Mixcrest mix-up over 50p single

A COMPLETE mix-up over distribution of the UK's first fifty-pence shaped single, due to have been released by the new label Mixcrest last week, has meant that record dealers are still unable to order any.

It was announced in the trade press that the gimmick single—"Girl (How Am I Going To Win You)" (MIX 1) by T. J. Thorpe and the C. B. Band—was available through Selecta at a retail price of only 50p for the first 10,000. However retailers who contacted Selecta discovered that the company knew nothing about it.

Selecta's Gary Richards told RB: "The first we heard about it was when record dealers started ringing up. We had not been approached by Mixcrest and there was no distribution deal. We were shocked."

Mixcrest boss Tony Wolbrum commented: "We thought we had a distribution deal with Selecta but there was a foul-up." He is now negotiating a licensing deal with a UK major.

Elton's 12-inch gamble

ELTON JOHN'S new single will be released by Rocket at the end of the month in 12-inch format only.

Entitled 'The Thom Bell Sessions' (XPRES 13-12), the record contains 14 tracks with a total running time of 18 minutes. The single will retail at £1.99 in black vinyl with a special picture bag, but Rocket will not be pressing any 7-inch copies.

The three songs—none written by Elton John and produced by Thom Bell in America prior to the recent A Single Man hit album—were laid down—"Are You Ready For Love", 'Three Way Love Affair'," and 'Mama Can't Buy You Love'. "Rather than edit the tracks we decided on a totally 12-inch release. Sales resistance to the £1.99 price tag is something we considered, and we will be monitoring any feedback from the market place, although we don't foresee any initial problems," said Rocket md David Croker.

Meanwhile, CBS Records is preparing to release its first-ever unlimited 12-incher. It will be from Earth Wind and Fire entitled 'Boogie Wonderland' (CBS 7292) out on April 27 in a full colour picture bag and retailing at £1.99.

However, the company has resisted the temptation to go on 12-inch only, and has lined up a 7-inch version at standard retail price.

Smash Hits, Coin Slot to take RB chart

TWO MORE papers—one consumer and one trade—are publishing Record Business charts. Smash Hits, the fortnightly fanzine which features the lyrics of hits songs, now carries the Top 40 of RB's Disco Chart on its regular disco page. Coin Slot International is to feature the RB Top 60 singles each week.
**CBS changes after Stollman**

WITH THE return to the States of senior director, Norman Stollman, set for mid-June, CBS Records UK has announced a series of top management changes.

Tony Woollcott, after three years as marketing director, is promoted to the position of senior director with responsibilities for commercial activities through commercial director, Jack Florey, publishing through April Music managing director, Len Beadle, CBS Ireland through general manager, David Duke, and operations through John Begg, operations manager.

The appointment is effective from June 18. Woollcott will report to managing director, David Betteridge, joining both Betteridge and chairman Maurice Oberstein in the general management of the company.

Peter Robinson, previously international A&R head, takes over as the new marketing director. CBS A&R department will be run by Malcolm Jones, international A&R manager.

**Merchandising**

- **BILLED BY A&M Records as a scheme to give dealers a chance to hear albums available from CBS telephone prefixes will be used on all single albums.**
- **CONSUMER PRESS advertising is lined up to back release of the 'I'm Gonna Share It With You' (CC 7) by Diana Foster on RK Records' Casino Classics label, available last week. First 15,000 copies are pressed in white vinyl with a special sleeve.**
- **GLORIA GAYNOR'S latest album Love Tracks, released to coincide with her five date British tour which opens tomorrow (April 3), is supported by advertising in the trade and consumer press.**

**Jet boosts dealer links**

JET RECORDS is to stage the first sales conference aimed specifically at record retailers and wholesalers at the Piccadilly Hotel, London, on April 27, 28 and 29. Apart from dealer and wholesale managers, delegates will include leading CBS licencees, CBS Records sales personnel and Jet UK staff. The conference will include an exclusive preview of tracks from the new Electric Light Orchestra album.

**Ins & Outs**

- **FORMER ARISTA a&r manager Ben Edmonds has joined EMI GRD a&r department as a senior repertoire manager to complete a re-building of the department which has been going on for almost a year. Also appointed is John Bagnall as international a&r manager with Nina Langer as international a&r co-ordinator.**
- **BRON AGENCY general manager Steve Hedges has been made a director of the company by managing director Neil Warnock. Hedges was responsible for recent tours of Peter Tosh.**
- **DAVID LAND, for ten years managing director of Superstar Ventures - the company that oversees Tim Rice and Andrew Lloyd Webber projects - has been appointed co-deputy chairman of the Robert Stigwood Group.**
- **CAROL STEIN, formerly Anchor Records press officer, has joined MCA Records as press officer.**

**Deals**

**Big Bear takes on Grandstand**

GRANDSTAND RECORDS has been launched by Birmingham-based independent Big Bear Records to concentrate exclusively on product with Midlands interest.

The first two releases are football anthems for local teams Aston Villa and West Bromwich Albion, pressed in the teams' colours.

They are 'A.S.T.O.N. V.I.L.L.A.' c/w 'We're The Holte End' (GR 1) by Dave Ismay and 'West Bromwich Albion' c/w 'Oh Oh Oh Oh Oh' (GR 2) by Ray King.

The singles retail at 90p and are backed by extensive local press and radio coverage. Product can be ordered on 021-455 9494.

**PRODUCERS MICHAEL Zilkha and Michael Edbrooke have tied up an unusual deal for distribution in the UK of their ZE Records label, with the pressing being handled by Island and the distribution via Spartan Records. The label's output is split between New York new wave acts signed by Zilkha from his AU base and continental disco artists contracted by Estaban in Paris.**

Initial plans are for a total of eight 12-inch singles with catalogue numbers running from ZE 12001 through to ZE 12011, with two more 45s to follow on shortly afterwards.

CBS RECORDS has signed Gladys Knight with first product to be released under the deal the single 'Am I Too Late' (CBS 7173) and an LP Gladys Knight, both released last Friday. CBS will also in future be distributing all product on Barry White's own label Unlimited Gold. In addition to Barry White the label's roster includes Danny Pearson.

EPIC RECORDS has concluded a licensing deal with the Canadian label Attic Records. First release in the UK is a single 'Need To Be Right' (EPC 7233) by singer/songwriter Greg Adams, out last week. An album Greg Adams is set for release this summer.
DETAILS JUST released in America reveal that the value of Elvis Presley's estate was 7.6 million dollars, of which 3 million dollars was accounted for by record royalties . . . also that manager Col. Tom Parker and Jerry Weintraub are collaborating on a Presley biopic in which the singer's voice will be heard in the music sequences . . . certain superluminary staff additions to several A&R departments recently with the news that not only Susan George, but also Raquel Welch, on the prowling a recording contract — separately of course . . . although at time of writing, CBS had not received any reaction from Barbra Streisand regarding her number one UK album, she's apparently given a definite maybe regarding a European concert tour this year . . . and while on the subject of concert tours, intrepid Motown International twosome Peter Prince and James Fisher over in LA chatting up Stevie Wonder, Marvin Gaye, Diana Ross and the Commodores re UK visits, also Rick James, Billy Preston and Grover Washington — which could make life a more hectic later in the year . . .

PERSONAL STATEMENT awaited from Polydor sales manager Ray Janks . . . from Arista to Ariola, Linda Lewis debuts with the prophetically titled 'I'd Be Surprisingly Good For You' from Evita with Mike Batt producing and arranging . . . with Spring not far away, a number of top bands preparing UK visits this year — Eagles are being tipped for the top at Knebworth — the band is rumoured to be out to make a mint in 1979 before the long expected break-up — with Bob Dylan a likely return visitor and other tours possible from Steve Miller and Wings . . . at preview of his Wings Over The World tv documentary preview last week, Paul McCartney disclosed band has been invited to play in Moscow immediately before the 1980 Olympics . . . Status Quo p.r. account moves from Keith Altham to newly independent Judy Totton publicity company . . . meanwhile, ex-Anchor man Charlie McCutcheon hired by Mervyn Conn to handle national newspaper publicity for Wembley Country Festival.

