Arista-Ariola link under NBRC banner

NBRC LTD is the name of the British record industry's newest conglomerate. It started up the New Bertelsmann Record Company and it is the umbrella operation formed last week to run Arista, Ariola and their associated labels.

The move follows last year's acquisition of Arista by Ariola. Appointed to the board of the new company are Robin Blanchflower, Charles Levison, Andrew Pryor and Wolfgang Wegmann with Ariola Records Group president Monti Luettner taking the chairman's position.

The as yet un-named marketing company will be one of four operating divisions of the new conglomerate. It will be headed by md Andrew Pryor and its main function will be marketing, sales and promotion for both Arista and Ariola, and their respective associated labels.

The division will also be responsible for organising manufacturing and distribution of the labels through Pye and Polygram.

Ariola remains under md Robin Blanchflower with a brief to acquire UK talent and exploit it worldwide. Blanchflower will also be responsible with Hansa and Double D for their releases. Ariola remains with md Charles Levison who is responsible for finding and developing UK talent for Arista and its associated labels for worldwide release and the UK development of Ariola (US) period. Associated labels include 1-Spy, Go-Feet and Alphon.

A finance and administration division has been set up to look after all the divisions of NBRC and Liam Dexter has been appointed controller. He will report to the main board of the umbrella company.

An Ariola spokesman said: "The new organisation is a unique structure creating an efficient and streamlined marketing force capable of providing a complete range of services to a number of different creative sources."

Further details of the new organisation will be announced shortly.

RTE drops Irish IFPI chart after row over rigging

IRELAND IS once again without a national sales chart following a row among record companies over allegations of rigging.

As a result RTE, the national broadcasting system, has had to drop its high-ranking top 30 show on Sunday afternoons and DJs on other programmes are unable to comment on the progress of the latest singles.

The new quarrel hinges on what are called artist/management sales. The Irish chart is compiled on wholesale figures but artists or managers are allowed to buy bulk stocks for promotion. These sales are built in over a period of three weeks on the normal wholesale figures used to compile the chart.

The international companies claimed that the system was being abused by local managements and artists with the result that the recent meeting of the Irish Federation of Phonographic Industries, the umbrella organisation of all the companies, broke up in disarray.

The IFPI is now examining new ways of compiling a satisfactory chart and a meeting will be held this week to discuss the situation. However a new chart is not expected before the end of March at the earliest.

The chart compilation itself up to now has been supervised by the MCPS. The only other chart is compiled over a fortnight from retail enquiries by the Hotpress magazine, a national rock paper.

WHEN HEAVY band Stonehenge won Radio City's annual Battle of the Bands contest in Liverpool recently it was not even realised that the group was in fact not local but Austrian. Jet Records immediately stepped in and signed Stonehenge to a contract. The band is seen here clinching the deal with Jet md Rodney Fowles (second left).

BPI plays down court setback

BPI INVESTIGATORS are playing down the impact of an Appeal Court ruling last Friday which threatens to hamstring their anti-piracy activities.

In previous actions against counterfeiters and bootleggers, the BPI has been able to obtain 'Anton Filler' orders carrying an obligation on pirates to disclose their suppliers and customers.

This clause was thrown out into doubt last Friday when Mike Lee, Sue Gomberg and Video Information Centre of Kensington were allowed their appeal against orders requiring them to provide Rank Film Distributors and other copyright holders with the names and addresses of customers for allegedly pirate films plus documents relating to illicit films sent out or the whereabouts of all illegal copy films or masters known to them.

The decision was based on the well-established legal principle that "no-one is bound to incriminate himself", and means that dealers can refuse to answer questions or disclose documents relating to their suppliers or customers.

At press time Rank Film Distributors had not decided to go to the House, but had been given leave to appeal.

Said BPI spokesman Richard Robin: "We are hopeful this ruling will not affect records, and it certainly doesn't affect the basic Anton Filler order which still allows investigators to enter premises and take away evidence of record piracy."

"It is very unfortunate that this ruling has taken place and it is bound to make things more difficult for the BPI, but the anti-piracy team generally try to make sure they capture all possible operators in a particular ring by using simultaneous raids, so hopefully the effect of this new ruling will not be too great, even if it is allowed to stand by the House of Lords."
Discs down, tape up in '79

A steady decline in the album market and a sudden downturn in singles sales are the main trends highlighted by the BPI's full-year survey of 1979, published last week.

But cassette sales remained buoyant with an increase of almost three million units against 1978 sales, although the value of the market increased by just three percent in 1979 - which could indicate rising sales of budget price product in the healthily developing sector of the music market.

Commenting on the album sales totals - down by 11.5 million units on the previous year's figure of $6 million, BPI director general John Deacon said: "The continued debilitating effect of home taping is doubly responsible for most of this loss."

"It cannot be argued that price increases have seriously affected album sales since the average price of LPs increased by 14 percent during the year against an increase of 17 percent in the retail price index."

The trade value of the album market at $161.5 million was also lower than 1978 when the value was $163.2 million.

Singles sales were more than three million units down in the last quarter on 1979 against the similar period of 1978, although total sales for the year were very slightly up and showed a 25.5 percent increase in value, at $53.8 million.

"This trend is expected by Deacon: "A large proportion of this value increase is probably due to the popularity of specially packaged 45s, but whatever the cause, the effect has been to add nearly $11 million to the value of the market."

"The sudden downturn in the singles market, though disturbing, might be regarded as a levelling-off consequence upon the return to more normal levels of consumer interest in disco music."

The BPI statistics show the 8-track tape market is in its death throes. Unit sales declined from 584,000 in 1978 to a paltry 73,000 in 1979 - down 87.5 percent with a value of $137,000.

Lightning sets new label

LIGHTNING IS launching a new label called Gallery following the 1979 success of the Scope operation which is now going over to an exclusively reggae policy. Handled via WEA, the Scope label scored hits with Errol Dunkley and Janet Kay.

First signings to Gallery are John Hardman whose 'Little Comfort In The Night' (GA2) is out on February 22 and new Portsmouth band Shy release a debut single 'Girl' (GA1) on St. Valentine's Day.

Strong RCA catalogue now set for mid-price

RC RECORDS is launching a new mid-price back catalogue label called International and has lined up first releases in March featuring Elvis Presley, Harry Nilsson, Mario Lanza and Floyd Gramer - all at £2.99.

The label will be overseen by Lee Simmons, formerly with the RCA salesforce, who intends to cover as broad a musical range as possible. Forthcoming releases include Sam Cooke, Willie Nelson, Tommy Dorsey, Glen Miller and Waylon Jennings material.

Each International release will be a single album packaged in the original sleeve wherever possible and immediately available in cassette form.

RCA's marketing campaign includes special dealer discounts on a sliding scale according to the number of units ordered, plus browser cards and media advertising in Radio and TV Times among other publications.

Also announced at RCA's six monthly review is the 'Worth A Mention' campaign offering a discount on a selected list of back catalogue. As well as current RCA product the push will extend to licensed LPs like five Nazareth albums. On orders of more than 25 units dealers receive a five percent discount and on 40 units the discount is ten percent.

RCA Classical scheme revived

RCA RECORDS is re-launching its 'Retailers Classical Action' scheme offering three different levels of discount up to 15 percent on orders of 150 titles.

The scheme has now been fully computerised, so once a retailer has registered and decided on what package he wants - 50 titles giving five percent discount, 11 titles giving ten percent or 150 titles offering 15 percent - he can order through normal channels without any extra paperwork.

In addition they benefit from special display and point-of-sale material, equivalent cassette discounts and advertising in Gramophone magazine.

Vinyl to go up

THE COST of vinyl is expected to climb by as much as eight percent from the beginning of March - but record companies claim that it will have no immediate effect on the price of records.

"We don't intend to put up our retail prices because of this increase in PVC. But there can be no guarantees in this business and we expect to be reviewing our prices during the summer," said John Friutin, WEA Records managing director, added: "As far as we are concerned we will absorb the increase in the price as long as it is only eight percent. We will probably have to review the situation early summer however."

Oord: We need aid from acts

ANTI-PIRACY campaigner for the IFPI, Gullivers DJ Graham "Fatman" Canter dishes out the silver discs, on behalf of Pye Records, to the Sugarhill Gang for the single "Rappers Delight."

"It cannot be argued that price increases have seriously affected album sales since the average price of LPs increased by 14 percent during the year against an increase of 17 percent in the retail price index."

"This increase in the cost of PVC manufacturing company Doflex, estimates that the price of vinyl, currently just over £500 a ton, will rise by about £40 a ton."

Pictured at the presentation, which took place at the recent Venue concert, are (left to right) Henry Jackson, Canter, Michael Wright and Guy O'Brien.

Old soul EPs from Stax & Atlantic

WEA IS releasing a series of ten prestigious EPs on the March 7 containing tracks from the Atlantic and Stax soul catalogues of the early and mid-sixties.

