Home taping losses reach £100m a year

Home-taping losses is a vastly bigger problem for UK manufacturers than had previously been suspected. A new survey carried out by the BPI and MCPS reveals that the original estimate of £75 million worth of lost sales annually was way off target. The latest figure puts the losses realistically at £100 million, but suggests that they could be between £123-£189 million.

The survey was prepared by Ansett, Impex and Morich, a firm of management consultants, working on information gathered from consumers by the British Market Research Bureau which has been reporting on taping for the BPI for six years.

The reason for the drastic revision of the original estimate is that since last year's initial survey a clearer picture of domestic piracy has emerged.

For instance, it was previously thought that an average home-taping session lasted three minutes and was restricted to a random selection of singles. It has now been established that an average session lasts 17 minutes, with seven hours a year being spent in taping music mainly from the radio.

The A&M survey, based on interviews with 9000 people—a much larger sample than would be used in a national opinion poll—claims that there are 13 million people in Britain now recording from the radio.

"Statistically speaking, there is not very much chance that the survey could be more than five per cent out in its conclusions," said a BPI spokesman.

The latest batch of evidence will be used to support the joint BPI-MCPS initiative to persuade the government to implement the Wharf Committee recommendation that a levy should be placed on hardware. It will be sent to the Department of Trade later this year.

Decca sacks 65

LOSS OF export business to Nigeria and a decline in production requirements since the start of the year has forced Decca to close its record factory at Wareham, Dorset. The production staff of 65 people has been made redundant.

In future, all record production will be concentrated at the Malden, London, plant. The Wareham premises, used for record manufacture particularly of singles since 1946-7, will continue to be used for storage of raw materials and some of the sleeves in the company's 17,000-strong catalogue. Sixty people have been retained.

Anchor closes after 5 years—24 jobs lost

ANCHOR RECORDS has been wound up after months of uncertainty following the purchase of ABC Records by MCA in America.

Redundancy notices went out to 24 employees last Monday, and a Tuesday press conference confirmed that Anchor could not function without its UK ABC licence and was forced into closure although it had never lost money. A firm of accountants had been called in to wind up the company from March 13.

Although the lack of releases since last summer and the end of all its artists' contracts indicated to many industry observers that the end of Anchor was a premeditated move, this was hotly denied by managing director Ken Evans, who was appointed only 12 weeks ago following the departure of founder Ian Kauffman.

"I had great plans," he told the conference. "I believed we were going to be autonomous and had been working on developing the operation in that direction. The MCA deal put the whole thing in jeopardy."

ABC International vice-president Jay Morganstern, in London to negotiate with MCA, added: "ABC's decision to close Anchor came after MCA's plans became clear. At first it looked as if MCA would run ABC as an autonomous label, but they opted not to do that. Anchor became redundant because the major source of income was the ABC licence."

"We had very little discussion with MCA, and you might say the entire US industry is very surprised at what has happened." Discussions are now being conducted with MCA UK about which
**NEWS**

**Help is still available for Musexpo**

ALTHOUGH FOR the second year, November, there is still a limited opportunity for low-cost participation. The Department of Trade subsidy will not be available for UK companies attending the fifth Musexpo in Miami in November, there is still a limited opportunity for low-cost participation.

The Music Publishers’ Association is participating in another government-sponsored scheme Outward Mission, under which a party of 6-20 businessmen, all starting from one point in the US, can claim a repayment of $240 on travel expenses. Only one person per company is eligible. Forms are available from the MPA which is operating on a first-come-first-served basis.

Musexpo organiser Roddy Shashoua said that despite the withdrawal of the subsidy last year, British participation of about 45 companies was up on 1977 and he was anticipating an even better response this year.

Registration costs are $1000 dollars for a stand, equipped with TV and audio facilities, which includes free admission for five company employees. Individual registrations work out at $275 dollars. All prices will be increased by 20 percent after April 30.

Musexpo’s new British representative is Colin Hadley of McKinley Marketing (01-930 0341).

---

**Cherry Red’s got Heartbeat**

CHERRY RED Records, the London-based independent has signed Heartbeat Records of Bristol on a three-year licence agreement, so all future Heartbeat product will be marketed and distributed through Spartan.

First new release will be a 12-inch four-track single from Glaxo Babies on March 16. Also included in the deal will be ‘Europeans’ by Europeans originally released last year.

---

**In your article headed MusicPerks**

IN YOUR article headed MusicPerks EMI Profits (RB, March 5) you indicated in your introductory paragraph that profits for EMI Music’s European operations dropped by £4 million in the six-month period to December 31. This is incorrect.

The press release stated that the profits of the entire EMI Group’s operations in Europe, including exports from the UK to Europe, fell by £4 million.

However, the down-turn of £4 million was largely attributable to medical electronics. EMI Music’s European operations showed little change from the previous year. Leslie Hill, EMI.

---

**Merchandising**

**PHONOGRAM IS mounting major campaigns to support two new albums – by David Essex and Dusty Springfield.**

The Essex album, Imperial Wizard (Mercury 9109 616), comes in limited edition blue vinyl and will be advertised in trade and consumer press, teenage magazines, Miss London, Girl About Town, the Sun and Daily Mirror.

In the latter four publications advertisements will include a telephone number which consumers may dial to hear a message from Essex and excerpts from the album. At dealer level there will be nationwide in-store prop, poster and sleeve displays. Certain dealers will receive a special motorised prop.

The Springfield album, Living Without Your Love (Mercury 9109 617), will be advertised in the trade and consumer press, the Guardian, Gay News and the Manchester Evening News. Four thousand posters will be used to advertise the album and Springfield’s upcoming tour.

**POLYDOR HAS put together a corporate advertising campaign for six Capitol label albums released this month – Allman Brothers Enlightened Rogues, Sea Level’s On The Edge, Dixie Dregs Night Of The Living Dregs, Stillwater’s Reserve The Right, Cooper Brothers’ The Dream Never Dies and the various artists collection Hotels, Motels And Road songs.**

A four page pull-out advertisement has been taken in Melody Maker and further advertising space will be taken in the trade and consumer press, Time Out and Black Music.

**SONET RECORDS is releasing an untitled ‘double-single’ (SON 2183) by George Thorogood & The Destroyers. Retailing at normal seven inch price, the disc includes four tracks, two of them unreleased live tracks, with a total playing time of over 17 minutes.**

**VIRGIN RECORDS has released Doxo’s debut album Q: Are We Not Men? A: We Are Doxo as a picture disc – retailing at £6.99. It also includes a flexi-disc for ‘bizarre collectors and collectors of the bizarre’.**

**CHRYSLASIS RECORDS is putting major muscle behind forthcoming releases from Generation X, UFO and Frankie Miller.**

‘Valley Of The Dolls’ (CHS 2310) is released on March 23 in a limited multi-coloured vinyl edition in full colour bag. The company believes this is the first use of multi-coloured plastic on a UK single. The same date sees a new 33rpm clear vinyl three-track from UFO, also in a full colour bag featuring three tracks from the live album ‘Shoot Shoot’, ‘Only You Can Rock Me’ and ‘I’m A Loser’ (CHS 2318).

Activity on Frankie Miller album Falling In Love Again (CHR 1220), and ‘Good To See You’ (CHS 2299) the single includes 100 window displays in towns visited on Miller’s March and April national tour plus full page advertisements in the rock consumer press, while 1,000 display packs (order numbers FMOAP) are available from Phonodisc.

**Steve Hillage** and Miquette Girand have composed and recorded a special album for use at the forthcoming Festival for the Spirit, Mind and Body to be held at Olympia. The music, to be played continuously throughout the event consists of guitar and synthesiser only and it will be released on clear vinyl at the special budget price of £2.99 on April 14.

**ADVERTISING in the motor cycle press, the music trade and consumer press, a completion run in association with Our Price Records, and a 250 strong window display campaign are lined up by United Artists Records for the new Jean Jacques Burnel solo LP Euroman Cometh, released on March 30. Brunei also begins a 13 date UK tour on April 14.**

United Artists is also re-releasing the Stranglers’ single ‘Peaches’ (UP 36248) on April 6 in a special picture bag.

**Jonathan Richman’s new album, Black In Your Life (Berserker BSRK 17), and single, ‘Lydia’ (BIZ 22) are backed by advertising in Record Business, the consumer press and Time Out. The advertisements also feature Richman’s back catalogue and his upcoming tour dates.**

---

**BRAM TCHAIKOVSKY**

"Girl Of My Dreams"

**CHAKA KHAN**

"Life Is A Dance"

**GEORGE BENSON**

"Love Ballad"

**FUNKADELIC**

"Cholly (Funk Getting Ready To Roll !)"

---

**STAR CLIMBERS**

---

**DELETE RECORD BUSINESS March 19 1979**
ONE OUTCOME of last week’s London visit by A&M chairman Jerry Moss and attorney Abe Sommer could be a settlement of the contractual dispute with Joan Armatrading whose Wembley concert they attended. . . much sympathy in the UK business for Ken Evans who succeeded Ian Ralfini as m.d., but only enjoyed the Anchor top job for 12 weeks. . . still, the word is that neither he nor any of the staff who remained until the end had any reason to complain about the generosity of American-style redundancy payments . . . but don’t, as was tipped, expect to see the ABC repertoire re-emerge on a revived Uni label, everything will be released under the MCA logo . . . talking of MCA — former president Mike Maitland, who officially departed in January, is claiming a modest $24 million dollars damages from his former employers alleging a “campaign of duress, humiliation and harassment” to force his resignation three and one-half years before his contract ended.

CHRYSLIS SUPREMO Chris Wright reports that sales to the end of February were 300 percent up on the same period of 1978 . . . enclosed with forthcoming Warwick tv compilation of his greatest hits will be a six-minute gold flex on which in one easy six-minute lesson Jonathan King tells How to Become A Pop Star — also coming soon from Ian Miles’ company will be the soundtrack album of the Buddy Holly Story, due for May-June release . . . tough on writer Richard Gillinson whose song “Fantasy” was second-equal in the blacked out Eurosong contest after being a hotly-tipped favourite — last time he had a likely winner, with “Promises Promises” show was also blacked by striking technicians . . . Fleet Street had fun though, with one especially tantalising quote from an unnamed act which complained that the result was unfair because the tv audience had not had the opportunity to see them dancing . . . a darts tournament is being organised in June by April Music (or do we mean in April by June Music?) — never mind, Steve Reeves has all the answers at 01-439 1845.

IN AMERICA Paul McCartney’s MPL Communications has terminated its affiliation with BMI and has joined forces as a publisher member . . . an NOP Market Research survey for Engineering Today magazine discovered that of Britain’s leading industrial figures only BL chief dashing Michael Edwards had made any public impact — 23 percent recognised him, compared with that other leading industrial figure Rod Stewart who was recognised by 87 percent overall — the year’s most useless piece of information . . . with promo copies of Precious Little’s ‘Ain’t Got No Balls’, DJM sending out crocheted ‘williwarmers’ — but how did they know the right size, ponders a flattered RB scribe . . . from Decca press office, Richard Routledge moving to RCA, while Annie Metcalfe, formerly of Motown press department, joins Decca.

WRAPS ARE still on, but it looks likely that Southern TV is planning a new rock show of adventurous proportions . . . surely Miles Copeland’s experiences with BTM Records were worth more than just one paragraph in recent Observer colour magazine profile on three industry celebrities . . . represented by Lord Goodman’s Goodman Derrick law firm, former Track and now Propellor Records m.d. Mafalda Hall obtained £14,250 damages against Chris Stamp following liquidation of CSB company . . . that BBC-2 look at the ‘My Way’ saga was worth it just to hear Paul Anka admit that he cried (all the way to the bank?) after completing the words — but what a shame that nobody tried to work out who has made the money, the lyricists or the original French composers . . .

CHAMPAGNE BREKKERS gaining in fashion — Pye uncorked for Real Thing at the Intercontinental Last Wednesday, while Ariola did the same for the Three Degrees at the I on The Park on Friday — a great idea if neither work effects of an after-show lig the night before spoil the fizz . . . pity EMI Records presschief Brian Southall a trifle shellshocked after escorting a dozen Japanese dealers for three days last week, only one of whom could speak English . . .

A brilliant new single from Billy Joel

Billy Joel’s next hit single ‘Until The Night’ comes from his successful ‘52nd Street’ album.
LRD promo-team re-shuffle

EMI's LRD has re-shaped its national promotion presence to form two new teams—one to concentrate on regional radio and the other a 12-strong squad to form a new type of record merchandising operation.

Working along the lines of the established singles promotion team, the new merchandising set-up will inaugurate a weekly call cycle to selected dealers aimed at providing a fast, flexible response to help break both singles and albums.

The team is operational with immediate effect, reporting to Dave Valente, previously Midland regional sales manager for the LRD's album team. He will report to Pete Rezon the national manager who was formerly singles promotion team manager. The new squad and their existing albums sales teams will continue to come under the responsibility of general sales manager Clive Swann.

The general idea is to reduce a dealer's stock risk by providing him with immediate back-up and point of sale material to make sure people walking into the store know what is hot from EMI LRD, said Swann.

"We are really taking the singles promotion force one step further by extending it to albums and making sure the product is merchandised thoroughly."

The four-man regional radio team will come under the aegis of general manager Julian Moore. The re-shuffles have been achieved by re-distributing manpower previously involved in the singles and albums providing teams.

"In 1978 the LRD had considerable success with both albums and singles from new artists, and the intention is now to build on this with the new merchandising team to improve albums performance," said Swann.

Price Commission to probe the 99p single?

FOLLOWING A Parliamentary question on the rapidly rising cost of singles—now up to 99p from most of the majors—the record industry could face a far-ranging investigation into its whole prices and profitability structure.

Labour MP Arthur Lewis asked Junior Prices Minister Robert McClellan to add records to the list of possible examinations to be considered by Prices and Consumer Protection Secretary Roy Hattersley.

Millaney forms video indie

SCOTT MILLANEY, formerly managing director of Island Records Blue Mountain Films offshoot, has left to set up his own video production company to be known as Millaney-Grant Productions.

Joining him at the new company, based at 12 Star Street, London W2 (tel 01-794 3344), will be creative director Brian Grant, previously with ATV Elstree. The new company is offering full production, duplication and distribution services, and is currently finalising a tv network deal for a new music series to go into production later this year.

Phillip Presky poses with DEEJay label

PHONO-DISC IS to be re-named Polygram Record Services—but a definite date for the change has yet to be settled. The change of name for the company, which manufactures and distributes records and tapes for Polydor and Phonogram, is said to be "in line with similar changes taking place in the Polygram Group world-wide," according to Polygram Leisure.