RECENTLY ACQUIRED by CBS md David Betteridge and MSD supremo Ian Miles, the industry's ultimate status symbols — a personal chauffeur. Of the industry's other top men Maurice Oberstein, CBS chairman, Louis Benjamin, Pye chairman, and Ken Grange, RCA m.d. have their own drivers, although Pye joint m.d.s Derek Honeys and Walter Wyld, and Chrysalis toppers Clive Davis and Doug D'arcy share one. AT WEA and EMI drivers are available . . . if his current tv-promoted album goes to number one, it will be a first chart-topper for Leo Sayer . . . word is that a move from Pye to RCA is pending for the 20th Century label . . . former Thin Lizzy guitarist Brian Robertson's Wild Horses band being watched with interest by CBS a&r man Howard Thompson . . . don't enlist Phonogram disco manager John Walter in a spelling contest — and what's this about a reggae mailing list he's putting together . . . although the day's long gone, we liked Swansea Sound's April Fools gag so much as to consider it worth reporting — on a regular speak-to-your-relations-abroad programme, presenter John Sachs recruited father Andrew 'Manuel' Sachs to impersonate villainous Singapore resident disclosing details of stolen jewellery buried in Swansea hospital grounds — locals with shovels at ready turned out in force.

A DUBIOUS hat-trick for Polydor, rights to Eurovision winner song three years in succession — and we can't even remember the winner from 1977 . . . at a reception following her Hammersmith show, Tina Turner distinctly underwhelmed at the persistent attentions of former Sex Pistol Steve Jones . . . activity at MAM continues — company's shares climbed by 6p after Decca sold 135,000 shares last week — nobody's perfect, but we did like the blooper in another paper's album chart which titled new Graham Parker album Squeezing Out The Spots . . . after Den Hegarty took a dislike to RB staffman Brian Harrigan's nose (Mullings last week), so did a couple of yobs a few nights later — he was nutted by Charing Cross station which left the procoris broken. Bow Street magistrates are looking into the matter.
**Polydor 4LP push**

POLYDOR is putting promotion behind a quartet of albums, a remix version of one of Eno's, and a single from Wings. The plan also includes the first product on the new JP Productions label, the brainchild of Sham 69's Jimmy Pursey.

Advertising space is booked in the Observer, the Guardian, the music consumer press and Time Out for Pursey's debut Polydor album China (POLD 5018). In addition the company plans a series of 60 second radio spots. Vangelis appears at the Theatre Royal, Drury Lane, on April 22. Brian Eno's album Music For Airports (Ambient AMB 001), the first on Eno's new label, is heralded by advertising in the Guardian, the Observer, Private Eye, Time Out and the music consumer press.

Bill Bruford's second solo album One Of A Kind (POLD 5020), set for release in May, will be advertised in the consumer press, Zig Zag, Blank Space and Times.

Robert Fripp's album Exposure (EGLP 101) is set for release on April 14 and will be supported by consumer press advertising and a flyposting campaign.

The re-mixed version of Alicia Bridges' 'Body Heat' is supported by advertising in Record Business, the remainder of the trade press, the consumer press plus Discos. 'Body Heat' (POSXP 38) will be released on 12" limited edition.

First band on Jimmy Pursey's JP Productions label is the Invaders whose first single 'Girls In Action' is released on April 27. Advertising space will be taken in the music consumer press.

**WEA soccer peace pic disc**

A PICTURE disc in support of peace on the football terraces is out on April 20 on WEA International, retailing at £1.49. The cover features John Lennon and Paul McCartney with the Hand Of Peace charity, a movement launched by Leeds United who, along with other teams, throw wristbands to the fans before league matches.

Titled 'Peace' and performed by the 11-man Peace Band (which includes England men Dave Watson, Bob Latchford and Spurs' Argentinian)

**A&M sales rep dies**

A&M SALES representative, Roger Lloyd-Davies, died when the private plane he was flying crashed in Wales last weekend. Also killed was his passenger, Chris Walters, of Manchester's Pandemonium Records. The plane went missing last Friday and the wreckage was not found until the Sunday. Both were believed to have died on impact. A funeral, attended by the A&M staff, was held in Southport on Friday.

Lloyd-Davies was aged 26 and had worked for A&M for the last year. He was married with no children.

**Irish labels show trust in country**

THE SIGNING of two American country stars by Irish labels after they had been dropped by RCA underlines the confidence now felt by some indie disc jocks in the Atlantic in their ability to market country music.

Ronnie Prophet, who is hosting the Wembley Festival, has just been acquired by the Belfast label Emerald while long-time favourite with British fans Vernon Oxford is now on the roster of Release Records of Dublin.

Emerald's managing director Mur- 

**Bootleggers in Court**

TWO LEICESTER bootleggers, sued by Souxside of the Banshees and Polydor, gave a High Court under- 

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REMEMBER THEN...
Turner leaves his 'ivory tower' for the shop floor

CBS MARKETING manager, Jerry Turner, doing his bit for sales at Knights of Reading. Looking on is Simon Gee, manager and Record Business retail contributor.

LAST WEEK was most instructive. Since my previous piece in Record Business condemning the current state of the relations between record companies and dealers, offers have been flooding in. Well, two to be precise: Phonodisc arranged a tour round Clyde Works, while CBS marketing manager, Jerry Turner, paid a visit to Reading to see what the 'front-line' is really like. It was unfortunate that he chose a particularly quiet Thursday with no belligerent customers complaining about faulty CBS records!

Phonodisc seem to be adopting a new policy of consideration for its customers, and it was informative to meet the faces behind all that paperwork and computer jargon. Seeing at first hand their problems and their attempts to overcome them I can appreciate better why they have stock shortages at crucial times. Although it's no help to all of us in these situations Phonodisc is trying to improve service where it most matters. However, I can't believe that I am the first person to raise the problem of unreadable delivery notes (just compare them to WEA's), and although admitting that Reading Securicor was a 'problem area' they could hold out no hope for an improved service. I wonder how many other dealers have to wait a week for their deliveries.

With all the impressive and sophisticated computer technology, it was rather annoying to learn that because my ordering pattern is atypical of the majority of dealers I don't fit into Phonodisc's new release structure. So by ordering once a week on a Tuesday I miss out on any new releases that are merge-shipped from Wednesday onwards. While appreciating that this is my problem as far as they are concerned, I'm still left wondering why Phonodisc is the only distributor to have this practice. WEA has recently been increasing its proportion of merge-shipped items, and perhaps it may spread to some of the others. I would have thought it was in Phonodisc's interest for every dealer to have new releases as soon as possible.

CBS, EMI, PYE and RCA seem to think so.

It was interesting to learn that those awkward foreign numbers on the imported singles are on the computer, so, theoretically, it is now possible to quote these numbers without having to stop and look up the English number everytime. The whole returns issue was brought into clearer perspective by a chat with Les Eldroyd who admitted that it was impossible to check all returns thoroughly. Except for spot checks and close attention to those returning over a certain percentage most faults have to be passed over. A later visit to the returns reception area proved his point. Now I can see why we have to wait some time for credit notes! thanks must go to Geoff Sears for arranging everything at Phonodisc.

As a summary I would like to thank Jerry for taking the time to come out of his 'ivory tower' as he put it, for I feel that such efforts can only increase mutual understanding, and thus eventually profits. Anyone else want to try a Saturday afternoon when it gets really interesting?

RETAIL BUSINESS
by Simon Gee

RETAILING

Letter

WEA's recent announcement regarding the resale of ten 7-inch oldies on picture discs is no advantage so far as we are concerned. Our firm is mainly concerned with exporting UK limited editions and importing US and European exclusives, picture discs etc. We saw the pack on display at Lightning and were told that only one box per dealer could be ordered. We visited Rock Bottom which did not have the records, and a call to WEA provided the information that no boxes had been sent out.

The whole limited edition concept is getting out of hand and may well be one of the worst gimmicks to be dreamed up in recent years. It is obvious that unless you have inside contacts there is no way in which you can be sure of getting these items.

It is strange, too, that a lot of these so-called limited editions turn up at the Collectors Record Fair, which we organise, and are being sold by dealers at ridiculous prices. The Cars picture disc, for instance, was going for £4, yet although we were aware of its existence, no warehouse we contacted on London was able to provide us with one. A GRIEBLER, Collectors Record Shop, 219 Stanstead Road, London SE23.
You'll never find a B-side on a Flashback.

You'll find some great sounds on Flashback...but there's one thing you'll never find. And that's a B-side.

Flashbacks are unique: a glittering series of double-A-sided singles, each featuring 2 classic hits from the sixties and early seventies. Attractively packaged in full colour picture sleeves and pressed in golden yellow vinyl, titles include:

1. You Really Got Me/All Day and all of the Night—Kinks (FBS 1)
2. Pictures of Matchstick Men/Down The Dustpipe—Status Quo (FBS 2)
3. Have I The Right/That's The Way—Honeymoons (FBS 3)
4. Needles and Pins/Sweets For My Sweet—Searchers (FBS 4)
5. Tossin and Turnin/Funny How Love Can Be—Ivy League (FBS 5)
7. In The Summertime/Baby Jump—Mungo Jerry (FBS 7)
8. He's in Town/Poor Man's Son—Rockin Berries (FBS 8)
10. My Old Man's A Dustman/Does Your Chewing Gum Lose Its Flavour On The Bedpost Over Night—Lonnie Donegan (FBS 10)

Check out the FLASHBACK Top Ten today.

