

# RECORD BUSINESS

EMI LRD  
1st YEA

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## NEXT WEEK!

AS PART of *RB's* expanding disco coverage the Disco Top 50, based on sales through a cross-section of disco-oriented outlets, will make the first of its weekly appearances next week.

With the new Disco Chart—the only one of its kind in Britain—will be *RB's* Twelve 12s, the best selling 12-inch singles of the moment.

## TOP SINGLE

COMMODORES/Three Times A Lady

Motown TMG 1113 (EMI)  
Producers: James Carmichael/  
Commodores  
Writer: Lionel Richie (1st Week)

## CHARTMAKER

JAM/David Watts

Polydor 2059 054 (Phonodisc)  
Producers: Chris Parry/Vic Smith  
Writer: Ray Davies

29

See Singles Chart: Page 29

## TOP ALBUM

SOUNDTRACK/Saturday Night Fever

RSO 2658 123 (Phonodisc)  
Producers: Various

## CHARTMAKER

JOHNNY MATHIS/DENIECE WILLIAMS/That's What Friends Are For

CBS 86068 (CBS)  
Producer: Jack Gold

26

See Album Chart: Page 13

## PANEL PICKS

Top new singles chosen by the RB Hit Garden (Polydor)

GOLDIE/To Be Alone (Bronze)  
SIOUXIE AND THE BANSHEES/Hong Kong Garden (Polydor)  
BLUE OYSTER CULT/I Love The Night (CBS)  
MAXINE NIGHTINGALE/Lead Me On (United Artists)

## Four Co's tell of RRP rises

PRIOR TO the expected autumn buying boom and hot on the heels of EMI and WEA, four more companies have announced price rises—CBS, Pye, Virgin and DJM.

Effective from September 1, CBS is increasing album r.r.p.s. from £2.29 to £2.49 (Embassy), £3.99 to £4.49, £4.29 to £4.79, and double albums from £5.49 to £5.99. Singles are upped to 90p and cassettes to £4.69 and £4.99. The increases average out at 13 percent.

From August 29, Pye is increasing singles to 90p, albums from £3.75 to £4.15 and £4.05 to £4.50, 12-inch single to £1.25 and cassettes to £4.50—an average rise of about 13 percent. Pye is holding the price of *Thank God It's Friday* at £6.99 and the *Brotherhood Of Man's B 1: For Brotherhood* at £3.75 until the end of September, to avoid consumer confusion, while a current sales campaign continues.

Virgin prices rise from September 1 to 90p for singles, £2.59, £4.39 and £4.69 for albums and £1.49 for 12-inch singles. 10-inch albums remain at £2.99 and a new range of budget albums has been introduced at £1.99 RRP. Full price double albums are increased from £5.89 to £6.25. Mid-price double albums on the Caroline label rise from £4.10 to £4.69 and mid-price double Virgin albums are increased from £4.29 to £4.99.

DJM increases average only 5 percent, effective from October 1. Singles rise to 85p, albums from £3.99 to £4.29 and £4.29 to £4.49, double albums from £5.75 to £5.99. Mid-price albums and cassettes stay at £2.49. Mid-price double albums remain at £3.49.

● In contrast Stiff Records has decided to hold down its prices. Albums remain £2.99 and £3.99 and singles stay at 80p. "We have felt no compulsion to jack up our prices," said a spokesman.



## Motown sticks

TAKING MOTOWN'S association with EMI into its 16th year is Motown president Barney Ales who is pictured above signing a new long-term agreement with EMI's licensed repertoire division watched by the company's vice-president of Motown International Ken East and LRD managing director Alan Kaupé. The deal was signed in Los Angeles and comes at a time when the label is enjoying renewed British album and single success with *The Commodores*, *Rick James*, *Diana Ross* and *Smookey Robinson*.

## M & S set discs for Autumn

HIGH STREET retail giant Marks and Spencer has confirmed it is to enter the record retailing arena this Autumn.

A Marks and Spencer spokesman told *Record Business*: "Yes, we are holding a trial in 20 of our stores in the Autumn on the sale of records and cassettes. The catalogue details will be announced in the consumer press in due course, along with selling prices."

First revealed in *RB* (April 10), the M&S plan is thought to involve the marketing of its own St. Michael product lines at a retail price tag of around the £2.50 mark.

So far major record companies have been reluctant to expand on their role in the operation, but it is believed that Phonogram, Pye and CBS are likely to provide repertoire, each company looking after distribution of its own product to the M&S stores.