Now oldies get WEA pic disc treatment

PICTURE DISC make their debut in the oldies market in a major campaign launched by WEA, in association with Lightning Records.

April 6 sees the release of ten seven inch picture disc singles under the collective title "Cruisin". Each single features two golden oldies from the late Fifties/early Sixties, at an rrp of £1.49, displaying a different full colour photograph of a custom car.

However, the discs are only available to dealers in packs of 50 (five batches of the set of ten singles). In addition there will be no discount on the packs. The picture discs are limited edition and when this has been sold out the singles will revert to black vinyl on the Lightning Old Gold label retailing at 99p.

Merchandising for the records will centre around a display unit for in-store use featuring a clear plastic wallet with room for all ten records—2000 of these are ready to ship and more will be provided if necessary.

"Titles in the series include Chris Montez ‘Let’s Dance’ with Lonnie Mack’s ‘Memphis’ on the B-side, Bobby Darin’s ‘Dream Lover’ with ‘Mack The Knife’, The Everly Brothers’ ‘Bird Dog’ and ‘Devoted To You’ and Kenny Lester’s ‘Love Letter’ with the Casinos ‘Then You Can Tell Him Goodbye’.

RECORD BUSINESS March 19 1979
The BEACH BOYS

new single

‘Here Comes The Night’

from the forthcoming album

‘L.A. (Light Album)’

Order from CBS Order Desk. Tel: 01-960 2155

CBS Distribution Centre, Barlby Road, London W10
**Scottish News**

Anderson is Scotstar '78 personality

BY NOW an annual event, the Scotstar Awards Ceremony took place at Tiffanys in Glasgow. This is the third year that Clyde Factors has given a party mainly for retailers -- and awards to Scottish artists. In Scotland there is still not a great awareness outside the trade that there are companies based here who are producing work of comparable standard to that of the majors and artists south of the border, and to a certain extent the Scotstar awards set out to rectify that.

The personality of the year was Ian Anderson of Jethro Tull, who has re-established his roots here by buying a sizeable chunk of the English folk music business. The male and female personalities of the year were Isla St Clair and Christian, who both made their mark heavily through television. Christian's new series on STV has garnered a great deal of attention, mostly favourable, and can only serve to promote the signer's potential.

The Average White Band, who were presented with their award later in the week, had to emigrate to prove their musical worth, but the other awards proved Scotland's awareness of its native talent -- Alasdair Gillies, The Alexander Brothers, fiddle orchestra conductor John Mason, and Addie Harper and the Wick Band, all served to emphasise that ethnic music still has a powerful place in Scottish culture.

During the evening it was apparent that some dealers would like to have seen an award to dealers at some point, but the invidious political situation in which Clyde Factors would then find themselves prevent the idea. Nevertheless, some more recognition of the dealers' role is perhaps inevitable -- now that Clyde Factors have started something, the firm may need to find some way of thanking their better customers.

---

**Leonard**

Donal K. O'Boyle.

SPIDER MUSIC: Tommy Hayden Enterprises have decided to set up a label and music publishing organisation, known as Spider. Based at Penby Road, Penby, 4, the new label will be managed by Tommy Hayden, Tony Byrne and Dave Pennefather who joined as promotions manager after a long spell with Hawk Records. Well known acts such as Gina & The Champions, Red Hurley, Chips, Starband and Tony Kenny will be featured on the Spider label. It's expected that Release Records and Solomon & Peres will distribute the new label, both in Ireland and overseas.

Opportunity Knocks: Donie Cassidy Promotions organiser of the Irish version of Opportunity Knocks with Hughie Green, has started the top three contestants to management. Winner Jony Starr has formed a new backing band known as Opportunity. The Morrisseys a folk trio who were voted into second place have now joined Hawk Records, while in third place Pauric Browne is enjoying chart status with his debut single Yorktown Town issued by Hawk Records also. Promoter Donie Cassidy hopes to organise another All Ireland Opportunity Knocks series later in the year.

Folk Fever: All major recording labels have issued new albums featuring their leading folk groups and balladeers. Mulligan issues the final Bothy Band Pickwick

In A London report on Pickwick's plans to launch an Irish rock company in Feb. 12, it was stated that Brian Dockery, md of EM Ireland had organised a meeting between Monty Lewis, md of Pickwick, and leading retailers. We have been asked to point out that no dealers were invited and that the meeting was only with representatives of the distributing companies involved.

---

**Publications list from MTA**

A LIST of new publications which could well be of interest to any UK record retailer in the day to day running of their businesses has just been drawn up by the MTA.

They include four books published by Retail and Planning Associates, PO Box 5, Corbridge, Northumberland, -- 'Public And Private Policies Towards Small Shops', 'Techniques In Store Location Research', 'A Selective Bibliography On Marketing And The Distributive Trades' and 'Retail Changes In South Wales'. There is also 'Retail Planning For Tomorrow's World', published by Tesco.

---

**Letter**

With the annual GRRC/MTA conference beginning this week, Leicestershire record retailer, Jack Ainley, expresses some opinions of the functions and effectiveness of the current GRRC leadership.

NEXT WEEK'S annual dealer conference makes this an appropriate moment to consider the effectiveness of the GRRC as the representative body of the retail trade.

The GRRC has never commanded more than a minority support from the independent retailers that it seeks to represent. This is possibly due to the fact that it never actually appears to achieve any positive results in its negotiations with the manufacturers. It may, of course, be the case that it does good things on our behalf, but it is then makes a poor job of informing members of the results. Although there is a regular MTA newsletter, it never seems to contain any information of what problems are being tackled on behalf of members or their outcome. Could this be because nothing of real importance is ever achieved?

There are a number of areas in which the GRRC could have made a real contribution recently -- and for all I know may have done but has not passed the information on to members such as myself. It would be interesting to know whether any attempt has been made to sample the views of members on the matter of five percent returns for passing on to the manufacturers. The impression is that the committee (or should I say chairman and secretary?) is in favour of the returns allowance, yet at a recent East Midlands branch meeting there was no doubt that the majority view was that a better discount was a more desirable alternative.

Was the GRRC consulted on the Phonogram Going For A Song campaign, and if so was any objection raised regarding the way in which the Phonogram wiped hundreds of pounds off the volunteered many dealers' stocks, with only very modest compensation? Was any submission made to Pye when the price of the NSPL series was reduced by £1 with no compensation at all?

There are other areas where the GRRC could be of some constructive use -- for instance, improving the compensate for the exchanging dealer using the EMI Tokens scheme. Also worthy of GRRC's consideration would be the erosion of the dealer discount of 33 1/3 percent on singles retailing at 90p. According to my calculations it is now down to 32.8 percent, which is considerable if like us you sell a lot of singles.

Isn't it about time that there was a complete reorganisation of the GRRC to broaden the scope of its membership and management committee. I feel that all committee members should be there courtesy of the votes of the regional branches, which would mean a fair representation than we get from the current London-dominated committee.

And finally, any reorganisation should be as a matter of importance undertake to keep members better informed of what it is doing in the name of the retail trade. In the last 20 years since I have been a dealer, the GRRC has done so little that can be seen that we might as well not have had a GRRC at all.

JACK AINLEY, Ainley's Records, Leicester.

---

**Letter**

LEO SAYER pays a visit to Phonodisc's Walthamstow pressing plant where he saw his new tv advertised album The Very Best Of Leo Sayer coming off the presses. To commemorate his visit his press was named after the artist.

---

**Letter**

With the annual GRRC/MTA conference beginning this week, Leicestershire record retailer, Jack Ainley, expresses some opinions of the functions and effectiveness of the current GRRC leadership.

NEXT WEEK'S annual dealer conference makes this an appropriate moment to consider the effectiveness of the GRRC as the representative body of the retail trade.

The GRRC has never commanded more than a minority support from the independent retailers that it seeks to represent. This is possibly due to the fact that it never actually appears to achieve any positive results in its negotiations with the manufacturers. It may, of course, be the case that it does good things on our behalf, but it is then makes a poor job of informing members of the results. Although there is a regular MTA newsletter, it never seems to contain any information of what problems are being tackled on behalf of members or their outcome. Could this be because nothing of real importance is ever achieved?

There are a number of areas in which the GRRC could have made a real contribution recently -- and for all I know may have done but has not passed the information on to members such as myself. It would be interesting to know whether any attempt has been made to sample the views of members on the matter of five percent returns for passing on to the manufacturers. The impression is that the committee (or should I say chairman and secretary?) is in favour of the returns allowance, yet at a recent East Midlands branch meeting there was no doubt that the majority view was that a better discount was a more desirable alternative.

Was the GRRC consulted on the Phonogram Going For A Song campaign, and if so was any objection raised regarding the way in which the Phonogram wiped hundreds of pounds off the value of many dealers' stocks, with only very modest compensation? Was any submission made to Pye when the price of the NSPL series was reduced by £1 with no compensation at all?

There are other areas where the GRRC could be of some constructive use -- for instance, improving the compensate for the exchanging dealer using the EMI Tokens scheme. Also worthy of GRRC's consideration would be the erosion of the dealer discount of 33 1/3 percent on singles retailing at 90p. According to my calculations it is now down to 32.8 percent, which is considerable if like us you sell a lot of singles.

Isn't it about time that there was a complete reorganisation of the GRRC to broaden the scope of its membership and management committee. I feel that all committee members should be there courtesy of the votes of the regional branches, which would mean a fair representation than we get from the current London-dominated committee.

And finally, any reorganisation should be as a matter of importance undertake to keep members better informed of what it is doing in the name of the retail trade. In the last 20 years since I have been a dealer, the GRRC has done so little that can be seen that we might as well not have had a GRRC at all.

JACK AINLEY, Ainley's Records, Leicester.

---

**Letter**

LEO SAYER pays a visit to Phonodisc's Walthamstow pressing plant where he saw his new tv advertised album The Very Best Of Leo Sayer coming off the presses. To commemorate his visit his press was named after the artist.

---

**Letter**

With the annual GRRC/MTA conference beginning this week, Leicestershire record retailer, Jack Ainley, expresses some opinions of the functions and effectiveness of the current GRRC leadership.

NEXT WEEK'S annual dealer conference makes this an appropriate moment to consider the effectiveness of the GRRC as the representative body of the retail trade.

The GRRC has never commanded more than a minority support from the independent retailers that it seeks to represent. This is possibly due to the fact that it never actually appears to achieve any positive results in its negotiations with the manufacturers. It may, of course, be the case that it does good things on our behalf, but it is then makes a poor job of informing members of the results. Although there is a regular MTA newsletter, it never seems to contain any information of what problems are being tackled on behalf of members or their outcome. Could this be because nothing of real importance is ever achieved?

There are a number of areas in which the GRRC could have made a real contribution recently -- and for all I know may have done but has not passed the information on to members such as myself. It would be interesting to know whether any attempt has been made to sample the views of members on the matter of five percent returns for passing on to the manufacturers. The impression is that the committee (or should I say chairman and secretary?) is in favour of the returns allowance, yet at a recent East Midlands branch meeting there was no doubt that the majority view was that a better discount was a more desirable alternative.

Was the GRRC consulted on the Phonogram Going For A Song campaign, and if so was any objection raised regarding the way in which the Phonogram wiped hundreds of pounds off the value of many dealers' stocks, with only very modest compensation? Was any submission made to Pye when the price of the NSPL series was reduced by £1 with no compensation at all?

There are other areas where the GRRC could be of some constructive use -- for instance, improving the compensate for the exchanging dealer using the EMI Tokens scheme. Also worthy of GRRC's consideration would be the erosion of the dealer discount of 33 1/3 percent on singles retailing at 90p. According to my calculations it is now down to 32.8 percent, which is considerable if like us you sell a lot of singles.

Isn't it about time that there was a complete reorganisation of the GRRC to broaden the scope of its membership and management committee. I feel that all committee members should be there courtesy of the votes of the regional branches, which would mean a fair representation than we get from the current London-dominated committee.

And finally, any reorganisation should be as a matter of importance undertake to keep members better informed of what it is doing in the name of the retail trade. In the last 20 years since I have been a dealer, the GRRC has done so little that can be seen that we might as well not have had a GRRC at all.

JACK AINLEY, Ainley's Records, Leicester.
RADIO

Charisma sets up radio, TV promo team

CHARISMA HAS set up a new radio and television promotion team - the first full-time outfit in its history - in an attempt to beef up regional airplay activity. Previously the company has relied on free-lances in the provinces.

The team consists of Clive Crawley (national radio promotions), Ron Atkinson (regional promotions manager), Mary McCormick (Scotland and north east England promotions), John Rushby (midlands and north west England) and Corni Towney (promotions coordination based in London).

Both McCormick and Rushby are new additions to Charisma having previously been with EMI.

Atkinson told Record Business "In the past local radio performance hasn't been over-exiting on our records. We seem to have done okay in London but in the regions we haven't made quite the same impact.

"So now that Charisma is becoming more singles conscious we feel that we really need more airplay action. As a company we intend to have a real crack in the singles market and, of course, one of the major factors here is to ensure that we are getting airplay."

ROCKSHOW AIRPLAY: most-played albums

THE CLASH, on the set of the Tyne Tees television rock show Alnghi Now! The band appeared with Tom Robinson on the sixth of nine shows which Tyne Tees intends to record. As yet no definite date has yet been set for broadcast of the first edition of the show but producer Malcolm George expects an announcement to be made soon. The show, fronted by former Darts bass singer Den Hegarty, looks likely to be syndicated nationwide but, again, no details have been confirmed.

Meet John Otway - in person

JOHN OTWAY stars in a television documentary called Stardust Man, made by ATV, and which will be broadcast on Thames, Anglia, Southern and Westward on Thursday, March 22, at 11.35pm.

The following day his new single, 'Frightened and Scared', is released and in the initial batch of records there are three without vocal tracks. The recipients of these records should read the instructions on the back of the record sleeve which will tell them how to get Otway to sing the song to them.

Culcheth (Chester) Folk

Duke offers Duke a job

RADIO LUXEMBOURG's celebrity disc-jockey slot on Saturdays is filled by Mick Jackson on March 24 and Gene Chandler on April 14.

Programme director Tony Prince, meanwhile, was so impressed by the performance of one recent celebrity dj, George Duke, that Prince offered him a full-time job on Luxembourg - but Duke had to turn down the offer because of prior commitments. However, Prince said "George can have a job on Luxembourg any time he likes."

THE BBC has embarked on a nationwide campaign to inform the public about its plans for new local radio stations.