Well be surprised if you can resist ordering the lot! Box Set FBP10L.
**CLASSICAL**

**Philadelphia Orchestra’s first on EMI**

A NEW ‘Philadelphia Sound’ is promised by EMI in its new series of recordings made by this famous US orchestra, of which the first three albums are launched this month on the HMV label. All the releases in this ambitiously planned series will carry a distinctive logo.

The Philadelphia Orchestra, which was founded in 1900, has had a distinguished history, thanks to two great maestros who have moulded it. Leopold Stokowski first took it in hand in 1912, remaining with it for more than 20 years. Since 1956 its sound and style have been perfected and maintained by Eugene Ormandy.

Ormandy has made an impressive list of recordings with the orchestra over the past 40 years, either on RCA or CBS. Now Ormandy and the Philadelphia join the EMI stable for the first time with an album of the ‘Four Legends by Beethoven’ (HMV ASD 3644).

The company’s exclusive star conductor, Riccardo Muti, happens to be principal guest conductor of the Philadelphia as well as the principal conductor of the Philharmonia in London and the opera and concert supreme of Florence. So he too is now busy with the Philadelphia for EMI.

Muti has two albums released this month, inaugurating two major series, one of Beethoven symphonies and the other of Stravinsky ballet music. The Beethoven Symphony No 7 appears on HMV ASD 3646, and a coupling of Stravinsky’s ‘Firebird Suite’ with Mussorgsky’s ‘Pictures from an Exhibition on HMV ASD 3645’. These last two are showpieces well suited to Mutti’s dashing style.

**Arthur Davison’s record**

ARTHUR DAVISON, whose latest album for Classics for Pleasure is a coupling of Mozart’s Symphonies Nos 29 and 35 (CFP 40306), has created something of a record for the company. Total sales of his titles amount to over 1.5 million units, which is quite an achievement in the classical market.

What makes it all the more remarkable is that Davison is not, with all due respect, an international name to conjure with like Karajan or Solti. The repertoire he has recorded, mostly with the Virtuosi of London, certainly consists of the standard classics, but these are major works rather than collections of obvious popular bits and pieces.

Among the best-selling albums, for instance, are the Mozart Horn Concertos (CFP 40009), the Mozart Piano Concerto No 21 coupled with ‘Eine Kleine Nachtmusik’ (CFP 40016), and Vivaldi’s ‘Four Seasons’ (CFP 40092). This shows clearly enough that there is no need to play down to the public to secure good sales. Davison conducts impressive performances, which Classics for Pleasure distribute with imagination and make readily available.

**SAGA HAS set out to improve the quality of its classical product. From this month all its discs are being pressed on Teledex plant, and this will apply to reissues of existing catalogue as well as new albums. The rrp of the classical 5000 series goes up to £2.75, but the increase should prove acceptable to the classical customer.**

**CLASSICAL TOP 10**

1. JAMES GALWAY PLAYS RODRIGO (RCA RL 251983)  
2. BRITTEN: PETER GRIMES, SOLOISTS, CHORUS & ORCHESTRA OF THE ROYAL OPERA HOUSE, COVENT GARDEN (PHILIPS 6769 014)  
3. BEETHOVEN: VARIATIONS ON THE MAGIC FLUTE, ROBERT BEX, ANDRE KREFT (HARMONIA MUNDI HM 534)  
4. PONCE: GUITAR MUSIC, JOHN WILLIAMS (CBS 7875 81)  
5. JOHANN STRAUSS: WALTZES ARRANGED BY SCHOENBERG, WEBERN & BERG, BOSTON SYMPHONY CHAMBER PLAYERS (DEUTSCHE GRAMMOPHON 2530 977)  
6. DELIUS: ORCHESTRAL MUSIC, JOHN BAKER, PHILHARMONIC/HANDELY (CLASSICS FOR PLEASURE CFP 4004)  
7. MAHLER: DAS KNaben WUNDERHORN, LUDWIG, BERRY, NEW YORK PHILHARMONIC (CMS 285)  
8. HORIZONTWZ ENCORES (RCA VH 20)  
9. SCHUBERT: TROUT/quintet, ALFRED BRENDLE, CLEVELAND PHILHARMONIC (CPP 4030)  
NEW LIVE ALBUM

Mission Accomplished... but the beat goes on

NEW LIVE SINGLE

Cold Wars b/w
- Flying Saucer Attack &
- Twist and Shout  Sir 4014

(not on album)

Marketed and distributed by WEA Records Ltd., P.O. Box 59, Alperton Lane, Wembley, Middlesex.  HA0 9JF. Phone 08-930-5929 for orders from your WEA salesman.
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<th>#</th>
<th>Song</th>
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<td>01</td>
<td>Fire Pointer Sisters</td>
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<td>02</td>
<td>Goodnight Tonight Wings</td>
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<td>Let's Fly Away Voyage</td>
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<td>Love You Inside Out Bee Gees</td>
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<td>Guilty Mike Oldfield</td>
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<td>Reunited Peaches &amp; Herb</td>
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<td>Imagination Rocky Sharpe &amp; the Replays</td>
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<td>Shal La La Means I Love You Barry White</td>
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<td>Here Comes the Night Beach Boys</td>
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<td>Haven't Stopped Dancing Yet Gonzalez</td>
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<td>12</td>
<td>Rocking Chair Dean Friedman</td>
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<td>13</td>
<td>Hallelujah Milk and Honey</td>
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<td>Till It Shines Bob Seger</td>
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<td>One Way Ticket Eruption</td>
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<td>Roxanne Police</td>
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<td>Knock on Wood Aimi Stewart</td>
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<td>Am I Too Late Gladys Knight</td>
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<td>Waiting for an Alibi Thin Lizzy</td>
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<td>I Just Fall in Love Again Anne Murray</td>
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<td>Green Light Cliff Richard</td>
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<td>Time and Space Dan Hartman</td>
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<td>24</td>
<td>The Runaway Elkie Brooks</td>
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<td>Love Ballad George Benson</td>
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<td>Until the Night Billy Joel</td>
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<td>I Love the Music Freeway</td>
<td>A.C. Agg</td>
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<td>28</td>
<td>Take Me Home Cher</td>
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<td>Sweet Sue Louise Ironhorse</td>
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<td>Nice Legs Shale About Her Face Monks</td>
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<td>31</td>
<td>I'll Go Too Kevin Coyne</td>
<td>A.C. Agg</td>
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<td>32</td>
<td>Love Crusader Sarah Brightman</td>
<td>A.C. Agg</td>
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<td>33</td>
<td>In My Life Phoebe Snow</td>
<td>A.C. Agg</td>
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<td>34</td>
<td>Diamonds Chris Rea</td>
<td>A.C. Agg</td>
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<td>35</td>
<td>Cuba Brothers</td>
<td>A.C. Agg</td>
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<td>36</td>
<td>Back on the Road Joe Egan</td>
<td>A.C. Agg</td>
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<td>37</td>
<td>Everybody's Happy Nowadays Buzzcocks</td>
<td>A.C. Agg</td>
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<td>38</td>
<td>I Want You to Want Me Cheap Trick</td>
<td>A.C. Agg</td>
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<td>39</td>
<td>Stop Breaking My Heart Inner Circle</td>
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<td>Mary Ann Black Lace</td>
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<td>You Can't Change That Raydio</td>
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<td>Music Box Dancer Frank Mills</td>
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<td>Gimme an Inch Girl Ian Matthews</td>
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<td>Warm Feeling Lindsfarne</td>
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<td>Superman Barbara Streisand</td>
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<td>Swinging Light of the World</td>
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<td>I Could Have Been a Sailor Peter Allen</td>
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<td>Walk on by Average White Band</td>
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<td>Who's Lovin' You Dobie Gray</td>
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<td>One Cold Vibe Third World</td>
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<td>You Angel You Manfred Mann's Earth Band</td>
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<td>What You Won't Do for Love Bobby Caldwell</td>
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<td>The Way I Feel Adrian Gurvitz</td>
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<td>Parisienne Walkways Gary Moore</td>
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<td>55</td>
<td>What's a Nice Guy Like Me Paul Evans</td>
<td>A.C. Agg</td>
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<td>56</td>
<td>Chase Giorgio Moroder</td>
<td>A.C. Agg</td>
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<td>57</td>
<td>I Who Have Nothing Sylvester</td>
<td>A.C. Agg</td>
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<td>58</td>
<td>The Number One Song in Heaven Sparks</td>
<td>A.C. Agg</td>
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<td>59</td>
<td>Got to Have Loving Don Craig</td>
<td>A.C. Agg</td>
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<td>60</td>
<td>Something's Cookin' in the Kitchen Dana</td>
<td>A.C. Agg</td>
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### ACTION FOR THE COMING WEEK