## Store PA's for T-Ford

SPLASH RECORDS signing T-Ford and The Boneshakers has been chosen by EMI LRD to take part in the *Daily Mirror* pop club tour—which includes 14 dates between the end of August and mid-October.

The rock 'n' roll band is due to make personal appearances in record shops at all four towns. Some dates are also being organised in conjunction with Radio Luxembourg and will feature the station's DJs.

The dates are as follows: August 27—Grindford, Sheffield; September 8—Cornwall, Devon; September 9—Martletwy, Pembrokeshire; September 16—Yeovil, Somerset; September 23—Retford, Notts; September 25—Stafford; October 2—Birkenhead; October 5—Openagates; October 6—Halesowen; October 7—Liskeard, Cornwall; October 16—New Brighton; October 17—Yeovilton. Dates are currently being set up in

Ireland. A single 'I Go Ape' (CP 21) and an album *Rock, Rattle and Roll* were released by T-Ford and The Boneshakers in July.

DISCOIS pushed to gain its strongest-ever grip on the singles market in the coming weeks as huge 12-inch sales push a clutch of new titles firmly into Top 50 contention.

Heavy pre-release import demand has bolstered Mercury's trio of *Crown Heights Affair* (97-35), *Bohannon* (98-61) and *Charles Earland* (95-58) alongside Atlantic's *Karen Young* (67-44) and EMI International's *Sylvester* (75-49).

All five follow *Cerrone* (22-14), *Hi-Tension* (46-20), *Andy Gibb* (37-25) and *Herbie Hancock* (60-53) as airplay crossoverers. Evelyn King (67) continues with healthy 12-inch sales and Casablanca's *Patrick Juvet* (75) and *Teri De Sario* (71) remain strong outsiders.

## GRRC talks result in closer contact pledge

THE COMPARATIVE success of the recent round of GRRC talks with major record companies has resulted in a pledge of closer consultation between manufacturers and retailers in the future.

GRRC secretary, Harry Tipple, told *Record Business*: "The companies thanked us for bringing the various problems to their

attention, and most agreed that these consultations should now be held twice a year. The next series of meetings will probably be held early 1979."

During the discussions with EMI, CBS, WEA, RCA, Phonogram and Polydor, the GRRC feels it made the most progress on the subjects of selective S-O-R, extended credits and TV advertised albums.

Manufacturers agreed that all S-O-R deals should be documented, and certain companies are apparently willing to make these agreements in special circumstances. Phonogram, however, said that reps who made S-O-R deals would be sacked.

The GRRC complaint that the reduced mark-up on television albums was unfair for dealers in areas not covered by the advertising made little impression on the manufacturers. However, they did promise a faster return to full dealer margins as soon as the advertising was over.

With regard to extended credit, in particular during the run up to Christmas, the companies agreed to 'look into the matter'. Polydor is already planning to put an extended credit scheme into effect.

The other subjects discussed during the talks were additional mark-ups on back catalogue material, the cost of posting returns and action to prevent radio stations playing entire albums which encourages home-taping.

## CBS dispute settlement

THE TWO week long overtime ban being operated by members of the Transport and General Workers Union at CBS' Aylesbury factory has been called off.

TGWU members met on Thursday and decided to accept a management offer of 7½ percent increases in pay. The dispute had only affected the Aylesbury plant.

A Union spokesman told *Record Business*: "We are disappointed at the low level of the increase. Production has been affected over the last two weeks, but we will soon have recovered."

CBS managing director, Maurice Oberstein, commented: "We obviously do not like to have to fight to obtain a settlement, but are glad to have achieved one and hope that we have built a basis for better industrial relations in the future."

## First reggae act to Charly

VINTAGE ROCK specialist Charly Records has signed its first reggae act—the four-piece London group Steppin' Out—to a three year contract. The band is currently in the studio cutting a debut album set for late September release with a 10-inch single to be taken from it.



WITH HIS first single for Phonogram 'Oh What A Circus' climbing the chart, David Essex decided to put in a little extra promotion by visiting the Phonodisc telephone sales and distribution centre at Chadwell Heath last week, and certainly scored a hit with the girls there.

## Big Country gigs on for June-July

FOLLOWING A report in *Record Business* last week that open-air country music festivals were under consideration for next year, promoter Robert Paterson confirms that he has earmarked Saturday, June 30 and Sunday, July 1 1979, for "an open-air festival that people can go to and enjoy being at".

Paterson is into advanced negotiations with American agent and promoter Jim Halsey to set up some top country acts for the festival, although Paterson stresses that he doesn't want to be limited to pure country acts and is looking at ways of expanding the musical concept. He is also planning big media coverage with tv, a film and a double album involved.