The series is entitled Atlantic Masters and the EPs will retail at £1.60 each. The 40 titles include million sellers from Otis Redding Sam And Dave, Wilson Pickett, Johnnie Taylor, Thomas, Solomon Burke and Booker T and the MGs.

The EPs come in a special black and silver bag with the original Atlantic black and silver logo. All the tracks appear in their original mono or stereo form from new American copy masters. Press advertising and possible radio spots will support the series.

Jeans on, to get rock boxed set

A SPECIAL five album box set, which will only be available via mail order, is being put together by Jean manufacturers Levi Strauss as part of its involvement in the Rainbow 50th anniversary celebrations.

The set, which will contain two retrospective, one new wave, one heavy metal and one soft rock album featuring over 70 tracks, is being compiled by CBS Records' special product division with various cuts being leased from other record companies.

Consumers purchasing a pair of Levi jeans will be able to obtain the set at £11.99. Otherwise, the set will mail out at £16. Details of mail order companies handling the boxed set and the artists to be featured will not be finalised until later this week.

Levi, which is underwriting the Rainbow anniversary concerts between April 1 and 8, has lined-up a heavy in-store campaign for the boxed set in clothing outlets. It should be available by the beginning of April.
AFTER THE shareholder's meeting on February 25, the betting is that Decca, in the immediate future, will be run by a small committee. Who said a Gang Of Four? ... Sir Edward Lewis, the company's founder who died on January 29, left £1,101,430 net in his will published last week ... many rumours circulating regarding the future of Essex Music but a sell-out is firmly discounted by md David Platz ... nice touch from EMI last week – their rejoinder to the pervasive Titanic joke which did the rounds last year is a badge picturing the said vessel and saying 'you can't keep a good ship down' following an excellent final quarter of '79 for the company ... and meanwhile, LRD redundancy victim Julian Moore is the latest to risk his neck in dealer-land. He is in partnership with his sister Charlotte at the Centaville Records store in funky Peckham and hopes to add another outlet in East Molesey soon ... WHATEVER HAPPENED to the punk ethos? Reports from around town indicate that the kids who are getting through to the h/q of Johnny Rotten and PIL than finding skin left in a West Coast superstar's nostrils. Telephones and front doors will apparently only be answered if the correct code is given. Could this have been brought on by the recent bust or are old punks simply a new wave of elitist hippies? ... Indeed, the problem of contacting the band now seems to have ... David Platz ... nice touch from EMI last week - their rejoinder to the pervasive Four? ... Sir Edward Lewis, the company's founder who died on January 29, another outlet in East Molesey soon ... Charlotte at the Centaville Records store in funky Peckham and hopes to add for the company ... and meanwhile, LRD redundancy victim Julian Moore is the latest to risk his neck in dealer-land. He is in partnership with his sister Charlotte at the Centaville Records store in funky Peckham and hopes to add another outlet in East Molesey soon ...
Wynd-Up gets Topic and Metrosound

MANCHESTER WHOLESALE

Wynd-Up has exclusive distribution of Metrosound accessories and the specialist folk label Topic. Most Metrosound product was previously handled by Selecta.

Likewise, the Topic label has been handled by Selecta for the last 13 years. Wynd-Up will now have exclusive distribution of all Topic product, and it will be actively promoted by sales staff.

The Metrosound agreement is effective immediately.

Rod to share ‘Ole Ola’ royalties

ROD STEWART has resolved a High Court copyright dispute over the song ‘Ole Ola’ he dedicated to the Scotland world cup squad in 1978.

The American Interworld Music Group had claimed the song was an unauthorised arrangement of 'Mulhera Brasileira', a copyright it owned. On the Riva record of 'Ole Ola' the song was credited to Stewart and Phil Chen.

By consent the judge stayed all further proceedings. Interworld agreed to pay £800 towards the plaintiff's costs.

Deals

STIFF RECORDS has signed American three-piece band Dirty Looks. Their debut single ‘Lie To Me’ (BUY 66) was released on Friday.

GEM RECORDS has finalised a worldwide deal, excluding Italy, for release of the single ‘Women Without Love’ by the
The line to profit

Great artists
More than 100 titles available on album or cassette, including...

Great discounts
Four generous levels of discount start at only 25 units—your margin on the top discount will be over £1 (for albums).

Great support
From an eye-catching display pack to strong advertising support.

Great sales
With major artists, quality pressings and attractive packaging at only £2.79 for albums or cassettes, you can be sure of rapid turnover.

Order now!
For more information contact your usual CBS representative

THE 2.79 LINE
<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
<th>Title/Artist</th>
<th>Label/Cat No</th>
<th>Sales Rating</th>
<th>Airplay Rating</th>
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<td>COWARD OF THE COUNTY KENNY ROGERS</td>
<td>UNITED ARTISTS UP 614</td>
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<td>CHRYS. CHS 2410/122410</td>
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<td>3</td>
<td>4</td>
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<td>SOLAR SO 12-1</td>
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<td>3</td>
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<td>5</td>
<td>13</td>
<td>I CAN'T STAND UP FOR FALLING DOWN ELVIS COSTELLO</td>
<td>F-BEAT XX 1</td>
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<td>SO GOOD TO BE BACK HOME AGAIN TOURISTS</td>
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<td>SINGING THE BLUES DAVE EDMUNDS</td>
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<td>BRASS IN POCKET PRETENDERS</td>
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<td>ATLANTIC K11432</td>
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Spartan grows

LEADING DISTRIBUTOR Spartan Records has launched a major expansion programme which features the formation of a new operations division and plans for computerising sales, finance and distribution.

The new division, which is headed by Pat McDonnell, will embrace distribution, manufacturing and service. It will also include stock control and an expanded telephone sales department. Spartan hopes to computerise its operation by June.

The company’s finance division has also been expanded with the appointment of Abby Jallow as credit controller. In addition, there have been various changes in field sales staff which include the appointment of Mike Denton as field sales manager.

Spartan has recently signed several new labels to its roster. Among them are the reggae label Angstar, Movement 24, whose acts include C.C. Man Band, the People, Unite label and Vendetta Records.

HMV sale

THE 36-strong HMV chain is running a massive record sale until March 8. Offers include the Beatles Abbey Road picture disc at £2.50, Supertramp’s Breakfast In America at £3.50, Barfly’s Trying To Get The Feeling at £2.50 and Abba’s The Album at £2.95.

TV GUIDE

Altoes to be advertised this week on television

NATIONAL: ALL REGIONS

GOLDEN GREATS Guy Mitchell (Warwick WW 5066)
JUST FOR YOU Des O’Connor (Warwick WW 5071)

ANGLIA

LIST OF HITS Shadows

EMI EMI 3310

ATV

GOING STEADY Soundtrack (Warwick WW 5078)
GOLDEN COLLECTION Charley Pride (Ronco RTL 2644)
SUNBURST Soundtrack

EMI EMI 3310

GRANADA

GREAT HITS KC & The Sunshine Band

EMI EMI 3310

HAPPY George Costello

EMI EMI 3310

BORDER

SUNBURST Soundtrack

EMI EMI 3310

GRANADA

SUNBURST Soundtrack

EMI EMI 3310

SUNBURST Soundtrack

EMI EMI 3310

GET HAPPY Elvis Costello

EMI EMI 3310

HKT

BEST OF Gallagher & Lyle

Warwick WW 5098

SUNBURST Soundtrack

Ronco RTL 2644

EMI EMI 3310

SCOTTISH

SUNBURST Soundtrack

Whitfield RHTV1

SOUTHERN

GOLDEN COLLECTION Charley Pride K-Tel NE 1056

GOLDEN GOIDY Steju Soundtrack

Warwick WW 5078

TRIDENT

SUNBURST Soundtrack

Ronco RTL 2644

GOLDEN COLLECTION Charley Pride K-Tel NE 1056

EMI EMI 3310

WANDERERS Soundtrack

GREAT HITS Rolls Royce

Whitfield RHTV'1

WESTWARD

BEST OF Gallagher & Lyle

Warwick WW 5060

SUNBURST Soundtrack

Ronco RTL 2644

EMI EMI 3310

CITY OF HITS Shadows

EMI EMI 3310

PVYSTAFF celebrate release of the Fabulous Poodles LP Think Pink, which is initially available in a giant two foot square sleeve, at Virgin’s Oxford Street megastore. Left to right: Eddie Foster, Pyl’s marketing services manager, Tony Darrell, creative manager, Graham Betts, press officer, John House, A&R director, David Griffen, business affairs manager, Trevor Eyles, sales director, Bryan Justice, Blueprint label manager, and Derek Honey, managing director.

UNLIKE GROCERIES, or even to some extent toys, records are non-essential. But as with groceries and toys I distrust and dislike excessive discounting.

Why? Because the basic problem with discounting is that in the long run it leads to fewer outlets and consequent lack of choice.

As a man from Argos put it in a TV interview, why should he care about small toy shops. They are specialists. He doesn’t taste and deal in accessories while Argos march on, selling basic popular toys at high discounts.