**GUIDE**

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

#### TOP NEWSPINS: Strongest New Entries

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td><em>REUNITED/Peaches &amp; Herb</em></td>
<td>(Polydor)</td>
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<tr>
<td><em>I Am Too Late/Cladys Knight</em></td>
<td>(CBS)</td>
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<tr>
<td><em>Hallelujah/Milk &amp; Honey</em></td>
<td>(Polydor)</td>
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<tr>
<td><em>Sweet Lui-Lois/Ironhorse</em></td>
<td>(Scotti Bros)</td>
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<tr>
<td><em>Stop Breaking My Heart</em></td>
<td>(Inner Circle)</td>
<td>(Island)</td>
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</tbody>
</table>

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

**PLAYLISTS**

- I Go To Pieces
- Rachel Sweet
- I'm An Angel
- Rachel Deene
- You've Got It All
- Peggy Scott
- Cruisin' On
- Shadows
- Gladys Knight
- Reunited
- Peaches & Herb
- Polydor
- *Am I Too Late*
- Gladys Knight
- CBS
- *Hallelujah*
- Milk & Honey
- Polydor
- *Peaches & Herb*
- Behind The Mask
- Inner Circle
- *Stop Breaking My Heart*
- Inner Circle
- Island

**REFERENCES**

- LADY D.D.
- *She's Not A Woman..."
- Dr. Hook
- *I Feel The Need"
- Leif Garrett
- *I Don't Want No Other Woman"
- Michael Walser
- *Just What I Needed"
- Cars
- "I Don't Want Nobody Else"
- Bonnie Tyler
- "Keep On Truckin'"
- Robert Johnson
ONE STOP

BEST-SELLING LPs

Descending order of sales

NATIONAL

Best-selling new and re-activated

GREATEST HITS VOL 2 Barbra Streisand - CBS
THE VERY BEST OF Les Sahy - Charly
BREAKFAST IN AMERICA Supervox - A&M
BREAKFAST IN AMERICA Supertramp - A&M
THE BEATLES A HARD DAYS NIGHT Sol - Virgin
CREDITS: Best-selling discs

ONE STOP - LONDON

GREATEST HITS VOL 2 Barbra Streisand - CBS
THE VERY BEST OF Les Sahy - Charly
BREAKFAST IN AMERICA Supervox - A&M
BREAKFAST IN AMERICA Supertramp - A&M
THE BEATLES A HARD DAYS NIGHT Sol - Virgin
CREDITS: Best-selling discs

LIGHTNING/ LONDON

GREATEST HITS VOL 2 Barbra Streisand - CBS
THE VERY BEST OF Les Sahy - Charly
BREAKFAST IN AMERICA Supervox - A&M
BREAKFAST IN AMERICA Supertramp - A&M
THE BEATLES A HARD DAYS NIGHT Sol - Virgin
CREDITS: Best-selling discs

CLYDE FACTORS/ GLASGOW

GREATEST HITS Vol 2 Barbra Streisand - CBS
THE VERY BEST OF Les Sahy - Charly
BREAKFAST IN AMERICA Supervox - A&M
BREAKFAST IN AMERICA Supertramp - A&M
THE BEATLES A HARD DAYS NIGHT Sol - Virgin
CREDITS: Best-selling discs

ROSS MOSS/ BIDEFORD, DEVON

GREATEST HITS Vol 2 Barbra Streisand - CBS
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BREAKFAST IN AMERICA Supervox - A&M
BREAKFAST IN AMERICA Supertramp - A&M
THE BEATLES A HARD DAYS NIGHT Sol - Virgin
CREDITS: Best-selling discs

TERRY BLOOD/ STOKE-ON-TRENT

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SOLEMON & PERES/ GLASGOW

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BREAKFAST IN AMERICA Supervox - A&M
BREAKFAST IN AMERICA Supertramp - A&M
THE BEATLES A HARD DAYS NIGHT Sol - Virgin
CREDITS: Best-selling discs

Lightning beats delays on imports

DESPITE THE clearance delays cre-ated by civil service industrial action at UK airports, London's Lighting Records has just received a batch of European imports that include 12-inch copies of Village People's 'In The Navy' and albums by Arthur Blythe, the Spyro Gyra and Hubert Lawes.

Lightning also has a run of The Gin's Giltrap picture disc single 'Fear Of The Dark' at a dealer price of £1.40, and available without the controversial ordering requirements now being imposed by Pye Records.

Due in shortly at Lightning are a mass of US cut-outs with dealer prices of between £1.25 and £1.75 per set.

The British introduction of Bob Marley's 'Kaya' LP's, a trio of Jimmy Cliff's 'Roots,' Eddie & the Hot Rods 'Band On The Run' and Neil Diamond's 'Instructions' have all been cancelled.

Charmdale Records now has exclusi-ve UK distribution of the Paris group 'The Gin's.'

Currently available are the albums Hot Rock by Bob Grifford and Are You Hip To Me by Johnny.

Interesting specialist material now on the shelves includes 'Music of the World,' an Aberdeen based importer supplying bluesgrass and old time country music and distributing US labels Rounder, Sugarhill, Sier-ri-Brittish Shilton, County, Revolving Arthole and Ridgerunner as well as the German label Folk Variety.

Albums on offer include Gram Par-sons and The Shlols' 'Gram Parsons - The P.I. Years Volume 1,' plus product from Gram Parson International Submarine Band and Muleskinner - a Warner release on the Ridgerunner label.

New material from Relish, Danson, Orbite, Burning Sounds and The Third World now at North Lon-don wholesaler Lutgons as well as fresh stocks of Third World's best selling album 'The Best Of U-Roy.' Also available is the latest Nevis release Shear Laid Sing's Cool Country.

Sussex importer Swift now has the Johnny Burnette rockabilly LP 'Tear It Up' on the Solid Smoke label, a com-pilation Mar. Vel Master on Cowboy Call Records plus product on the UK specialist labels Hep and Rambler.

Epic Records' Pink Floyd eleven album box set now available at a dealer price of £29.17 - rrp £45 plus various picture disc import albums including Steve Wonder's 'Talking Book,' Wings' 'Band On The Run' and Neil Diamond's '12 Greatest Hits.'

Croydon's Bonaparte is awaiting delivery of a collection of French imports, at present which feature among the special Devo six track disc in yellow vinyl.

Let record dealers know what's happen-ing in the Record Business weekly.

One-stop, wholesaler and import col-lum: contact Tim Smith 01 836 9211.
If You Loved The Nightlife You'll Be Crazy About The New Single From

ALICIA BRIDGES

Now Available The Hot Disco Remix

"BODY HEAT"

Available on Limited Collectors Edition
12 inch POSPX 38 and 7 inch POSP 38

Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR. Telephone: 01-590 7766.
DISCUSSIONS ARE currently taking place between Capital and Broadcast Marketing Services over the continuation of the relationship between the two companies. Capital’s sales director Tony Vickers told RB “The contract with BMS is up for renewal and it is expected to be renewed.” He added it was “too early to say whether the deal will be renewed.”

Vickers remained taciturn when taxed on the possibility of Capital taking its contract elsewhere, simply stating that the station “has to make a decision as to what is best for it.” He added that RB should “sit tight” until the first quarter of 1980.

DISCUSSIONS ARE currently taking place between Capital and Broadcast Services on June 30 when its contract with BMS is up. The contract with BMS is up for renewal soon at the end of its three-year term. The contract with BMS is up for renewal soon at the end of its three-year term. The contract with BMS is up for renewal soon at the end of its three-year term.

David Goode, sales director of BMS, said there was nothing Machiavellian in Capital being the odd one out. “Capital were the only station on its roster which was not included.”

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David Goode, sales director of BMS, said there was nothing Machiavellian in Capital being the odd one out. “Capital were the only station on its roster which was not included.”

The station was “discussing” with BMS on what is best for it. He added that BMS didn’t want to put its rates up and our rates rises on behalf of seven of the stations it represents— but Capital was the one station on its roster which was not included.