Jim Halsey is in Britain this Easter to explore with ABC/Anchor the possibility of putting on top American country acts in Britain from all labels, not just ABC's. This is the first news of an outcome from this activity. Paterson expects his venue to be a "fairly smart" one but probably not Woburn Abbey.

## New Virgin shop promo

LATEST IN the continuing series of Virgin Records Stores promotions is a WEA-oriented campaign centred on its most recently opened outlet in Oxford, London.

Consumers are being given a free WEA compilation album for every WEA album purchased. The special offer is confined to the Oxford Walk store, and advertising slots have been taken on Capital Radio.

Virgin purchased 10,000 copies of the compilation album *Hot Platter* from WEA, which is not jointly involved in the promotion. It includes tracks by the Cate Brothers, Splinter, Bootsie's Rubber Band and The Pirates.

*Hot Platter* was originally pressed last year by WEA for a competition being run in *Melody Maker*. Virgin bought the copies left over.

## Silvester LP

AFTER THE death last week of Victor Silvester—one of the world's biggest-selling recording artists and a major music figure for more than 40 years—Pye Records, with whom he had recently re-signed, is bringing forward release of one of the last LPs he recorded.

The album *The Song And Dance Man* was the first collaboration between Victor Silvester and Max Bygraves and was originally set for release in October. Pye has decided to put it out at a date to be finalised in September.

## Crossword winners

B. Luckhurst, Osselt Record Centre, Seemore Centre, Towngate, Osselt, West Yorks WF5 9BN. (Wakefield, 54 or 8th)

N. L. Stone, Record Parlour, 82, Kingsbury Road, London NW9. (London, Oct. 2nd)

Ian Bell, 28, Eastern Avenue, Speke, Liverpool L24 2SX. (Southport, 18th)

K. A. Mason, 7, Celia Crescent, Ashford, Middlesex. (Southend, 1st or 2nd)

Tony Bromwich, Callers, Northumberland Street, Newcastle-upon-Tyne. (Newcastle, 7th)

Robert Clement, 4, Alexander Road, Briton Ferry, Neath. (Bristol, 11th)

## Stiff cuts

STIFF RECORDS has deleted a large number of its singles and albums. Catalogue numbers are: (singles) BUY 18, 19, 21, 22, 24, 25, 26, 28, LOT 1, OFF 1, 2, 3, LAST 4; (albums) SEEZ 1, 2, 5, FIRST 1. While stocks last, the deletions will be available direct from Stiff Records, 28, Alexander Street, London, W2.

DETROIT SPINNERS

"If You Wanna Do A Dance All Night"

 K11175

GORDON LIGHTFOOT

"Daylight Katy"

 K17214

MANHATTAN TRANSFER

"Where Did Our Love Go" /

"Je Vous Lais Te Dire"

 K11182

HARRY CHAPIN

"If You Want To Feel"

 K12308

SAFARI CLIMBERS



# MULLINGS

IS FLEET Street gossip true that **Tim Rice** and **Andrew Lloyd-Webber** are unlikely to be coming up with anything new before the New Year when their contract with **Robert Stigwood** and **David Land** is due for renegotiation? . . . An object lesson in what can be achieved in a year—Darts last week held a celebration to mark the first anniversary of their entering a recording studio. They've come full circle with two members just announcing their imminent departure . . .

NOTWITHSTANDING HAVING three Oxford Street shops, **Virgin's Nick Powell** says the company is still looking for the Central London 'big one' . . . 16-year-old nubile nymph **Rachel Sweet** (of Akron compilation album fame) is currently laying down tracks at London's Eden Studios for **Stiff** with Rubber City desk maestro **Leon Sternberg** . . . all not well between **MCA America** and **Tanya Tucker**—she is being sued by the company for breach of contract and **MCA** is simultaneously seeking an injunction to prevent her signing to another label . . . congratulations to **RB's Myles Hewitt** and wife **Coreen** on the birth of a daughter . . .

**JOHN OTWAY** to be the subject of an ATV documentary in a new Autumn series titled *England Their England*. This particular one will be called 'Aylesbury—Home Of John Otway' and will show the artist playing a recent free open-air gig at Aylesbury Market Square where the folks all came from miles around and even crowded trees and rooftops to enjoy four hours of Aylesbury local talent . . . which film version of *Frankenstein* does the **Madame Tussaud's** **Elvis Presley** waxwork remind you of?—answers on a postcard . . .