Throughout this month Michael Barton, controller of the BBC's local radio network, is visiting six of the nine areas in which the corporation will be opening new stations.

Barton has already visited Lincoln and York and he will be going to Cambridge, Northwich and Shrewsbury armed with films and taped extracts from the 20 existing stations.
We confidently expect sa
Without doubt, "The Very Best of Leo Sayer" is destined to be one of the biggest selling albums of 1979. A unique record of Leo's career to date, it features every one of his hit singles. From "The Show Must Go On," through "When I Need You," right up to "Raining In My Heart." In all, there are 14 great tracks. It's the kind of very special album that deserves very special promotion.

Which is why you'll find us going on to television, for the very first time. To the tune of £225,000. The campaign breaks on March 22nd, and by Easter the entire nation will be rivetted to the sight of Leo, quite literally, dancing round the room.

It's a theme that we're following through to the album sleeve and 250 shop windows all over the country.

So, as you can see, the whole package ties together perfectly.

And, if all that weren't enough, it will come at a time when Leo has been getting maximum media exposure.

In the shape of a sellout nationwide tour, a highly successful BBC TV Series, and a forthcoming Easter TV spectacular.

At the end of the day, it all adds up to a pretty potent promotion.

What with Leo dancing upside down for you and Chrysalis bending over backwards for you, you can't go wrong.

'The Very Best of Leo Sayer.' CDL 1222.

Also available on cassette. ZCDL 17.
**RADIOACTIVE: Strongest Airplay Gains**

Some Girls/Racey (RAK)
He's The Greatest Dancer/Sister Sledge (Atlantic)
The Runaway/Eikie Brooks (A&M)
Wow/Kate Bush (EMI)
Sha La La Means I Love You/Barry White

(20th Century)
I Go To Pieces/Rachel Sweet (Stiff)
Shake Your Body/Jacksons (Epic)

---

### AIRPLAY GUIDE

**100% = maximum play on listed stations**

<table>
<thead>
<tr>
<th>Percentage Rating</th>
<th>Artist</th>
<th>Song Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>11%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>12%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>13%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>14%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>15%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>16%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>17%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>18%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>19%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>20%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>21%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>22%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>23%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>24%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>25%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>26%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>27%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>28%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>29%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>30%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>31%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>32%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>33%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>34%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>35%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>36%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>37%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>38%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>39%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>40%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>41%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>42%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>43%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>44%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>45%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>46%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>47%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>48%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>49%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>50%</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

---

**PLEASE NOTE:** For reasons of space all records in the Top 30 of the Singles Chart are automatically excluded from this guide.

---

**KEY**

- **A** Featured 40
- **B** Additional
- **C** 1-4 plays

**AIRPLAY RATING**

- **A** Record of the Week
- **B** Powerplay/Twospin
- **C** Top 40
- **D** Extra

**RADIO 1**

- **A** Discos Top 30
- **B** Capital Top 30
- **C** Clyde Top 30
- **D** Piccadilly Top 30
- **E** BMB Top 30

**RADIO 2**

- **A** Discos Top 30
- **B** Capital Top 30
- **C** Clyde Top 30
- **D** Piccadilly Top 30
- **E** BMB Top 30

---

**CITY**

- **A** Top 30
- **B** Playlist

**DOWNTOWN**

- **A** Breakers
- **B** Climbers

**METRO**

- **A** Presents
- **B** Hits
- **C** New Sounds

---

**RECORD BUSINESS** March 1979
### ACTION FOR THE COMING WEEK

**Basic Key (see foot of page for details)**

- **A** - Main Playlists/Charts
- **B** - Breakers
- **C** - Extras
- **-** - Hit Picks
- **1** - Station Pick

**NEW ADDITIONS**

**N** - Hit Picks

**BOLD TYPE**

**TOP NEWSPINS:** Strongest New Entries

**HERE COMES THE NIGHT**/Beach Boys (Caribou)

**THE LOGICAL SONG**/Supertramp (A&M)

**QUESTIONS AND ANSWERS**/Sham 69 (Polydor)

**THE RUNNER**/Three Degrees (Ariola)

**MYSTERY DANCE**/Dyan Diamond (MCA)

**MARY ANN**/Black Lace (EMI)

**PLAYLISTS** used in this guide are in force in the current week and contribute to next week's **RB** Singles Chart.

#### TOP NEWSPINS:

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>HERE COMES THE NIGHT</td>
<td>Beach Boys</td>
<td>Caribou</td>
</tr>
<tr>
<td>THE LOGICAL SONG</td>
<td>Supertramp</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>QUESTIONS AND ANSWERS</td>
<td>Sham 69</td>
<td>Polydor</td>
</tr>
<tr>
<td>THE RUNNER</td>
<td>Three Degrees</td>
<td>Ariola</td>
</tr>
<tr>
<td>MYSTERY DANCE</td>
<td>Dyan Diamond</td>
<td>MCA</td>
</tr>
<tr>
<td>MARY ANN</td>
<td>Black Lace</td>
<td>EMI</td>
</tr>
</tbody>
</table>

#### Key:

- **Hallam**
- **Fortun**
- **Beacon**
- **Teens**
- **Traint**
- **Victory**
- **Pennine**
- **Swansea Sound**
- **Orwell**
- **Radio 210**
- **Plymouth Sound**

<table>
<thead>
<tr>
<th>Key</th>
<th>Hallam</th>
<th>Fortun</th>
<th>Beacon</th>
<th>Teens</th>
<th>Traint</th>
<th>Victory</th>
<th>Pennine</th>
<th>Swansea Sound</th>
<th>Orwell</th>
<th>Radio 210</th>
<th>Plymouth Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>TO</td>
<td>A - Top 40</td>
<td>B - New Releases</td>
<td>C - Airplay</td>
<td>D - Ratings</td>
<td>Top 40</td>
<td>Double Play</td>
<td>Playlist</td>
<td>A List</td>
<td>Top 40</td>
<td>B List</td>
<td>A List</td>
</tr>
<tr>
<td></td>
<td>Fun 40</td>
<td>High Flyers</td>
<td>Presenter Picks</td>
<td>Music Hits</td>
<td>Billboard</td>
<td>Instumentals</td>
<td>Newplays</td>
<td>New Releases</td>
<td>Alternative Chart</td>
<td>B List</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Personality Picks</td>
<td>Station Hit</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Record Business**, March 1979
Decca launches
DIGITAL RECORDING

* 1st with Full Frequency Range Recording (ffrr)
* 1st with LP's in Europe
* 1st with British Stereo LP's

And Now! Digital Recording

Recorded live this year!

NEW YEAR'S DAY CONCERT IN VIENNA
Willi Boskovsky with The Vienna Philharmonic Orchestra
'The Blue Danube', 'Wine, Women and Song', 'Radetsky March' and many other popular items!

D147D2 (2LP set)
K5C2 7062 (double-play cassette)

* recorded with the Decca Digital Master Recorder — developed by Decca engineers
* for use with conventional stereophonic record reproducing equipment

DECCA continuing the quest for quality

Order now from SELECTA · LONDON · 01-852 9191 · MANCHESTER · 061-681 4071
and from SOLOMON & PERES · BELFAST · 08494 32711
Decca digital points the way

IT COULD have been tricky for Decca making its first digital recording to have to cope with the additional problems of a live event, the New Year's Day Concert in Vienna, television microphones and cameras also littering the concert hall. But everything went without a hitch, so that the resulting double album (D147D), reviewed on this page, is a success which exceeded all the company's wildest hopes.

"We had none of the problems we had expected," recording producer James Mallinson told Record Business. "We used newly developed small microphones, which were scarcely visible in the hall and didn't show at all on the tv screens, whereas the Austrian radio and tv equipment could be seen all over the place.

"Our new digital equipment worked splendidly, and I would even say that the entire operation went boringly well.

Our engineers were amazed when everything ran so smoothly, and we are all completely satisfied with the double album that came out of it. This could so easily have proved an only partially successful first venture, but the outcome is a recording of a quality that will not be improved upon for a long time to come.

"This new recording system virtually eliminates all the slight yet disturbingly audible distortions which occur with even the best analog recorder. "The frequency response," added Mallinson, "is absolutely exact, whereas with the analog system there is compression of the sound at high frequencies, and also a tape-hiss problem."

"These problems had been overcome to some extent by the Dolby System, but unfortunately this brought with it some new problems of its own. Even in the best recordings made with the analog system and the Dolby improvements, there remains a certain variation over frequency response. The digital system has solved the problem completely."

"Decca took traditional analog equipment along to Vienna as a back-up, just in case there was a last minute hitch with the new system. But it was never needed. "It would make good copy," commented Mallinson, "to tell you we had hairy experiences in Vienna. I'm afraid I have no stories like that for you, though of course I prefer it the way it is. I wanted a really super recording, and that's what we came away with. Even the rifle shot in the 'Hunt Polka' comes out as clean as a whistle, and that is the kind of sound which is most difficult of all to capture on tape using the traditional system."

So far as the digital system is concerned, Mallinson, as Edith Piaf used to say, has no regrets.

ALBUM REVIEWS

BRITTEN: Peter Grimes. Soloists, Chorus & Orchestra of the Royal Opera House, Covent Garden/Colin Davis. (Philips 6789 014, three-LP set) £13.95

Critics automatically respond to such claims as "recording of the era" by watching out even more keenly than usual for possible flaws, but in the case of this new Peter Grimes there is real justification for Phonogram's self-congratulation. The opera was first recorded, by Decca, 20 years ago with Benjamin Britten himself conducting and Peter Pears singing the title-role which had been written especially for him and which he had created at Sadler's Wells in 1945. Any new recording had to be a knock-out every way to compete with that authentic original, and a knockout this one proves to be. With only a couple of minor changes the cast belong to the production which the Covent Garden company took to La Scala three years ago and swept the blasé Milanese audience off their feet. Colin Davis is renowned for his sensitive conducting of Britten's music, and here he really probes to the heart of this brooding score. Jon Vickers is just as authoritative in his interpretation of Peter Grimes, the persecuted outsider, in the narrow-minded society of a Suffolk fishing village nearly two centuries ago. He sings magnificently, also presenting the character with a dramatic forcefulness worthy of an actor with the National Theatre. Heather Harper also combines splendid singing with sympathetic and wholly convincing characterization as Ellen Orford, the woman who, alone among the villagers, shows some understanding of Peter's problems.

NEW YEAR'S DAY CONCERT IN VIENNA: Vienna Philharmonic Orchestra/Will Boskovsky. Prod: James Mallinson. (Decca D147D 2, two-LP set) £8.95

Decca has certainly done it again. For the first time the complete New Year's Day concert of waltzes and polkas by the Straussos, Johann I and II, Josef and Eduard, has been recorded live at the Grosser Musikvereinsaal in Vienna. And a positively stunning recording it is, with absolutely fidelity to the original sound and no audible distortions which occur with even the best analog recorder. "I wanted a really super recording, and that's what we came away with. Even the rifle shot in the 'Hunt Polka' comes out as clean as a whistle, and that is the kind of sound which is most difficult of all to capture on tape using the traditional system."

So far as the digital system is concerned, Mallinson, as Edith Piaf used to say, has no regrets.

The authentic guitar sound?

MIKE CLAIRE, who runs Response Records as a one-man band, must be one of the busiest men in the industry. "I think up the ideas for albums," he explained, "find the artists, supervise the recording sessions, handle marketing, advertising and promotion. The only thing I don't do myself is make the tea."

Response, whose product is distributed by Pye, has just made its first venture into the classical field with an album called Baroque Guitar (RES 800) featuring Harvey Hop (pictured above).

Authentic playing of music from the past has really taken off in recent years, with groups of specialists appearing everywhere to present the works of Bach and Mozart as they were originally envisaged. Authentic instruments have been brought back into use, or skilfully reconstructed.

So far the guitar has been neglected in this respect. This new album has Harvey Hope playing music of the 17th and 18th centuries on five different guitars which were made at the exact times the various pieces were composed.
ALBUM REVIEWS

Top 10

LEO SAYEHR: The Very Best of Leo Sayer (Chrysalis CDL 1222) Prods: Various
Well thought out tv compilation which ought to do the trick first time out for Chrysalis. All the likeable little singer’s best cuts are included here, split into a first side featuring the more recent Richard Perry produced material like When I Need You’ and ‘I Can’t Stop Loving You’ and a second side running from ‘The Show Must Go On’ from 1973 and including ‘Moonlighting’ and ‘One Man Band’. The back-up for this release ought to make sure of a high chart placing.

JOHNNY MATHIS: The Best Days Of My Life (CBS 86080) Prod: Jack Gold
It can’t miss. Following the awards, platinum discs and sales generated over the last year from ‘When A Child Is Born’, through the Mathis-Deniece Williams duets to his latest single, the theme music from the film Same Time Next Year, Mathis has had remarkable success. This album, with its national and music consumer press advertising should see the cash registers still ringing to his tunes. A few oldies like ‘As Time Goes By’ and Cole Porter’s ‘Begin The Beguine’, and the Gold-composed title track along with some newer material all add up to the highly professional, slick package the public (and dealers) knows and loves.

DAVID ESSEX: Imperial Wizard (Mercury 9109 616) Prods: David Essex/Christopher Neil/Mike Batt
Debut album by Essex for Phonogram, to which he switched from CBS and with which he scored immediately in the singles market with ‘Oh What A Circus’ - which is featured on this set. Actually the entire outing is not so much an album as a collection of singles - which is by no means a criticism. In other words Essex’s commercial sensibilities are very much to the fore, but at the same time he has managed to continue his years-long campaign to be accepted as musically respectable. An entirely enjoyable album, acceptable on a variety of levels. Best tracks are ‘Call On Me’, the Celtic-influenced ‘Are You Still My True Love’ and ‘20 Flights Up’.

Top 60

FRANKIE MILLER: Falling In Love (Chrysalis CHR 1220) Prod: David Mackay
It has certainly taken an awful long time, but the persevering Miller finally looks as if he might 't the compromising his raw soul feel for a more countrified MOR stance. Included are his ‘Darlin’ and ‘When I’m Away From You’ hits, which should mean sales action while the backing from a distinguished session band is always of a high standard. But that Otis Redding sound is all but gone.

SQUEEZE: Cool For Cats (A&M AMLH 68503) Prod: John Wood
Squeeze The Deptford Funsters arrive with their second album fresh from a dose of singles success last year and determined to exploit their penchant for snappy little songs about life and love. Cool For Cats must surely be a single, with its unusual vocal mannerisms and catchy keyboards licks, and the rest of the material has an honest, bright and rather suave atmosphere mainly concerned with pulling young women and drinking.