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**RADIO LUXEMBOURG**

Hear the disco action
10 – 12 pm Sundays
208 MW, 1439 Khz

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**DISCO ACTION**

**RECORD BUSINESS**

magazine's best-selling disco singles April 2

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<td><strong>1</strong></td>
<td><strong>HE'S THE GREATEST DANCER</strong> Sister Sledge</td>
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<td><strong>2</strong></td>
<td><strong>TURN THE MUSIC UP</strong> Players Association</td>
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<td><strong>3</strong></td>
<td><strong>IN THE NAVY Village People</strong></td>
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<td><strong>4</strong></td>
<td><strong>I WANT YOUR LOVE</strong> Chic</td>
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<td><strong>5</strong></td>
<td><strong>I WILL SURVIVE</strong> Gloria Gaynor</td>
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<td><strong>6</strong></td>
<td><strong>SHAKE YOUR BODY</strong> Jacksons</td>
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<td><strong>7</strong></td>
<td><strong>HAVEN'T STOPPED DANCING YET</strong> Gonzalez</td>
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<td><strong>CAN YOU FEEL THE FORCE?</strong> Real Thing</td>
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<td><strong>GOT TO GET YOU OFF MY MIND</strong> Boney M</td>
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<td><strong>CUBA</strong> Gibson Brothers</td>
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<td><strong>MONEY IN MY POCKET</strong> Dennis Brown</td>
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<td><strong>DISCO NIGHTS (ROCK-FREAK)</strong> G.Q.</td>
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<td><strong>LOVE AND DESIRE</strong> Arpeggio</td>
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<td><strong>KEEP ON DANCING</strong> Gary's Gang</td>
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<td><strong>KEEP YOUR BODY WORKING</strong> Kleeer</td>
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<td><strong>DANCE LADY DANCE</strong> Crown Heights Affair</td>
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<td><strong>GET DOWN</strong> Gene Chandler</td>
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<td><strong>24</strong></td>
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<td><strong>THE DANCER</strong> Gino Soccio</td>
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Copyright Record Business Publications
Eurovision Song Contest

WINNERS

MILK & HONEY

"Hallelujah"

AVAILABLE NOW!
YOUR DISCO duck has been informed this week that the John Travolta ‘A Girl Like You’ is to be rush-released by Polydor due to the interest caused by this column. There has been very few imports on this record due to Polydor’s policy of restricting the number of copies brought into the country. DJs and record stores that have managed to get copies are reporting back tremendous reaction and I think that although there is a slight anti-feeling towards John Travolta these days this record will override any resistence.

Because of the Customs and Excise go-slow, which has resulted in difficulties in clearing releases coming into Heathrow, there are very few new imports around at present. The samba craze carries on with the new Chick Corea record on US Polydor. It is called ‘Bagatelle No. 4’ and is a light Latin-rhythmed instrumental. Not everybody’s cup of tea, but certainly it is getting good disco exposure in the North-West.

Norman Whitfield’s Undisputed Truth bounce back after a considerable lay-off on Whitfield Records US with an unusual number entitled ‘Showtime Parts 1/2’. I can’t see this record being a monster seller, but the pure funk fans could well notch up a few decent sales. However, it doesn’t look like a record for UK release. Westbound Records, distributed here by WEA, has a promising release entitled ‘Boogie Up, Rock Down, Ride A Funky Starship’ by Carlis Munro. This just about covers every dance craze. It is three minutes of groove and could well be one of the biggest imports for some time, but has very little pop potential. Nevertheless, it will do well in the US-music orientated clubs.

This week sees final UK release for the Bombers’ single, ‘Everybody Get Dancing’ on Magnet’s new label, Paradise. This certainly has tremendous pop potential and with the limited 12-ins pressing being in orange vinyl should see a very quick return for investment. Dealers are advised to take all these records.

Another UK single which appeared to be a little too late in being released is ‘Nightlife’ by Blair (Miracle), but apparently radio stations find it quite interesting and are creating quite a few sales. I am still unconvincing that it has tremendous pop potential, but certainly if you sell a lot of disco product this will be a winner.

Peter Waterman, The White House Cottage, Upper Eastern Green Lane, Coventry.

THE DISCO CHART

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

THE DISCO CHART

Last Week on Chart

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<td>2</td>
<td>everybody</td>
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DEALER ACTION

Top Selling Import Albums

- SEND THE MUSIC GO-GO
- TURN THE MUSIC UP
- I WANT YOU LOVE
- I’M ALIVE
- MIDNIGHT RHYTHM

Top Selling 12" Singles

- HE’S THE GREATEST DISCO DANCER
- HE’S THE GREATEST DISCO DANCER
- HE’S THE GREATEST DISCO DANCER
- HE’S THE GREATEST DISCO DANCER
- HE’S THE GREATEST DISCO DANCER

US DISCO TOP 20

1. DANCER/DANCE TO DANCE/Gino Soccio – Mercury
2. HE’S THE GREATEST DANCER/Peter Jacques Band – Prelude
3. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
4. KNOCK ON WOOD – Peter Jacques Brand – Prelude
5. FIRE NIGHT DANCE – Peter Jacques Band – Prelude
6. DISCO NIGHTS – (Rock/Disco) – G.O.A.
7. THERE BUT FOR THE GRACE OF GOD GO I Machine – Hologram/RC/A
8. HOLD YOUR HORSES – First Choice – Gen
9. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
10. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
11. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
12. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
13. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
14. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
15. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
16. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
17. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
18. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
19. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship
20. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship

1. TURN THE MUSIC GO-GO
2. I WANT YOU LOVE
3. I’M ALIVE
4. MIDNIGHT RHYTHM
5. I’M GONNA DANCE TO/Boogie Up, Rock Down, Ride A Funky Starship

1. Everybody Get Dancing – Paradise
2. Everybody Get Dancing – Paradise
3. Everybody Get Dancing – Paradise
4. Everybody Get Dancing – Paradise
5. Everybody Get Dancing – Paradise

RECORD BUSINESS April 9, 1979
THE MONKS
Nice Legs Shame About Her Face
Radio One Record Of The Week

DR. HOOK
When You’re In Love With A Beautiful Woman
CL 16039

PETE TOSH
I’m The Toughest

BILL NELSON’S RED NOISE
Revolt Into Style
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**Release date set for Solar Records first**

A DEFINITE release date has now been set for the first record under the Solar Records banner, the new all-disco label being launched by RCA.

Carrie Lucas' single 'Presence With You' comes out on May 4 in 12-inch and seven-inch format. The single bags will bear the slogan 'Solar Funk Makes You Jump' which will be the banner for every release on Solar.

The single will be promoted heavily and plans are already afoot to produce badges and tee-shirts as promotional aids.

**Polydor backs three disco 45s**

POLYDOR IS putting some promotional muscle behind a trio of disco singles newly released – Alton McClain & Destiny's 'It Must Be Love' / 'Taking My Love For Granted' (Polydor 2095 026), Don Ray's 'Got To Have Loving' / 'Midnight Madness' (POSP 33 seven inch, POSPX 33 12-inch) and Wardell Piper's 'Captain Boogie' / 'Captain Boogie – long version' (POSP 42 seven inch, POSPX 42 12-inch).

Advertising space has been taken in Record Business, Record Mirror, Disco, Disco Week and Black Echoes. In addition the singles were pushed at the latest 'Steppin' Out' night held yesterday at Hammersmith Palais.

**Third World sets first promotion**

THIRD WORLD, the London-based specialist reggae label, is planning its first ever promotion night, on Easter Monday (April 16) at Quill's disco in Southend.

Third World is running the night in association with Southend-based equipment company Guerrini Electro-Acoustics.

**RK launches Contract**

RK RECORDS is launching a new disco label called Contact, at the end of this month. First release is 'C'est L'Amour' by Hot Glass (Con 1) on April 27 with Diane Ducane's 'Better Late Than Never' (Con 1), the second released on May 28.

Both records have been mailed as promotional discs to RK's disco mailing list DJs who have, according to the company, responded enthusiastically.

The same DJs' response to Airlift's 'Emotions' will dictate whether that is to be the company's third release.

**Second THP LP on Rocket Records**

SECOND ALBUM from Rocket's debut disco signing THP Orchestra is released on Thursday – titled Tender Is The Night. As a curtain-raiser Rocket has just released a new single by the band, also titled 'Tender Is The Night' with a new version of 'Two Hot For Love', title of the band's first album, on the reverse. The limited edition 12-inch features over nine minutes of 'Two Hot' (XPRES 1112) while the seven inch (XPRES 11) has an edited version, although the A side is the same length on both.

**Chain Reaction follows Dr Who**

THE FOLLOW-UP to Mankind's hit 'Dr Who' is fresh out this week. Titled 'Chain Reaction' on Pinnacle (PIN 13 seven inch and 12-inch) it was written and produced by Don Gallacher, the producer who put the four-piece band together. The seven inch version runs at three minutes 32 seconds and the 12-inch five minutes twelve seconds.

THE KEANE BROTHERS

**new single**

Dancin' in the Moonlight

ABCT 4253

1st 10,000 copies available on 12" ALSO AVAILABLE ON 7" PRESSINGS

**Briefs**

A NEW disco and 12-inch singles specialist store has opened in Newbury, Berkshire. Named the Newbury Disco Centre the shop stocks Citronic, FAL and Optikinetics gear and the 160 square foot showroom will also be used to stock 12-inch singles. Apart from a comprehensive repair service the store also plans to have hire facilities available in the near future. (Telephone Newbury 47537).