**SEX PISTOLS Paul Cook** and **Steve Jones** plus producer **Dave Goodman** just missed a slot on *Revolver* last week with their 'Justifiable Homicide' single. They were contacted late in the day by the programme and managed to borrow equipment from **The Vibrators** but couldn't all make it to the Birmingham filming in time . . . nice to see **Roxy Music** re-forming—the band is currently auditioning extra musicians and rehearsing but is not ready to release any recording or tour news yet . . . **Sham 69's** singer **Jimmy Pursey** is rapidly overtaking **Ian Dury** and **Johnny Rotten** in the media darling stakes. He got stuck into a real verbal sparring with Tory boy wonder **William Haig** on BBC radio's *Start The Week* and followed by interviewing old hippy **Steve Hillage** for *Sounds*. To say nothing of all the publicity he got for his sponsored greynound race . . .

ON A particularly musical morning recently, **RB's** staff were regaled first by Magnet Records people who arrived full of Neopolitan gaiety with free ice creams to plug the singles release of 'Just One Cornetto' (adapted from the tv ad. theme) but refrained from pinching any bottoms. Then came a top-hatted lady emissary from **Keith Moon** who sang a specially-composed dirty apologising for Moon's personal absence and announcing **The Who's** new album. Apologies? Songs? Can Moon be going soft in his old age? . . . New young band **C-Gas-5** getting some good press reaction. The group's not yet signed to a label but will appear on *Revolver* on August 26 and then hit the road. This tour will also be remarkable in that publicist **B. P. Fallon** will debut in his new role of resident dj . . . promotion man and well-known dilettante-about-town **Mike Willis** came fourth in the Moving Target section of the Bisley National Rifle Championships. Mike later lent his rifle to Prince Charles who was visiting Bisley for the day and wanted some target practice, the royal personage and Willis's rifle then appearing in national press photos . . .

## RECORD BUSINESS

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When  
'The Eve Of The War'  
comes  
you won't know  
what hit you.



'The Eve Of The War' is the latest single from the phenomenally successful album 'The War Of The Worlds'. It's going to blow the charts apart, just like the last single 'Forever Autumn'.

Get it into your store...  
and get ready for an invasion.

THE WAR OF THE WORLDS

'The Eve Of The War'



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

# Big Sept. Arista push for Savoy

ARISTA RECORDS is to back the gigantic repackaging of its Savoy jazz catalogue in the UK with heavy advertising in the jazz and black music press in early September.

The company plans to issue no less than 15 double albums of Savoy material by jazz masters like Charlie Parker, John Coltrane, Dizzy Gillespie, Archie Shepp, Donald Byrd, Herbie Mann and Charles Mingus on September 8 at the special retail price of £4.99, all imported from the USA and all in original shrink-wrapped form.

Savoy—acquired by Arista boss Clive Davis in November 1975—holds rights to some of the most outstanding jazz of the 1940s and 1950s, much of which has never seen a UK release.

The Tandem sales force is currently selling in the first raft of releases, with back-up promised in the shape of *Melody Maker*, *Jazz Journal*, *Black Music*, *Jazz Review* and *Jazz Circle News* to coincide with release dates.

In addition 60-second radio spots have been booked on leading jazz shows in our ILR network. Dealers who order complete sets of the initial release will receive name-checks on the press advertisements and radio spots where relevant. Special browser boxes have also been prepared.

A further 13 double LPs are to be released in November with similar back-up.

**MOTORCYCLE STUNTS** wonderboy Eddie Kidd is shortly to undertake an extensive radio and television promotion tour to launch his new single 'Leave It To The Kidd' (FR 13795), released by Decca on August 17.

Visits are provisionally lined up to Scotland, Tyne/Tees and Yorkshire television plus Radios Tees, Clyde, Forth, Trent and Piccadilly. He will also be appearing on the TV pop show *Revolver*.

*IN AN attempt to relaunch the Michael Zager album 'Let's All Chant', Private Stock Records is running a new promotion which includes 12 window displays, a 5,000 poster mailout, and press advertising.*

**TO PROMOTE** his new single 'Manhattan' (Decca F 13792), Robin Starstedt is due to visit BBC Radio Leeds and Pennine plus Radio Hallam.

**CBS RECORDS** is unleashing a major marketing campaign to back the new Boston album *Don't Look Back*, released on September 25. It will take in extensive press advertising, a nationwide window display push, posters and T-shirts.

