advertising agency what he wants. He's a true entrepreneur and knows his market backwards."

It is the speed and directness of advertising records on television that appeals to Johnson, as a change from the usual clients his agency will handle. "Take P.G. Tips, for example. Their television campaign has been running for 25 years and there's no reason to suppose it won't go on for another 25."

"But on records, well each album is unique unto itself. The campaign on an album has to be far more direct and has to bring an instant response."

"For Warwick products the optimum length of a commercial is 30 seconds and the optimum nights to hit the television screens are Thursday and Friday to catch the Saturday shoppers."

## The Outsiders

## Making the commercials

THE FACT that albums are advertised on television, while it is significant in itself is not the whole of the story. It is the quality of the films themselves, their suitability to the artists and titles they are promoting, that completes the picture.

For the skill and ability required to make the right commercial Warwick has turned increasingly to the talents of Murray Gough, director of Window Films — a company half-owned by MSD.

Gough first became involved in filming commercials 11 years ago — when he was 15. He was a runner then with a post production company but then he gradually gravitated into editing films. From there he progressed to freelance editing then selling up shoots and finally shooting films himself.

"Window has been in existence for just a few months and before that Gough was with an outfit called Rushes, met up with Ian Miles and Warwick when the company was first started five years ago. He worked with Ian on the first commercial the company did for 30 *Smash Hits Of The War Years*. "Ian was heavily involved in the commercials earlier on in Warwick's life", explains Gough, "writing the scripts, coming up with the visual concept and so on. But obviously as the company has expanded and the number of releases has expanded he has had to delegate."

"But there is no question that he is the final authority and he keeps a close eye on the day to day running of things. At the same time he will always listen to someone who comes up with a good and workable idea — he's always very open to suggestions."

Over the last five years Gough reckons he has worked on around 75 Warwick commercials and happily claims that he has enjoyed everyone of them.

"There's never a question of banging your head on a brick wall. Everyone at Window — there are five altogether and we hire crews when necessary — contributes a great deal. This plus the backing of Ian and the advertising agents mean there are an awful lot of people working very hard to

make sure every commercial is a complete success."

While he is at pains to point out there is no such thing as an average commercial Gough estimates that most record advertisements will take about a day to shoot. If you have a location to travel to or a big set to build you could be talking in terms of two days or at an extreme three. This is for a 30-second commercial, by the way."

Gough says the easiest films to shoot are usually those involving artists because a set is usually readily available and because the artist is eager to make the film go right the first time.

Two commercials stand out particularly in Gough's mind. The first was for Acker Bilk's *Evergreen*, shot in a rural setting. "That was very effective I thought and visually very appealing."

The other was for the compilation set *Black Velvet* for which Gough's team occupied Stanley Baker's luxury flat overlooking the Thames. "It was the most beautiful place and the view was incredible. It was a very sensual advertisement and this was transferred into a visual appeal of an extremely different kind."

Of course it isn't always records that Gough does commercial for. Window films take almost any kind of client and only last week Gough and his crew could be found at Elstree Studios in a gigantic studio filled with 1000 different kinds of sofa, arm chair, rocking chair, swivel chairs. "That will take about three days to do and it will be chaotic — but the final effect will be great", said the ever-enthusiastic Gough.

## Music man Sax

SYDNEY SAX is an accomplished and distinguished violinist whose career stretches way back into what he calls "the dim and distant past".

A lively and humorous man he is one of the directors of the National Philharmonic Orchestra and his involvement in the Warwick story came right back at the beginning of the company.

Through a mutual acquaintance Sax was introduced to Ian Miles who in turn asked Sax if he could help provide musicians for the orchestral albums

which Warwick had in store. Sax, of course, readily agreed and has been doing so ever since.

One of his latest contributions is the upcoming *Golden Overtures* set for release in the New Year. "I provided the musicians for that," says Sax, "and you can also hear me playing a nice, long chunk of solo on it as well". He is quietly pleased with his efforts.

"I'm generally the supplier of musicians for Warwick's albums and a number of them have been highly successful," he says modestly. "But also provide musicians and orchestras for many other major companies such as CBS, EMI and RCA. Basically we supply musicians for whatever needs are required. Looking back over the years, with the National Philharmonic, I can safely say we have almost every style of music there is — jazz, rock, Mantovani. As the saying goes you name them and we've supplied the musicians for them."

Asked what he thinks of Warwick and Ian Miles and Sax's sense of humour bubbles to the surface again. "They're very good payers, we've never had any trouble on that score," he is implicitly replies. "No, seriously, Ian and Warwick have been highly successful over the years due in some small way, I hope, to high standard and quality of the musicians provided for the albums. Of course the major part of the success is due to Ian's ability to market them so very well, he is a very good and highly successful businessman."

Outside of his Warwick work Sax has played with everyone from, as he says, Thomas Beecham to Victor Sylvester. With the National Philharmonic he was recently involved on playing the score for the space horror movie *The Alien*.

One particular period of his career and that of the National Philharmonic was when the great conductor Leopold Stokowski chose them out of all the orchestras in London to conduct during the last five years of his life. He also adds to the list such distinguished musical figures as Luciano Pavarotti and John Sutherland.

However, Sax is no less proud of his work with Warwick Records. "It is essential to give of your best for every task you are required to do," he says. "I've played on all the orchestral records with Warwick and enjoyed doing them very much indeed. And I also hope to be doing them for many years to come."

CONGRATULATIONS TO  
IAN & ANN MILES

*1974 - 1979*

*Five*

**RECORDBREAKING YEARS**

*of*



GOTHIC PRESS LIMITED



# A Five-Year Success Story

## The MSD and Warwick staff

Sheila Porter (production controller)



Terry Stanley (financial controller)



Tony Wadsworth (production controller)



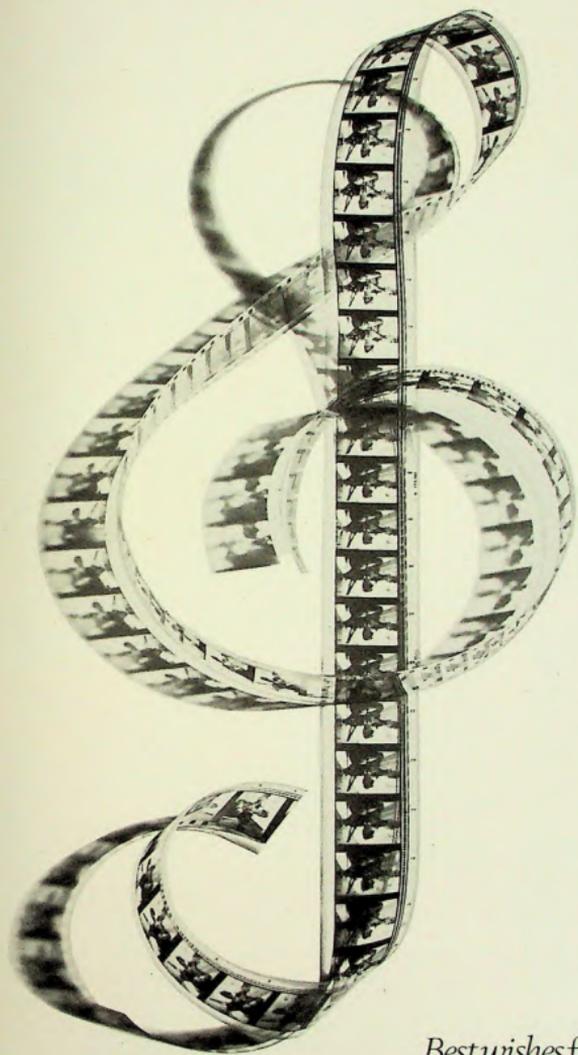
David Adams (warehouse controller) and Peter Panay (warehouse manager)



Paramaswaren Ponnabalam (financial director) Colin Johnson (commercial director)

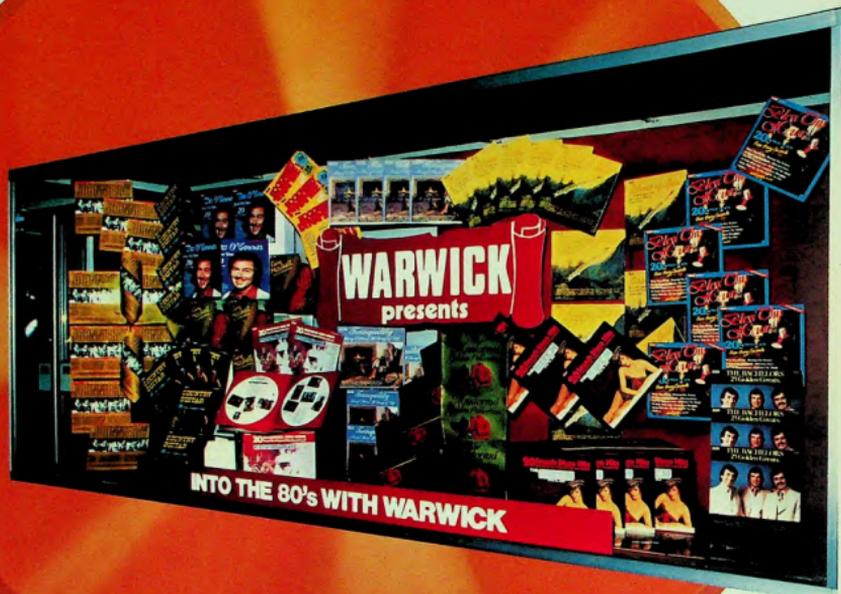


Richard Jones (company lawyer)



*Best wishes from*

**SOUTHERN  TELEVISION**



# Warwick Gold for Christmas Collectors.

WW5052 Harry Secombe - Bless This House  
 WW5060 Rockabilly Dynamite  
 WW5061 The Bitch  
 WW5062 Echoes Of Gold  
 PR5065 Johnnie Ray - 20 Golden Greats  
 PR5066 Guy Mitchell - 20 Golden Greats

WW5067 The Mantovani Golden Collection  
 WW5068 The Bachelors - 25 Golden Greats  
 WW5070 Country Guitar  
 WW5071 Des O'Connor - Just For You  
 WW5072 Mary O'Hara - Tranquility  
 WW5075 Yesterday's Hero

Order from Warwick Records, Multiple Sound Distributors Ltd., 79 Blythe Road, London W14 0HP, (01) 602 3483,  
 or C.B.S. Ltd., Barby Road, London W1V 6HE, (01) 969 3277, or your usual wholesaler.