The problem with this argument is that while a slice of the popular market and a share over a reasonable range of goods, there is insufficient business to meet the small retailers overheads — so he can’t cater. The manufacturer then finds he can’t buy other than basic product.

Similarly, as multiple muscle suppliers into giving bigger bulk discounts than they perhaps can afford, so the manufacturer is squeezed and the range and availability of specialised product is reduced.

The manufacturer also finds that as the smaller specialists are pushed out he no longer has outlets for the more esoteric, and often more profitable, sections of his catalogue.

In the long run it’s the customer who suffers and, in the final analysis, will have to pay more for less.

As non-essential, record sales are tied very closely to money supply. I know that in the weeks I get my electricity or gas bill my customers get theirs and I’m in for a poor week. No amount of discounting will attract in customers to spend money earmarked for essentials.

They either can no longer and records at any particular time. If they want and can afford a record then they tend to buy it with little regard to cost price — that goes for kids too.

If there were no recording I believe sales volumes would remain much the same. They could even increase since more retail outlets would be in a position to stock in greater depth and take risks in breaking new products. In fact, while

PAT SMITH

Wholesale & Import Round-up

NORTH LONDON wholesaler Lug- tons has finalised deals for the distribution of two UK labels. They are the Meridian classical label, which was previously handled by Selecta, and Polyphonc Records, which has had various titles released through EMI in the past.

This week’s special offers from Lightning Records include Rod Stewart’s Greatest Hits Vol I at £1.95, the Bee Gee’s Greatest Hits double album at £2.15, Stevie Wonder’s Songs In The Key Of Life at £3.95, Herb Alpert’s Greatest Hits at £1.75 and Rainbow’s Down To Earth at £2.75. Also now back in stock at Lightning are copies of the Stevie Wonder three album set titled Looking Back.

Importer Projection Records, based in Leigh-on-Sea, Essex, has recently picked up a number of new distribution deals. Among the labels are A.E.C.O., Avada, Bay, Blid Pig, River Music Works and Red Lightnin’. Projection also currently has stocks of specialist Irish music.

London importer Diplomat Disc Distribution has various new US products on the shelves. Albums include Grover Washington’s Skylarkin’ at £3.35 trade, Wilbert Longmire’s Wish畏en My Heart’s Where It’s Supposed To Be, also both at £3.35. New 12-inch singles also include Asphalt’s ‘Jungle Freakin’ and Allen’s ‘Hooked On Your Love’.

Gold’s has a wide selection of K-Tel books for around £3.60 to £6.20. Among them are Classic Rock, Vol 1&2, Don Williams’ Images and New Horizons, the Moody Blues’ Out Of The Silence and many other compilation records.

Finally, currently available from the official Polygram import subsidiary IMS are Apathrid’s Greatest Hits, at the budget price of £3.99, James Last’s album box set Starportraits, Jimmy Lawton’s Oklahoma Square, Eric Burdon’s Darkness — Darkness and the Pretty Things Get The Picture and Emotions.

RECORD BUSINESS February 25 1980
MOR and MOR albums from the King's Singers

FOR FANS of the smooth-as-butter vocalising of the King's Singers this promises to be quite a month. The group starts out at the Ipswich Gaumont on February 19 for a 20-date tour of the UK, extending all the way from Inverness to Plymouth before it finishes up at Glasgow on March 18. The Richard Verdi: Arias From Macbeth. Callas collectors who missed this out-

BEETHOVEN: PIANO SONATAS, VOLUME TWO. Bernard Roberts. (Nimbus D/C 904, four-LP set) With this release of the Sonatas Nos 8 to 15, which include the popular Pathétique and Moonlight, Bernard Roberts arrives half-way through his Beethoven marathon, recording direct to disc. Nobody would claim he is an interpreter of highly individual character in the same league as Claudio Arrau or Alfred Brendel, but he commands a commendable cellist cell and is consistent in the style throughout. And thanks to the Nimbus recording system, each sonata here is a genuine performance, played straight through from first note to final bar, without being edited. These are fresh, spontaneou performances, very musical and cleanly executed, and with a completely lifelike piano tone. The set can be recommended strongly to custom-
ers who want to hear Beethoven's sonatas as they would be played live in the concert hall, and with sound quality that is simply perfect.

ELGAR: CELLO CONCERTO. Walton: Cello Concerto. Ralph Kirshbaum (cello), Scottish National Orchestra/Sir Alexander Gibson. (Chandos ABR 1007) These are sensitive, reflective perfor-

MOR and MOR albums from the King's Singers

DECCA HAS just re-issued Beethoven: The Nine Symphonies with the Vienna Philharmonic conducted by Hans Schmidt-Isserstedt as the first in a new series of Jubilee box sets (JBA 500-505). At trp £15.95 for six records this falls into the budget bracket rather than the mid-price single Jubilee set albums, and as this was originally a strong seller at full price it should be snapped up now as great value for money.

YEHUDI MENUHIN and Stephane Grappelli have recorded another album together, their fourth, called Strictly For The Birds, which EMI will be releasing shortly.

Susan Baker, total fiddle

RECORD BUSINESS February 25 1980

Susan Baker's act is best when it's seen as well as heard, though even a recording shows the astonishing variety of sound she can coax from the least conventional of fiddles.
Listeners to 23 Radio Stations are regularly hearing something to their advantage

RECORD BUSINESS CHARTS are getting in everywhere...
Stepaside make move to Get out of Dublin

DUBLIN'S TOP rock band, Stepaside, are about to take a serious step to crack the international market. But unlike other hopefuls in recent times, they have a brand new, top-quality album in their briefcases instead of the usual demo tapes.

Holding down several top residency spots in Dublin, they have been one of the most successful local rock bands for a number of years surviving several major personnel changes. But their recognition abroad is virtually nil.

The four group members, Paul Ashford, Brenny Bonass, Robbie Brennan and Dave Kodak, along with their new manager Jim Hand, invested over £15,000 to put the LP package together. It was recorded and mixed at Marcus Music in London and produced by Bill Fisher and Roy Farrant.

Already the investment appears to be paying off. Three major labels, including one American, are showing interest. Next month the group plan a series of London concerts, mainly to show themselves to the industry.

The album features 10 original tracks, the title track, 'Sit Down And Relapse', being perhaps the strongest and worthy of a single. Contenders for the B-side would be 'Last Resort' and 'Yellow Chair'. All titles are published by their own company, Sidestep Music, with the exception of 'Get Out Of Dublin', a re-working of the Bob Seger hit, 'Get Out Of Denver'. The LP has been released in Ireland on their own label, Sidestep Records.

FORMER top RTE disc jockey Ken Stewart is among the writers with a song in this year's National Song Contest to select Ireland's entry for the Eurovision Song Contest in The Hague on April 19. A secret jury selected eight songs from over 300 entries this year. The eight will be premiered in a TV special on March 9 and panels of juries around the country will vote for each on a points basis. The song and act getting the most points goes forward to Europe.

Stewart's song 'Love Is All There Is' will be performed by popular cabaret group Romance, fronted by two attractive sisters, Valerie and Patricia Roe. This was Stewart's first attempt in the contest.

One of RTE's most popular and long-standing disc jockeys, he quit his job last year to broaden his activities into other areas of the music business such as record production.

RTE's current press and publicity officer Shay Healy, a prolific and successful songwriter with one of his numbers recorded by Scottish comedian-singer Billy Connolly, also got through with 'What's Another Year?'. It will be performed by Johnny Logan, a songwriter and singer currently establishing himself as a major name on the local cabaret and ballroom circuits. He is the son of Patrick O'Hagen, the famous Irish tenor now living in Australia. His brother Sean O'Hagen fronts a new rock band, the Cheaters.

The other six entries are:

- 'Loving Won't Let You Down' written by insurance inspector Barrington-Cullen. It will be sung by Roy Taylor and Karen Black, joint lead sin-

- 'Stepping Stones' by Ted O'Neill, along with their new manager Jim Hand, invested over £15,000 to put the LP package together. It was recorded and mixed at Marcus Music in London and produced by Bill Fisher and Roy Farrant.

- 'You're So Cheeky' by Peter Eades who almost won last year's event with another of his compositions. He will sing it with the Miami Showband, of which he is a member.

- 'The Saddest Show On Earth' by husband-and-wife team Eileen Reid and Jimmy Day. Reid, a popular cabaret singer, found fame with the Cadets Showband where she also met her husband.

- 'You Have' by C.T. Wilkinson, a highly-successful singer and writer. This is his third successful entry in the contest. He represented Ireland in Paris with 'Born To Sing' two years ago.

- 'Take Me Back Again' by Ray Doherty, a professional musician from Derry but now living in Dublin. He is a veteran of several other song contests. Ray and his trio will perform the number augmented by a tuba player and two female vocalists and going under the name the Straw Hat and Garter Company.

Mike Clare

Johnny Mathis
The new single 'Midnight Blue'

Mathis at his magical best.
'Midnight Blue' is taken from Johnny's forthcoming album 'Tears And Laughter.'