TOTO: Toto (CBS 83148) Prod: Toto
One hit single is no certain indication of best-selling album status. But the quality of ‘Hold The Line’ is mirrored throughout this album which introduces a potent new force in American rock. Toto’s debut is highly impressive, throbbing with dynamism and energy, with an entertaining mix of repertoire varying from funk, through metal to ballads and showcasing authoritative vocals, both solo and group.

GARY’S GANG: Keep On Dancin’ (CBS 83583) Prods: Eric Mathew/Gary Turner
With the single that gives this album its title riding at No 3 in last week’s AB disco chart, this album must have a chance of riding the disco wave right up onto the beach of success. Six tracks of infectious thumpalong metronome rhythm obviously designed for segues is good disco fodder, but over an entire album it does begin to pall long before the end of side one. Still, it’s definitely state-of-the-art disco.
FOUR MAJOR British manufacturers made their presence felt. Optikinetics, from Luton, showed its new strobe controller. Four programme choices are available with audio or automatic control and variable flash rate. The unit will take up to sixteen strobes per channel, not that you'd ever want to go that far, but it does give a safety margin.

Mode Electronics displayed its Unit 4, which Optikinetics market throughout the world (UK excluded). Guaranteed for two years the unit handles inductive loads eg. projectors, neon and flourescents. The maximum recommended loading, at 240 volts, is 500W per channel. Pulsar Light of Cambridge displayed its products on both the NGM and Lights Fantastic stands.

Showing its faith in, and commitment to, the American market, Lasertronics of Westgate-on-Sea, Kent, took a stand of its own. On display were the Lasertrace, the Lasertrace Sound to Light, and deluxe version, the Lasertrace Audio.

All companies reported brisk business. Pulsar sold a unit of the stand to a French buyer and closed with large orders. Optikinetics did likewise, Lasertronics sold $100,000 worth of lasers to Hong Kong. Apart from this the company set up six new American dealerships and achieved Bureau of Radiological Health passes for all laser range.

A look around the American products on display revealed a few good products. Cervin Vega showed its incredible sound systems and speakers and it was interesting to note that it now covers its speakers in a carpet-type material very similar to that used by the now bankrupt ISE/AMP from Great Yarmouth. Meteor, part of Hammond Industries Inc., showed its range of table tops and the Meteor Clubman disco mixer. Altec had a new 800 watt professional amplifier, the 9440A, on display, whilst Mechanical Mirrors had a range of mirrors on display, including an isohedron (20 triangular sides) mirrorball. Olympic Decor had a rotating mirrorball lady (see picture).

Dancing colour patterns on a video screen were the specialty of Ixtlan Rainbow controllers, creating light patterns from the relationship between left and right stereo channels split into 32 audio bands.

Sound Promotions presented its mobile console-a wheel in, stand up package - whilst Passport Incorporated showed its fibreoptic floor lighting.

Typically American, Lucky Promotions was selling the easy way to get into disco pre-recorded disco programmes tapes.

GLI exhibited its range of sound equipment and a spokesman for the company stated “We expect to have studio type facilities, pitch shift, expanders, phasers and flangers in the discotheques of the future”.

Biamp exhibited the 4220 disco mixer with BPM match indicator, level match indicator and cross fade control.

Bose showed its recently redesigned and updated 802 amp speakers and a new wall mounting bracket. The 802 is cased in plastic, lighter than the 800, and gives 5dB more gain.

Technics displayed the prototype SL 1200 mk II with slider pitch adjustment, phase lock, stop/start pad and a periscope light that pops up to illuminate the stylus. The table is expected in the US in June.

Orbitron showed a circular record stand holding 130 discs but it’s rather large and leaves records exposed to dust when in use. Fosgate Electronics exhibited its four channel sound synthesiser, with a position display panel which is reminiscent of a radar screen.

THE HIGHLY sophisticated Tetra-D amplifier, manufactured by Fosgate Electronics and exhibited for the first time at the New York Disco Forum. It allows disc jockeys to separate out musical instruments and vocalists and to give the impression to listeners that the sounds are coming from different places on the dance-floor.

Polydor rush for Arpeggio single

POLYDOR HAS rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

Also just out is Joe Simon’s ‘Love Vibrations’ while further Steppin’ Out releases include Wardell Piper’s ‘Captain Boogie’ and Don Ray’s ‘Got to Have Loving’.

Togetherness on Pinnacle

Pinnacle Marketing and operations manager Tony Berry (pictured left) is staging a unique stunt to promote the new single by Tuesday’s Children, titled ‘Boogie Woman’ (PIN 75). Berry is encouraging disc jockeys across the country to play the single on Saturday, March 31 at 11pm precisely. Titling the campaign ‘DJ Unity’, Pinnacle is mailing DJ Unity handbills to record stores across the country in the hope they will be distributed to local disc jockeys. Berry hopes that DJs who intend to play the single at that time will write to Pinnacle confirming their intention.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company - the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company – the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company – the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company – the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company – the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company – the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.

Polydor rush for Arpeggio single

Polydor has rush-released the Arpeggio single, ‘Love and Desire’, as part of the Steppin’ Out series, on seven inch (POSP 40) and 12-inch (POSPX40), in response to strong import sales.

A NEW concept in mirror-balls from New York’s Olympic Decor company – the mirror-ball lady.

A busman’s holiday from London DJs

A CHANCE for disc jockeys to take a break and see someone else slaving over a hot turntable is provided by the London Organisation of Disc Jockeys on Monday March 26. Secretary Bill Forester is organising a ‘Jocks’ Nile Out’ at the Bali Hai in Streatham running from 8pm to 1am. Tickets are £2 in advance or on the door - contact Forester on 01-348 3269 for further details or for tickets.
**DISCO**

**BREIFS**

WHITE VINYL and a special sleeve will be part of the limited edition promotional package around the seventh release on the Casino Classics label entitled 'I'm Gonna Share It With You' by Diana Foster (‘Time Out’ by Autumn ’76). The single is being rush-released to meet demand from DJs who are playing the cut from the Casino Classics EP on March 30, and extensive advertising is being taken in the specialist consumer press.

This week RK Records also revealed that its deal for the 'Three Before Eight' EP tracks 'Time Will Pass You By' by Toby Legend, 'On My Way' by Dean Parish and 'Long After Tonight Is All Over' by Jimmy Radcliffe and the three-tracker is about to be deleted from April 20. Dealers are being advised to stock up until that date. The EP is a compilation of the three songs played at the end of every Wigan Casino all-nighter.

CBS HAS followed up its highly successful Disco Pool album of September last year, which featured segued tracks from its major disco artists, with Disco Pool Take 2. Currently being mailed out by disco promotion manager Greg Lyons, who also assisted on the mixes, the album features Gary's Gang 'Keep On Dancin, 'T-Junction's 'Saturday Night', Lorraine Johnson's 'Feed The Flame', George Duke's 'Party Down' plus five other hot tracks. Lyons explains that the Disco Pool albums were prompted by the large influx of disco product on the market. The albums are a way of focusing attention on certain tracks, says Lyons. Distribution of Take 2 is limited to jocks and media personnel on CBS' mailing list.

EUROSCAPE MARKETING and East Anglian Productions have undertaken a joint venture to put Euroscope's popular Single Jingles on NAB, 8 Track Cue Tone and 8 Track Feel Cue format cartridges.

Both Single Jingle Series I and II will be available in this format. Dealers should order from either Euroscope on 01663-747766 or East Anglian Productions on 0256-66252.

THE ANNUAL general meeting of the Disc Jockey Federation will be held at 10.30 a.m. on April 10th at the Ski Club, 118 Eaton Square, London.

---

**Top Imports**

1. BITTER SWEET - Lamont Dozier - Warner Bros
2. DANCELady DANCE - CROWN - Special Offer - De-Lite
3. BAKER CHOCOLATE - Company - Baker Chocolate Company - USA
4. FOLLOW THE RAINBOW - George Duke - Epic
5. BREAKFAST BREAKFAST - Adina
6. THE MUSIC PLAY - Agape - Polydor
7. SWEET TALKS - Sweet Talkers - Maru Aruba
8. OUTLINE - Gino Soccio - RFC
9. MILAN - U.S. Columbia
10. FIRE NIGHT DANCE - Peter & Allies
11. CUT LOOSE - Hamilton Bohannon
12. WE ARE FAMILY - Sister Sledge - Atlantic
13. RED HOT - Mongo Santamaria - USA<br>Universal, Tapan Zee
14. SUPERMAN - Herbie Mann - Atlantic
15. MIDNIGHT IN MANHATTAN - Seventh Avenue - AVI
16. CAWAKENING - Michael Welden - Atlantic
17. PHYSICAL ATTRACTION - Keith Barrow - US Columbia
18. HOT PEACHES AND HERB - Polydor
19. PARTNER - NEW ORLEANS - Freedom
20. FACE TO FACE - Dells - ABC

---

**12s**

1. (1) CAN YOU FEEL THE FORCE? - Real Thing - Pye
2. (2) TURN THE MUSIC UP - Players Association - Vanguard
3. (3) DISCO NIGHTS (ROCK-FREAK) - G D & Alfie
4. (4) I WANT YOUR LOVE - Who's - Atlantic
5. (5) IN THE NAVY - Village People - Mercury
6. (6) MONEY IN MY POCKET - Dennis Brown - Lightning
7. (7) BOOGIE TOWN FLB - Fantasy
8. (8) CUBA - Gibson Brothers - Island
9. (9) KEEP ON DANCING - Gary's Gang - CBS
10. (10) ENGLISH - Ian Whitford - London
11. (11) GET DOWN - Gerie Chandler - De-Lite
12. (12) EVERYTHING IS GREAT - Inner Circle - Island
13. (13) HADN'T MOTTED DANCING YET - Gonzales - Sideway
14. (14) KEEP THE BODY WORKING - Klee - Atlantic
15. (15) YOU'RE A STAR - Mordor - Casablanca
16. (16) STRAIGHT TO THE BANK - Bill 
17. (17) PAINTER MAN - Bunny M - Aquarius
18. (18) CUT LOOSE - Hamilton Bohannon - Mercury
19. (19) GET YOUR LOVE - Herbie Mann - Epic
20. (20) HIGH ON YOUR LOVE SUITE - Rick James - Motown

---

**Pinnacle Records**

Releasing the first single from newly-formed trio Tuesday's Children, Boogie Woman in both 7-inch and 12-inch format, both sizes in limited edition picture bags, with the 12-inch pressed additionally in clear vinyl. The trio comprises Lloyd Chalmers, who wrote and produced the single as well as singing on it, and Kelly Allen-Smith and Cassandra Mahon.

---

**The Disco Chart**

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

---

**Top Imports**

1. PACERS - ABC
2. NORDIC - ABC
3. TURKEY - ABC

---

**Top Alan**

1. ANNUAL general meeting of...
A great new album (DJF 20534)
Also available on cassette.

"Grace has tremendous talent and potential." Southern Television
"Grace Kennedy is the most exciting girl singer I have ever worked with." Les Reed
"Grace is the most professional newcomer I've ever seen." Roger Greenaway
"Talent, thanks to rare people like Grace Kennedy, is shining brighter than ever before."
Don Black

"The most exciting girl vocal talent... in a long time."
London Weekend Television

"You're Amazing Grace"
All at DJM

Distributed by CBS Records Limited.
IN ELTON John, 10cc and Yes, you each manage superstar acts who have been conspicuous by their absence. Once an act has reached the status of an album and tour once every 18 months or so, what is the function of a manager? Is it a full time high financier's job, or is your presence required only when touring or recording activity is planned?

JOHN REID: It changes from time to time but my function with Elton is not purely financial, nor is it purely to be on the road or in the studio. I don't spend much time in the studio because there is not much for me to do there. I wait until the material is mixed. Otherwise you wind up with about 14 producers in the studio. On the past couple of tours we did, I didn't go along to every date because I had a lot of things going on, but I have been to every date on the new tour and loved every minute of it. It was incredible fun and interesting to see how Elton changed the show from night to night. In short, I have to be a jack of all trades although I prefer being on the road to sitting behind a desk.

RICHARD DIXON: Yes, I think there are some grounds for saying that. But when you hear acts being discussed at concerts, the stage presentation is a very important factor - people are knocked out by ELO's spaceship for instance, but at the same time the music must come first. In some cases, especially with American bands, the spectacle disguises the fact that the music isn't very good, but by and large, British bands are musically excellent, and when they tour America, they are forced to use a spectacular stage show in the enormous auditoriums there, merely to keep the kids interested. It is easy to see why they do it. The bands like a good stage show but the music must come first.

BRIAN LANE: Managing Yes is a 12-months a year job. Obviously it gains intensity during tours or when they are recording or releasing an album. The interim is spent in careful planning. Yes are now in their 11th year and four of them are still under 30. Each year we look for a target one notch higher than the year before. I actually find more work goes into sustaining success than turning failure into success. Yes have their own accountants and lawyers, and although I do try to participate in how they spend their money, it is on an informal basis. I am a great believer in advising people to do only what I would do myself, but you just have to have the advice of experts in this business.

Do such long absences from concerts and recording affect a band's desire to be creative?

JOHN REID: The longer the absence from the public, the less self-confidence the artist has. The adrenalin is lowered, and the artist finds it difficult to guage what is likely to appeal to the public. If you lose that contact with an audience, you can't just sit in the studio and get the feel of what they want. If Elton had let it much longer he might have started to get nervous. Touring creates more of a desire to keep going rather than to sit back, and it's certainly worked that way with Elton, who is now going to start another album in August.

RICHARD DIXON: In the case of 10cc I speak for the band when I say that we feel we need to get out and play for the people. It is a very big part of 10cc's approach, and although some of the less informed music press attack the band for being sterile, the band always plays well on stage and tours also serve to stimulate the creative processes. They have been criticised as a studio band but anyone who saw them on stage last year will know that performing and recording go hand in hand.

BRIAN LANE: Yes I think I do. With Yes we try as far as possible to make UK appearances at least once a year and the same in America. Once every two or three years we try to go to Europe. I believe a band can damage its credibility and career by laying off for too long. There's no band big enough to lay off for too long and you have to keep recording schedules tight too. It has always been a major problem with any act that it has 26 years to produce its first record and then six months to get the next one out. We were criticised for the Yes's solo album works which was a mistake in most people's reckoning.

The new wave was very much presented as being a grassroots backlash against grandiose on-stage presentation of acts such as yours. Do you feel there is any relevance in the claim that spectacle has taken over from music?