Source Records

10 SRC 100  
also available on 7" SRC 100



Licensed Repertoire Division, BMI Records Ltd. 19 Hayes Street, London W1, England. Tel: 0454 7156

**by my (your) self'**  
**(you) can dance all**

A pulsating new number  
from

**DALTON & DUBARRI**

7 single (DJS10924)

12 single (DJR18007)

From the album 'CHOICE'  
(DJF 20566)

Milli-J Records Marketed by

DJM RECORDS LIMITED, JAMES HOUSE  
5 THE BARD ROAD, LONDON EC1A 1SE

ORDER FROM US DISTRIBUTION

TELEPHONE 01-960 1352



**FIRE IN SOWETO**  
**A HOT NEW REGGAE SINGLE**

(12) RIC 105

**RADIC**

Marketed by DJM Records Ltd.  
5 The Bard Road, London EC1A 1SE

- 18 (18) DANCIN' LOVE AFFAIR  
WAYNE WATSON (12)
- 19 (49) MUSIC  
MICK JAGGER (12)
- 20 (23) GET UP & BOogie  
PRE-CECILE AND THE 22'S
- 21 (13) GIMME GIMME GIMME  
GEOFF WALKER (10)
- 22 (14) GONNA GET ALONG WITHOUT YOU NOW  
KAYE WATSON AND JAMES HAMILTON (12)
- 23 (-) IT'S MY HOUSE  
LIZ ANDERSON (10)
- 24 (60) DO YOU LOVE WHAT YOU FEEL  
REX EXTON (12)
- 25 (20) OK FRED  
FRANK DONAWAY (10)
- 26 (15) DON'T STOP 'TIL YOU GET ENOUGH  
MICHAEL JACKSON (14)
- 27 (66) IT'S MY HOUSE  
REX EXTON (12)
- 28 (26) GROOVE ME  
REX EXTON (12)
- 29 (27) WE GOT THE FUNK  
POSITIVE FORCE (10)
- 30 (-) REACHIN' OUT (FOR YOUR LOVE)  
LENDORSE (10)
- 31 (25) YOU CAN DO IT  
CHIC (12)
- 32 (28) SEND ONE YOUR LOVE  
MORRIS THOMAS (14) (Epic)
- 33 (16) MY FORBIDDEN LOVER  
AMERICA (12) (A&M)
- 34 (-) SPACER  
SHERILL B. DEVOTION (11)
- 35 (17) STAR  
SHERILL B. DEVOTION & FIVE 05
- 36 (47) NOT JUST ANEEN DEEP  
FIVE 05 (11)
- 37 (37) JINGO  
DANZOO (11)
- 56 (44) JEAN JE  
WALTER MONTELLA (12)
- 57 (35) BABY BLUE  
WALTER MONTELLA (12)
- 58 (-) I WANNA BE YOUR LOVER  
WALTER MONTELLA (12)
- 59 (29) JEALOUSY  
AND STEWART (12)
- 60 (67) I'LL TELL YOU  
STEFANO MARAZZI & BRUNO BOY (12)
- 61 (61) DON'T THE DOG  
DICK ANDERSON (10)
- 62 (44) DON'T LET GO  
DICK ANDERSON (10)
- 63 (50) POINT OF VIEW  
MATTI MATTI (14)
- 64 (74) DANCE TO THE MUSIC  
SILV STONE IS (12)
- 65 (63) WEAR IT OUT  
STAYFORD (12)
- 66 (43) SAFARI  
MAGNINI SOUND CORPORATION (12)
- 67 (64) THERE'S A REASON  
MAGNINI SOUND (12)
- 68 (34) DON'T DROP MY LOVE  
ANGY WARD (12)
- 69 (46) SHAKER SONG  
SPYRO LYRIN (12)
- 70 (70) WHEN THE BELL RINGS  
SPYRO LYRIN (12)
- 71 (-) GUSSELIN' HOT  
SUNSHINE SOUND (12)
- 72 (62) ROCK YOUR BABY  
FORNICE (12)
- 73 (-) I NEED LOVE  
SHADOW (12)
- 74 (-) SNAPSHOT  
SHADOW (12)
- 75 (-) READY FOR THE 80'S  
LOUAYE (12)

Copyright Record Business Publications

**Sonny  
Okosun**

1" x 12" available

# RECORD BUSINESS

## Trade Awards for the best records of 1979

Top Single	Marks out of 100	Top Album	Marks out of 100
New Wave single		New wave	
Heavy rock single		Heavy rock album	
Disco single		Disco album	
MOR single		MOR ALBUM	
Reggae single		Reggae album	
Country single		Country album	

Top new UK act (album or single released in 1979)

Name \_\_\_\_\_  
Shop address \_\_\_\_\_  
\_\_\_\_\_

Please return to:  
Record Business Trade Awards  
1st Floor, Hyde House,  
13, Langley Street,  
London WC2

# NEW ALBUMS

The Record Business 5-Star Album Guide

\*\*\*\* CHART BUMPER — platinum album  
 \*\*\* HOT — major album with gold or gold potential  
 \*\* UP-AND-COMING — strong release from established act or expected breakthrough  
 \* STABLE — worthwhile catalogue or specialist album  
 + — minor release with consumer potential or simply new and hopeful  
 • STRICTLY LIMITED — specialist market sales only  
 • Single likely to boost album sales

FRON LEE & THE DRACONARMS <b>CARNIVAL EXPERIENCE</b> (Dynamic) DLP	K	NOV 16
*** Tracks include 'Mouthy Park', 'One For Me, One For You', 'Jam Of Mya's Desiring'		
CHARLIE GORE <b>WHERE IN TIME?</b> (A&M)	RS	NOV 16
*** Features Popo, The Jesus, J.J.	RS 625	529
DEEDES DAWN <b>OF THE DICKS &amp; A M</b> (A&M)	HE	NOV 16
*** Contains 'Nighty in White Sash', 'Many More & Jam', 'Send dancing UK from Nov 20; DE 13, Consumer press & radio connects		
DON MILLER <b>SPRING QUARTER COMING NO NUSANCE</b> (Arista)	AF	NOV 20
*** Produced by Don Millie Joop Visser		
DON WILLIAMS <b>POSTAL</b> (MCA)	MC	NOV 20
*** 10 Brand new tracks. Album will probably benefit from Kite's current success. For New Horizons: 500		
DUKE ELLINGTON <b>AND HIS ORCHESTRA 1937-1939</b> (World) DWH	18	NOV 23
*** Double album of early recordings from Duke & Harmony labels		
EMERSON LENHARDT <b>VIDEO-TASCARIBO</b> (Sire)	SH	NOV 9
*** Compilation from three German albums. Electronic rock. Schoener has worked with Deep Purple and Alan Parsons		
EMILIO CRUIZ <b>NACIONALISMO CAROL</b> (World)	WR	NOV 23
*** Released to coincide with BBC 2's 'Nationalism: Carols connects'		
FREDDIE FRANKEL <b>LEE: ONE EYE'S BACK</b> (Chrysalis)	CA	NOV 23
*** New album from '50s pop legend recorded in Holland. Produced by Ben Richman. 5000-point day of sales		
GATO BARBERI <b>BUOLBAR BRAND</b> (Hansa Hall) (Capitol)	AF	NOV 23
*** First Gato album recorded in Milan in 1968. No performance at all since day one		
GALI SIMONE <b>FARTY FALLS</b> (Chrysalis)	CR	NOV 23
*** Simon and album's musical backbeat aimed at clubbers		
GUN <b>THEY'RE NOT MOVING</b> (EMI)	EM	NOV 16
*** Debut LP from New Zealand where aim is: "The absolute union of music, poetry and beauty." Single 'D.O.' 15		
GRANKEZ <b>MOVIE TO TO</b> (Mercury) (Mercury)	SW	NOV 9
*** Produced by Giorgio Moroder's partner Pete Bellotte. Track back now available as a 12-inch single. Band currently inactive		
GRACE FIELD <b>THE GRACE FIELD STORY</b> (EMI)	EMP	NOV 9
*** Special project for the singer's 40th birthday		
KRYSTINE <b>MANICATA</b> (Mercury) (Mercury)	MM	NOV 23
*** New album from the former Bay City Rollers singer		
HOWARD REID <b>THE OTHER SIDE</b> (Capitol)	SP	NOV 23
*** Released to coincide with BBC 2's 'Nationalism: Carols connects'		
INWARD <b>REID THE OTHER SIDE</b> (Capitol)	DA	NOV 23
*** Released to coincide with BBC 2's 'Nationalism: Carols connects'		
JERRY LEE <b>LEWIS GOLD ROCKING TONITE</b> (Sire)	SUN	NOV 9
*** Compilation album featuring 1956-1962. Cover features a reproduction of music bought after first LP from		
JOHN SHAND <b>AND HIS BAND THE NEW SOUND OF</b> (Wanadoo) (Globe)	GLN	NOV 9
*** New 10-track album on Scottish dance scene		
JIMMY PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	NOV 23
*** New album from the former Yes member		
NEW YORK (LONDON, PARIS, MUNCHING) (MCA)	MC	NOV 30
*** Features extended versions of 'Pop Music' and new single 'Mozzart's & Mozart'. Lenticular back cover		
NINETEEN <b>HEART</b> (EMI)	EM	NOV 23
*** Debut LP from Dutch group recently touring New Zealand. Subtlety suggests 'The Ballads' album		
JOHN PANDORA <b>A NEW COUNTRY</b> (Mercury) (Mercury)	GM	NOV 23
*** Top's earliest recordings of 12 songs including 'Don't Cry For Me Argentina', 'Bright Eyes', 'Ain't No Sin'		
JOHN STEVENS <b>ALPHABET</b> (Arista) (Arista)	EP	

# THE YULE LOG

SEASONAL SINGLES: GUIDE TO CHRISTMAS STOCKING

OLDS: We never closed...