Johnny Mathis
Single: 'Midnight Blue' CBS 8253

Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10
# THE DISCO CHART

## 12-INCHERS

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<td>2</td>
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## UK DISCO LPS

1. LIGHT UP THE NIGHT
2. THE LAST DANCE
3. THE BEST OF THE DISCO PLAYERS ASSOCIATION
4. THE DANCE OF LIFE
5. THE BEST OF THE DISCO PLAYERS ASSOCIATION
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29. THE BEST OF THE DISCO PLAYERS ASSOCIATION
30. THE BEST OF THE DISCO PLAYERS ASSOCIATION

## IMPORT LPS

1. I GOT WHAT IT TAKES
2. THE DISCO CHART
3. THE DISCO CHART
4. THE DISCO CHART
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## DISCO DEALER

SOME FOURTEEN months ago, Blondie started their 'Heart Of Glass' on its million-selling UK hit run via the back door and sales through the disco import stores. The process could be repeated to repeat itself with the band's new American single 'Call Me', a Giorgio Moroder production penned by Moroder with Debbie Harry, and taken from the soundtrack of the new American movie 'Flashdance'. Writing in a typical Giorgio electronic dance rhythm, the new cut seems to share many of the disco attributes of 'Heart Of Glass' and will probably receive the same strong dancefloor reaction. Certainly, many shops were reporting brisk early sales to DJs. Chrysalis here isn't likely to be too pleased about the situation, but it is good news on the territory of the current UK Blondie single 'Atomic', but a disco chart run for the import seems imminent regardless.

## ATLANTIC ALBUM follow-up to Booker T.'s 'Green Onions' turns out to be a reissue of the earlier greatest hits LP, though confusingly packaged in a close replica of its own. With 'Green Onions' album sleeve complete with 17 year-old sleeve notes. Only 12 tracks, too, which does not match up to the value for money expected nowadays of reissues packages. It will be interesting to see whether WEA devalues the album further by taking another single from it, or elects to use another track from the wide MGs repertoire as the WEA's current 'Green Onions' reissue, which owns rights to the band's post-1968 work, is inevitably stepping in with a follow-up of its own - and equally inevitably it's 'Tune Is Tight', which was deleted at the end of last year! The reissue has taken unaccountably long, actually, with rumours attributing the delay to EMI wild goose-chasing after a non-existent extended mix of the track for a 12" release.

WITH EVERYBODY dusting off and reusing their old classics it's interesting to speculate not only what is going to sell as (most of the reissues seem to be moving well), but what else is likely to be reissued. 'My Boy Lollipop' from 'Guns Of Navarone' were inevitable, and carry both enough nostalgia clout and 1960-style danceability to return them to the charts. From the same era, however, 'The Dixie Cup' City still has a little life to it, and Of Kings' by Ezz Recco & The LaRue Brothers, and is also available again, though you might be forgiven for having missed it as the flip of Emperor Roscoe's 'Tuscan reissue of Al Capone' last year. No sign of the English singles, however, which is still played, and once a track could push the defunct old labels to bill, it would certainly join the winners. One which might be welcomed by fans Of Kings' by Ezz Recco & The LaRue Brothers, and is also available again, though you might be forgiven for having missed it as the flip of Emperor Roscoe's 'Tuscan reissue of Al Capone' last year. No sign of the English singles, however, which is still played, and once a track could push the defunct old labels to bill, it would certainly join the winners. One which might be welcomed by fans.
Cliff Busby: man in the right place at the right time

THE WAY in which EMI chose to solve the problem of what to do with its Licensed Repertoire Division caught many people by surprise. That the company would be concentrating on a different area was not unexpected, but the actual operation of the autonomous LRD was predictable enough. What was not expected was the decision to transfer the bulk of its business to a new United subsidiary, which virtually overnight was promoted to the status of mini-major. The move also gave some further recognition to the talents of managing director Cliff Busby, one of the industry's more self-effacing but widely respected executives. Record Business has been talking to him about his long career in the record business and his plans for Liberty-United.

IT IS easy to underestimate Cliff Busby. He doesn't court personal publicity, tends to be non-controversial, rarely seems surprised by a turn of events and at one point seemed destined to work out his time as one of that dedicated band of unsung heroes who oil the wheels of EMI's distribution operation. But, as they say, Fate works in mysterious ways. In Busby's case, as managing director of Liberty-United Records, it means that the wheel turned full circle to bring him back into EMI Records fold as a member of the top echelon of management of the company he once left out of frustration. He is, indeed, one of the very few employees to have left and rejoined. Another, and this may not be entirely disconnected with Busby's emergence as one of the main men in EMI's fight to re-establish itself in the British market, is Ken East, his chief in the Manchester Square days and again immediately after EMI's purchase of UA Records (he now reports to Leslie Hill).

Cliff Busby: man in the right place at the right time.

As a teenager, having left school with no academic qualifications, Busby tried first of all to find work with a bank. When he failed, as a Hayes resident he had three choices - the Fairey aircraft firm, the Kraft food stuffs factory - or EMI. The latter seemed the most appealing prospect and in the best tradition of future managing directors he started at the lowest of the low in the postroom. He progressed to the international department and after nine years went on the road as a salesman, based in Bristol and covering the West Country. It was, he recalls, an exciting time with the Beatles leading the way to EMI's sales explosion of the early-60s. "I loved it," says Busby simply.

He was promoted to area manager and then recalled to Manchester Square as marketing services manager. Ask him whether he missed the freedom of the road and he gives a typically non-assertive answer. "I didn't think about it," he says. "You can't stay on the road for ever and I would be a bit old to be a salesman today."

Busby is the complete antithesis of the career-conscious executive. His philosophy is to take the rough with the smooth. He appears to be content to let matters take their course, while managing to be in the right place at the right time to take advantage of any opportunities that come along and so abundantly proving his competence to handle additional responsibilities. For instance, he modestly dismisses his next climb up the EMI ladder to become sales and distribution manager when John Fruin left for Polydor. "I was the man on the spot and I was not long removed from the sales force," he says, noting that this was his first opportunity to work directly with Ken East.

He denies, however, that he is not a man of ambition. "I am ambitious, but it is not everything. That may sound rather fatalist, but I also believe that you can make things happen. In any career there is a time when you are lucky and you are in the right place at the right time."

After 25 years, Busby did what many thought would never happen. He quit EMI. In one of the periodic management upheavals, Busby had been left only in control of distribution. Sales became somebody else's responsibility. Busby's decision to move on and become general manager of UA Records was to a large extent provoked by his belief that after a quarter-century his face didn't fit in with the new regime. In the light of future developments, it is possible that this was one of the occasions when Busby was being severely under-estimated.

Ask him whether in view of his modest education achievements he felt that his career had peaked when he became general manager and you are guilty of another case of under-estimation. An indifferent student he may have been, but with the maturity of his late 20s he made up for previous failings. As a night school student he took O-levels and then went on to pass his A-levels in economics, British economic history and the British Constitution. "It wasn't that difficult," he says. "If you want to do it you will do it. I wanted to take a degree in economics, but although I started the correspondence course, my EMI work made it impossible to put in the hours of study in the evenings so I had to give up the idea."

When Martin Davis left UA to form the ill-fated Radar, Busby was once again in the right place at the right time. Finally, the quiet man became managing director of UA Records, only to see it become an EMI licensed label before full ownership followed. Under the loss, UA Records had always been run as a profit centre, never allowed to indulge in loss-making, talent-investment excesses and then asking for financial assistance from the traditional EMI background. Busby has continued on these lines, and the company has retained its appeal to acts like The Stranglers and Dr. Feelgood, while attracting promising new talent like Fischer-Z and The Vapours.

In EMI's current mood of austerity, Busby's long awareness of the company's methods obviously gave him an edge when he was asked to assume responsibility for the Licensed Repertoire Division took place. Nevertheless, he professes no surprise at acquiring the bulk of the LRD business, when at one point UA might easily have been absorbed by LRD. "To be honest," he murmurs, "I am seldom surprised. It is difficult to surprise me. I suppose I have been in the business too long."

The LRD changes have put Motown, Rak, Stax, Fantasy, Hurricane and Source under Busby's control, adding to his existing responsibilities for the UA and the EMI-America labels. But, says Busby, Liberty-Uniited's interest in local talent will not be diminished.

He is confident that with the addition of one extra representative, the 14-strong sales force will respond energetically to the challenge of a broader range of repertoire. "We shall have to see what this extra product means, but a lot of the salesmen have been with me since we started the sales force and are well established in their own territories. It always helps if the md is an ex-salesman."

In the short-term Busby feels that his presence will be useful in integrating the extra staff and labels into the framework of Liberty-United and ensuring that the larger company functions smoothly. "We will look at some long-range planning," he says. "I think the market will show an improvement next year, but 1980 is going to be a tough year and I doubt that many companies will be promoting with expansion. However, as a small self-contained unit, I believe we are well equipped to see ourselves through this difficult period."

BRIAN MULLIGAN

THE ANTITHESIS of the career-conscious executive

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King / Food For Thought
Double A Side
Grad 6

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Guest Artists On Current Pretenders Tour.