JOHN REID: I think that was a fair claim up to about two years ago. Now things are going the right way again with music becoming the principal feature and not longer being secondary to the spectacle. If you can do the two things together - which is what put Elton John into the mega-star category - you will be successful, especially in America. Elton has now shown on this tour with just Ray Cooper on stage with him that he can make it work without the spectacle - or the spectacles for that matter.

RICHARD DIXON: Yes, I think there are some grounds for saying that. But when you hear acts being discussed at concerts, the stage presentation is a very important factor - people are knocked out by ELO's spaceship for instance, but at the same time the music must come first. In some cases, especially with American bands, the spectacle disguises the fact that the music isn't very good, but by and large, British bands are musically excellent, and when they tour America, they are forced to use a spectacular stage show in the enormous auditoriums there, merely to keep the kids interested. It is easy to see why they do it. The bands like a good stage show but the music must come first.

BRIAN LANE: No. I don't think that is true at all. Concerts are getting more expensive, just like everything else, and if a band is supported by good staging, it helps them play better if they know the show looks good too and it sends the audience home happy. Every band likes to put on the best possible show, and if the new wave acts are putting on shows it is probably a question of economics. As the bands get more success, the will certainly uprate their stage shows.

YOU JUST HAVE TO HAVE THE ADVICE OF EXPERTS IN THIS BUSINESS

-Brian Lane
Touring with such a mass of equipment and crew - Queen has 23 crew working on its current tour - makes the costs enormous. What sort of investment is required to stage - say a major tour of US cities?

JOHN REID: It costs around half a million dollars in pre-production costs alone before you even set foot in the country because you have to book halls, hotels and transport in advance and pay deposits, while concert receipts can't be touched before the end of the show. You have to stand all that outlay, and if something happens - and sometimes things do go wrong - it can put you heavily in the hole. Even a small promotional US tour can easily cost up to 200,000 dollars. Most mid-level acts have to look to the record company for help, and looking back on it, I don't know how managers get started these days with capital costs like that to contend with.

RIC DIXON: You are talking about hundreds of thousands of dollars in the case of 10cc. Our expenses for an American tour are in the region of 500,000 dollars. We are not tight when it comes to touring, but we are careful, because we don't want to be ripped off, so we have a very small, stable crew. It escapes me what huge crews can do, and I don't think vast numbers of people are that necessary. I think it is something to do with rock'n'roll which breeds liggers that necessary. I think it is something to do with rock'n'roll which breeds liggers who appear from nowhere when a tour abroad is mentioned. I can say it is an expensive business touring America, but when we toured Japan and Australia we travelled with a total of 18 people including the band and myself and took 16 cubic meters of equipment plus lights.

BRIAN LANE: It all depends on the level you are at and the country. It is even more expensive to tour the USA. We actually have two lighting men. At the moment we are using our circular revolving stage in the centre of the arena, but we don't actually spend a great deal on production, which has always been in the total control of Michael Tait. We are about to embark on a US tour and the stage production costs won't exceed £15,000. We are difficult to make money in America unless you are very careful. In Europe it becomes increasingly hard to make a profit but it is regarded as an additional tool to aid record sales. On this tour we are doing in Europe at the moment there won't be much profit. I can tell you before the tour we had sold 500,000 copies of A Single Man there. That has already gone up to 600,000 and we are projecting a million. There's no such thing as a tax loss. All the accounts are scrutinised by the Inland Revenue, and not everything you spend on tour is allowable.

RIC DIXON: Firstly I would like to point out that not all the expenses incurred in touring are tax deductable. Usually it works out that the first tour in any territory is not profitable, the band then moves into a period of semi-profitability when it is beginning to break, and then is able to make money if it is careful when playing the really big venues with loads of gear and overheads. 10cc for instance have still to get into the biggest halls. But of course, a tour will stimulate sales of records and anyway, 10cc tour most areas at a profit. I can cite the instance of 10cc touring Germany twice at a loss, but it paid off in terms of record sales last year when the band had a big hit with Bloody Tourists and the single 'Dreadlock Holiday.' A profit can come from elsewhere than the tour gross eventually.

BRIAN LANE: Nobody likes doing anything for nothing. Touring the USA is financially oriented and it is possibly the most profitable territory for Yes to play. In a lot of territories you are not touring for any profit at all and your main aim is to come out losing as little as possible. I am trying to get Yes back to Australia and Japan but freight charges are so high that despite the band's popularity there our losses would be considerable. Just because people live on the other side of the world doesn't mean they are not entitled to the best show possible, and that makes for a dilemma. But remember that Rick Wakeman was the first major rock star to tour Brazil, so we are not afraid of visiting new territories.

Do you think acts such as you manage are now beyond changes in popular taste and can continue to perform on stage, and to a lesser extent on record, for as long as they feel impelled to do so? Do the acts themselves see a time when they will finally retire from live appearances?

JOHN REID: Yes, I think Elton is sufficiently talented to have a perennial career if he wishes to do so. If he feels like going out with a band he will. You must never feel that you have to do something, because then it doesn't get done as well as it might. I don't think he will be on the road when he's 50, but who would have said 20 years ago that people would still be fighting over Frank Sinatra tickets at £50 a throw? RIC DIXON: One of the great things about the music business is that it keeps you young. It would never enter their heads to retire, indeed I have never heard of a musician retiring who started out at the same time as Eric and Graham. I think they create their own music which transcends trends. You may be able to make a point that disco is destroying creativity, but the big bands don't follow trends.

BRIAN LANE: Yes are very aware of current musical tastes. They are not planning to retire in three or four years time, in fact Jon Anderson is talking about being there on stage when he's 50. I believe you can change with the times and the final decision is in the hands of the public. But you deliver an album which you think fits current musical tastes but which is part of the great fruit machine called the music business.

The stage presentation is a very important factor

- Ric Dixon
LIVE MUSIC

Straight shooting return for Bad Co

Artist: BAD COMPANY
Venue: Wembley Arena (10,000)
Promoter: Harvey Goldsmith
Tickets: £4.50 to £4
Current Product: Album Desolation Angels (SSK 59408)

Duke - this time for a proper tour - and in Venue: Wembley Arena (10,000)

Tickets: £4.50 to £4

Artist: George Duke
Venue: London, The Venue (600)
Tickets: £3.25
Current Product: Album Downwind (Arista SPART 1080)

GONG has gone through somewhat of a transformation since those early Virgin Records days when the band was busy proclaiming the benefits of conversations with trees, the significance of pixies and the aerodynamics of teapots.

Last weekend’s sold out Venue show, recorded by Capital Radio for a “coast to coast US broadcast”, found the ageing outfit making a conscious assault on today’s market. Apart from the occasional oldie as a necessary concession to the audience, Gong thrashed through a stream of heavy rock numbers, at times jazz influenced, and dominated by an excellent percussion section.

Complemented by impressive stage effects, the band demonstrated their obvious musical skills, switching from instrument to instrument as the set progressed. Commercial appeal remains debatable, but the group obviously maintains a sizeable cult following.

TIM SMITH

SINGLES REVIEWS

KATE BUSH - WOW (EMI 2911)
A revamped version of the Lionheart album track, already off to a breakneck start chartwise. Its facelift has turned it into probably her most commercial cut since Wuthering Heights, and it should ride long and high. Striking pic sleeve.

JOHN TRAVOLTA - WHENEVER I'M AWAY FROM YOU (MIDSONG INTERNATIONAL POSP 30)
A fairly aged Travolta cut, first issued as a single (unsuccessfully) in pre-Grease times, and recently revived on his Sandy album. It’s a mid-tempo production ballad with choral support, and hardly outstanding - but the name should help sell it. Pic sleeve.

BILLY JOEL - UNTIL THE NIGHT (CBS 7150)
A rapid volte face by CBS, who had intended going with ‘Honesty’, also a cut from the 52nd Street album. Joel’s tribute to the Righteous Brothers features all the hallmarks of the duo’s style of blue-eyed soul. Should further establish Joel as a top-selling act.

BEACH BOYS - HERE COMES THE NIGHT (CARIBOU CRB 7204)
A song originally recorded for the band’s Wild Honey album in 1968, timely reworked into the disco mode, and already the charting on RB’s disco chart as an import. Both 7” and 12” versions sparkle inventively, must be their first charter since July ‘76.

BARRY WHITE - SHA LA LA MEANS I LOVE YOU (20th CENTURY BTC 1041)
Perfunctory whistles, bongos and intro in a style much akin to War, but when the vocals start the Heavyweight One is unmistakable. The song is a standard MOR disco ballad, but with plenty of commercial hook, and bound to hit.

VOYAGE - LET’S FLY AWAY (GTO GT 245)
Already receiving maximum airplay, this second cut from Souvenirs has an instantly hummable melody backed up by the now distinctive Voyage sound. Has been out for a couple of weeks now, and although starting slowly should be making substantial chart moves soon.

GEORGE BENSON - LOVE BALAD (WARNER BROS K1733)
A Gallagher and Lyle tune ideally suited to Ms. Brooks’ husky tones. Hits singles consistency still eludes the lady, and although this is an impeccably crafted record, it sounds more like a good album cut and no more.

ALICIA BRIDGES - BODY HEAT (POLYDOR POSP 38)
A much-ballyhooed follow-up to ‘I Love The Nightlife’, and a cut from Alicia’s debut album. Heavier and more aggressive than the hit, this is nevertheless much less distinctive, but will still make an impressive airplay showing. Will sell, but not hugely.

DRIVER 67 - HEADLIGHTS (LOGO GO 347)
Distinctive sounding follow-up to the smash ‘Car 67’, but without the latter’s originality. Unlikely to strike a chord with the punters, but sure to receive favourable regional airplay. But - when was the last time that a person created solely for a hit single had success with a follow-up?

BLACK LACE - MARY ANN (EMI 2919)
The ‘Song For Europe’ winner gives a strong feeling of deja vu - Smokie’s ‘Oh Carol’ being the most obvious influence. Assuming this to be accidental, the song’s air of apparent familiarity should place it in the public consciousness that much more easily - while the fact that it IS the Eurovision entry can’t fail to chart it.

ELKIE BROOKS - THE RUNAWAY (A&MAMS 7428)
A Gallacher and Lyle tune ideally suited to Ms. Brooks’ husky tones. Hits singles consistency still eludes the lady, and although this is an impeccably crafted record, it sounds more like a good album cut and no more.

RACHEL SWEET - I GO TO PIECES (STIFF BFY 44)
The Del Shannon/Peter & Gordon oldie is ideal material for Ms Sweet’s adolescent tonsils and producers. Dave Mackay and Barrie Guard have given it a full production with plenty of commercial whack. Should be a medium-sized chartrider.
CLIFF RICHARD - £ matured