**BING CROSBY** WHITE CHRISTMAS (MCA)  
**CARPENTERS** MERRY CHRISTMAS DARLING (ARM)  
**CHRIS HILL** DISCO SANTA (Empire)  
**CRYSTALS** SANTA CLAUS IS COMING TO TOWN (Phil Spector Int)  
**RONNETTES** FROSTY THE SNOWMAN (Phil Spector Int)  
**DIRETTES** SILENT NIGHT (A&M)  
**ELTON JOHN** STEP INTO CHRISTMAS (DJM)  
**GREG LAKE** I BELIEVE IN FATHER CHRISTMAS (Atlantic)  
**HARRY BELAFONTE** MARY'S BOY CHILD (RCA)  
**JOSNY AND YOKO** HAPPY CHRISTMAS (WAS IS OTHER) (Apple)  
**JOHNNY MATSIS** WHEN A CHILD IS BORN (CBS)  
**S&S OULOU ORCHESTRA** LITTLE DRUMMER BOY (Salsoul)  
**SLADE** MERRY XMAS EVERYBODY (Polydor)  
**STEELEYS SPAN** GAUDETE (Decca)  
**WIZZARD** I WISH IT COULD BE CHRISTMAS EVERY DAY (Harvest)

MCA 111 C  
 AMS 7472 C  
 EMI 19 F  
 2010 010 F  
 2010 010 F  
 DJS 10290 C  
 K13511 W  
 PB 9353 R  
 RSO 20 R  
 CBS 4599 C  
 SSDL 113 F  
 2018 422 F  
 CHS 2007 F  
 HAR 5173 F



**BONEY M:** Last year's chart-topper



**DICKIES:** Hi-speed carol from '78

RE-PROMOTIONS: Haven't we heard that one before...

**AIRWAVES** NEW DAY (Mercury)  
**BYLLS** AULD LANG SYNE (Kub)  
**BONEY M** MARY'S BOY CHILD (Atlantic Harms)  
**CHORALE** RIU RIU (A&M)  
**EAGLES** PLEASE COME HOME FOR CHRISTMAS (A&M)

6007 193 F  
 KLUB 12 A  
 K11221 W  
 ARSST 223 F  
 K13175 W

NOVELTIES: If the Bighouse & Ratnick could do it...

**BARRON KNIGHTS** FOOD FOR THOUGHT (Epic)  
**BILLY CONNOLLY** IN THE BROWNIES (Polydor)  
**KEM SINGERS** WITH THE GRIMETHORPE COLLIERY BAND WERE YOU THERE (DJM)  
**SINOR** 'MAC' NETTLE UP 'YER ROLL' (Haverly)  
**SMURFS** SILLY LITTLE SONG (Decca)  
**TREDEGAR BRASS BAND** SHIN IN THE CLOVNS (Rak)  
**ST. WINIFRED'S SCHOOL** CHORIN BREAD & FISHES (Music For Pleasure)  
**RED HAGGLE PIPERS** THE SCOTCH DOG DANCE PT 1 (Gull)  
**FIDDLER'S DRAM** DAYTRIP TO BANGOR (DIDN'T WE HAVE A LOVELY TIME) (Dingle's Records)

EPC 8011 C  
 POSP 89 F  
 DJM 10292 C  
 SLP 552 E  
 FR 13883 S  
 RAK 302 E  
 FR 889 E  
 GULS 70 A  
 SID 211 M

NEW TITLES: Christmas comes but once a year, fortunately...

**ANGELO BRANDUARI** MERRY WE WILL BE (Arista)  
**BILLY J. KRAMER** BLUE CHRISTMAS (hibo)  
**ELVIS PRESLEY** I'WONT SEEM LIKE CHRISTMAS WITHOUT YOU (RCA)  
**EMMYLOU HARRIS** THE FIRST NOEL (Warner Bros)  
**FREDDIE 'FINGERS' LEE** WHITE CHRISTMAS (Charly)  
**GORDON GILTRAP** O JERUSALEM (Electric)  
**HARRY H. CORIBETT & THE KIDS** AN OLD FASHIONED CHRISTMAS (Symbol)  
**ISLA ST. CLAIR** CHILD IN A MANGER (Decca)  
**JOHN DENVER & THE MUPPETS** THE PEACE CAROL (RCA)  
**KENNY LAGUNA** HOME FOR CHRISTMAS (Sire)  
**KURTIS BLOOR** CHRISTMAS BAPPIN' (Mercury)  
**NEW LONDON CHORALE** HALLELUJAH (RCA)  
**PAUL MCCARTNEY** WONDERFUL CHRISTMAS TIME (Parlophone)  
**ROBERT RIGBY** NATIVITY SONG (Polygram)  
**RIQUIN GARR & DOWNTOWN SCHOOL CHORUS** WHY DO WE HAVE TO WAIT TILL CHRISTMAS (PWK)  
**ROYAL SCOTS DRAGOON GUARDS** LITTLE DRUMMER BOY (EP) (RCA)  
**SLOW MOTION** CHRISTMAS CHORALE (RK)  
**SQUEEZE** CHRISTMAS DAY (A&M)  
**SWITZ** SUBSTITUTE A MUSICAL CHRISTMAS CARD (Decca)  
**CAMMILL WHITE** CHRISTMAS (EMI)  
**JETHRO TULL** HOME (EP) (Includes 'Ring Our Solstice Bells')

ARO 193 A  
 HOS 010 P  
 PB 9464 R  
 K17528 W  
 CVS 1059 A  
 WOT 42 A  
 S201 S  
 S13881 S  
 PB 9463 R  
 SIR 4030 S  
 BLOW 712 F  
 PB 5200 R  
 R6209 E  
 PUS 003 P  
 PV 32 C  
 PC 5209 R  
 RK 1024 A  
 AMS 7455 C  
 F13820 S  
 EMI 5014 E  
 CHS 2394 F



**DENVER:** teams up with Kermit & friends



**SQUEEZE:** Big-name contender

THERE'S NOTHING like Christmas for stirring the blood of even the most lethargic of record companies, and 1979 is no exception by the looks of things with no less than 48 festive platters lined up for the start of the season.

Paramount among the hardy perennials is Slade's 'Merry Xmas Everybody' which has already sold more than 990,000 copies over the years and is rapidly heading towards platinum status. This Christmas should do the trick with its guaranteed airplay.

Others in the same sort of league are John and Yoko's 'Happy Christmas (War Is Over)', Wizard's 'I Wish It Could Be Christmas Every Day', Greg Lake's 'I Believe In Father Christmas' and Elton John's 'Step Into Christmas' with the best-selling of all time - you don't need the title - being trundled out again by MCA as usual.

It is interesting how the list of automatic re-issues gets longer every year with 'Silent Night' by the Dickies, 'Disco Santa' by Chris Hill and 'Little Drummer Boy' by the Salsoul Orchestra all popping up again this year.

Of the newer contenders for perennial honours, two of last year's heaviest harvesters of airplay - 'New Day' by Airwaves and 'Riu Riu' by Chorale are re-serviced this time round, along with 'Mary's Boy Child' from Boney M, 'Please Come Home For Christmas' by The Eagles and Bells' version of 'Auld Lang Syne' - a hit north of the border which just failed to cross over with the Sassanachs.

Novelty records are prominent again with last year's no. 2 slot holders Barron

Knights making their play with 'Food For Thought', the re-promotion of Billy Connolly's 'In The Brownies' due to the impact of the promotion video and 'Silly Little Song' from 'The Smurfs'.

Brass bands and choirs are also cropping up, hoping to emulate Floral Dance's success, so we are presented with the amusing prospect of the Tredegar Brass Band on RAK, The Red Haggle Pipers on Gull (a Radio 1 record of the week), the Kemsing Singers with the Grimethorpe Colliery Band on DJM and the St. Winifred's School Singers on Music For Pleasure.

From the heavyweight end of the industry come Paul McCartney with 'Wonderful Christmastime', Squeeze with 'Christmas Day' and released for the first time as a 45 'It Won't Seem Like Christmas Without You' from the inimitable Elvis.