*DETAILS OF the campaign to back the new Late Show album Snap were*

## MERCHANDISING

announced by Decca last week. Window displays will be installed throughout the country, advertising space is being taken in the music press and T-shirts and posters are being mailed out. The album is released on August 25 and the band undertakes a major UK tour during September and October.

**MOTORHEAD HAS** signed to Bronze Records and release a debut single for the label this week—a treatment of rock classic 'Louie Louie'—the first 10,000 copies coming in a picture bag. The band commences a 40-date tour of Britain in mid-September.

**STEEL BLUE vinyl** is featured on the first 1500 12-inch versions of the Three Degrees new single entitled 'Giving Up, Giving In' on Ariola Records released on August 25 and produced by Munich's hit producer Giorgio Moroder.

'SATTA MASAGANA'—in demand from many quarters—has been taken off the Forward On To Zion album by the Abyssinians and released as a 12-inch single on August 25 by Different Records. On the same day, Different release two singles by Earth and Stone featuring Philip Fraser, a Jamaican act which has not had a record released in the UK for two years. The 12-inch is 'Back To Africa [Still In Slavery] while 'Ramdrops' / 'She Want It' is issued as a 7-inch.

**CHARLY RECORDS** is launching the first in a new series of singles called 'Double Headed Monsters' on August 25 comprising two artists back-to-back on the same record.

The first batch of 45s—all retailing at 80p and packed in two-colour bags featuring paintings by artist David Ostoby.

**CHARLIE DORE**, whose band Back Pocket has been picking up heavy interest on the London pub circuit for some time, has signed a long-term recording deal with Island Records and is already recording material for her debut album—not expected until the New Year—with Audi Ashworth, J. J. Cale's producer.

**BARBARA THOMPSON**, one of Britain's leading jazz musicians, has signed a worldwide recording contract with MCA Records. Her first album under the new agreement will be released on September 8 titled *Barbara Thompson's Paraphernalia*, which features her new band *Paraphernalia*. She contributed recently to the successful Andrew Lloyd Webber album *Variations*.



**BARN RECORDS** signs up South Wales group Wine and Roses. First single 'Hold Me Baby' has just been released. Left to right: Bill Tompson, manager, Sarah Wrigley, leader of the group, and Mike Hales, Barn managing director.

# EMI confirms its new A&R team additions

EMI RECORDS has firming up its new A&R team in time for announcement at its first late August sales conference and the busy pre-Christmas period.

A&R team head Brian Shepherd has made most of his appointments from within the EMI establishment but as reported in *Record Business*, Chris Briggs, former Chrysalis A&R manager has moved over to join the staff.

From EMI's international division, Roger Ames who hails from Trinidad, will have special responsibility for international repertoire and black music.

Former artist development manager John Bagnell comes in to concentrate on commercial pop, while Tom Nolan, previously an EMI press officer, will be out and about on the college, club and pub level talent spotting.

The rest of the team will number John Darnely, who joined EMI from the

## INS & OUTS

Kinks' Konk label two years ago, and house producer Mike Thorne.

The newly re-organised A&R staff have a brief to work as a small independent operation, drawing upon the resources of the massive EMI organisation.

**NEIL SARSFIELD**, deputy director of EMI's Music Operations, South East Asia, has been appointed managing director of EMI (Hong Kong). He will continue in his role as deputy director of Music Operations, South East Asia.

John Forrest, who was previously EMI's resident director in Iran, has been appointed managing director of EMI (Singapore).

# Charlie Dore to Nashville

## DEALS

**HOME SERVICE** Pictures, the photo syndication agency set up by former CBS photographer Tom Sheehan and press officer Julia Barnes, is operating from the 3rd floor, 23 Golden Square, London W1, Tel 01-437 8311.

**BARBARA DICKSON** has signed to CBS Records on a long-term worldwide contract. She is shortly due to record a new album and a UK tour is proposed for later this year.

**HEAVY PUBLICITY**, the public relations company headed up by Joe O'Neil (24), Annette Bicknell and

Motors manager Richard Ogden, has acquired two new accounts. The first with Chrysalis Records involves Racing Cars, Robin Trower and Gentle Giant, all of whom have LPs released in September, and the other is Marshall Hain, the Harvest act which recently won a gold disc for sales of the single 'Dancin' In The City'.

A NEW publishing company, Gingersnaps Music, has been set up by Terry Winstone, former general manager of Beamstok Music. Deals have already been concluded by Gingersnaps Music for UK representation of the Belgium based Multisound Music, plus representation of Cuda Music. Administrative agreements have also been made with Blue Monday Music, Sound Illustration Music and Six O'Clock Music.