GREEN LIGHT
Now on Featured 40

GONZALEZ - HAVE'NT STOPPED DANCING YET!
Now on Featured 40

MATUMBI - Limited edition 12" in picture sleeve

BLUEBEAT & SKA
Limited edition 12" available

JUDGE DREAD - Dread comes clean with a disco smash

THE TOUCH - Limited edition 12" available
THE SINGLES CHART 1 - 60

SALES RATING
100 = Strong No.1 Sales

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

| Title/Artist | Label/Cat. No. | Date
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I WILL SURVIVE GLORIA GAYNOR</td>
<td>POLYDOR 2095 017</td>
<td>F</td>
</tr>
<tr>
<td>OLIVER'S ARMY ELVIS COSTELLO &amp; THE ATTRACTIONS</td>
<td>RADAR ADA 31</td>
<td>W</td>
</tr>
<tr>
<td>TRAGEDY BEE GEES</td>
<td>RSO 27</td>
<td>F</td>
</tr>
<tr>
<td>SOMETHING ELSE SEX PISTOLS</td>
<td>VIRGIN VS 240</td>
<td>C</td>
</tr>
<tr>
<td>LUCKY NUMBER LENE LOVICH</td>
<td>STIFF BUY 42</td>
<td>E</td>
</tr>
<tr>
<td>CAN YOU FEEL THE FORCE REAL THING</td>
<td>PYE 7N 46147</td>
<td>A</td>
</tr>
<tr>
<td>I WANT YOUR LOVE CHIC</td>
<td>ATLANTIC LV 16/K11245</td>
<td>W</td>
</tr>
<tr>
<td>KEEP ON DANCIN' GARY'S GANG</td>
<td>CBS 7109</td>
<td>C</td>
</tr>
<tr>
<td>HEART OF GLASS BLONDIE</td>
<td>CHRISTALIS CHS 2275</td>
<td>F</td>
</tr>
<tr>
<td>WAITING FOR AN ALIBI THIN LIZZY</td>
<td>20TH CENTURY BTC 2396</td>
<td>A</td>
</tr>
<tr>
<td>CONTACT EDWIN STARR</td>
<td>VIRGIN VS 241</td>
<td>C</td>
</tr>
<tr>
<td>INTO THE VALLEY SKIDS</td>
<td>MERCURY 6007 209</td>
<td>F</td>
</tr>
<tr>
<td>IN THE NAVY VILLAGE PEOPLE</td>
<td>ATLANTIC HANSA K11255</td>
<td>W</td>
</tr>
<tr>
<td>PAINTER MAN BONEY M</td>
<td>UNITED ARTISTS UP 36499</td>
<td>E</td>
</tr>
<tr>
<td>EVERYBODY'S HAPPY NOWADAYS BUZZCOCKS</td>
<td>20TH CENTURY BTC 1040</td>
<td>A</td>
</tr>
<tr>
<td>GET IT BARTS</td>
<td>POLYDOR POSP 34</td>
<td>F</td>
</tr>
<tr>
<td>TURN THE MUSIC UP PLAYERS ASSOCIATION</td>
<td>VANGUARD VS 5101</td>
<td>A</td>
</tr>
<tr>
<td>ENGLISH CIVIL WAR (JOHNNY COMES MARCHING HOME) CLASH</td>
<td>CBS 7082</td>
<td>C</td>
</tr>
<tr>
<td>CLOG DANCE VIOLINSKI</td>
<td>JET 136</td>
<td>C</td>
</tr>
<tr>
<td>FOREVER IN BLUE JEANS NEIL DIAMOND</td>
<td>CBS 7047</td>
<td>C</td>
</tr>
<tr>
<td>THE SOUND OF THE SUBURBS MEMBERS</td>
<td>VIRGIN VS 242</td>
<td>C</td>
</tr>
<tr>
<td>DON'T STOP ME NOW QUEEN</td>
<td>EMI 2910</td>
<td>E</td>
</tr>
<tr>
<td>CHIQUIITTA ABBY</td>
<td>EPIC EPC 7030</td>
<td>C</td>
</tr>
<tr>
<td>WHAT A FOOL BELIEVES DOOBIE BROTHERS</td>
<td>WARNER BROS K17314</td>
<td>W</td>
</tr>
<tr>
<td>HONEY I'M LOST DOOLEYS</td>
<td>GTO GT 242</td>
<td>C</td>
</tr>
<tr>
<td>YOU BET YOUR LOVE HERBIE HANCOCK</td>
<td>CBS 7010</td>
<td>C</td>
</tr>
<tr>
<td>BRISTOL STOMP LATE SHOW</td>
<td>DECCA F13822</td>
<td>S</td>
</tr>
<tr>
<td>IMPERIAL WIZARD DAVID ESSEX</td>
<td>MERCURY 6007 202</td>
<td>F</td>
</tr>
<tr>
<td>HOLD THE LINE TOTO</td>
<td>CBS 6784</td>
<td>C</td>
</tr>
<tr>
<td>JUST WHAT I NEEDED CARS</td>
<td>ELEKTRA K12312</td>
<td>W</td>
</tr>
<tr>
<td>DISCO NIGHTS (ROCK-FREAK) G.Q.</td>
<td>ARISTA ARST 12245</td>
<td>F</td>
</tr>
<tr>
<td>HEAVEN KNOWS DONNA SUMMER</td>
<td>CASABLANCA CAN 141</td>
<td>A</td>
</tr>
<tr>
<td>TRASH ROXY MUSIC</td>
<td>POLYDOR POSP 32</td>
<td>F</td>
</tr>
<tr>
<td>STOP YOUR SOBBING PRETENDERS</td>
<td>REAL ARE 6</td>
<td>W</td>
</tr>
<tr>
<td>EVERYTHING IS GREAT INNER CIRCLE</td>
<td>ISLAND WIP 6472</td>
<td>E</td>
</tr>
<tr>
<td>BRIGHT EYES ART GARFUNKEL</td>
<td>CBS 6947</td>
<td>C</td>
</tr>
<tr>
<td>OVERKILL MOTORHEAD</td>
<td>BRONZE BRO 67</td>
<td>E</td>
</tr>
<tr>
<td>BLOW AWAY GEORGE HARRISON</td>
<td>DARK HORSE K17327</td>
<td>W</td>
</tr>
<tr>
<td>CUBA GIBSON BROTHERS</td>
<td>ISLAND WIP 6483</td>
<td>E</td>
</tr>
<tr>
<td>WOMAN IN LOV3 THREE DEGREES</td>
<td>ARIOLA ARO 141</td>
<td>A</td>
</tr>
<tr>
<td>I WAS MADE FOR DANCIN' LEIF GARRETT</td>
<td>SCOTTI BROTHERS K11202</td>
<td>W</td>
</tr>
<tr>
<td>RIKKI DON'T LOSE THAT NUMBER STEELEY DAN</td>
<td>ABC 4241</td>
<td>C</td>
</tr>
<tr>
<td>WOW KATE BUSH</td>
<td>EMI 2911</td>
<td>E</td>
</tr>
<tr>
<td>BULLY FOR YOU TOM ROBINSON BAND</td>
<td>EMI 2916</td>
<td>E</td>
</tr>
<tr>
<td>IGIMMIIX PLAYS LONDON JOHN COOPER CLARKE</td>
<td>EPIC EPC 7009</td>
<td>C</td>
</tr>
<tr>
<td>FIRE POINTER SISTERS</td>
<td>PLANET K12339</td>
<td>W</td>
</tr>
<tr>
<td>SUNDAY NIGHT (BENEATH THE PLASTIC PALM TREES) LEYTON BUZZARD</td>
<td>CHRYSLIS CHS 2288</td>
<td>F</td>
</tr>
<tr>
<td>SHAKE YOUR GROOVE THING PEACHES &amp; HERB</td>
<td>POLYDOR 2066 992</td>
<td>F</td>
</tr>
<tr>
<td>TAKE ON THE WORLD JUDAS PRIEST</td>
<td>CBS 6816</td>
<td>C</td>
</tr>
<tr>
<td>BOOGIE TOWN FLB</td>
<td>FANTASY FTC 168</td>
<td>E</td>
</tr>
<tr>
<td>KEEP REACHING OUT FOR LOVE LINER</td>
<td>ATLANTIC K11235</td>
<td>W</td>
</tr>
<tr>
<td>AMERICAN GENERATION RITCHIE FAMILY</td>
<td>MERCURY 6007 199</td>
<td>F</td>
</tr>
<tr>
<td>YOU ANGEL YOU MANFRED MANN'S EARTH BAND</td>
<td>BRONZE BRO 68</td>
<td>E</td>
</tr>
<tr>
<td>AMERICAN GENERATION RITCHIE FAMILY</td>
<td>TK TKR 7517</td>
<td>C</td>
</tr>
<tr>
<td>AIN'T LOVE A BITCH ROD STEWART</td>
<td>RIVA 18</td>
<td>W</td>
</tr>
<tr>
<td>BAT OUT OF HELL MEAT LOAF</td>
<td>EPIC EPC 7018</td>
<td>C</td>
</tr>
</tbody>
</table>
**The Singles Chart 61-100**

<table>
<thead>
<tr>
<th>Label/Cat No.</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>A&amp;M AMS 7426</td>
<td>A&amp;M</td>
<td>76</td>
</tr>
<tr>
<td>CASABLANCA CAN 144</td>
<td>CASABLANCA</td>
<td>103</td>
</tr>
<tr>
<td>UNITED ARTISTS UP 36649</td>
<td>UNITED ARTISTS</td>
<td>52</td>
</tr>
<tr>
<td>ATLANTIC K11257</td>
<td>ATLANTIC</td>
<td>23</td>
</tr>
<tr>
<td>ATLANTIC K11224</td>
<td>ATLANTIC</td>
<td>13</td>
</tr>
<tr>
<td>MOUNTAIN NAZ 003</td>
<td>MOUNTAIN</td>
<td>47</td>
</tr>
<tr>
<td>SIDEWALK SID 102</td>
<td>SIDEWALK</td>
<td>92</td>
</tr>
<tr>
<td>EM 2920</td>
<td>EMI</td>
<td>39</td>
</tr>
<tr>
<td>EPIC 7181</td>
<td>EPIC</td>
<td>18</td>
</tr>
<tr>
<td>CHSISWICH CHS 110</td>
<td>CHSISWICH</td>
<td>80</td>
</tr>
<tr>
<td>GTO GT 245</td>
<td>GTO</td>
<td>24</td>
</tr>
<tr>
<td>CHSWISCHISCHS 2261</td>
<td>CHSWISCHISCHS</td>
<td>29</td>
</tr>
<tr>
<td>RAX 289</td>
<td>RAX</td>
<td>100</td>
</tr>
<tr>
<td>EM 2920</td>
<td>EMI</td>
<td>39</td>
</tr>
<tr>
<td>CHSISWICH CHS 2299</td>
<td>CHSISWICH</td>
<td>80</td>
</tr>
<tr>
<td>VIRGIN VG 244</td>
<td>VIRGIN</td>
<td>33</td>
</tr>
<tr>
<td>ARISTA ARISTA 244</td>
<td>ARISTA</td>
<td>79</td>
</tr>
<tr>
<td>MOTOWN TMG 11317</td>
<td>MOTOWN</td>
<td>29</td>
</tr>
<tr>
<td>A&amp;M AMS 7424</td>
<td>A&amp;M</td>
<td>22</td>
</tr>
</tbody>
</table>

**Index**


10.15 Saturday Night—Killing An Arab, Chris Farlowe (AFP) 92.

Ain't Love A Bitch? Tom Dowd (RCA) 59.

American Generation, Jacque Morial (MGM) 56.

At Midnight, Cory Wade (April) 58.

Bat Out Of Hell, Todd Rundgren (Diah) 60.

Black Night, Deep Purple (Billboard) 297.

Blow Away, Georgia Harrison/Russ Tilletman (United Artists) 83.

Blue Morning Blue Day, Mick Jones/Ian McDonald/Ken Olson ( Warner Bros) 90.

Body Heat, Steve Buckingham (Lowery-Chappell) 85.

Bongo Tango, Larry James/WOMOT Productions (Bus) 54.

Bright Eyes, Mike Batt (April/Waterloo) 40.

Brillo Stomp, Tommy Boyce/Richard Hartley (Carlin) 31.

Bully For You, Todd Rundgren (EMI/Clownie/Emi) 48.

By Your Own Hand, Elvis Presley (Famous Chords) 27.

Call Me, Giorgio Moroder (Screen Gems/EMI) 62.

Chiquitita, Benny Andersson/Byron Ulvaeus (Music for UNICEF) 27.

Clog Dance, Violinski (Visa) 23.

Coal Train, Ernie Everly (DLP 1137) 11.

Cool For Cats, Squeeze/John Wood (Rondor/Spotlight/Songs) 61.

Cuba, Danielle Stivel (Levy/Heavylight) 47.

Disc On Fire (Rock-Freak), Beau Roy/Jimmy Simpson (G & A) 38.

Don't Cry For Me Argentina, Andrew Lloyd Webber (Epic) 45.

Don't Stop Me Now, Roy Thomas Baker/Queen (Queen/EMI) 28.

English Civil War (Johnny Gee/Charisma/Home), Sandy Pearlman (Riva/Nothing) 22.

Every Time I See You, Bettye LaVette (Epic) 39.

Everybody's Happy Nowadays, Martin Rushent (Vigin) 15.

Evil Sensation, Dave Fekaris (ATV) 11.

I Heart Glass, Mike Chapman (EMI) 19.


I Was Made For Dancin', Michael Lloyd (Curb) 45.

Keep Your Body Dancing, Dennis King (King) 41.

Keep Your Body Working, Dennis King (King) 50.

King Rocker, Ian Hunter/Tommy Shaw (Chrysalis) 27.

Little Woman, Barry Vic/Giorgio Moroder (Phil) 13.

Long Live The Kings, Gary Lewis/Vincent Amato (Bachman-Geddert) 31.

Love Me Back (Friday Night), Lorry Bell/Cesare James (En抵) 79.

Lucky Number, The Stateless (Atlantic) 6.

Make The Sunshine, Manny Charlton (Nasongs/Panache) 86.

Me Too, Nick Lowe (Plangent Visions) 13.

Overkill, Jimmy Miller/Motor (Motor) 41.

Paradise, Ray Fawcett (Dawn) 13.

Perfect Specimen, The Jimys (A&M) 37.


Sunday Kind Of Night, Bette Midler (A&R) 89.

Sweet Baby James, Tony Orlando/Mike Dorsey (Uni) 88.

This Is The Life, The Who (DAD) 29.

The Number One Song In Heaven Spaks, John Lennon (Jewel) 21.

The Road, Giorgio Moroder/Reprise (Epic) 1.

That's The Way It Is, Ray Charles (ABC) 12.

The Usual Suspects, Grant-Lee Phillips (RCA) 28.

This Ain't Nothing But A Heartache, E.L. McLean (Chicago) 23.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.

This Is The Life, The Who (DAD) 29.
LONDON

SINGLES ONLY 57p!

Call Tuesday’s For the New Chart Ship Through Courier for only £1.50 if your order is 10 or more. Get some IMPORTS at the same time:-

ARCHWAY TO CHARMDALE

Archway to Charmdale

North London one-stop Charmdale Records, has just picked up exclusive UK distribution of the new label Archway Records. First release is a 12-inch limited edition single titled ‘Liberated Lady’ by Earthbound, backed by a nationwide promotion campaign, with a seven inch version to be released shortly.

Just down the road, leading wholesaler, Lugtoms, is now handling distributal and K-Tel’s Dunwich Inch. Specialising in big band music, it includes material from such artists as Al Bowlly and Roy Fox. Lugtoms also has product on the Silver Dollar label current, which includes The Best Of British Country compilation album and Remember The Alamo by Ken and Billy Ford, both retailing at only £1.

In addition to the current top reggae releases and a wide range of US imports, specialist London one-stop, Mojo Records, has the Rasses’ 12-inch single ‘Old Time Friend’ in clear vinyl and a package of The Boys From The Bay ’Liberator’ by the Harry J Allstars and the new Jackie Brown LP.

In South London, Ballham’s Record Corner has a batch of new Sex Pistols singles available for import. All in picture bags, they include ‘Anarchy In The UK’, ‘Submission’ and ‘Holidays In The Sun’. Record Corner also has good stocks of the Beach Boys eleven minute disco cut ‘Here Comes The Night’ in 12-inch format.


Also present at the shelves at Lightning are most Beggars Banquet product, including albums from Duffo and Johnny G, plus the new Warwick ‘Dance’ and K-Tel’s Dunwich Inch. Lightning also has 10,000 12-inch master bags and a batch of PVC cover bags now available.

The Canned Rock LP Kinetic Energy, scheduled for limited two-way releases in the Anglia region for a month from March 19, is available from the London based I-Stop, wholesaler, Golds, and Projection Records.

Importer, Pacific Records, has just received a mass of singles and E.P.’s from US West Coast bands. Immediately available is material from Zeros, Middle Class, The Sleepers, Chinas Comidas and Slammer, plus the compilation Yes, LA., on the Danger House label, which features The Bags, Germs, Alley Cats and Black Brandy.

Pacific also has product on the Ani- lles label, which includes Let’s Have A Party by Room Full Of Blues.

Let record dealers know what’s happening in the Record Business weekly, one-stop, wholesaler and import column: contact Tim Smith 01 836 9211.

RECORD BUSINESS - March 19 1979
BLACK LACE

BRITAIN'S No.1 FOR EUROPE

EMI 2919

Order now from:
EMI Records (UK), 1-3 Uxbridge Road, Hayes, Middlesex
Tel. Area A 01-561 4646, Area B 01-648 9811, Area C 01-573 3891, Area D 01-561 4422, Area E 01-561 2888
Keeping a sound ahead

DIGITAL MASTERY: Giorgio Moroder is always talking to when the future of his own particular chosen musical field is being discussed with as much fervour as it is currently in the UK recording scene.

Just about every company is investing in the disco market in a very big way indeed, having seen the sort of success bands like Village People and Chic have enjoyed in America, with solo acts like Sylvester and Giorgio's chief claim to fame Donna Summer. But which direction will the main thrust go? More and more electronic, or into the nebulous pop-r'n'b mould?

ALTHOUGH HE has recently embarked on a soundtrack scoring career, Giorgio Moroder is first and foremost a disco record producer. It's what occupies most of his time and planning, and it's making him one of the most in-demand producers in the world.