John Denver and the Muppets weigh in with a strong bid with 'The Peace Carol', while Billy J. Kramer's 'Blue Christmas' appears on blue vinyl. Like the Muppets number, Isla St. Clair's 'Child In The Manger' comes from a current, heavily promoted album.

Rediffusion's new Fusion label has lifted 'Nativity Song' from its Rock Star God-rock stage musical concept album by Robert Rigby, which could pick up on the widespread radio promotion currently going into the project.

And lastly - on both 7-inch and 12-inch - from Kurtis Bloor comes the obvious disco hopeful. In the wake of 'Rapper's Delight' and all the rest of those talk-over discs Bloor goes for 'Christmas Rappin'. Think about it.



has written and produced a modern Christmas Carol

🎵 **'WERE YOU THERE?'**

Sung by  
**The Kemsing Singers**  
 with  
**The Grimethorpe Colliery Band**

Available Now

Were You There/Lullaby DJS 10929





DJM RECORDS LIMITED, JAMES HOUSE,  
 5 THE OBALDS ROAD, LONDON WC1X 8SE

Order from CBS Distribution Tel: 01-960 2155

## Top 60

**SECRET AFFAIR: Glory Boys (5-Spy 1)** Prods: Ian Page/David Cairns

Packed in an authentic 60s sleeve, even down to the method of folding and sticking, *LSpy* is really going all out to get Secret Affair's image right. The band obviously believes in the mod mythology and even embellishes it with the title track of the LP, but when it comes down to the nitty gritty Secret Affair make great danceable 1979 pop like the singles 'Let Your Heart Dance' and 'Time For Action' and might as well leave out the muddy tributes to Tamla like Smokey Robinson's 'Going To A Go-Go'. Their own material—in the vast majority here—is good enough to stand on its own feet, and chart sized sales will prove it.

## Best of the rest

**GODLEY CREME: Freeze Frame (Polydor COLD 5027)** Prod: Godley Creme

Having got over the immediate infatuation with the Gizmo gimmick, Godley & Creme are now using it to good effect and have managed to hone down their bubbling talent to produce a well-paced and constructed single album. Lyrically almost as strong as anything the duo put into 10cc, the album stays within accepted rock limits utilizing a steady beat and many identifiable instruments with contributions from a Rocky music man Pat Manzanera as well as the wild and wonderful effects produced by the Gizmo. A sales forecast is hard, but there many similarities to the sort of electronic sounds that are doing well at the moment.

**NEIL YOUNG & CRAZY HORSE: Live Rust (Reprise K64041)** Prods: David Briggs/Tim Mulligan/Bernard Shaver

After the good reception for *Rust* last year, Sleeps Young delivers a lavish live double featuring some of his best songs of the last decade with plenty of emotion in the distinctive high, keening voice and even more intrusive audience noise which all but ruins good versions of 'Needle and the Damage Done' and 'After The Gold Rush' but adds excitement to newer material like 'Cortez The Killer' and 'Powderfinger'. Crazy Horse sound loose but powerful in the background. Confirmed Young fans will want to extend their archive, while newcomers will welcome a collection of so many of his classic songs on one set.

**ROBERT RIGBY: Rock Star (Fusion FUS 7000)** Prod: Daniel Brown

Rediffusion's Fusion label debuts with a Godley & Creme opera that looks destined to become a big-selling catalogue item but not an immediate enormous hit. Expensively-produced and well arranged, the LP goes over the Nativity story with some attractive songs written by former folk singer Rigby, often

## Top 10

**ELECTRIC LIGHT ORCHESTRA: ELO's Greatest Hits (Jet CX 525)** Prod: Jeff Lynne

In the great battle for the Christmas album market, it will be interesting to see how this *Greatest Hits* collection measures up against Rod Stewart and Abba. The opposition is tv promoted, ELO isn't but has a platinum disc on the strength of advance orders, and may therefore be expected to compete strongly for Yuletide honours on a more profitable basis. The album covers the period 1973-78 and incorporates all their winners from the formative 'Showdown' and 'Ma Ma Belle' through Jeff Lynne's steadily more adventurous blending of rock and



orchestra to the splendid contemporary trio, 'Mr Blue Sky', 'Sweet Talkin' Woman' and 'Turn To Stone'.

utilising a children's choir. Twee and slightly schizophrénic it might be at times, but the work is a natural for tv, radio and schools productions which is where its marketing is aimed and its strength lies and sales could be surprisingly high.

**DUNCAN BROWNE: Streets Of Fire (Logo 1016)** Prod: Duncan Browne

Duncan Browne has been around for long enough and winning positive critical reaction that at any other time this album might finally have triggered a chart breakthrough. He succeeds in combining the hushed, intimate style of delivery of his carefully-crafted well-diversified songs with equally unpredictable accompaniments which give highly entertaining, articulate results. He's not no mean guitar player in a Knopferesque mould as by his playing on 'Fauvette' and 'Streets Of Fire', which provides an excellent workout for his gifted three-piece band. It may take another album or two, but Browne must make it in due course.

**ROGER WHITTAKER: Live In Vienna (EMI NTS 188)** Prod: Tembo

Could it be that beneath that cosy, bespectacled exterior there beats the heart of a frustrated rock'n'roller? On this concert recording Whittaker unexpectedly enlivens the proceedings with versions of 'Hound Dog', 'Long Tall Sally' and 'Proud Mary' in surprisingly beefy fashion. Elsewhere the programme concentrates on such provenly popular repertoire as 'Yarmouth Town', 'Scarlet Ribbons' and 'The Last Farewell'.

**THE ENCHANTED ORCHESTRA (Maiden MR116)** Prod: Barry O'Keef

An ambitious production aimed at the children's market, with an attractively illustrated 6-page booklet and gatefold sleeve likely to catch the attention of those browsing for toddlers' Christmas presents. David Niven's elegant narration provides an introduction to the tale of a dreaming youngster who gets into conversation with the instruments of a concert orchestra. The vocal characterisations of the instruments are convincing enough, but one wonders

whether children's attention will be adequately sustained by the plotless story and the manner in which the music is relegated to a supporting role until well into the second side where, unless the ears deceive, all is not totally in tune in the major orchestral sequence.

**SHIRLEY BASSEY: What I Did For Love (Liberty-United UAG 3028)** Prod: Various

A compilation of material of varying quality recorded by Bassey circa 1966-78. Devoted fans will obviously be in possession of the songs on existing albums, but since there is nothing to indicate that it is not a newly recorded album, there may be some newer converts who will respond to the implication of the sleeve which shows two shots from her BBC-TV series. Tracks include 'The Shadow Of Your Smile', 'What Are You Doing The Rest Of Your Life', 'For All We Know' and 'What I Did For Love' among some typically fortuitous vocal treatments.

**GONZALEZ: Move It To The Music (Sidewalk SWK 2003)** Prod: Pete Bellotte

Clinically perfect disco which will doubtless appeal to the clubbing set but which reaches boredom quotient for the average listener long before the end. Metronome rhythms, instrumentation which the studio has deprived of any soul and undistinguished vocals—this sort of music might just as well be performed by computer.

**MICKEY JUPP: Long Distance Romancer (Chrysalis CHR 1261)** Prod: Lol Creme/Kevin Godley

The title comes from his gem of a rock'n'roll composition, 'Switchboard Susan' which has already caught the attention of contemporaries like Nick Lowe and Dave Edmunds. His own version is considerably more laid back than others, probably because the Creme/Godley production seems part of a campaign to broaden his appeal beyond that of a sort of UK cross between Jerry Lee Lewis and Chuck Berry. However, even if the fire of his earlier work is missing, the more sophisticated production certainly pro-

vides a better opportunity to appreciate Jupp's considerable talent as a writer.

**SIMPLE MINDS: Real To Real Cacophony (SPART 1109)** Prod: John Leckie

Gary Numan has proved that machine music can be big business, and although Simple Minds didn't quite pull it off with their first outing, they may well chart with this more considered approach while the genre is still hot. Much less immediately accessible than the debut album, *Real To Real Cacophony* is not unlike the PIL adventure with its bone-crushing rhythm tracks and obtuse lyrics which shouldn't stop anyone from buying it.

**ISLA ST. CLAIR: Isla (Decca SKL 537)** Prod: Martin Levant

Should have been sub-titled *Sings The Yuletide Hits*, but strangely no reference to the fact is contained on the front of a remarkably unseasonal, but not unattractive sleeve. The popular lady from the *Generation Game* sings agreeably but doesn't sound as though she is capable of making a career with her voice. But the girl-next-door unpretentiousness of it all may be precisely where its consumer appeal will chiefly lie.

**DELEGATION: Eau De Vie (Ariola ARL 5035)** Prod: Ken Gold

From the man behind the success of the Real Thing, producer Ken Gold comes this effort by the three voice team Delegation. It is their first for Ariola and has a strong disco-funk base, with some obvious Commodores and EW&F influences evident in both the vocal and instrumental treatment. The single 'Put A Little Love On Me' is winning some disco support, but it may well be that the American market where Delegation has already gained some reaction may be more receptive than UK record buyers.

**PAT BENATAR: In The Heat Of The Night (Chrysalis CHR 1236)** Prod: Mike Chapman and Peter Coleman

Pat Benatar is the latest protégée of the Chinnichap men—now firmly established as one of America's most successful production teams. She has a husky Brenda Lee style delivery at times and is capable of coping with out and out big production rockers just as well as an eerie little piece of futurama like the self-penned 'My Clone Sleeps Alone'. Most of the numbers come from the Chinnichap writing machine and very good they are too. A classy album which may pick up its exposure and promotion are right.