## Two indies go to Anchor

TWO INDEPENDENT labels have recently tied up with Anchor Records. Clifford Davis' new Hot Wax Productions Ltd now has a licensing arrangement with Anchor and first singles to be released are Kirby's 'Bottom Line' (WAX 1) on August 4 and Stretch's 'Forget The Past' (Wax 2) on August 11.

Imagination Records, another recent label, ties up with Anchor for a short-term pressing and distribution deal covering the UK. First release is a single 'All You Got To Do Is Slip Away' by Ian Whitmore (MAGIC 1) (formerly with the country-rock group Starry Eyed And Laughing) released in mid-August and a subsequent album *Imagination One* (IMAG 331) due for September release.

## DEALS

SPEED LIMIT, signed to Satril Records after a national talent search in February, release a debut single 'Wino' (SAT 134) on September 1, pre-dating release of the band's *First Offering* album by a week. Satril is building a promotional campaign including colour posters and personal appearances, both on radio and in-store nationwide.

CHRYSALIS MUSIC has signed Randy Newman's Hightree Music to a long-term publishing deal for the UK and Eire, with the agreement covering his big-selling *Little Criminals* album and all singles taken from it. The deal



SETTING THE seal on his publishing deal with Chappell's Music is Snips, ex-singer with Sharks and Baker Gurvitz Army. Preening their whiskers are (left to right): Snips, London Zoo's Sammy, Chappell Music's Tony Roberts, Snips' manager Del Taylor and Chappell's Stewart Newton. To be flipped soon is Snips' debut single featuring his new band The Video Kings, out on August 18 on Monster Records.

was concluded during Newman's recent sellout UK tour.

NEW INDEPENDENT company Alien Records—which recently concluded a UK distribution deal with Spartan Records—has signed four-piece pop band The Rivits who release a double 'A' sided single 'Saturday Night At The Dance'/'The Girl Next Door' in late August. The first 10,000 copies include a free flexi-disc promising 'something different' and a song called 'Alright On The Night'.

REDIFUSION RECORDS' first move in its bid to orient itself towards extensive pop presentation and promotion is the signing of a pressing and distribution deal with Brian Smith's new Flight label. A detailed licence

agreement between Flight and Redifusion International Music will follow.

First release under the agreement will be 'Blue Star' (ETA 1) on August 18 by singer-songwriter Robert Rigby which will come in for heavy promotion in the East Anglian region including in-store displays and local media spots, as a jumping off point for national promotion. An album follows shortly.

GREENSLEEVES RECORDS has acquired the rights to release their first Doctor Alimontado album entitled *Best Dressed Chicken In Town* scheduled for an early September release. With the catalogue number GREL 1 the LP will be distributed through EMI and will be pre-dated by a single 'Still Alive' (GRE 5) on August 11.

## INS & OUTS

Island for 18 months and was previously production assistant.

ROGER CORNWELL has been appointed field sales manager for the records division of Lugtons. Prior to this appointment he was with Collet's record department responsible for Melodyia imports.

ANDY MURRAY, former editor of *College And Club Circuit*, the promoters' magazine, has joined Stiff Records as media and logistics manager to fill the gap left by the departure of Pete Frame who is to form a new public relations company with publicist Glen Coulson.

MICHAEL KEEP has joined Splash Records to take charge of press and promotion. Keep's background is in press and public relations, but he has

worked at tour manager for Guys' n'Dolls as well as handling freelance publicity projects.

PAUL ROCHMAN has become the new financial controller of Ariola-Eurodisc Ltd with effect from August 1, reporting to Robin Blanchflower and responsible for all finance and administration matters within the company.

HEDLEY LEYTON has been appointed managing director of Marksman Music, the company that handles Barry Mason Music and Barry Mason Record Productions. The move sees a return to publishing for Leyton who began his career at Bron Music before moving into a&r with Poldor and latterly Phonogram.

ALAN WEEDON takes on responsibility for Polydor's licensed labels in addition to his post as tape manager following the recent promotions of Dennis Munday and John Perou.

## EMI presses plan for multi-colours

EMI RECORDS has acknowledged that coloured vinyl is here to stay with the decision to adapt a limited number of its presses exclusively for coloured vinyl.

Six of the 74 12-inch presses at the Hayes plant will in future be used for coloured vinyl—in the past pressings were farmed out to various other companies.

An EMI spokesman said that the main reason for the switch over was to handle the blue and red vinyl Beatles' compilation album.