An idea of his workload can be gleaned from his recent schedule. The whole of February was taken up in Los Angeles where Donna Summer now bases herself. Although he would prefer to stay at Munich's Musicland Studios which he has made his headquarters over the years, he is able to transport his entire team to LA's Westlake complex including partner Pete Belote, his arranger, session men and sound engineer.

In March he takes on a production job for The Sylvers, a new disco act featuring three men and two girls, moving from there to London where he embarks on his second movie soundtrack - music for a contemporary drama called Foxes put together by David Putnam and starring Jodie Foster.

Moroder took just 14 days to score and record the 30 minutes of music for Midnight Express for which he is in the running for an Oscar although he thinks the film will need more music. In between, he will try and make a start on his own new album.

He has been changing Donna Summer's sound at regular intervals ever since 'Love To Love You' exploded into a band called quite simply Giorgio Moroder and Chris and catapulted Munich into the disco limelight.

Confirming that yet another change is on the horizon for her new album, Moroder said: "The sound will still be disco, but what I would call rock disco. I am personally moving back to electronics because people seem to like it, although I thought it was time for a change.

"With Donna we started with the sex angle, went through concept albums - we were the first to do that, and we were certainly the first with a commercial electronics disco with Donna's 'I Feel Love'.

"I think we also innovated with her version of MacArthur Park. It's all part of staying ahead of the others, but even though the sound changes from album to album, we will still use the same session men - drummer Keith Forsey and bass man Les Hurdle from London - who have backed Donna from the start.

On the disco scene as a whole, Moroder believes that last year's boom was just the start.

"Disco is only just starting to really break through in the States," he said. "Look at the sales figures. Donna's 'MacArthur Park' did two million in the US alone, Chic four million singles, Donna's last album is now double platinum and at least 20 of the top 100 singles in the USA are real disco. I have noticed the big record companies are doing disco now, so the music is bound to get bigger and bigger.

The differences between pop and disco are fast disappearing. It is becoming part of the whole pop thing, and the quality is going to improve because competition is really tough now. The radio stations have also picked up on it, it's a bigger hit in New York. I just wanted disco and picked up 13 percent of the audience immediately playing entire 20-minute disco cuts with no fade-outs. It's amazing really.

What of Moroder's new career as a movie soundtrack writer? "I would like to get more closely involved," he confirmed. "But I don't think you can do both things. You have to concentrate on one or the other, and obviously recording is my first love.

"They say the new Donna Summer may sell seven or eight million, but you can't get away with any old danceable record anymore, the quality is improving the whole time and these days you need good lyrics and an original sound. Gloria Gaynor's 'I Will Survive' is the first disco song with important lyrics, and this could be a pointer to the future.

Byrds of a feather still stick together

DESPITE SUCCESSES as solo artists and as members of such line-ups as the Flying Burrito Brothers, Manassas and the Souther-Hillman-Furay Band, Roger McGuinn, Gene Clark and Chris Hillman haven't played together in a band, apart from the disappointing Byrds reunion album in 1975, for more than a decade. They're back together again putting their individual talents into a band called quite simply McGuinn, Clark and Hillman.

The trio were in town a few weeks ago on the last leg of a whistle-stop European tour, before embarking on a three-month blitz of the US. Gene Clark took time out to speak with RB after one of the trio's highly successful gigs at the Troubadour one night, and we got up and did 'Eight Miles High' together. Someone suggested that we should go out on the road together, so we did a six-week tour of small halls." Apparently at this stage there were no plans to record, so those who view this reunion as purely financial are way off the mark.

"Chris joined us on a small tour of Canada with Eric Clapton. There were audiences of up to 25,000 people and us going on with acoustic instruments! We got standing ovations and people encouraged us to record again. We had some new material, so we put it together."

With several major companies putting in a bid, the trio decided on Capitol. So far, all parties seem happy with the arrangement. Capitol made a smart move in choosing Ron and Howard Albert as producers, and the Criteria Studios in Florida as the recording location. Clark wasn't too happy with the idea at first.

He says: "I wanted to cut the record in LA, but where Criterias has it over any other studio is in respect of maintenance - everything is well looked after. Equipment is cleaned in between sessions, something you which you don't get in Los Angeles. Everyone was very professional.

"Everyone was very professional, and the whole project turned out to be a very non-destructive operation."

The album certainly endorses Clark's views. Despite some superficial string arrangements, first-rate musicianship and vocal work are combined with good production, but it is the vocal work of the three group members which distinguishes this LP from many recent West Coast FM/Rock records.

Will Hegarty be Alright Now?

IN THE two years he was with the band, Dan Hegarty (pictured above) was as near a charismatic frontman as Darts have ever aspired to. His jerky, spastic-limbed movements and general air of lunacy made the bass-voiced Hegarty an immediately identifiable character.

Whether his decision to quit will be in the best interests of himself and the act longterm is now being put to the test. Darts, it can be argued, are big enough - or at least there are enough of them - for a recognisable frontman to be of no vital matter.

For Hegarty himself the challenge of establishing himself as a solo artist may well present the greater problem than Darts have encountered in replacing the man who formed the act in 1977.

The test of his ability to emerge as an individual is under scrutiny right now with the release of 'Voodoo Voodoo' (Magnet MAG 153), which he produced himself.

Certainly, his individualism has been recognised by Tyne Tees Television and he has been chosen to host a new pop show, Alright Now. If the first edition is anything to go by, Hegarty's name has proved useful in bringing out some of the more stellar contemporaries, among them Roger Daltry, Pete Townshend, Frankie Zappa and Dire Straits, not to mention his Magnet stabbemate Chris Rea.

His progress as singer and tv personality will be watched with keen interest.

Byrds of a feather still stick together

The FM stations Stateside have certainly taken to the album - it became top breakout in its first week of release - and have already forced Capitol to switch the US single from 'Surrender To Me' to 'Don't You Write Her Off!', one of the two McGuinn songs on the album.

Everything looks set for this to be a big seller over there, but however successful it may turn out to be, McGuinn, Clark and Hillman will unfortunately always be remembered as Byrds. Even now the old numbers are met with the greatest response in the live show. "I would sooner not do as many as we do," Clark says, "we tried doing less with audiences in some places would get very irate. But this isn't going to be a Byrds reunion. We are three talented individuals in our own right, who have grown musically!"
REMEMBER THEN...
MY GUNS ARE LOADED
PB 5147

LIKE A BULLET IN EUROPE, AND ABOUT TO
SHOOT UP THE U.K. SINGLE'S CHARTS

-THE SINGLE FROM BONNIE TYLER'S POWERFUL
NEW ALBUM- DIAMOND CUT. PL 25194

Telephone orders: 021-525 3000

RCA
Records and Cassettes
<table>
<thead>
<tr>
<th>TITLE/ARTIST</th>
<th>Producer</th>
<th>Label/Cat. No.</th>
<th>Dealer Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEE GEES</td>
<td>Miss Caucasian</td>
<td>CHRYSALIS COL 1192</td>
<td>F</td>
</tr>
<tr>
<td>MANLOWE MAGIC</td>
<td>Ron Gordon/Vandy Manlowe</td>
<td>ARISTA ART 2</td>
<td>F</td>
</tr>
<tr>
<td>ARMED FORCES</td>
<td>Nick Lynn</td>
<td>MADAR RAD 14</td>
<td>W</td>
</tr>
<tr>
<td>C'ST CHIC MARCH</td>
<td>Patrick Dunne/Nick Ridgers</td>
<td>ATLANTIC K6005</td>
<td>W</td>
</tr>
<tr>
<td>GREAT ROCK 'N' ROLL SWING</td>
<td>Steven Jones</td>
<td>CBS 3518</td>
<td>C</td>
</tr>
<tr>
<td>COUNTRY DANCE Vol 2</td>
<td>Various</td>
<td>CBS 10912</td>
<td>G</td>
</tr>
<tr>
<td>COUNTRY DANCE</td>
<td>Various</td>
<td>EMS 715</td>
<td>E</td>
</tr>
<tr>
<td>MANIFESTO ROCKY MUSIC</td>
<td>Phil Ramone</td>
<td>CBS 38181</td>
<td>F</td>
</tr>
<tr>
<td>SCARED TO DANCE SING</td>
<td>Various</td>
<td>POLYDOR POLIC 1</td>
<td>F</td>
</tr>
<tr>
<td>FEEL NO FEAR AVERAGE WHITE BAND</td>
<td>Average White Band/Geene Paul</td>
<td>RCA XL 1365</td>
<td>R</td>
</tr>
<tr>
<td>NEW BOOTS AND PANTSLES/IN DURY</td>
<td>Laurie lavender/Peter James/Bill Walton</td>
<td>STIFF 52</td>
<td>4</td>
</tr>
<tr>
<td>THE BEST OF EARTH WIND &amp; FIRE Vol 1</td>
<td>Maurice White</td>
<td>CBS 68264</td>
<td>C</td>
</tr>
<tr>
<td>BAT OUT OF HELL</td>
<td>Todd Rundgren</td>
<td>EPIC 8214</td>
<td>C</td>
</tr>
<tr>
<td>SCARRY HANK</td>
<td>Tom Snow</td>
<td>POLYDOR R LP 8</td>
<td>W</td>
</tr>
<tr>
<td>EQUINOX JACOB MICHEL JARRE</td>
<td>Jean Michel Jarre</td>
<td>POLYDOR FOLD 507</td>
<td>G</td>
</tr>
<tr>
<td>STRANGERS IN THE NIGHT</td>
<td>Ron Nielsen</td>
<td>CHRYSALIS C 5</td>
<td>F</td>
</tr>
<tr>
<td>INFLAMMABLE MATERIAL STIFF LITTLE FINGERS</td>
<td>Geoff Travis/Mayo Thompson</td>
<td>ROUGH TRADE RUGH 1</td>
<td>M</td>
</tr>
<tr>
<td>NIGHTLIGHT TO VENUS Boney M</td>
<td>David Frank</td>
<td>ATLANTIC HANSA K549</td>
<td>W</td>
</tr>
<tr>
<td>LIONHEART</td>
<td>Andrew Powell</td>
<td>EMI EMA 787</td>
<td>F</td>
</tr>
<tr>
<td>YOU DON'T BRING ME FLOWERS</td>
<td>George Harrison/Richard Linklater</td>
<td>EMI KEL 6262</td>
<td>W</td>
</tr>
<tr>
<td>PLASTIC LETTERS BONNIE</td>
<td>Richard J. Grems</td>
<td>CHRYSALIS 096</td>
<td>E</td>
</tr>
<tr>
<td>FORCE MAJEURE TANGERINE DREAM</td>
<td>Chris Folland/Robbie Fraser</td>
<td>VIRGIN V2111</td>
<td>E</td>
</tr>
<tr>
<td>REFLCTIONS GEORGE HAMILTON</td>
<td>Not Listed</td>
<td>LOTUS W3890</td>
<td>E</td>
</tr>
<tr>
<td>THE KILLING MACHINE JUDAS PISTOL</td>
<td>Not Listed</td>
<td>EMI EMA 787</td>
<td>E</td>
</tr>
<tr>
<td>ANGEL STATION MANFRED MANN'S EARTH BAND</td>
<td>Not Listed</td>
<td>EMI KEL 6262</td>
<td>W</td>
</tr>
<tr>
<td>JAMES GALWAY PLAYS SONGS FOR ANNE</td>
<td>Various</td>
<td>RSD 200</td>
<td>F</td>
</tr>
<tr>
<td>TUBULAR BELLS</td>
<td>Mike Oldfield</td>
<td>EMI EMA 3223</td>
<td>E</td>
</tr>
<tr>
<td>THE KICK INSIDE KATE BUSH</td>
<td>Andrew Powell</td>
<td>EMS 715</td>
<td>E</td>
</tr>
<tr>
<td>A SINGLE MAN ELTON JOHN</td>
<td>Clive Francis/Richard John</td>
<td>RITCHIE TRAIN 1</td>
<td>F</td>
</tr>
<tr>
<td>THE INCREDIBLE SLEEPING DIVIDES</td>
<td>John Stewart</td>
<td>AAM 607</td>
<td>2</td>
</tr>
<tr>
<td>CLASSIC ROCK - SECOND MOVEMENT</td>
<td>John Jacobson/Elton John</td>
<td>KITEL NE 1094</td>
<td>E</td>
</tr>
<tr>
<td>RUMOURS FLEETWOOD MAC</td>
<td>Ken Callan/Robert O'Donnell/Nettwood Mar</td>
<td>WARNER BROS K6344</td>
<td>W</td>
</tr>
<tr>
<td>TURN THE MUSIC UP!</td>
<td>Turner &amp; Pappas</td>
<td>POLYDOR POLIC 1</td>
<td>F</td>
</tr>
<tr>
<td>STATELESS LOUIE</td>
<td>Various</td>
<td>STICK SELLER 7</td>
<td>E</td>
</tr>
<tr>
<td>LOOK SHARP</td>
<td>Various</td>
<td>EMI EMA 3223</td>
<td>E</td>
</tr>
<tr>
<td>IMAGINE</td>
<td>Not Listed</td>
<td>KITEL NE 1094</td>
<td>G</td>
</tr>
<tr>
<td>THE FORC REAL THING</td>
<td>Ken Gold</td>
<td>PYE NSL 18001</td>
<td>A</td>
</tr>
</tbody>
</table>

**Index**

**ABBA**
- AVERAGE WHITE BAND
- BAD COMPANY
- BARBRA STREISAND
- BARRY MANILOW
- BEE GEES
- BILL NELSON'S RED ROSE
- BILLY JOEL
- BONZIE
- BONEY M
- CLIFF RICHARD & THE SHADOWS
- CCR
- DAIR STRAITS
- DOOKEY
- DON WILLIAMS
- EARTH WIND & FIRE
- ELECTRIC LIGHT ORCHESTRA
- ELTON JOHN
- ELVIS COSTELLO
- FLEETWOOD MAC
- FRANK ZAPPA
- GEORGE HAMILTON IV
- GEORGE HARRISON
- HERBIE HANCOCK
- HUMBLE PIE
- JAMES GALWAY
- JAMES JOHNNIE
- JIMMY HANCOCK
- JUDEAS PRIEST
- KATE BUSH
- LEONOUVICH
- LONDON SYMPHONY ORCHESTRA
- MANFRED MANN'S EARTH BAND
- MARTIN RUTHERFORD
- MEAT LOAF
- MIKE OLDFIELD
- MOTORHEAD
- NEIL DIAMOND
- QUEEN
- REAL THING
- RICK ROBINSON
- ROXY MUSIC
- SOLOIST
- SKIDS
- SLADE
- GREATS
- SATURDAY NIGHT FEVER
- STEPPENWOLF
- STRANGLERS
- TUBULAR BELLS
- THREE DEGREES
- TOM ROBINSON BAND
- VARIOUS
- VARIOUS
- UFO
- WINGS

**DISTRIBUTORS**
- A—Pye
- C—CBS
- D—Ronco
- E—EMI
- F—Phonogram
- G—K-Tel
- H—Lightning
- J—Multiple Sound
- K—Cecil/CBS
- L—Lugatons
- M—Enterprise
- N—Enterprise
- O—President
- R—RCA
- S—Selecta
- U—Warwick
- W—WEA

**THE ALBUM CHART 1-60**

**DISTRIBUTORS**

**New Entry**
- Bullet
  - Platinum Disc (£1.10 sales)
  - Gold Disc (£2000,000 sales)
  - Silver Disc (£150,000 sales)
  - Platinum, Gold & Silver Disc information supplied by the British Phonographic Industry.