**VARIOUS: Propaganda (No: Vario 11)** (A&M AMLE 64786) Prods: Various

Chief piece of marketing from A&M collecting 'live' selections from high fliers Police, Joe Jackson and Squeeze with tracks from hopefuls like Bobby Henry, Shrieks, The Secret and The Reds (very Jaggersque) at a £3.18 price tag.

# AIRPLAY GUIDE 100

THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK AND IRELAND

## AIRPLAY RATING

100% maximum play on listed stations (excluding R1E2) plus BBC's Top 50 of the Pops (added later)

		RADIO 1	RADIO 2	LUXEMBOURG	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	HALLAM	FORUM	BEACON	TRINITY	PENNINE	SUNSHINE	DINKLEA	Z10	PIRATROUTH	BBC SOUTHW	BBC SOUTHW	BBC SOUTHW	WTE (R1E2)	Cat No	Dist		
1	1	STILL COMMODORES	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TMG 1166	E	87	
2	2	NO MORE TEARS SUMMER & STREISAND	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CAN 174	*	80	
3	4	CONFUSION ELECTRIC LIGHT ORCHESTRA	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	JET 166	C	80	
4	5	CRAZY LITTLE THING CALLED LOVE QUEEN	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 5001	E	76	
5	2	MY SIMPLE HEART THREE DEGREES	A	B	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARO 202	A	74	
6	6	KNOCKED IT OFF B.A. ROBERTSON	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	K 12396	W	73	
7	3	FLY TOO HIGH JANIS IAN	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 7936	C	73	
8	30	UNION CITY BLUE BLONDE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHS 2400	F	73	
9	8	DIAMOND SMILES BOOMTOWN RATS	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ENY 33	F	72	
10	7	IT'S A DISCO NIGHT ISLEY BROTHERS	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC 7911	C	72	
11	24	ROCKABILLY REBEL MATCHBOX	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MAG 155	E	71	
12	15	QUE SERA MI VIDA GIBSON BROTHERS	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	WIP 6525	E	71	
13	12	LADIES NIGHT KOOL & THE GANG	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	KOOL 7	F	70	
14	21	OFF THE WALL MICHAEL JACKSON	A	B	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC 8045	C	69	
15	50	LIVING ON AN ISLAND STATUS QUO	A	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	B 6059 248	F	68	
16	16	SEND ONE YOUR LOVE STEVIE WONDER	A	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	TMG 1149	E	68	
17	9	WALKING ON THE MOON POLICE	A	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 7494	C	67	
18	19	WHEN YOU'RE IN LOVE... DR. HOOK	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CL 16039	E	66	
19	20	THE ETOM RIFLES JAM	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POSP 83	F	65	
20	17	IS IT LOVE YOU'RE AFTER ROSE ROYCE	A	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	K 17456	W	64	
21	59	IT'S MY HOUSE DIANA ROSS	A	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	B 748	BMG 1169	E	64
22	34	COMPLEX GARY NUMAN	A	B	A	A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	REG 29	W	64
23	18	CRAWLING FROM THE WRECKAGE DAVE EDMUNDS	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	S 19420	W	63	
24	25	RISE HERB ALPERT	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 7465	C	63	
25	23	LET YOUR HEART DANCE SECRET AFFAIR	A	B	A	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	SEE 3	F	62	
26	27	BRASS IN POCKET PRETENDERS	A	B	B	A	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	ARE 11	W	61	
27	28	I ONLY WANT TO BE WITH YOU TOURISTS	A	B	B	A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	GO 370	R	60	
28	29	ANOTHER BRICK IN A WALL (PART 2) PINK FLOYD	A	B	B	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	HAR 5194	E	59	
29	31	THE BALLAD OF LUCY JORDAN MARIANNE FAITHFULL	A	C	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	WIP 6491	E	59	
30	32	MOONLIGHT AND MUSAK M	A	C	B	B	A	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	MCA 541	C	54	
31	11	A MESSAGE TO YOU RUDY SPECIALS	A	A	A	C	C	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHS TT5	F	54
32	33	A NIGHT AT DADDY GEES SHOWAWDYWADDY	A	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARIST 314	F	53	
33	58	MELLOW MELLOW RICH ON LOWRELL	A	B	B	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	AVIS 108	A	52	
34	40	SPACER SHEILA B. DEVOTION	A	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CR 128	W	50	
35	13	SARAH THIN LIZZY	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	LIZZY 5	F	50	
36	37	ONE STEP BEYOND MADNESS	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BUY 56	C	48
37	84	CHANSON POU LES PETITS ENFANTS JIMMY BUFFETT	A	A	*	A	A	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	MCA 540	C	48	
38	57	TIRED OF TOEIN THE LINE ROCKY BURNETTE	A	C	C	C	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	EMI 2992	E	47	
39	38	I WANNA HOLD YOUR HAND DOLLAR	B	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CR 131	W	46	
40	74	WORKING FOR THE YANKEE DOLLAR (EP) SKIDS	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	VS 306	C	45	
41	67	THE WAY YOU LOOK TONIGHT PETER SKELLERN	B	C	*	A	A	B	*B	A	A	A	A	A	A	A	A	A	A	A	A	A	6007 246	F	43	
42	62	IRON FOR THE IRON PLANETS	B	*	B	B	A	A	B	C	A	A	A	A	A	A	A	A	A	A	A	A	TREB 109	A	43	
43	42	THE WALK INMATES	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ADA 47	W	41	
44	40	CAN'T LET GO EARTH WIND & FIRE	A	A	*	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 8077	C	39	
45	46	MONKEY CHOP DAN!	B	B	C	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	WIP 6520	E	39	
46	52	ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES	B	C	A	B	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	INF 120	C	37	
47	45	BETCHA CAN'T LOVE ME JUST ONCE RAYDIO	A	C	A	B	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	ARIST 315	F	36	
48	48	WHAT'S YOUR SIGN GIRL? BARRY BIGGS	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	DYN 150	K	34	
49	22	SHE'S IN LOVE WITH YOU SUZI QUATRO	B	C	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 299	E	33	
50	65	LIFE IN THE CITY AFTER THE FIRE	B	C	A	*	B	A	*	B	A	A	B	B	B	B	B	B	B	B	B	B	CBS 8057	C	32	
51	65	THE LONG RUN EAGLES	B	C	C	A	B	A	*	B	A	A	B	B	B	B	B	B	B	B	B	B	K 12404	W	31	
52	51	I'D RATHER LEAVE WHILE I'M IN LOVE RITA COOLIDGE	B	C	*	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 7480	C	30	
53	36	I DON'T WANT TO BE A FREAK DYNASTY	B	B	B	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	FB 1694	R	30	
54	49	SAD EYES ROBERT JOHN	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EA 101	E	30	
55	93	RAPPERS DELIGHT SUGARHILL GANG	B	B	*	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	SH 101	A	30	
56	64	THE WORLD HAS CHANGED LEO SAYER	B	C	B	B	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	CHS 2370	F	30	
57	61	I'M IN THE MOOD FOR DANCING NOLAN SISTERS	B	B	*	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPC 8068	C	28	
58	53	GIMME YOUR LOVE REAL THING	B	C	B	*	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 7480	C	30	
59	61	JITTERBUG CHARLIE DANIELS BAND	B	C	B	*	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	EPIC 8056	C	27	
60	55	PLEASE DON'T GO KC & THE SUNSHINE BAND	B	C	C	B	A	B	*A	A	A	A	A	A	A	A	A	A	A	A	A	A	TKR 7558	C	27	
61	61	REET PETITE DARTS	B	*	B	*	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MAG 160	E	27	
62	60	CORDON BLEU STIX HOOPER	B	C	B	B	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	MCA 536	C	27	
63	63	GOOD TIMIN' BEACH BOYS	B	C	B	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CRB 8055	C	27	
64	64	IT'S DIFFERENT FOR GIRLS JOE JACKSON	B	C	B	*	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	AMS 7493	C	26	
65	72	SUCH A NIGHT RACE	B	C	B	*	A	A	B	A	A	A														

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

**Basic Key**  
**A** - Main Playlist/Chart  
**B** - Breakers/Climbers  
**C** - Extras  
 ★ - Hit Picks  
 ☆ - Station Pick

The Airplay Guide features playlists which are in force in the current week except for Radio Hallam which due to production deadlines is for last week. Playlists normally only affect daytime Monday-Friday shows.