## 'Book Early' is late

RELEASE OF City Boy's new album *Book Early*—formerly scheduled for August 18—has been put back for a fortnight so that new cover artwork can be prepared and an extra track added. The LP will now feature 11 cuts; the new track being 'What A Night' which will be the follow-up single to the current '5.7.0.5' hit.

## New Magnet No.

MAGNET RECORDS and Magnet Music have a new telephone number. All calls are now directed to the new 10-line number on 01-486 8151.



RENOWNED SONGWRITER, composer, arranger and conductor Les Reed has signed a five-year contract to write exclusively for Dick James Music. The deal was clinched after negotiations between Ronald Cole—director of DJM's publishing division—and group business affairs manager Michael Eaton for Dick James and Richard Armitage of Noel Gay Artists on behalf of Reed. Les Reed has already been collaborating with DJM writers and his relationship with the company gets off to a flying start with two copyrights included on Connie Francis' forthcoming album and one song on new albums by The Drifters and Sunny. Pictured left to right are: Ronald Cole, Les Reed and Dick James.

THE VACANT head of press and public relations chair at Polydor is filled from today (14) by Roger Easterby. He succeeds David Hughes who has joined Motown as general manager.

A former national and provincial newspaper journalist, Easterby started his record industry career as a CBS press officer, later becoming head of press and promotion there before forming his own record production company with Des Champ.

Following a number of world-wide hits, Easterby became managing director of Roots Records, a joint company with Pye, selling his interest back to Pye after hits for the label with Harold Melvin and the BlueNotes.

FIONA KEELING has been appointed Island Records' production controller responsible for Island and Stiff records together with product on Island's associated labels. She has been with

# ONE-STOP

BEST-SELLING ALBUMS In descending order of sales

## Bonapartes takes to the road

THE CROYDON based one stop, Bonapartes, is aiming to fill the vacuum created by Island Records' decision to drop its highly popular van service for specialist London outlets, formerly run by salesman Trevor Wyatt.

Steve Melhuish, of Bonapartes, took to the road two weeks ago on an experimental basis—carrying a comprehensive range of independent label product. Dealers interested in making use of this new service should ring: (01) 681 3062.

Manchester wholesaler, Goldspinners, is extending its racking operation into South East England—the only area it does not at present cover. Catering for both independents and multiples, Goldspinners is currently servicing about 1,800 accounts. The company feels that the South East, particularly Hertfordshire, is still ripe for the picking.

The general reaction to the EM1 decision to give "selected" one-stops (Lightning, Terry Blood Records, Windy-Up and Clyde Factors) discounts appear to be fairly favourable. Derek Wrenn, of Scotia, Edinburgh, said that now EM1 had taken the plunge perhaps discounts would gradually be extended to other one-stop operations.

The latest Pickwick offering, an *Elton John Live* album, recorded at the Royal Festival Hall, London, and Madison Square Gardens, New York, is now available from Lugtons at £1.35 dealer price.

The North London wholesaler also has stocks of a mass of French Charly Records imports, including albums by the Nice, Chris Farlowe, The Small Faces and Humble Pie.

South London one-stop, Rock Bottom, is hoping to give its marketing police a direction switch. The company has apparently found little success with its massive back catalogue range. This is being dumped in favour of greater emphasis on chart material and deletions. "We now hope to be able to give a better dealer service", commented a spokesman.

Finally, back to Bonapartes. The one-stop has just received a large shipment of French imports which includes an Ian Dury single 'Wake Up And Make Love To Me/Sweet Gene Vincent' and two Skydog albums.

Also now in stock are a collection of rock 'n' roll albums on the French Capitol label—among them Wanda Jackson product.

Let dealers know what's happening in the *Record Business* weekly one-stop column: contact Tim Smith (01) 836 9311.

### NATIONAL

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#### PRODUCT

IMAGES—DON WILLIAMS (K-TEL NE 1033)  
 STAR PARTY—VARIOUS (K-TEL NE 1034)  
 NATURAL HIGH—COMMODORES (MOTOWN STM1 12087)  
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
 HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND ILP5 9502)  
 B FOR BROTHERHOOD—BROTHERHOOD OF MAN (PVE NSPL 18567)  
 SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)  
 LEO SAYER—LEO SAYER (CHRYSALIS CHR 1189)  
 CARAVAN TO MIDNIGHT—ROBIN TROWER (CHRYSALIS CHR 1189)