Distribution: Spartan Records,
Graduate Records & Rough Trade.

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BY
GUARDIAN ANGEL

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ON THE RADIO
Hot on the RB Airplay Guide

B.A. ROBERTSON/KOOL IN THE KAPTAN (Asylum)
EARTH WIND & FIRE/IN THE STONE (CBS)
DETROIT SPINNERS/WORKING MY WAY BACK TO YOU (Atlantic)
M/THAT'S THE WAY THE MONEY GOES (MCA)
GIBSON BROTHERS/CUBA (Island)
EAGLES/I CAN'T TELL YOU WHY (Asylum)
LIQUID GOLD/DANCE YOURSELF DIZZY (Polo)
SHEENA EASTON/MODERN GIRL (EMI)
SECRET AFFAIR/ MY WORLD (I-Spy)
MIKE RUTHERFORD/WORKING IN LINE (Charisma)
CAIRO/I LIKE BLUEBEAT (Ariola Hansa)
ROSE ROYCE/ OOH BOY (Whitfield)

DISCO/SOUL
Top new sellers on RBs Disco Chart

SLAVE/JUST A TOUCH OF LOVE (Atlantic)
ATMOSPHERE/MOTIVATION (Elite)
TRUSSEL/LOVE INJECTION (Elektra)

IMPORTS
Fastest moving Disco/Soul imports

GIVENS FAMILY/YEAR OF THE CHILD (Venture)
M' LADY/SWEET HONEY (20th Century)
BLONDIE/CALL ME (Chrysalis)

---

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record Business.
NEW RELEASES

Due in the shops this weekend:

10CC/ONE TWO FIVE (Mercury)
RUSH/THE SPIRIT OF RADIO (Mercury)
DR HOOK/SEXY EYES (Capitol)
U K SUBS/WARHEAD (Gem)
BOOKER T & THE MGs/TIME IS TIGHT (Stax)
JOE BATAAN/RAP-O CLAP-O (Salsoul)
MOTORS/LOVE AND LONELINESS (Virgin)
LEON HAYWOOD/DON'T PUSH IT (20th Century)

ROCK

Top action from the RB Top 100 and Indie Chart:

IRON MAIDEN/RUNNING FREE (EMI)
DEF LEPPARD/HELLO AMERICA (Vertigo)
SKIDS/ANIMATION (Virgin)
LAMBRETTAS/POISON IVY (Rocket)
PRAYING MANTIS/CAPTURED CITY (Harvest)

OFF THE WALL

Coming out of nowhere:

THE FABULOUS THUNDERBIRDS

NEW E.P.

You Ain't Nothing But Fine
She's Tuff
Scratch My Back

CHS 2145

NEW ALBUM "THE FABULOUS THUNDERBIRDS"
CHR 1250
WHILE PRE-RECORDED programming in Britain desperately seeks new titles, new names, new thinking, in the States CBS is plugging funds and the highly proven talents of Cy Leslie, founder of Pickwick, into a Video Enterprises Division which looks set to attack with determination the US home market. Magnetic Video has had a very good run for its money, and the smile on the face of Andre Blay is big indeed. Sooner or later, though, demand for ageing Fox movies is likely to cool off, and winners will be the first to offer the best.

Fascinatingly, like EMI, CBS isn't glued into any videodisc format, though initially it's into the RCA SelectaVision system and catalogue, due on the market early '81. Until disc systems sort themselves out, trial and error is the only way. Commitment to a particular disc format, no. There just isn't a guaranteeable one - yet.

And in the UK new titles, names, thinking? Projections for ownership of home video hardware do not, in today's economic climate, look as amazing as even three months ago - but all the same would look to be steadily growing, albeit at an uncharitable pace: the biggest primary demand being for owners/renters to record program and off-air, because it's so much cheaper and more rearrangeable. Pre-recorded cassettes thus face a growing slog for public acceptance, not least since UK prices are high, and unhelped by 15 per cent VAT.

Higham's operation is now, he says, in 270 independent UK stores. In Scandinavia, he's tied in with Irish Lydband of Copenhagen, selling product to at least 280 stores, (including Greenland) and hoping to achieve 1,000 stores by August. As of March, he'll be doing a programme direct with Scandinavian labels. The same is on stream for Germany, with a special programme for German labels starting in 50 stores next month, "but that's just a taste".

A short viewing of the German tape proved it wunderbar. Higham's looking for a distributor in France, about to sign agreements for Scandinavian and Oriental, and his tape's playing 200 stores in Japan, with Australia upcoming in a big way. In the last two countries, it's policy to take out unwanted tracks, and replace with locally popular material.

"We speak to every store at least every month, and most stores every week," Higham affirms.

Cost to record companies per track per store per week is £0.62p in Britain, and £0.27p worldwide. These, Higham aver, are highly competitive figures; he estimates the weekly British viewing public at 34,500, the worldwide public at 298,500. Global cost per track per month is £945, in Britain (which also guarantees space in Japan, Australia, Benelux and Spain) £675. "For every £1 a record company spends on promotion, it's got to see five or seven sales; the whole name of the game if you're selling anything is to be cost-effective".

CHARLES ROBINSON

Pre-recorded videos, a slogan for acceptance
NEW ALBUMS

**ANDY WILLIAMS**
**LIFT / WE CAN (CBS)**
**ABC 4348**
**4.99**
**5.19 C**
**FEB 22**
- Lads-best

**ANYONE'S DAUGHTER**
**ADAMS (Brng)**
**006186**
**R**
**FEB 8**
- Semi-acappella tracks

**ART ENSEMBLE OF CHICAGO**
**LUCID JAPAN**
**APDL 46**
**3.65**
**M**
**FEB 8**
- The best of the jam band

**ARE ALIVE**
**REPRINTS**
**Atlantic**
**C**
**FEB 8**
- Reprints of肛alis

**BARFOOT JERRY JUMPING INTO**
**Cinemax**
**THAT CINEMAX**
**PUBLIC**
**FEB 2**
- Jerry's new single

**BUNKY GREEN**
**PLACES WE'VE NEVER BEEN**
**Vanguard**
**VSO 79425**
**4.75**
**A**
**FEB 8**
- Bunky's debut

**BYRDS / THE BYRDS PLAY DYLAN**
**CBS**
**CBS 31795**
**2.79**
**2.79 C**
**FEB 22**
- Byrds interpretation of Dylan

**CANNONBALL ADDERLEY**
**STEAL THE NIGHT**
**Casablanca**
**NBLP 7185**
**5.90**
**R**
**FEB 8**
- Double album release

**CLINTON WOOD BONG**
**IN PITS**
**SNTF 401**
**4.75**
**A**
**FEB 8**
- New product from former Cavin session

**DANNY O'KEEFE**
**O'KEEFE (Croom)**
**LAE 6**
**3.99**
**S**
**FEB 22**
- Part of "No More" series

**DEEPEST COOL**
**FROM THE HEART**
**SAC 5211**
**4.99**
**FEB 8**
- A range of moods

**DEETRA ROYCE**
**GREATEST HITS**
**Philips**
**RRTV 1**
**R**
**FEB 8**
- Combines MCA and WEA material

**DINAH BANHIT**
**FEMALE SESSION SINGER**
**Affinity**
**AFFD 46**
**4.89**
**M**
**FEB 8**
- Female rock singer

**EVERLY BROTHERS**
**THE DOORS**
**Casablanca**
**NBLP 7185**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**JOE DOLAN**
**TURN OUT THE LIGHT**
**Pye**
**NSPL 18661**
**5.90**
**R**
**FEB 8**
- New product from man who sang like Demis Roussos before Demis did

**JOHN RENHORN**
**GROUP**
**THE EXCHANGE GARDEN**
**TR 356**
**4.99**
**R**
**FEB 8**
- New product from former Cavin session

**KEVIN AYER**
**YOU GET BABE**
**Hawes**
**SHSP 4106**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**LARRY CORYELL**
**RETURN**
**Vanguard**
**VSO 79426**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**LYNN SMITH**
**ALL NIGHT SAM**
**AIRL 5470**
**5.90**
**F**
**FEB 7**
- New product from former Cavin session

**JEFF LEE LEE**
**THE STARCUBE**
**Harmony**
**SH 268**
**3.25**
**925 960**
**1.20 F**
**FEB 15**
- New product from former Cavin session

**JIMMY C. NEWMAN**
**THE HAPPY CAJUN**
**EMI**
**EMI 1717**
**3.65**
**M**
**FEB 8**
- Cajun music

**JOE DOLAN**
**PLAY THE LIGHTS**
**Time Life**
**BSV 1316**
**4.99**
**R**
**FEB 8**
- New product from former Cavin session

**JERRY LEE LEE**
**LIVE AT THE STAR CLUB, HAMBURG**
**Philips**
**6336 634**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**KEVIN ATHERY**
**YOU GET BABE**
**Hawes**
**SHSP 4106**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**LINDA RONSTADT**
**LADY OF THE NIGHT**
**WEA**
**K58070**
**5.90**
**W**
**FEB 22**
- New product from former Cavin session