EAST ANGLIAN DJ Association chairman David Clayton has announced his intention to quit the post at the next annual general meeting. Clayton cites pressure of work plus his monopoly of the position since the formation of the EADJA as the main reasons.

In addition Ipswich representative Norman Lloyd is resigning, again through pressure of work, while Bob Roberts, Norfolk representative, is quitting and is also leaving the association since he is no longer an active DJ.

THAMES VALLEY DJ Association's new committee consists of Steve Thurston (Chairman), Frank Smith (secretary), Adrian Little (treasurer), Tony Barton (publicity officer), John Harris (DJF representative), Debbi Thurston and Norman Miles (committee members).

Edited by Brian Harrigan
# Dealer guide to April TV product

## Country Life
- **COMPANY**: K-TEL
- **ALBUM & CATALOGUE No.**: HI ENERGY/VA (WE 1044)
- **RRP**: £4.49
- **ANG/ATV**: NOW
- **BORDER**: 23/4
- **CHANNEL**: 23/4, 16/4
- **GRAMPIAN**: 23/4, 16/4
- **GRANADA**: 23/4, 16/4
- **HTV**: 23/4, 16/4
- **LONDON**: 23/4, 16/4
- **SCOTTISH**: 23/4, 16/4
- **SOUTHERN**: 23/4, 16/4
- **TYNE-TEES**: 23/4, 16/4
- **ULSTER**: 23/4, 16/4
- **WESTWARD**: 23/4, 16/4
- **YORKSHIRE**: 23/4, 16/4
- **COMMENTS**: End mid-May

## Peters & Lee – Love and Affection
- **COMPANY**: K-TEL
- **ALBUM & CATALOGUE No.**: THE VERY BEST OF LED SAYER/LED SAYER (CDL 1222)
- **RRP**: £4.49
- **ANG/ATV**: NOW
- **BORDER**: 0
- **CHANNEL**: 0
- **GRAMPIAN**: 0
- **GRANADA**: 0
- **HTV**: 0
- **LONDON**: 0
- **SCOTTISH**: 0
- **SOUTHERN**: 0
- **TYNE-TEES**: 0
- **ULSTER**: 0
- **WESTWARD**: 0
- **YORKSHIRE**: 0
- **COMMENTS**: Ends April 22 with average of 15-20 sets per region

## The Very Best of Leo Sayer
- **COMPANY**: K-TEL
- **ALBUM & CATALOGUE No.**: THE VERY BEST OF LEO SAYER/LEO SAYER (CDL 1222)
- **RRP**: £4.49
- **ANG/ATV**: NOW
- **BORDER**: 0
- **CHANNEL**: 0
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- **SOUTHERN**: 0
- **TYNE-TEES**: 0
- **ULSTER**: 0
- **WESTWARD**: 0
- **YORKSHIRE**: 0
- **COMMENTS**: Ends April 22 with average of 15-20 sets per region

## The London Philharmonic Orchestra
- **COMPANY**: K-TEL
- **ALBUM & CATALOGUE No.**: CINEMA & BROADWAY GOLD
- **RRP**: £4.99
- **ANG/ATV**: NOW
- **BORDER**: 0
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- **TYNE-TEES**: 0
- **ULSTER**: 0
- **WESTWARD**: 0
- **YORKSHIRE**: 0
- **COMMENTS**: Ends April 22 with average of 15-20 sets per region

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**RECORD BUSINESS** April 9 1979 25
Satellite labels — Ensign of the times

BRIAN HARRIGAN talks to Nigel Grainge and Chris Parry

Logic demands that if their jobs at Phonogram and Polydor were perfect Grainge and Parry would still be there, enjoying themselves and never intending to shift. And the essential difference between the two may be in what they were doing earlier must be an exemplification of the difference between major companies like the Polydor group and the satellites like Ensign and Fiction. The bigger all concerned majors that were difficult to cope with and what is that the two semi-indices can do better?

Grainge: “At Phonogram because I was creative manager it got to the stage where I was making every single creative decision. I was having to make too many quick, off-the-cuff decisions which I really didn’t enjoy doing.

“I had acts in the studio and I didn’t have the time to go and see them”.

Says Parry: “I’m not the sort of person who likes cutting corners and hate being uninformed about an act that I’m supposed to be working on. Yet there were so many acts I had to work on at Polydor that it was getting that way. There is a stage in a big record company you get to where you seem to be in a continuous state of panic – a horrid way to work.

“I managed to whittle down the number of acts I was having to deal with but it was a struggle. I felt that with my own label I could operate the way I wanted to”.

Both Grainge and Parry feel that the literal physical size of the satellite style label as compared to a major is a terrific advantage. Both agree they can offer new acts complete attention, all-round service and the ability to follow careers through to the end.

With a major is company, they argue individual attention is difficult to offer.

Grainge sees his role as holding out some hope to new acts which tend to get overlooked by the big companies. What has become such a big money game that the big record companies are having to put out all these compilation albums of old, tried and tested material which is clearly a better deal than breaking up the charts and doesn’t leave room for the new acts.

“My own experience on new signings is that I haven’t had to go out and look for anyone – they’ve come into me on tapes. That is an indication that people see Ensign as a good place to go to with new acts.”

Parry sees his outfit as a necessary stage between the established labels and the street level acts. “I think the ideal is to be as accessible and as street conscious as the small outfits but have world-wide licensing deals with them.”

The record business, like any other major industry, is almost an organic thing in the way in which it adapts itself to suit the climate.

Take, for example, the way record companies like Ensign have varied over the years in response to outside requirements and to internal needs. First on the evolutionary scale, naturally, were the majors to be followed by the independents set up in the Sixties which fullfilled tasks the majors couldn’t cope with.

More recently came the street level record labels — anything from a one-man outfit upwards — inspired by the new wave boom and the prevalent feeling that anyone could run a label if they felt like it.

Now there may be a new trend developing — that of the satellite label. The definition of such an outfit runs something like this: and a&r man with a big company decides to move on but rather than go to just another company he decides to set up his own.

However, instead of taking the financially risky path of funding the operations himself he goes to his old employers and asks them to put up the financial backing for the new venture and in return they get the licensing deal.

Sounds familiar? It should be if you know anything about Nigel Grainge and his Ensign label.

And now the same route taken by Grainge has been followed by Chris Parry, one-time a&r man at Polydor and now head of his own Fiction Records.

After even the slightest analysis this style of business looks attractive for all parties concerned. Grainge and Parry have both gained a new found independence of action and the freedom to concentrate closely on a small number of acts while the majors that used to employ them have retained the services of proven valuable employees and not lost them to competitors.

But what is it that first inspires people like Grainge and Parry to make this move?

Says Grainge: “Actually the idea came from Phonogram. I’d been manager of records for seven years doing various jobs including a&r for two years and at that stage I started to get some offers from other companies”.

Hardly surprised when one considers that Grainge had signed, in his time, Graham Parker and the Rumour, Steve Miller and Thin Lizzy.

“There was a particularly good one that looked very attractive, no so much financially but in terms of satisfaction, and that prompted me to think about moving on. Phonogram came up with the counter offer of leaving and seeing Nigel Grainge go off with a world-wide licensing deal with them.”

That was the most attractive offer possible so I went with it”.

Parry the story is slightly different. Having been a successful a&r man with Polydor — the Jam, Sham 69, Siouxsie & the Banshees — for around three years he was keen to have a stronger measure of independence.

He put up the idea of an independent label of Polydor and that set the process in motion. “The company had to take the decision at management level on two factors — one me through their personal knowledge of me and on the question of whether my idea would be viable. The ultimate approval had to come from the overall management office in Hamburg because, after all, setting up any sort of label deal means you’re talking about reasonably high finance. I had to give Polydor very detailed breakdowns of how I expected the company to run. I had to play them the sort of material I would be signing and so forth. It was all quite reasonable on Polydor’s part because not only did they want to get into some good product — they were also putting up the mazamas”.

Grainge’s Ensign label got off to a flying start with the arrival in his office at Phonogram of Fachtna O’Kelly, the manager of the Boomtown Rats.

“I was packing all my gear away when in strolled Fachtna with a tape that blew my mind. I had to tell him I was leaving which stopped him short a bit but eventually we worked out a deal which has since turned out to be highly satisfactory from everyone’s point of view”. Aside from the Rats, whose success story must be familiar to everyone in the industry, Grainge has had other moments too — the astute release of ‘Dancing easy’, a re-write of the Martini advertisement theme tune with, of all people, Danny Williams providing the vocals. He has achieved Japanese chart success with ‘La La Bye’ by Dru, Dutch sales with Flash and the Pan’s ‘Hey St Peter’ and an American European action generally with other singles.