	LUXEMBOURG RADIO1	CAPITAL	FICCE/IDOL	DOWN TOWN	HEARST	BEACON	WISCONSIN	SWANSEA	PLINYOUTH	BBC SCOTLAND	BBC WALES	BITEF (BBC)		
50	★	★	★	★	★	★	★	★	★	★	★	★	ARO 204	A 22
51	★	★	★	★	★	★	★	★	★	★	★	★	VS 317	C 22
52	★	★	★	★	★	★	★	★	★	★	★	★	GEMS 18	R 21
53	★	★	★	★	★	★	★	★	★	★	★	★	CHS TT4	F 21
54	★	★	★	★	★	★	★	★	★	★	★	★	DM R 432	S 21
55	★	★	★	★	★	★	★	★	★	★	★	★	EPC 8011	C 21
56	★	★	★	★	★	★	★	★	★	★	★	★	XPRES 24	F 20
57	★	★	★	★	★	★	★	★	★	★	★	★	K17489	W 20
58	★	★	★	★	★	★	★	★	★	★	★	★	CB 347	F 20
59	★	★	★	★	★	★	★	★	★	★	★	★	RSO 49	F 20
60	★	★	★	★	★	★	★	★	★	★	★	★	GULS 70	A 20
61	★	★	★	★	★	★	★	★	★	★	★	★	ARIST 310	F 19
62	★	★	★	★	★	★	★	★	★	★	★	★	6007 244	F 19
63	★	★	★	★	★	★	★	★	★	★	★	★	ARO 189	A 18
64	★	★	★	★	★	★	★	★	★	★	★	★	MCA 539	C 18
65	★	★	★	★	★	★	★	★	★	★	★	★	K11391	W 17
66	★	★	★	★	★	★	★	★	★	★	★	★	FIRE 8	E 17
67	★	★	★	★	★	★	★	★	★	★	★	★	BRO 81	E 17
68	★	★	★	★	★	★	★	★	★	★	★	★	CBS 7971	C 17
69	★	★	★	★	★	★	★	★	★	★	★	★	BEG 28	W 16
70	★	★	★	★	★	★	★	★	★	★	★	★	SIR 4025	W 16
71	★	★	★	★	★	★	★	★	★	★	★	★	RF 1709	R 16
72	★	★	★	★	★	★	★	★	★	★	★	★	BP 306	E 16
73	★	★	★	★	★	★	★	★	★	★	★	★	AHA 546	A 16
74	★	★	★	★	★	★	★	★	★	★	★	★	2059 173	F 16
75	★	★	★	★	★	★	★	★	★	★	★	★	DB 9070	E 16
76	★	★	★	★	★	★	★	★	★	★	★	★	PB 9466	R 15
77	★	★	★	★	★	★	★	★	★	★	★	★	BRO 83	E 15
78	★	★	★	★	★	★	★	★	★	★	★	★	BECK 7	F 15
79	★	★	★	★	★	★	★	★	★	★	★	★	K17478	W 15
80	★	★	★	★	★	★	★	★	★	★	★	★	6008 800	F 15
81	★	★	★	★	★	★	★	★	★	★	★	★	MCA 542	C 15
82	★	★	★	★	★	★	★	★	★	★	★	★	GO 373	R 14
83	★	★	★	★	★	★	★	★	★	★	★	★	R6029	E 14
84	★	★	★	★	★	★	★	★	★	★	★	★	GEMS 14	R 14
85	★	★	★	★	★	★	★	★	★	★	★	★	AMS 7492	C 14
86	★	★	★	★	★	★	★	★	★	★	★	★	TMG 1159	E 13
87	★	★	★	★	★	★	★	★	★	★	★	★	TREB 111	A 13
88	★	★	★	★	★	★	★	★	★	★	★	★	EMI 5017	E 13
89	★	★	★	★	★	★	★	★	★	★	★	★	K17472	W 13
90	★	★	★	★	★	★	★	★	★	★	★	★	PB 5195	R 13
91	★	★	★	★	★	★	★	★	★	★	★	★	CB 345	F 12
92	★	★	★	★	★	★	★	★	★	★	★	★	CBS 8063	C 12
93	★	★	★	★	★	★	★	★	★	★	★	★	6007 241	F 11
94	★	★	★	★	★	★	★	★	★	★	★	★	DM 161	S 11
95	★	★	★	★	★	★	★	★	★	★	★	★	RAK 300	E 11
96	★	★	★	★	★	★	★	★	★	★	★	★	CBS 7935	C 11
97	★	★	★	★	★	★	★	★	★	★	★	★	ARIST 307	F 10
98	★	★	★	★	★	★	★	★	★	★	★	★	K11412	W 10
99	★	★	★	★	★	★	★	★	★	★	★	★	EPC 7945	C 10
100	★	★	★	★	★	★	★	★	★	★	★	★	WIP 6549	E 9
101	★	★	★	★	★	★	★	★	★	★	★	★	GEMS 13	R 9
102	★	★	★	★	★	★	★	★	★	★	★	★	POSP 80	F 8
103	★	★	★	★	★	★	★	★	★	★	★	★	K17471	W 8
104	★	★	★	★	★	★	★	★	★	★	★	★	TC 2431	R 8
105	★	★	★	★	★	★	★	★	★	★	★	★	ROCS 214	F 7
106	★	★	★	★	★	★	★	★	★	★	★	★	AMS 7498	C 7
107	★	★	★	★	★	★	★	★	★	★	★	★	EMI 5010	E 7
108	★	★	★	★	★	★	★	★	★	★	★	★	CAN 167	A 7
109	★	★	★	★	★	★	★	★	★	★	★	★	ARO 181	A 7
110	★	★	★	★	★	★	★	★	★	★	★	★	RB 5190	R 6
111	★	★	★	★	★	★	★	★	★	★	★	★	AMS 7489	C 6
112	★	★	★	★	★	★	★	★	★	★	★	★	PB 5196	R 6
113	★	★	★	★	★	★	★	★	★	★	★	★	SID 211	M 6
114	★	★	★	★	★	★	★	★	★	★	★	★	CBS 8061	C 6
115	★	★	★	★	★	★	★	★	★	★	★	★	CBS 7878	C 6
116	★	★	★	★	★	★	★	★	★	★	★	★	CHS 2385	F 6
117	★	★	★	★	★	★	★	★	★	★	★	★	AHA 553	A 5

**Key To Station Playlists**

**SWANSEA SOUND**  
 B - Instrumental  
 ★ - Hit Picks  
 ☆ - Hit Picks

**ORWELL**  
 A - Top 40  
 B - Newdays  
 ★ - Hit Picks

**210**  
 A - Top 40  
 B - Alternative Chart  
 ★ - Hit Picks

**PLYMOUTH SOUND**  
 A - A List  
 B - B List  
 ★ - Hit Picks  
 ☆ - Peoples Choice

**MANX**  
 A - Top 40  
 B - Newdays  
 ★ - Hit Picks

**BBC WALES**  
 A - Playlist  
 ★ - Hit Picks  
 ☆ - Single of Week

**BBC SCOTLAND**  
 A - Playlist  
 ★ - Hit Picks  
 ☆ - Single of Week

The Radioactive symbol (☼) is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three million ILR station playlists.

Each playlist is weighted according to approximate frequency of play and audience reach as indicated by available published research.

**Key to Distributions**

★ One Stops  
 C CBS  
 EMI  
 F Phonosc  
 J Lightning  
 I Solomon & Pears  
 J Charmdale  
 K Cines/CBS  
 L Logtons  
 M Sardon  
 O President  
 P Phonic  
 R Rough Trade  
 S BSA  
 T Family Products  
 U Scota  
 WSA  
 X Cyle Factors  
 Y Wynd Up

# LIVE MUSIC

**Artists: MANHATTAN TRANSFER**  
**Venue: London, Dominion Theatre.**

IT SAYS much for the across-the-board appeal of Manhattan Transfer that despite their relatively modest status as record sellers and minus a hit single for over one year, that they were able to play a week of concerts at that most civilized of central London venues, the Dominion.

Value for money, both visually and vocally, must have something to do with their ability to command a top price ticket of £8.50. Indeed, it may not be an overstatement to claim that Manhattan Transfer put on the most entertaining show in contemporary music. To play both halves without support is often verging on self-indulgence, but such is their versatility vocally and their meticulous attention to presentation that the concentration is comfortably engaged throughout. This, we were led to believe, was the new ManTran, but apart from some startling, but not altogether flattering, futuristic outfits, it was the mixture pretty well as before, with newcomer Cheryl Bentine, a Laurel Massé

lookalike-soundalike. However, amid the rock, gospel, ballads, swing recreations and the inevitable showstopping finish with Alan Paul as the New York punk, it was noticeable that they were reaching out into increasingly adventurous vocal arrangements. 'Four Brothers' last time round was a foretaste of their remarkable ability to use four part vocal harmonies to recreate big band jazz arrangements. This time we had 'Birdland', 'Doodlin'', and a consummate 'Body And Soul', voiced to match the definitive improvisation by Coleman Hawkins, and Tom Waits' 'A Foreign Affair' bringing back memories of the Hi-Los.

BRIAN MULLIGAN

**Artists: STEEL PULSE**  
**Venue: London, The Venue**  
THE UK's premier reggae band is now two successful albums into its career and a long way from the days when it trod the Pub circuit as a kind of left-field attraction to the punk boom.

So what has changed? Inevitably the main difference is one of confidence. Where Steel Pulse used tenta-

tively to try out new ideas, now they brim with confidence. It may be just in the mind but the band does look very self-possessed and sure of its path.

The main problem with Steel Pulse has always been the lilting groove in which it can get caught – a too-mellow rhythm which sometimes seems to lack aggression. But the band catches its audience with musicianship – the always excellent song ideas, the smoky vocals, the good instrumental balance. It is a cumulative effect that creeps up on you.

As far as possible Steel Pulse managed it at The Venue. The quiet, seated audience is hardly tailor-made for musicians who present themselves in colourful African robes and so obviously want audience feedback, but Steel Pulse did show at these showcase gigs that it is still right on line for a big career into the 80s.

DAVID REDSHAW

**Artist: ROBERT PALMER**  
**Venue: London, Hammersmith Odeon.**

SINCE COMING to public notice as joint lead voice of Vinegar Joe, Robert Palmer has carefully nurtured a reputation as a singer of much class and a songwriter of taste. His albums arrive at regular intervals and reflect that reputation in their choice of material and their faultless production. In short, he seems to have everything going for him including a committed record

company and enough fans to sell out two nights at the Hammersmith Odeon.