**LION RUNNING ALL NIGHT**
**SAM**
**AHL 5470**
**4.99**
**F**
**FEB 15**
- New product from former Cavin session

**MATTHEW FISHER**
**BILLY FISHER**
**WEA**
**K58070**
**5.90**
**W**
**FEB 22**
- New product from former Cavin session

**RUBY BRAFF**
**AND RED NORVO**
**SWING THAT MUSIC**
**SNTF 401**
**4.99**
**R**
**FEB 8**
- New product from former Cavin session

**SLEEPY LADY**
**EARLY SIDES**
**CBS**
**CR 30,81**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**SOFT SOYS**
**A CAN OF BEES**
**Aure**
**ALL 709**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**TOM T. HALL**
**OL T. S IN TOWN**
**RCA**
**PL 13495**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**VAN HALEN**
**WOMEN AND CHILDREN FIRST**
**Warner Bros**
**K56793**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**WES MONTGOMERY**
**BOYFRIEND**
**Milestone**
**M47051**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

**YOUNG MARBLE GIANTS**
**COLOSSAL YOUTH**
**Rough Trade**
**ROUGH 8**
**5.90**
**R**
**FEB 8**
- New product from former Cavin session

---

**AFRICAN REGGAE**

**NINA HAGEN BAND**

Limited number in a colour picture bag.

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**AFRICAN REGGAE**

**NINA HAGEN BAND**

**Limited number in a colour picture bag.**

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**Nina Hagen Band**

**African Reggae CBS 8304**

From the new album Unbehagen (CBS 84159)

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

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RECORD BUSINESS February 25 1980
London orchestras for Orwell in latest programme sharing plan

The four leading London orchestras will give a series of concerts in the small 850-seat concert venue The Maltings, Snape, in Radio Orwell's area, thanks to the financial backing of Capital Radio. This "magnificent" venue is not a viable proposition for major orchestras to visit normally.

The first concert will be the Philharmonia Orchestra, conducted by Simon Rattle on April 13, the others, featuring the Royal Philharmonic, the London Symphony Orchestra and the Quartet of London, following in late summer and autumn.

Last year the two stations experimented with a Capital-backed Wren Orchestra concert, the success of which promoted them to look at other opportunities to bring London orchestras to rural Suffolk and record them in these ideal acoustic surroundings.

Both Capital and Orwell will be broadcasting these concerts in their respective classical programmes and the London station will make the recordings available to the rest of ILR.

This series is the latest in a number of special projects, including a series of Shaw plays, which Capital has undertaken on behalf of ILR and this latest tie-up with Orwell comes at a time when negotiations are in progress between the IBA and the AIRC to establish a practical solution to the various problems of network programme sharing.

Bey Smith, head of radio programming at the IBA, says that small stations in particular face problems in submitting programmes for sharing because they do not have the necessary equipment for extra copying of tapes and the talks are aimed at helping small stations contribute to network output. However, one way the Authority can help, he says, is through secondary rental. "Part of this goes back into providing loot for companies to spend on programmes which they cannot normally afford from their own resources. The Authority also has money set aside to help stations make available copying facilities, time, engineering and production costs in the network merry-go-round."

Of course the more affluent ILR companies have been offering programmes to the network for some time through various ad hoc systems. As Smith indicates, so far programme sharing has taken its own natural course "which bodes well for the future." He maintains that a system must be worked out for the quickest and most efficient communication between the present 19 stations and, more importantly, the new stations coming on air, to let the programme controllers know what's on offer and how to get hold of it.

Some sort of central clearing house would seem to be the answer, but Smith is adamant that such a system would not be run by the Authority. "We would hope," he says, "that between the industry represented by the IBA and AIRC we could devise a formula whereby it was either handled by the AIRC, a number of stations a programming committee, or whatever."

At the moment there seems to be some difficulty in reaching agreement. Current chairman of the Association's programme committee City and Terry Smith says that although a great many programmes, music, drama and documentary, have been used by non-originating stations there has never been any fixed method for networking. "There has been no routine at all. If Radio City, for example, has a programme to offer when we usually drop the other stations a note. But there have been one or two knock-ups along the line. My own view is that the AIRC is the best of the alternatives."

Smith believes that music programmes will become a major contributor to networking. "It would be a monstrous waste if quality concerts and other ILR recorded music were not fully aired." As managing director or Radio City his prime concern is making programmes for Merseyside, not for ILR. But music, he maintains, is the exception.

April decision for Leeds

The IBA is expected to be offering the Leeds ILR contract to one of the five applicant groups at the beginning of April. Members of the Authority will be conducting interviews in Leeds towards the end of March.

The Luton/Bedford site has encountered similar problems to those affecting Southend/Chelmsford in that planning permission has yet to be granted for the Bedford pair of transmitters. Nevertheless the Authority has advertised the unitary franchise with closing on Tuesday, May 6.

As far as Luton is concerned the IBA has imposed a primary rental of £40,000 on a predicted MF daytime coverage of 460,000. Predicted coverage on VHF is 300,000. Bedford coverage is estimated at slightly more than 500,000 on MF (daytime) and around 250,000 on VHF.

A tentative £25,000 primary rental has been suggested for Bedford once this coverage can be given.

Applications for the Leeds ILR contract have been submitted by: Aire City Radio of Yate House, Oxenhope, Nr. Keighley; Ridings Radio of 40 Wakefield Road, Leeds; WYS (West Yorkshire Broadcasting) of Tower House, Merrion Way, Leeds; West Yorkshire United Radio c/o Coopers & Lybrand, Scottish Mutual House, Park Row, Leeds and Yorkshire Broadcasting Group of 28 Eastcout Avenue, Leeds.

Pennine turnover up 29%

Pennine Radio is to pay a dividend for the first time. Turnover in the year to September 1979 increased by 29 percent and losses of £20,055 from the previous year had been halved. Shareholders will receive a modest return of 7.5p per £1 share. Net profit was £78,775.

Managing director Mike Boothroyd says he is adopting an attitude of "cautious optimism" for the present year. "Although the first quarter has proved to be in excess of our trading forecasts, it is still too early in the year to predict what the general economic climate will be," he told RB. In the company's year end report it was noted that the bonus enjoyed as a result of the ITV strike was largely offset by the haulage and engineering disputes earlier on.

Nevertheless a new radio car is on order and in addition the station is in the process of purchasing a mobile exhibition unit which has long been coveted but now appears a financial reality. Boothroyd is also considering taking on a promotions executive for the first time.

D j Tony Blackburn's hearts are over and a new romance is waiting in the wings . . . courtesy of a magic spell cast on the air waves of Radio London. It happened during Tony's St Valentine's day telephone programme when White Witch Magenta Wise predicted a dramatic change in his fortunes now that the breakup of his marriage to Tessa Wyatt is behind him. Magenta, 25, who has made a lifelong study of love and relationships presented the DJ with a witch's love charm guaranteeing him a new woman in his life this leap year. She told him: "With this charm I end emotional stress and open new doors to your love life. I look to the future not to the past, to find the true love you seek at last. "She then confirmed her predictions by reading the soles of Tony's feet. Said Tony, "You could say I'm now going to put my best foot forward to get a bit of magic back into my life."
JOHN WHITNEY is to lead a radio workshop session at the Advertiser’s Association Conference in Brighton on April 30. Entitled The Wonderful World of Wireless (“The fastest growing medium; but are advertisers and agencies making the best use of it?”), the workshop, one of four running concurrently, includes a joint presentation by Capital Radio and the AIRC.

Capital’s presence at the Conference is strengthened by the fact that the station is presenting the cabaret (starring Mike Yarwood, hosted by Michael Aspel) at the Gala Dinner-Dance on the evening of May 1. Dancing is to the station’s Big Band, which first appeared at Capital presenting this year’s British Disco In Town will also be present.

Whitney told RB that he considers the Conference the place to be allowed to illustrate ILR’s success story. “I can think of no better platform than that provided by the August body of the Advertising Association to present these achievements of ILR over the last six years and its dynamic growth,” he said.

The 11th Broadcasting Symposium at the University of Manchester in March asks ‘Is There Anybody There? ‘

Andy Gibb for Pop Awards

ANDY GIBB, Kate Bush, Leo Sayer, Marianne Faithfull and B.A. Robertson will be presented at Capital presenting this year’s British Rock and Pop Awards at London’s Cafe Royal this Wednesday (27), to be broadcast simultaneously on BBC-1 and Radio-1 in a 50-minute special at 19.00 that evening.

The format remains the same as last year’s launchings of these annual awards staged by Radio-1, Nationwide and the Daily Mirror. However, the ceremony itself is criticised as one which alone, although it included the tender of the year awards, was all that was said. As part of the ceremony, the awards were all present to collect their awards.

Respective listeners, viewers and readers were asked to vote for their favourite British artists and records in five categories: Best band/grou; Best male singer; Best female singer; Best single and Best album.