Parry, on the other hand, has just the Cure on his roster at the moment — but then it’s early days yet — and he has a cautious approach to signing more acts.

“I suppose the ideal would be to sign an act, break it, sign another band and keep that and so on. But obviously you couldn’t be that clinical in real life so would be looking to maybe signing one act a year for a while”.

The definition of such an outfit runs something like this: and a&r man with a big company decides to move on but rather than go to just another company he decides to set up his own. The biggest all concerned majors that were difficult to cope with and what is that the two semi-indices can do better?
LIVE MUSIC

A single man – well almost

Artist: ELTON JOHN
Venue: Theatre Royal, London (2,280)
Current product: Album A Single Man (Rocket Train 1) (F)

BEFORE THE final odds'n'ends medley, Elton John had played some 3½ songs and had been on stage for two and one-half hours with only part-time assistance from percussionist Ray Cooper. If only for a remarkable display of stamina, John deserved the audience's acclaim, but of course the response was for a performance that emphasised John's right to be ranked among the music greats.

The show was the ultimate test of his ability, and he wasn't found wanting. With only a piano and the strength of his voice to sustain him, there's no way in which John could be found wanting. He was second-rate in this sort of a setting.

John's solo marathon served to emphasise the consistent quality of his partnership with Bernie Taupin, and his unique gift of communication with his audience. It was an occasion for a parade of greatest hits, but there were a few less familiar items that caught the ear notably 'Idol', dedicated to the career renaissance of an unidentified pop star (Neil Sedaka?) and 'Roy Rogers', a dashing '50s tribute to the original King of the Hill. And a storming version of 'Heard It Through The Grapevine' not only featured some fierce two-fisted piano playing, but was also enhanced by the use of a harmonica which produced a distinct effect, while he switched to a new Yamaha electric piano which produced a barrelhouse effect to his playing on 'He'll Have To Go'.

The arrival of Ray Cooper put the show into a higher gear. Surrounded by his percussive paraphernalia, he is as much a showman as his pianist and provided a new focus of attention at an important moment. He made a positive and occasionally scene-stealing contribution in building the show to a stirring finale with 'Saturday Night's A Dance Wagon Night'. His arrival also signalled more comprehensive use of lighting, impeccably conceived by John's Dann and reaching a peak of inventiveness in its final chart showing. The anonymity of this band is likely to stifle the chances of this standard disco cut. The 'Dr. Who' hit was purely down to the familiarity of the piece and its sparkling disco arrangement; but without the qualities of either on this cut, its chances must seem remote, although the translucent white vinyl '12' should help.

David Redshaw

BRIAN MULLIGAN

SINGLES REVIEWS

BEE GEES – LOVE YOU INSIDE OUT (RSO 31)
Third cut from Spirits Having Flown is a mid-paced number with the familiar falsetto Gibb vocals. Less immediate than the two previous tracks, but a sure fire top tenner.

BOB SEGER – TILL IT SHINES (CAPITOL CL 16073)
The fourth single culled from Stranger In Town is another mid-tempo ballad with the usual superb vocal performance expected from Seger. Already picking up strong airplay, but after the disappointing showing of the brilliant 'We've Got Tonight', there can be little hope of sales success for this.

CRACKIN' – DOUBLE LOVE (WARNER BROS K17297)
A regional breakout in the Manchester area and with a place on Radio 1's featured Forty, this typical Northern soul record could well be the next Innocuous and instantly forgettable, but it has a catchy simplicity which has proved successful for others in the past.

MANKIND – CHAIN REACTION
(PINCINNA/FIREBIRD PIN 13)
The anonymity of this band is likely to stifle the chances of this standard disco cut. The 'Dr. Who' hit was purely down to the familiarity of the piece and its sparkling disco arrangement; but without the qualities of either on this cut, its chances must seem remote, although the translucent white vinyl '12' should help.

Peaches & Herb – Reunited
(POLYDOR POSP 43)
Out after the out and out disco groove of 'Shake Your Groove Thing' comes a tender ballad, which is looking a cert for the chart. Separately, the Fender/Perren team can do no wrong at the moment, and this is sure to be another winner for them.

Police – Roxanne
(A&M AMS 7848)
Hopefully this will have the same happy ending as Dire Straits' 'Sultans Of Swing'. Released last year with no luck, this has been re-released in the light of phenomenal success over the water, where both the single and the album Outlandos D'Amour are heading for the Top 20. One of the most original records of last year and deserving of chart honours.

Plastic Bertrand – Tout Petit La Plante
(SIR SIR 4012)
Complete contrast for last year's 'Ca Plane Pour Moi' chartmaker. Chanted on a single note by Plas over an underlying web of synthesizers this will either sink without trace or go Top 5. First 10,000 on 12" and his first single to go through WEA.

Electric Prunes – I Had Too Much To Dream (Last Night) (RADAR ADA 16)
Classic cut from 1966 at the height of the hallucinogenic era, which despite its age sounds bang up to date. Likely to appeal to the new wave audience who were too young to remember its original release. With a lot of effort, this could well be a surprise hit.

Mike Oldfield – Guilty (Virgin VS 245)
Getting as near to disco as he is ever liable to, Oldfield offers a contemporary slice of electronic wizardry; which with his upcoming tour in mind – must give him a great chance of chart honours. The blue vinyl '12' should help enormously.

OLD GOLD/CURIOUS SERIES – CHRIS MONTEZ – LET’S DANCE/ENNIE MACK – MEMPHIS
(LIG 9011); KETTY LESTER – LOVE LETTERS/CASINOS – THEN YOU CAN TELL ME GOODBYE (LIG 9012); DEL VIKINGS – COME GO WITH ME/WHISPERS HILLS (LIG 9013); DRIFTERS – SAVE THE LAST DANCE FOR ME/WHEN MY LITTLE GIRL IS SMILING (LIG 9014); TEDDY BEARS – TO KNOW HIM IS TO LOVE HIM/JODY REYNOLDS – ENDLESS SLEEP (LIG 9015); JOHNNY TILLOTSON – POETRY IN MOTION/PRINCESS PRINCESS (LIG 9016); BOBBY DARIN – DREAM LOVER/MACK THE KNIFE (LIG 9017); EVERLY BROTHERS – BIRD DOG/DE-DU-DU-DU-DU-DU (LIG 9018); EARLS – REMEMBER THEN/BILLY BLIND – LET THE LITTLE GIRL DANCE (LIG 9019); JEWEL AKENS – BIRDS AND THE BEES/MULE SKINNER BLUES (LIG 9020).

Another smart move by WEA's marketing people with a 10 pack of oldies picture discs. The pictures are of different standard custom cars on one side, and the label sticker on the other. Sure to sell on gimmick value, but there are also some classic cuts for afficionados and casual buyers alike.
VANGELIS: China (Polydor POLD 5018) Prod: Vangelis

Although Denvers still fall concert halls, his record sales have continued to decline. His current tour will obviously boost this album, which is less overtly commercial than usual, but sees a more mature style for which his band must take most credit. In fact it is a worthy collection of recent top hits including "Maggie May". A-Roowin', "Walking In The Rain" and "Himalaya". Maybe not a charter, but there is a proven market for this type of instrumental wizardry.

CHRIS REA: Deltics (Magnet MAGR 5028) Prod: Gus Dudgeon

This is that damning thing, a worthy album. The songs are imaginative and the music is generally tasteful but in much of the second side. Obviously without Brian Wilson taking a creative part the band has had many problems, most of which at last seem to have been overcome. Producer Bruce Johnston, himself an ex-Beach Boy, has got the band back to its best vocally, which manages to hide some mediocarde material. But certainly the album is that damning thing, a worthy album. The songs are imaginative and the music is generally tasteful but in much of the second side. Obviously without Brian Wilson taking a creative part the band has had many problems, most of which at last seem to have been overcome. Producer Bruce Johnston, himself an ex-Beach Boy, has got the band back to its best vocally, which manages to hide some mediocarde material. But certainly

Top 40

THE SPINNERS: Meet The Spinners (Warwick WW 5058)

Such is the Spinnners devoted concert following that a tv-promoted collection of their best songs shapes as a natural best-seller. The audience singalong is strongly featured on this collection of their most enduringly popular material, including "Maggie May", "A-Roowin", "Walking In The Rain" and "The Leaving Of Liverpool".

Top 60

COUNTRY LIFE

VARIOUS ARTISTS: Country Life (EMI EMTV 16) Prod: Not listed

EMI follows the highly successful Don't Walk — Boogie tv albums with another various artist compilation; this time with a country theme. It would be truer to say that it is an easy-listening album with such acts as Olivia Newton-John, Anne Murray, Dr. Hook and Glen Campbell featured. Will appeal to the mass TV audience and with an extensive upcoming tv campaign will chart strongly.