So why isn't he as big as Rod Stewart or Leo Sayer? The question was partially answered last week when Palmer and a hand-picked band did their stuff. The taste was all there in abundance and Palmer certainly sang a broad enough cross section of his material to appeal to any fan of the modern song – but the excitement, for want of a better word, was somehow missing. His habit of stringing together four or five songs at a stretch became irritating, while there was an almost complete lack of communication with an audience which would have doted on his every word – probably his gravest miscalculation.

The set started out slowly with numbers like 'Some People Can Do What they Like' and 'Every Kinda People' with the band sounding as subdued as Palmer himself.

Then came good versions of Rungren's excellent 'Can We Still Be Friends', 'Night People', 'Man Smart, Woman Smarter' and even a snatch of Gary Numan's 'Cars'. Palmer is one of the few British vocalists able to handle a Lowell George lyric, which he proved by singing 'Sailing Shoes' and the set finished, without really setting the crowd alight, with a treatment of Toots's 'Pressure Drop' which almost did the trick, and a frenzied 'Bad Case Of Lovin' You'. JOHN HAYWARD

# SHOWCASE

## 200% MARK UP

Mirror Badges (up to 3 colours) from 10p. Send for free sample and title list. ALSO pop key fobs, prismatic badges, concert photos, fine art sketches etc. Send £2.00 for complete set of samples to: Dynamics (Dept. M3), 6c Brand Street, Hitchin, Herts. Tel: 0462-35198.

## D.D.D. LTD

DIPLOMAT DISC DISTRIBUTION LTD

IMPORTERS AND WHOLESALEERS OF U.S. DISCO, SOUL, JAZZ AND JAZZ FUNK ALBUMS AND 12" SINGLES. ALSO DISTRIBUTORS OF U.K. 12" SINGLES. WE OFFER VAN SERVICE IN LONDON AREA, AND A FAST DELIVERY IN THE PROVINCES. ANY ENQUIRIES WELCOME.

PLEASE CONTACT:  
JEFF 01-950 3531 EVES  
HOWARD 01-287 2373 DAY  
D.D.D. LTD 60 MARSHFIELD RD, BUSHEY, HERTS

**BRIAN  
TRUE  
CONFESSIONS**  
**Ring**  
**01-493 5335**

FOR SALE

RECORD BROWSER UNITS  
(Used)

2 Wall fixing Hold 420 each £40  
each, 1 Wall fixing Hold 360 each  
£30 each, 3 Free Standing Hold 160  
each £20 each. Securette CAS-  
SETTE Racks Hold 964 £160,  
Chubb SAFE 2ft x 2 ft. x 3 ft £40.

*Virgin*

**VIRGIN  
RECORDS**

require

An enthusiastic singles sales representative preferably with previous experience to cover the Scotland area.

Clean driving licence essential as is an aptitude for hard work.

Tireless energy and good sales will be rewarded with a competitive salary, excellent bonuses and a company car or van.

To arrange an interview please ring Hilary on... 01-727 8070.

cut out the rest - come to the best  
FULL PRICE IMPORTS,  
DELETIONS, OVERSTOCKS.



A unique opportunity, send for lists

**STAGE ONE (Records) Ltd.**

PARSHURE HOUSE  
7 KINGS ROAD  
HASLEMERE GURREY

TEL: 04723 55444  
COURT ROAD, HAYWARD

HASLEMERE (0428) 53953  
Tel: 056226

# THE ALBUM CHART 1-60

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

## DISTRIBUTORS

A—Pye, C—CBS, D—Ranco, E—EMI, F—Phonogram, G—K-Tel, H—Lightning, J—Milestones, K—Crescdo/CBS, L—Lugano, M—Spartan, N—Enterprise, O—President, R—RCA, S—Selecta, U—Warwick, W—WEA.

## KEY

- New Entry
- Re-Entry
- Bullseye
- Platinum Disc (300,000 sales)
- Gold Disc (100,000 sales)
- Silver Disc (60,000 sales)

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

## \*nder A-Z Guide to producers

10cc 10cc/ERIC Stewart/Graham Gouldman 6  
 Abba Barry Anderson/Bjorn Ulvhaug 1,49  
 De Niro Don & Kleane 28  
 Barbra Streisand Gary Klein/Glorio Moroder 33  
 Barry Manilow Barry Manilow/Dot Dunbar 54  
 Bee Gees Bee Gees/Abby Galyen/Karl Richardson 18  
 Blondie Mike Chapman 26, 37  
 Boonoonoonoos Rata Robert John/Lange/Phil Wainman 16  
 Commodores James Carmichael/Commodores 21  
 Dances With Wolves Armistead Phipps 24  
 Diana Ross Various 3  
 Dickie Rods Geoffrey Cable 30  
 Don Williams Garth Fundis/Alan Reynolds/Don Williams 29  
 Donna Summer Pete Bellotte/Gary/Klein/Glorio Moroder 10  
 D Neco Ron Heifline 33  
 Eagles Bill Szymczyk 35  
 Earth Wind & Fire Al McKay/Maurice White 31  
 Electric Light Orchestra Jeff Lynne  
 The Fixx Freedy 20  
 Emerson Lake & Palmer 55  
 Fleetwood Mac Ken Caulk/Richard Dashut/Fleetwood Mac 7  
 Gary Numan Gary Numan 40  
 Herb Alpert Herb Alpert/Randy Badaz 42  
 Jasper Carrott Jasper Carrott 36  
 Kool & The Gang Curtis Mayfield/Kool & The Gang 51  
 Lana Marlet George Enock 12  
 Madness Alan Winstanley/Clive Langer 10  
 Manfred Mann Limited 11  
 Mary O'Hara 54  
 Max Boyce Bob Barnett 45  
 Meat Loaf Todd Rundgren 53  
 Michael Jackson Quincy Jones/Michael Jackson 15  
 Moody Blues Jimmy Miller 48  
 Police Peter Dinklage 4  
 Rainbow Roger Glover 57  
 Rod Stewart Tom Dowd 2  
 Santana Robi Ozawa/David Devore/Santana 52  
 Secret Agent Dan Carmalin Page 50  
 Shadows Shadows 17  
 49 49 29  
 Showaddywaddy Showaddywaddy 41  
 Sly & The Family Stone/Barry Bencal 60  
 Spectals Elvis Costello 13  
 Status Quo Py Williams 39  
 Steve Howe Steve Howe 46  
 Sweeney Todd Sweeney Todd 14  
 Sgt. Pepper's Lonely Hearts Club Band/George Martin 24  
 Tom Petty & The Heartbreakers Jimmy Iovine/Tom Petty 47  
 Tom Petty & The Heartbreakers Jimmy Iovine/Tom Petty 47  
 Tom Petty & The Heartbreakers Jimmy Iovine/Tom Petty 47

Soundtrack: Quadrophenia John Entwistle & Others 44  
 Soundtrack: The Beach Various 56

Various: Night Moves Various 22  
 Various: Rock'n'Roller Various 8  
 Various: Together Various 32  
 Various: The War Of The Worlds Jeff Wayne 43