Conspicuous Only in its Absence by The Great Society with Grace Slick gets a vote of confidence from Mike Sparrow at Radio London. In fact, the couple set of mid-price releases from CBS which include The Beach Boys’ Surfs Up, Dr. Hook & the Medicine Show’s The Ballad of Lucy Jordan, and Fleetwood Mac’s Black English. It seems to have taken a turn for the better of more djs have begun to sneak a track from the album in here and there during the course of their shows.

Swansea Sound’s Steve Mitchell continues to baffle us all with his varied selection of material which this week includes Iggy Pop, the Joy Division, Cabaret Voltaire, Black Latin, and Rachel Sweet. His official reason for playing the young Stiff-ette is that he likes the cover but there are those who would doubt his reasoning.

Mike Read’s Radio One show is featuring an extra session these days for a total of four by the Beat, Little Roosters, the Speed O-Meters, and the Vaulters. The featured albums were by the Fabulous Poodles, Martha & the Muffins, Booker T and the MG’s, 999 and the Safari compilation Uppers on the South Downs.

SEPTEMBER 1980
## Airplay Guide 100

The Top Computerised Guide to Radio Action in the UK and Ireland

<table>
<thead>
<tr>
<th>Cat No.</th>
<th>Title</th>
<th>Artist</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>Carrie Cliff Richard</td>
<td>A B A A A A A A A A A A A A A A A A A A</td>
</tr>
<tr>
<td>2</td>
<td>B</td>
<td>Do That To Me Captain &amp; Tennille</td>
<td>A B A A A A A A A A A A A A A A A A A A</td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td>Take That Look Off Your Face Marti Webb</td>
<td>A C A A A A A A B A A A A A A A A A A</td>
</tr>
<tr>
<td>4</td>
<td>D</td>
<td>Coward of the County Kenny Rogers</td>
<td>A C B A A A A A A A A A A A A A A A A</td>
</tr>
<tr>
<td>5</td>
<td>E</td>
<td>Rock with You Michael Jackson</td>
<td>A C B A A A A A A A A A A A A A A A A</td>
</tr>
<tr>
<td>6</td>
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<td>A C B A A A A A A A A A A A A A A A</td>
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<tr>
<td>7</td>
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<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>Games without Frontiers Peter Gabriel</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>9</td>
<td>I</td>
<td>So Good to be Back Home Tourists</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>10</td>
<td>J</td>
<td>I Can't Stand Up for Falling Down Elvis Costello</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>11</td>
<td>K</td>
<td>On the Radio Donna Summer</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>12</td>
<td>L</td>
<td>The Plastic Age Buggles</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
</tr>
<tr>
<td>13</td>
<td>M</td>
<td>And the Beat Goes on Whispers</td>
<td>A A B A A A A A A A A A A A A A A A A</td>
</tr>
<tr>
<td>14</td>
<td>N</td>
<td>Ringing the Blues Dave Edmunds</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>15</td>
<td>O</td>
<td>So Solitary Police</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>16</td>
<td>P</td>
<td>Together We Are Beautiful Five Knives</td>
<td>A C A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>17</td>
<td>Q</td>
<td>Kool in the Khaan B.A.Robertson</td>
<td>A C B A A A A A A A A A A A A A A A A</td>
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<td>18</td>
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<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>19</td>
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<td>In the Stone Earth Wind &amp; Fire</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>Working to Detroit Spinners</td>
<td>A C A A A A A A A A A A A A A A A A A</td>
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<td>It Will Come in Time Billy Preston &amp; Syreeta</td>
<td>A C B A A A A A A A A A A A A A A A A</td>
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<td>23</td>
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<td>Another Nail in the Heart Squeeze</td>
<td>A C B A A A A A A A A A A A A A A A A</td>
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<tr>
<td>24</td>
<td>X</td>
<td>That's the Way the Money Goes M</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>Y</td>
<td>All Night Long Rainbow</td>
<td>B A A A A A A A A A A A A A A A A A A</td>
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<td>26</td>
<td>Z</td>
<td>Cuba - Better Do It Salca Gibson Brothers</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>AA</td>
<td>Take a Little Rhythm All Thomson</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>28</td>
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<td>Longer Days</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>CC</td>
<td>Without You Three Degrees</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>30</td>
<td>DD</td>
<td>Can't Talk to You Eagles</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>31</td>
<td>EE</td>
<td>Dance Yourself Dizzy Liquid Gold</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>32</td>
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<td>Volcano Jimmy Buffett</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>33</td>
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<td>Turning Japanese Vapors</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>TV Flying Lizards</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>35</td>
<td>II</td>
<td>Modern Girl Sheena Easton</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>36</td>
<td>JJ</td>
<td>Riders in the Sky Shadows</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>37</td>
<td>KK</td>
<td>I've Done Everything for You Sammy Hagar</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>38</td>
<td>LL</td>
<td>Let Me Rock You Kidnate</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>39</td>
<td>MM</td>
<td>My World Secret Adventure</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>NN</td>
<td>Working in Line Mike Rutherford</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<tr>
<td>41</td>
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<td>Echo Beach Marth &amp; the Mavericks</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>All I Ever Wanted Santana</td>
<td>A A A A A A A A A A A A A A A A A A A</td>
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<td>Stomp Brothers Johnson</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>You Know How to Love Me Phyllis Hyman</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>46</td>
<td>TT</td>
<td>How Do I Make You Linda Ronstadt</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>Desire Andy Gibb</td>
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<td>The Boys Are Back in Town Gap Band</td>
<td>A B A A A A A A A A A A A A A A A A A</td>
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<td>69</td>
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<td>Jane Jefferson's Starship</td>
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<td>A A A A A A A A A A A A A A A A A A A</td>
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### Key To Track Playlists

**Radio 1**
- A: Featured 40
- B: Additional
- C: Guest

**Radio 2**
- A: Plays
- B: On Play

**LUXEMBOURG**
- A: List
- B: List
- C: List

**ITALY**
- A: Top 30
- B: Top 40
- C: Current Choice

**NETHERLANDS**
- A: Chart
- B: Pop Chart
- C: Cool Chart
- D: New Sounds

**METRO**
- A: Hit List
- B: New Releases

**HALLAM**
- A: Top 40
- B: New Releases

**FORTH**
- A: List
- B: List
- C: New Sounds

**BEACON**
- A: List
- B: List

**TEES**
- A: Playlist
- B: New Releases

**TYRENT**
- A: Playlist
- B: New Releases

**RECORD BUSINESS** February 25 1980
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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

### Key To Station Playlists
- PENNIN
- A-Dj-Top 40
- B-Dj-Newplays
- C-Dj-Hit Picks
- P-Pennin Pick

### SWANSEA SOUND
- A-Playlist
- B-Instrumental
- ♦ - Hit Picks

### ORWELL
- A-Top 40
- B-Newplays
- ♦ - Hit Picks

### 210
- A-List
- B-List
- ♦ - Hit Picks

### PLYMOUTH
- A-List
- B-List
- ♦ - Hit Picks

### MANX
- A-List
- B-List
- ♦ - Hit Picks

### BBC WALES
- A-Playlist
- B-List
- ♦ - Hit Picks

### BBC SCOTLAND
- A-List
- B-List
- ♦ - Hit Picks

### BBC LONDON
- A-List
- B-Add One
- ♦ - Presenter Pick

### Key To Distributors
- A-Type
- B-One Stop
- C-DJ
- D-DJ/One Stop
- E-Other
- F-Polygram
- G-Rough Trade
- H-Last
- I-Army
- J-Industrial
- K-Virgin
- L-Red Rhino
- M-WEA
- N-Atlantic
- O-Fontana
- P-Emi
- Q-EMI
- R-Fontana
- S-EMI
- T-Chrysalis
- U-Jive
- V-Capitol
- W-Atlantic
- X-EMI
- Y-Chrysalis
- Z-EMI

### Record Business

A - Main Chart
B - Breakers
C - Extras

**WIRE**

GIMME SOME LOVIN' VIBRATORS
T| TURN
MIDNIGHT BLUE JOHNNY MATHIS
DAYDREAM BELIEVER ANNE MURRAY
THE EYES HAVE IT KAREL FIALKA
MY BOY LOLLIPPOP
LOVE ME OVER AGAIN DON WILLIAMS
THIS YEAR OpposH ION
BABY TO LOVERS AND GAMBLERS ROULETTE

**RECORD BUSINESS February 25 1980**
LINDA RONSTADT: Mad Love (Asylum K52210) Prod: Peter Asher / written for ‘Dirt’s Talk’, and the Coast MOR – this is Linda, perhaps sensitive to the jibes of the new wave, pursuing a straighter rock path. Several Elvis Costello songs are included in this project, and the whole album contains less of the quality ballads for which Linda is known and loved. Indeed, her voice is harder and, unfortunately, less distinctive this time round. It all adds up to a mediocre rock album with well-chosen material but just not making it in the normally inspired, anguished way.