**RECORD BUSINESS**
March 19 1979
SHOWCASE

EUROPE'S NO. 1 FOR DELETIONS.
If you're serious about selling records you'll want a copy of the SP&S catalogue. It contains a cross-section of our top-selling major label deletions. From a stockholding of over 2,000,000 LPs, cassettes and 8-tracks you'll find top artists and music spanning the total music scene.

WHAT'S IN IT FOR YOU.
In a nutshell - an absolute minimum of 50% profit and delighted customers into the bargain. Add weight to your sales by running promotions, super sale times and discount features simply by stacking SP&S material.

BUYING - SIMPLICITY ITSELF!
Cash and Carry warehouses in London and Manchester, or a house call from one of our fully stocked national sales vans take the hassle out of buying. The serious record dealer can't afford to be without SP&S. Phone Europas No. 1 now - there's great deal waiting for you.

N.B. Ask for the new SP&S 45 rpm single and get the 'audiole' down.

SP&S RECORDS
EUROPE'S NO. 1 WHOLESALER OF MAJOR LABEL DELETIONS
Hego House Ullin Street London E14 6PN Tel: 01-987 3812 Telex: 8951427
Glamor House 47 Bengu Street Manchester M4 6AF Tel: 061-228 6655

Music Industry Executives

Now there's a better way to find your next career move. Just call the Music Division of S.F. Management Selection. It's directed by Colin Hadley - a senior executive in the record business for 25 years - and Michele Esterman - a founder member of S.F. Management who has a special rapport with creative people.

Specific Requirements include:

- PROMOTIONS MANAGER for dynamic British record company with excellent international reputation. Experienced in all aspects of record promotion, in particular T.V. Easy but persuasive manner with artists essential. Preferred age 28-35. Central London - around £11,000
- SALES MANAGER for aggressive marketing orientated record and tape company whose repertoire in the main is sold through multiples. West London - about £7,500
- PROFESSIONAL MANAGER for American owned international publishing company. Preferred age 25-35. Location Central London - around £7,000
- OFFICE SUPERVISOR with some accountancy experience for expanding record company. Preferably 30-35. Location West London - around £5,000
- P.A./SECRETARY preferably with some working experience in the music business, for M.D. of colourful British record company. Personable and able to integrate with rest of small team. Central London - around £3,500

There is no charge to staff and we promise you a sympathetic reception. Where you can discuss your career development in complete confidence. CALL US TODAY.

S.F. Management Selection Limited
MUSIC DIVISION
37 TRIUMPH HOUSE, 189 REGENCY STREET, LONDON W1R 7WD. Tel: 01-734 3136-9
**THE NEW SINGLES**

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

<table>
<thead>
<tr>
<th>ARTIST/TITLE A SIDE/B Side/Label</th>
<th>Cat. No.</th>
<th>Gimmicks</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADRIAN GURVITZ THE WAY I FEEL/Drifting Star (Jet)</td>
<td>JET 140</td>
<td>C 12&quot; ■ (Clear)</td>
</tr>
<tr>
<td>AKA SPACE AGE LOVERS/Jealousy (Beggars Banquet)</td>
<td>BOP 3</td>
<td>W ■</td>
</tr>
<tr>
<td>BARRY MANN ALMOST GONE/No Good Reason (Warner Bros)</td>
<td>K17335</td>
<td>W ■</td>
</tr>
<tr>
<td>BEACH BOYS HERE COMES THE NIGHT/Ruby Blue (Capiou)</td>
<td>CBS 7024</td>
<td>C 12&quot;</td>
</tr>
<tr>
<td>BILLIE JOEL UNTIL THE NIGHT/Root Beer Rag (CBS)</td>
<td>CBS 7150</td>
<td>C ■</td>
</tr>
<tr>
<td>BLACK LACE MARY ANN/Drivin’ (EMI)</td>
<td>EMI 2919</td>
<td>E ■</td>
</tr>
<tr>
<td>BOY BASTIN LOVE YOU A LITTLE WHILE/Here Comes The News (DJM)</td>
<td>DJ 10955</td>
<td>C</td>
</tr>
<tr>
<td>BRIAN WADE ONLY ME/Dearest Michael (Gem Toby)</td>
<td>GEM 2</td>
<td>R ■</td>
</tr>
<tr>
<td>BROOKS SOUND OF OUR LOVE/Showdown (Polydor)</td>
<td>2059 109</td>
<td>F ■</td>
</tr>
<tr>
<td>BROWNSVILLE LOVE STEALER/Tear You A Fool (Epic)</td>
<td>EPC 7128</td>
<td>C 12&quot;</td>
</tr>
<tr>
<td>CERRONE LOOK FOR LOVE/Music For Life (CBS)</td>
<td>MAG 144/2 MAG 144</td>
<td>E 12&quot; ■</td>
</tr>
<tr>
<td>CHAD SPEDDING VICE LIFE/Frontal Labotomy (RAK)</td>
<td>RAK 290</td>
<td>E ■</td>
</tr>
<tr>
<td>CONWAY TWITTY HOW YOUR LOVE HAS MADE ME THAT HIGH/Good Time Charlie’s Got The Blues (MCA)</td>
<td>MCA 414</td>
<td>F 12&quot;</td>
</tr>
<tr>
<td>CROWN HEIGHTS AFFAIR DANCE LADY DANCE/Empty Soul Of Mine (Mercury)</td>
<td>6168 804/19B 161</td>
<td>■</td>
</tr>
<tr>
<td>DADDY DOG WHO’S LOVIN’ YOU/You Can See Clearly Now (Infinity)</td>
<td>JIVE 1630</td>
<td>C 12&quot; only</td>
</tr>
<tr>
<td>EDDIE MONEY BABY HOLD ON/Save A Little Room In Your Heart For Me (CBS)</td>
<td>CBS 6080</td>
<td>C ■</td>
</tr>
<tr>
<td>ELECTRIC PRUNES 1 HAD TOO MUCH TO DREAM (LAST NIGHT)/Luvin’ (Radar)</td>
<td>ADA 16</td>
<td>W ■</td>
</tr>
<tr>
<td>EMISIO POISON/Tracer Shooter (Chrysalis)</td>
<td>CHS 2291</td>
<td>F ■</td>
</tr>
<tr>
<td>FLOATERS YOU DON’T HAVE TO SAY YOU LOVE ME/Float On (ABC)</td>
<td>ABC 4245/ABC 4245</td>
<td>F ■</td>
</tr>
<tr>
<td>FREDDEE MCKAY &amp; TRINITY WHEN YOU'RE SMILING/Smiling Version (Savannah)</td>
<td>SVN 12 3</td>
<td>C 12&quot; only</td>
</tr>
<tr>
<td>GENE COTTON GOING THROUGH THE MOTIONS OF LOVE/Save The Dancer (Ariola)</td>
<td>ARO 149</td>
<td>A ■</td>
</tr>
<tr>
<td>GENEVA BRA NO NO NO NO/Maxim And Mandy (Mercury)</td>
<td>6007 206</td>
<td>F ■</td>
</tr>
<tr>
<td>GREGG DIAMOND DOING THAT (FANCY DANCER)/Holding Back (TK)</td>
<td>TKR 7334</td>
<td>C ■</td>
</tr>
<tr>
<td>IRONHORSE SWEET LOUISE/Walch My Fly (Scotli Brothers)</td>
<td>K 11271</td>
<td>W 12&quot;</td>
</tr>
<tr>
<td>JERRY MIDDLETON HEY GIRL/I’m Your Lovin’ Man (Creole)</td>
<td>CR 168</td>
<td>C ■</td>
</tr>
<tr>
<td>JOAN MORGAN BLACK DENIM TROUSERS AND MOTORCYCLE BOOTS/WILLIAM BOLCOM Humphrey Bogart (Nonesuch)</td>
<td>K 12800</td>
<td>K 12&quot;</td>
</tr>
<tr>
<td>JOHN OTWAY FRIGHTENED AND SCARED/Are You On My Side (Polydor)</td>
<td>2059 105</td>
<td>F ■</td>
</tr>
<tr>
<td>JONATHAN RICHMAN &amp; THE MODERN LOVERS LYDIA/Important In Your Life (Beserkley)</td>
<td>BZZ 28</td>
<td>F ■</td>
</tr>
<tr>
<td>KEVIN COYNE I’LL GO To/Having A Party (Virgin)</td>
<td>VS 255</td>
<td>C (Green) ■</td>
</tr>
<tr>
<td>LEESON &amp; VALE THIS IS THE END/Long Distance Telephone (Chrysalis)</td>
<td>CHS 2290</td>
<td>F ■</td>
</tr>
<tr>
<td>LINDA LEWIS TO BE SURPRISINGLY GOOD FOR YOU/The Best Day Of My Life (Ariola)</td>
<td>ARST 246</td>
<td>A ■</td>
</tr>
<tr>
<td>MEAT LOAF WHAT YOU SEE IS WHAT YOU GET/The Way You Do The Thing You Do (Polygram)</td>
<td>PROD 10</td>
<td>C ■</td>
</tr>
<tr>
<td>MIA ZAP OPTIMISM/Moments (GTO)</td>
<td>GT 246</td>
<td>C ■</td>
</tr>
<tr>
<td>NANCY CHANCE STAND BY/Who Will Carry On (Capitol)</td>
<td>CL 16072</td>
<td>E ■</td>
</tr>
<tr>
<td>NATALIE COLE LOVE TAKES TIME/Don’t It (Epic)</td>
<td>INF 103</td>
<td>■</td>
</tr>
<tr>
<td>PATTIE PATTIE HEARTBREAK IN DISGUISE/After Dark (’7)/This Is The House Where Love Died (12&quot;) (Casablanca)</td>
<td>CAN 146/CANL 146</td>
<td>INF 103</td>
</tr>
<tr>
<td>PETER TOSH I’M THE TOUGHEST/I’m The Toughest (Dub Version) (Rolling Stones)</td>
<td>INFR 103</td>
<td>F ■</td>
</tr>
<tr>
<td>PICKPOCKET 1, 2, 3, LET’S DANCE/Please Step This Way (Electric)</td>
<td>WOT 30</td>
<td>A ■</td>
</tr>
<tr>
<td>RANDY EDelman DON’T LET GO OF ME/Three Years Old (20th Century)</td>
<td>BTC 1042</td>
<td>F ■</td>
</tr>
<tr>
<td>RAY MUNNINGS IT COULD HAPPEN TO YOU/Let’s Boogie (Tammi)</td>
<td>TAM 102</td>
<td>E ■</td>
</tr>
<tr>
<td>RAYDIO YOU CAN’T CHANGE THAT/Rock On (Arista)</td>
<td>ARST 249</td>
<td>F ■</td>
</tr>
<tr>
<td>RICKI &amp; THE PARAMOUNTS PALISADES PARK/Let Me Go (MCA)</td>
<td>MCA 405</td>
<td>G ■</td>
</tr>
<tr>
<td>RUFUS AIN’T NOBODY LIKE YOU/Ain’t Nobody Like You (Edited Version) (ABC)</td>
<td>ABC 4250/ABC 4250</td>
<td>C 12&quot; only</td>
</tr>
<tr>
<td>SARAH BRIGHTMAN THE ADVENTURES OF THE LOVE CRUSADER/Lost In Space (Ariola Hansa)</td>
<td>AHA 501/ARHAD 501</td>
<td>C 12&quot;</td>
</tr>
<tr>
<td>SHAWN CASSIDY HARD LOVE/Right Before Your Skies (Warner/Curb)</td>
<td>K 17 296</td>
<td>W ■</td>
</tr>
<tr>
<td>SI0UXSIE &amp; THE BANSHEES THE STAIRCASE (MYSTERY)/20th Century Boy (Polydor)</td>
<td>POSP 9</td>
<td>■</td>
</tr>
<tr>
<td>SPACE MY LOVE IS MUSIC/Just Blue (Pye)</td>
<td>7N 25802/7N 25802</td>
<td>■</td>
</tr>
<tr>
<td>STAR JETS Run With The Pack/Watch Out (Epic)</td>
<td>EPC 7123</td>
<td>C ■</td>
</tr>
<tr>
<td>STEWART I (WHO HAVE NOTHING)/You Make Me Feel (Mighty Real)/I Need Somebody To Love Tonight (Fantasy)</td>
<td>FTC 1711</td>
<td>■</td>
</tr>
<tr>
<td>SYLVIA LOVE INSTANT LOVE/Instanta Dub (RCA)</td>
<td>PB 5138</td>
<td>■ E 12&quot;</td>
</tr>
<tr>
<td>THIRD WORLD ONE COLD VIBE/Feel A Little Better (Island)</td>
<td>WIP 6485</td>
<td>■</td>
</tr>
<tr>
<td>TREVOR KNIGHT SAIL AWAY/Who’s Sorry Now (RCA)</td>
<td>PB 9377</td>
<td>■</td>
</tr>
<tr>
<td>UFO SHOOT SHOOT/Only You Can Rock Me/I’m A Loser (Chrysalis)</td>
<td>CHS 2138</td>
<td>■</td>
</tr>
<tr>
<td>VOYAGERS MR. RIGHT/Let’s Make It A Good Day (Pye)</td>
<td>7N 46133</td>
<td>■</td>
</tr>
<tr>
<td>WINNERS GET READY FOR THE FUTURE/Music (Ariola)</td>
<td>ARCD 144</td>
<td>■</td>
</tr>
</tbody>
</table>

**RECORD BUSINESS** – for the most accurate new releases information around

This Week’s Releases: 58
Last Week’s Releases: 72
From Listen For Pleasure
2 Cassettes in each pack Only £3.99

From Classics For Pleasure
Only £1.49