This Week	Last Week	Chart	TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
#1	1	4	GREATEST HITS VOL 8 ABBA	● EPIC EPC 10671	F	
#2	3	2	GREATEST HITS ROOST STEWART	● RIVA RVDY 1	F	
#3	3	20	GOLDEN GREATS DIANA ROSS	● MOTOWN EMTV 21	E	
4	2	9	REGATTA DE BLANC POLICE	● A&M AMLH 64792	F	
#5	1	1	SETTING SONS JAM	○ POLYDOR POLD 5028	F	
6	5	9	GREATEST HITS 10CC	MERCURY 9102 504	F	
#7	6	6	TUSK FLEETWOOD MAC	● REPRISE R65098	W	
8	4	8	ROCK'N'ROLLER DISCO VARIOUS	RNCO RTL 2041	D	
9	10	4	OUT OF THIS WORLD MOODY BLUES	K-Tel NE 1050	G	
10	12	4	ONE STEP BEYOND MADNESS	STIFF SEEZ 17	C	
#11	15	4	20 GOLDEN GREATS MANTOVANI	○ WARWICK WW 5067	U	
12	13	6	LENA'S MUSIC ALBUM LENA MARTELL	○ PYE N123	A	
13	14	4	SPECIALS SPECIALS	○ 2 TONE CD TT 5001	F	
14	9	4	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVE WONDER	● MOTOWN TMSF 6609	E	
15	14	11	OFF THE WALL MICHAEL JACKSON	● EPIC EPC 83468	C	
16	7	5	THE FINE ART OF SURFACING BOOMTOWN RATS	ENSIGN ENHX 11	F	
17	16	12	STRING OF HITS SHADOWS	● EMI EMC 3310	E	
18	17	3	GREATEST HITS BEE GEES	RSD RSDX 1	F	
19	18	4	ON THE RADIO - GREATEST HITS 1 & 2 DONNA SUMMER	CASABLANCA CALD 5008	A	
#20	1	16	LOVE BONDS ELVIS PRESLEY	K-Tel NE 1062	G	
#21	1	16	MIDNIGHT MAGIC COMMODORES	○ MOTOWN 8TMA 8032	E	
#22	1	1	NIGHT MOVES VARIOUS	K-Tel NE 1065	G	
#23	33	2	SOMETIMES YOU WIN DR HOOK	CAPITOL-EST 12018	E	
#24	31	2	MACHINE GUN ETUIETTE DAMNED	CHISWICK CSW 3011	E	
25	21	25	DISCOVERY ELECTRIC LIGHT CHESTRA	☆ JET JETLU 500	C	
26	19	8	EAT TO THE BEAT BLONDIE	● CHRYSLER CML 1225	F	
27	23	32	CHOUDES D'AMOUR POLICE	● A&M AMLH 5602	C	
#28	39	3	ECHOES OF GOLD ADRIAN BRETT	WARWICK WW 5062	U	
29	22	4	NEW HORIZONS DON WILLIAMS	K-Tel NE 1048	G	
#30	1	1	DAWN OF THE DICKIES DICKIES	● A&M AMLL 68510	C	
31	24	24	I AM EARTH WIND & FIRE	○ CBS 86084	A	
#32	1	1	TOGETHER VARIOUS	K-Tel NE 1053	G	
#33	52	2	WET BARBRA STRESAND	CBS BR104	C	
34	25	36	BREAKFAST IN AMERICA SUPERTRAMP	● A&M AMLK 63708	C	
35	29	8	THE LONG RUN EAGLES	● ASYLUM KS2181	W	
36	35	6	THE UNRECORDED JASPER CARROTT JASPER CARROTT	○ DJM DF 20560	C	
37	26	62	PARALLEL LINES BLONDIE	● CHRYSLER CML 1192	F	
#38	57	3	REALITY EFFECT TOURISTS	LOGO 1029	R	
39	27	6	WHATEVER YOU WANT STATUS QUO	VERTIGO 9102 037	F	
40	34	11	THE PLEASURE PRINCIPLE GARY NUMAN	○ BEGGARS BANQUET BEGA 10	W	
41	42	3	CREPES AND DRAPES SHOWADDYWADY	○ ARISTA ARTV 3	F	
#42	1	1	RISE HERB ALPERT	● A&M AMLH 64790	C	
43	43	74	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS	● CBS 96000	C	
44	32	9	QUADROPHENIA SOUNDTRACK	POLYDOR 2625 037	F	
#45	-	3	NOT THAT I AM BIASED ... MAX BOYCE	○ EMI MAX 1002	E	
#46	1	1	THE STEVE HOWE ALBUM STEVE HOWE	ATLANTIC K50621	W	
47	53	2	DAMN THE TORPEDOS TOM PETTY & THE HEARTBREAKERS	BACKSTREETMCA MCF 3044	C	
48	26	5	BOMBER MOTORHEAD	BRONZE BRON 523	E	
49	41	29	VOULEZ-VOUS ABBA	● EPIC EPC 86098	C	
#50	1	1	GLORY BOYS SECRET AFFAIR	1 SPY 1	F	
51	58	2	LADIES NIGHT KOOL AND THE GANG	MERCURY 6372 763	F	
52	38	5	MARATHON SANTANA	CBS 86098	C	
53	47	68	BAT OUT OF HELL MEAT LOAF	● EPIC EPC 82419	F	
54	30	7	ONE VOICE BARRY MANLOW	○ ARISTA SPART 1106	F	
55	45	2	LIVE EMERSON LAKE & PALMER	ATLANTIC K50652	W	
56	55	3	THE BITCH SOUNDTRACK	WARNER WW 5061	U	
57	36	16	DOWN TO EARTH RAYBOW	○ POLYDOR POLD 5023	F	
#58	1	1	TRANQUILITY MARY O'HARA	WARNER WW 5072	U	
#59	1	1	THE WORLD WITHIN STIX HOOPER	MCA MCG 4006	C	
60	40	23	SKY SKY	● ARIOLA ARLH 5022	E	



## POLLY BOLTON

# The Year Of The Child

The song was written two months ago and recorded in October when a United Nations youth conference was taking place at Coventry Cathedral.

**MCA RECORDS**  
 1 Great Pallway Street, London W1R 3FV  
 Distributed by CBS (960 2155)

**MCA 547**



**FOUR SHATTERING SINGLES FROM EMI**

**CAMILLE 'WHITE CHRISTMAS'** 12 EMI 5094

THIS WILL ALSO SNOWBALL INTO A MILLION SELLER



**SAMMY HAGAR 'THIS PLANET'S ON FIRE' (BURN IN HELL)** CL 8614

PLUS LIVE VERSION OF SPACE STATION No. 5 FULL COLOUR PICTURE SLEEVE



**DENNIS WATERMAN 'I COULD BE SO GOOD FOR YOU'** EMI 5089

THEY'RE FROM THE TV SERIES "MINDER"



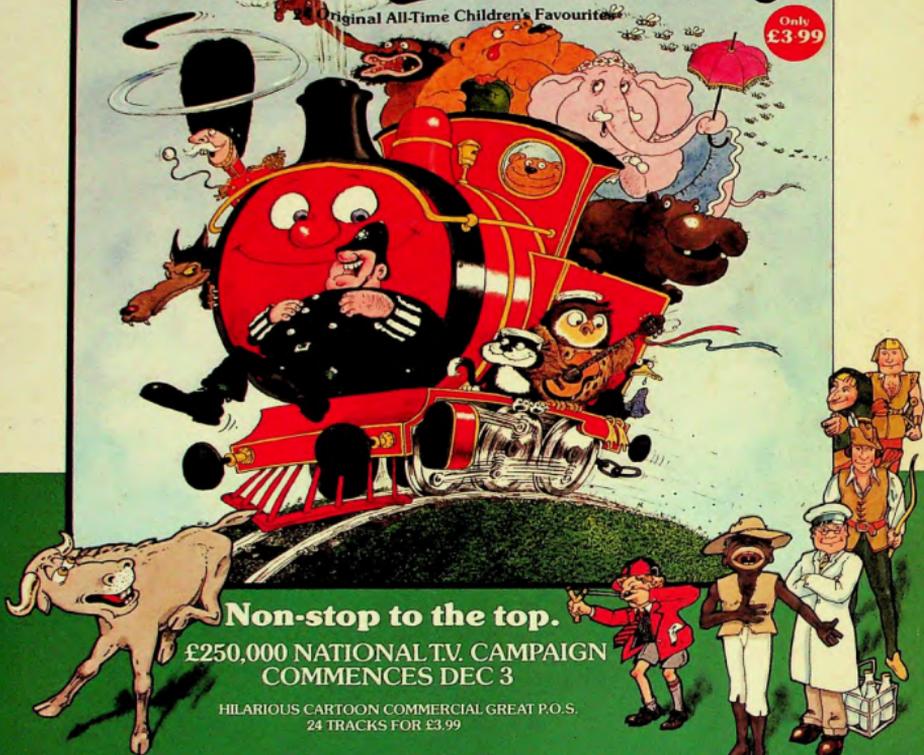
**GARTH HEWITT 'DID HE JUMP OR WAS HE PUSHED?'** EMI 5077

PRODUCED BY CLIFF RICHARD

# ALL ABOARD!

Original All-Time Children's Favourites

Only  
**£3.99**



**Non-stop to the top.**

**£250,000 NATIONAL TV. CAMPAIGN  
COMMENCES DEC 3**

HILARIOUS CARTOON COMMERCIAL GREAT P.O.S.  
24 TRACKS FOR £3.99

## SIDE ONE

- |  |  |   |   |
|--|--|---|---|
| 1. THE LAUGHING POLICEMAN<br>Charles Penrose | 4. RIGHT SAID FRED<br>Bernard Cribbins               | 7. GOODNESS GRACIOUS ME<br>Peter Sellers & Sophia Loren | 10. I KNOW AN OLD LADY<br>Burl Ives               |
| 2. THE UGLY DUCKLING<br>Danny Kaye           | 5. THE HIPPOPOTAMUS SONG<br>(MUD MUD)<br>Ian Wallace | 8. THE BEE SONG<br>Arthur Askey                         | 11. MY BOOMERANG WON'T<br>Charlie Drake COME BACK |
| 3. ROBIN HOOD<br>Dick James                  | 6. BANANA BOAT (DAY O)<br>Stan Freberg               | 9. WHO'S AFRAID OF THE BIG<br>Pinky & Perky BAD WOLF?   | 12. THE TEDDY BEARS PICNIC<br>Henry Hall          |

## SIDE TWO

- |   |   |                                    |   |
|---|---|------------------------------------|---|
| 1. NELLIE THE ELEPHANT<br>Mandy Miller          | 4. ERNIE<br>Benny Hill                          | 7. GRANDAD<br>Clive Dunn           | 10. GNU SONG<br>Michael Flanders & Donald Swann |
| 2. SPARKY'S MAGIC PIANO (Excerpt)<br>Danny Kaye | 5. BUCKINGHAM PALACE<br>Anne Stephens           | 8. MY BROTHER<br>Terry Scott       | 11. TWO LITTLE BOYS<br>Rolf Harris              |
| 3. THE OWL & THE PUSSYCAT<br>Elton Hayes        | 6. A WINDMILL IN OLD AMSTERDAM<br>Ronnie Hilton | 9. MORNINGTOWN RIDE<br>The Seekers | 12. THE RUNAWAY TRAIN<br>Michael Holliday       |

Available on disc and tape from: EMI Records (UK), Sales and Distribution Centre, 1-3 Usbridge Road, Hayes, Middlesex.  
Telephone: 01-561 4646 area A (North & Scotland), 01-848 9811 area B (Wales & N Midlands),  
01-573 3891 area C (E Midlands), 01-561 4422 area D (South West), 01-561 2880 area E (South East).

EMTX 101