RACHEL SWEET: Protect The Innocent (Stiff SIEZ 18) Prod: Martin Rushent
Good, steady follow-up from the 17-year-old from Akron, Ohio, which won't do her any harm at all in building a real rock career. This time she has selected some strong material like Jo Ann Allen’s ‘Jealous’ and her own song ‘I’ve Got A Reason’ – the cut that plays endlessly on the ITV BASF commercials – which shows off Brenda Lee-like voice to good effect and while ‘Baby Let’s Play House’ and ‘Don’t Worry Baby’ (from Dutch wizard Richard DeBois)

MARINA AND THE MUFFINS Metro Music (Dis/Disc DID 1) Prod: Mike Howlett
Although the last thing one needs in 1980 is another girl-fronted new wave-ish five piece band – in this case from Canada – the TWO Marthas (Johnson and Laddy) that front this particular combo prove worth listening to, with some neat new ideas and some incisive lyrics. The best cut is ‘Saigon’, which contains everything that is best about the band, with bubbly melodies, synthesiser hooks, and songwriting that is strong enough to carry along while one or other of the Marthas contributes some taut words about the mess the Americans left behind in Vietnam. Good stuff and worth playing on the radio.

VARIOUS: The London R & B Session (Ribon Dai 2) Prod: Barry Farmer
There is a strong rumble that r & b is blowing. Some of them are very good too, like The Blues Band, Red Beans and Rice and Lew Lewis Reformer. There’s also a house band featuring Martin Ace, Deke Leonard and BJ Cole and two cuts from the Piranhas. Of newer bands The Little Poisters sound strongest. At £4, Arista is trying to give value for money, so more than a sales trickle can be expected.

IAN MATTHEWS: Discreet Repeat (Rockburgh RCDG 109) Prod: Various
In a nine year solo career, Matthews has released a string of critically acclaimed albums which have received scant reward – although some justice has recently been meted out with two Top 30 singles Stateside – ‘Woodstock’ and ‘Shake It’. Perhaps Matthews’s most convincing set would have made the album a disappointment. Sales will be limited to the few.

ROSE ROYCE: Rose Royce Greatest Hits (Whitfield RRTV 1) Prod: Norman Whitfield
With a six week campaign from February 27, networked from April 2, WEA obviously feels that despite Rose Royce having had only a handful of big hits a Greatest Hits album has massive sales potential. This 14 track compilation, neatly split into a Romancing Side and Dancing Side, should realise that potential, especially as the band’s ‘Car Wash’ smashes have been licensed from MCA. Included are ‘Love Don’t Live Here Anymore’, ‘Wishin’ On A Star’ and ‘Is It Love You’re After’.

PHIL DANIELS: The Cross (RCA PL 25259) Prod: Peter McNamee
Following the star roles in ‘Quadrophenia’ and ‘Scum’, Daniels attempts to maintain his successful run with this debut RCA album. Sadly, he’d probably be better off sticking to the screen. He comes over as a slightly more aggressive, 1980s version of David Essex, minus the benefits of Jeff Wayne’s production. And despite good songs, his self-penned numbers are musically disappointing and generally monotonous.

PABLO CRUISE: Part Of The Game (A & M AMLK 63712) Prod: Bill Schnee
Although massively popular on the West Coast of America, Pablo Cruise have yet to break through over here and so far appear to have little more than total success, Part Of The Game doesn’t really seem set to break the pattern. It consists of eight tracks of that trademark rock dance material with an easy flow to it, led by the guitar and voice of David Jenkins that is always pleasant but rarely takes off into the realms of excitement. Good airplay fodder for the late, late shows.

MILT JACKSON: Soul Believer (Pablo 2310 832) Prod: Ray Brown
The acknowledged master of the jazz vibes, Milt Jackson shows off his ability as a vocalist on this album. He’s unlikely to move in that direction, King Cole or George Benson, but he sings without pretention and swings appealingly on enduring material like ‘Git Outta My Life’. Accompaniment is by a small group in which synthesizer is occasionally used to give added depth.

THE MOVIES: India (Gem GEMLP 105) Prod: The Movies
This album shows all the good qualities of the band’s previous LPs with two previous labels. Musically sophisticated and with an admirable live following, the band never quite comes to the gimmicks and stretches of the songwriters’ imaginations or possess the talent for doing the right thing at the right time. This is a lovingly-crafted album of clever songs and good tunes expertly performed but lacking that essential spark of excitement, or surprise.

JAN AKKERMAN: Atlantic (Atlantic 2563) Prod: Alphonse Mouzon
More elegant music from Dutch wizard Akkerman, this time in the light jazz-funk category. His guitar style shows some masterful touches on the mostly upbeat material, particularly in the treatment of extremely competent continental sidemen, and one cut in particular ‘She’s So Divine’ with a good vocal by Willie Dee stands out. Akkerman’s last album was even better, however, and failed to make its mark on the chart here.

ELTON JOHN: Lady Samantha (DJM 22085) Prod: Stephen Brown / Gus Dudgeon
An Elton John collectors’ album, featuring fourteen cuts issued on singles A or B-sides between 1969 and 1973, and not previously collected into LP form. The compilation has been available on cassette for some years, but its appearance on record at an affordable mid price should certainly stir interest, particularly with strong material of the calibre of ‘Skyline Pigeon’, ‘Rock And Roll Madonna’, ‘Bad Side Of The Moon’ and the title track being included. Suitably vintage (and hirsute) pic of Elton on the sleeve.

BONNIE POINTER: 2 (Motown STM12129) Prod: Jeffrey Bowen
The album evokes memories of classic Motown, with Bonnie Pointer working her way through classics like ‘I Can’t Help Myself’ and ‘Jimmy Mack’ and doing her best to relate to Diana Ross and Martha Reeves, but retaining enough of her own personality to give the album its essential originality. The golden oldies are vigorously up-dated and she sings splendidly throughout, nowhere better than on a driving treatment of ‘Nowhere To Run’. A fine album.
The Stiffs have caused quite a buzz with their debut single 'Inside Out' (Dork UR2) which has sold over 3,000 copies so far. The Blackburn-based quartet premiered their distinctive style on John Peel's Radio One show last week, and have attracted the attention of a major record company. The band are due for talks in London next week. Meanwhile the single can be obtained from Red Rhino and Rough Trade.

Market Drayton indie Redball has an interesting new single, 'Self Made Suicide', from the E.F. Band - two Swedes and an Englishman - whose 'Fighting For Rock And Roll' tops The Record Chart at EMI's Metal For Muthas album.

Bullet has just secured distribution rights for Trepass 'One Of These Days' and 'Nervous Breakdown' by White Heat. Operating from Stafford, Bullet is due to launch its own label in the near future and welcomes enquires from aspiring heavy metal signings.

THE INDY CHART

SINGLE/EP/12"

1 WHERE'S CAPTAIN KRIP? 0
2 COVER EYES 0
3 BIRD IN TRIGGER/BRISK LIVE 0
4 KING U8000 0
5 SHEEP FARMING IN BARN 0 (AP) 0
6 TOYOTA Sabel SP1 0
7 JULY IN DISGRACE 0
8 SILICON Teens 0
9 LET'S BUILD A CAR 0
10 SWOOP 0
11 CALIFORNIA UBER ALLES 0
12 THE GUNS 0
13 METAL ICON 0
14 FIGHTING FOR ROCK AND ROLL 0
15 BARRY SQUEEZE 0
16 GOING STEADY SOUNDTRACK 0
17 Greatest Hits 0
18 SOMETIMES YOU WIN OR HOOK 0
19 ON THE RADIO - Greatest Hits 0
20 REALITY EFFECT TOURISTS 0
21 CATCHING THE SUN 0
22 SPEED GREED GIRL 0
23 FLYING LESIARDS FLYING LESIARDS 0
24 LIGHT ANGEL BROTHERS-JOHNSON 0
25 FREEDOM AT POINT ZERO 0
26 SHEEP FARMING IN BARNET TOWN 0
27 SUMMIT VARIOUS 0
28 FLEX LEVI'S VARIOUS 0
29 COUNTRY GUITAR VARIOUS 0
30 SUNBURST SOUNDTRACK 0
31 20 HOTTEST HITS HOT CHOCOLATE 0
32 BREAKFAST IN AMERICA SUPERTRAMP 0
33 18 IN UTOPIA OTUDO 0
34 TUSK FLEETWOOD MAC 0

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25
**NEW SINGLES**

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APRIL WINE
LIKE TO ROCK—
HARDER...FASTER!

STRAIGHT OUT OF THE HEAVY METAL CHARTS
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BP 340

UK TOUR
MARCH
30 DE MONTFORT HALL, LEICESTER
31 BRANDON HALL, SWANSEA

APRIL
2 WHITLA HALL, BELFAST
3 ROYAL DUBLIN STADIUM, DUBLIN
5 APOLLO, GLASGOW
6 CAPITAL, ABERDEEN
8 ODEON, EDINBURGH
9 CITY HALL, NEWCASTLE
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