BEACH BOYS: L.A. (Light Album) (Caribou CRB 86081) Prod: Bruce Johnston/Beach Boys/Jim Guercio/Curt Becher

Much ballyhoo has surrounded this first LP for CBS and the band's entry into the disco field in the shape of 'Here Comes The Night', which forms the bulk of the second side. Obviously without Brian Wilson taking a creative part the band has had many problems, most of which at last seem to have been overcome. Producer Bruce Johnston, himself an ex-Beach Boy, has got the band back to its best vocally, which manages to hide some mediocarde material. But certainly the album is that damning thing, a worthy album. The songs are imaginative and the music is generally tasteful but in much of the second side. Obviously without Brian Wilson taking a creative part the band has had many problems, most of which at last seem to have been overcome. Producer Bruce Johnston, himself an ex-Beach Boy, has got the band back to its best vocally, which manages to hide some mediocarde material. But certainly

A compilation of some of Tammy's top singles and album tracks from 1974 to the present moment. The recent country hit 'Womanhood' is included plus some favourite Vangelis numbers as 'You And Me', 'I Still Believe In Fairy Tales' and a duet with George Jones on 'Southern California'.

BUDDY HOLLY: The Complete Buddy Holly (MCA Coral CDMS 807) Compiled by John Beecher and Malcolm Jones

There have been other Holly collections but this 6-volume monster in presentation box, retailing at $14.99, may just tempt Hollyphiles to shell out one more time. Accompanied by a memorabilia scrapbook plus copious notes on the back of each album, the records showcase everything Holly had released commercially (plus some that he didn't) and there are even of two rough demos included. Release dates, master disc numbers and session details are all shown so that it's easy to compare, for instance, the two versions of 'That'll Be The Day', or 'Rock Around With Ollie Vee'. So what emerges that we didn't know already? Well firstly, that Sonny Curtis (as rockabilly fans have known all along) was one of the hottest guitarists in early rock 'n' roll. And secondly, that the American tv interviews with Holly which should constitute an exciting bonus, merely prove that pop journalism has improved immensely. Even Bob Harris would sound like Robin Day compared with Ed Sullivan's showing here. But overall the box is the ultimate in prestige, value and even the RQ reviewer had a job protecting his set from light-fingered colleagues.

ALBUM REVIEWS

MAGAZINE: Secondhand Daylight (Virgin V 2213) Prod: Colin Thurston

Magazine's first album was, in spite of its leader's half-baked sense of intellectual imagery, one of 1976's better new wave albums. This time, the ex-Buzzocks man's presentation of music in the mould of Bowie at least accessible, the awful cluttering of synthesizers, echo and studio tricks, and, most damingly, the general lack of such basic things as melodies, mean that Devolo has contrived an album of stunning boredom. His own audience of tortured, sixth form, poets manqué may go for it but the wider audience is surely less susceptible to pseudo-intellectual pretension.

JONATHAN KING: Hit Millionaire (Warwick WW 5059) Prod: Jonathan King

On the accompanying gold flexi-disc, King tells all - well some of it - about How To Become A Pop Superstar and confides that his own skill has been to spot and produce a commercial version of it. This album features 20 commercial songs and instrumentals many of which have charted, whether under his own name or that of his manque-de-disc. An entertaining collection reflecting the man's versatility.

LOUIS CLARK (per-speak-tiv) (Jet JETLP 218) Prod: Louis Clark

Louis Clark has arranged for ELO, Renaissance, City Boy and Clout and he includes Roy Wood and Renaissance's John Tout among the luminaries. This is a damn good album which has got the band back to its best vocally, which manages to hide some mediocarde material. But certainly the album is that damned thing, a worthy album. The songs are imaginative and the music is generally tasteful but in much of the second side. Obviously without Brian Wilson taking a creative part the band has had many problems, most of which at last seem to have been overcome. Producer Bruce Johnston, himself an ex-Beach Boy, has got the band back to its best vocally, which manages to hide some mediocarde material. But certainly

BLU-BUDDY HOLLY: The Complete Buddy Holly (MCA Coral CDMS 807) Compiled by John Beecher and Malcolm Jones

There have been other Holly collections but this 6-volume monster in presentation box, retailing at $14.99, may just tempt Hollyphiles to shell out one more time. Accompanied by a memorabilia scrapbook plus copious notes on the back of each album, the records showcase everything Holly had released commercially (plus some that he didn't) and there are even of two rough demos included. Release dates, master disc numbers and session details are all shown so that it's easy to compare, for instance, the two versions of 'That'll Be The Day', or 'Rock Around With Ollie Vee'. So what emerges that we didn't know already? Well firstly, that Sonny Curtis (as rockabilly fans have known all along) was one of the hottest guitarists in early rock 'n' roll. And secondly, that the American tv interviews with Holly which should constitute an exciting bonus, merely prove that pop journalism has improved immensely. Even Bob Harris would sound like Robin Day compared with Ed Sullivan's showing here. But overall the box is the ultimate in prestige, value and even the RQ reviewer had a job protecting his set from light-fingered colleagues.

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

DISTRIBUTORS
A—Pye; C—CBS; D—Pono; E—EMI; F—Phonodisc; G—K; H—Lightning; J—Multiple Sound; K—G—Muscle/CBS; L—Luglons; M—Spartan; N—Enterprise; O—President; P—RCA; Q—Selecta; U—Warwick; W—WEA.

KEY
NEL New Entry  
* Re-Entry  
P Bullet  
O Platinum Disc (£1m sales)  
E Gold Disc (£200,000 sales)  
£ Silver Disc (£100,000 sales)  
(Platinum, Gold & Silver Disc information supplied by the British Phonographic Industry)

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THE NEW SINGLES

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

This week's releases: 67
Last week's releases: 96
REGGAE

Looking for more than media praise

COVERAGE IN the music press doesn't necessarily mean record sales. British reggae artist Linton Kwesi Johnson has been getting plenty of the first but is now waiting to see if his new album, Forces Of Victory (Island ILPS 9566), will capitalise on his media popularity.

Johnson is a reggae poet who involves himself strongly in the cause here and is currently involved in a sit-in at a British youth club. His first album (for Front Line) saw his poetry perhaps getting in the way of the reggae style. On this new LP a better balance has been struck and Johnson has emerged as a compulsive and political singer/toaster whose words now incorporate better into a backing which is provided by, among others, Dennis Bovell, Rico and Jah Bunty of Matumbi. Island is supporting the album with full page ads in NME and Sounds from April 21 while posters will be sent out to shops and extensive flyposting will be done.

REVIEWS

JAH LLOYD: Black Moses (Virgin Front Line FL 1031)

Prod: Patrick Francis (Jah Lloyd)

Jah Lloyd is a respected name in Jamaica and this second album for Front Line shows him as a toaster with plenty of presence – he has a stately, almost Old Testament feel to his vocals. It's a low-key album for today's tastes in that the club effects are tastefully and carefully integrated and Lloyd obviously expects his audience to listen to the lyrics.

NEW ALBUMS

CULTURE: Culture In Dub (Sky Note SKY LP 16) (Tel: 01-961-3752)

ALTON ELLIS: Love To Share (Third World TDWD 6)

JR ENGLISH: Naturally High (Burning Sounds BS 1032)

JOHN HOLT: Let It Go On (Trojan TRLS 163)

PRINCE FAR I: Cry Tough Dub Encounter - Part Two (Front Line FLX 4002)

PRINCE PRINCE: African Roots (Burning Sounds BR 1005)

THE REVOLUTIONARIES: Outlaw Dub (Troy TRLS 169)

THE REVOLUTIONARIES: Green Bay Dub (Burning Sounds BV 1004)

LINVAL THOMPSON: I Love Jah (Burning Sounds BS 1035)

TOOTS AND THE MAYTALS: Pass The Pipe (Island ILPS 9534)

Alton Ellis: Love To Share (Third World TDWD 14)

Delroy Wilson/Johnny Clarke/Doreen Shaffer: Lovers Rock Vol. 2

Lloyd Johnson has been getting plenty of the British reggae artist Linton Kwesi Johnson doesn't necessarily mean record sales. Looking for more...
DON'T BE CAUGHT EMPTY HANDED—STOCK UP NOW!

GIbson Brothers
CUBA
Produced by Russ Rheinard for EMI Productions

Third World
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(COULD'NT STOP DIS YA BOOGIE)
Produced by Alex South
and Third World

Steel Pulse
SOUND SYSTEM
Produced by Karl Pittresses

Eddie + Hot Rods
POWER AND THE GLORY
Produced by Peter Far for Titan Productions

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