### SOUTH-EAST

LIGHTNING, London  
 NATURAL HIGH—COMMODORES (MOTOWN STM1 12087)  
 IMAGES—DON WILLIAMS (K-TEL NE 1033)  
 STAR PARTY—VARIOUS (K-TEL NE 1034)  
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
 STUART STREET—VARIOUS (K-TEL NE 1034)  
 SUNLIGHT—HERBIE Hancock (CBS 82240)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
 THE KICK INSIDE—KATE BUSH (EMI EMC 5220)

OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JETJTD 400)  
 CARAVAN TO MIDNIGHT—ROBIN TROWER (CHRYSALIS CHR 1189)  
 LEO SAYER—LEO SAYER (CHRYSALIS CHR 1189)  
 BALTIMORE—NINA SIMONE (CTI 7084)  
 SPARK OF LOVE—LENNY WILLIAMS (ABC 6649)

SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)  
 ROCK BOTTOM, Croydon  
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)  
 STREET-LEGAL—BOB DYLAN (CBS 86067)  
 LIVE AND DANGEROUS—THIN LIZ (VER-TIGO 6641 807)

GREASE—SOUNDTRACK (RSO RSD 2001)  
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
 HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND ILP5 9502)  
 OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JETJTD 400)  
 OCTAVE—MOODY BLUES (DECCA TXS 129)  
 BAT OUT OF HELL—MEAT LOAF (EPIC EPC 86052)

SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)  
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
 IMAGES—DON WILLIAMS (K-TEL NE 1033)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
 A NEW WORLD RECORD—ELECTRIC LIGHT ORCHESTRA (JETJTD 400)  
 MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)  
 ONE STOP, London

GREASE—SOUNDTRACK (RSO RSD 2001)  
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)  
 TWO GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)

STREET-LEGAL—BOB DYLAN (CBS 86067)  
 NATURAL HIGH—COMMODORES (MOTOWN STM1 12087)  
 STORM THE GATES OF HEAVEN—WAYNE COUNTY & THE CATS OF PAW (SAFARI GOOD 1)  
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)

STAR PARTY—VARIOUS (K-TEL NE 1034)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
 THE JEFF WAINES' WAR OF THE WORLDS—VARIOUS (CBS 96000)  
 A NEW WORLD RECORD—ELECTRIC LIGHT ORCHESTRA (JETJTD 400)  
 SHADOW DANCING—ANDY GILOB (RSO RSD 001)

### WEST MIDLANDS

TERRY BLOOD, Stoke-On-Trent  
 GREASE—SOUNDTRACK (RSO RSD 2001)  
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)

20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)

NATURAL HIGH—COMMODORES (MOTOWN STM1 12087)  
 STAR PARTY—VARIOUS (K-TEL NE 1034)  
 JEFF WAINES' WAR OF THE WORLDS—VARIOUS (CBS 96000)  
 BUT SERIOUSLY, FOLKS... —JOE WALSH (RSV LHM 10687)

OCTAVE—MOODY BLUES (DECCA TXS 129)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
 HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND ILP5 9502)  
 TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGMA ENVY 3)

STREET-LEGAL—BOB DYLAN (CBS 86067)  
 MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)  
 WEST SCOTLAND

CLYDE FACTORS, Glasgow  
 B FOR BROTHERHOOD—BROTHERHOOD OF MAN (PVE NSPL 18567)  
 GREATEST HITS—ABBA (EPIC EPC 69218)  
 EVERYONE PLAYS DARTS (MAGNET MAG 5022)

DISCO DOUBLE—VARIOUS (K-TEL NE 1024)  
 THE STUD—SOUNDTRACK (RANCO RT 1209)  
 ANYTIME ANYWHERE—RITA COOLIDGE (A&M AMLH 64616)  
 STREET-LEGAL—BOB DYLAN (CBS 86067)  
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)

LIVE AND DANGEROUS—THIN LIZ (VERTIGO 6641 807)  
 HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND ILP5 9502)  
 A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGMA ENVY 3)  
 IMAGES—DON WILLIAMS (K-TEL NE 1033)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)

TWO DAYS AWAY—ELKIE BROOKS (A&M AMLH 64695)  
 SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)

### WEST SCOTLAND

SCOTIA, Edinburgh  
 STREET-LEGAL—BOB DYLAN (CBS 86067)  
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
 GREASE—SOUNDTRACK (RSO RSD 2001)  
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)  
 LEO SAYER—LEO SAYER (CHRYSALIS CHR 1189)

SOME GIRLS—ROLLING STONES (ROLLING STONES CUR 29108)  
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)  
 CARAVAN TO MIDNIGHT—ROBIN TROWER (CHRYSALIS CHR 1189)  
 JEFF WAINES' WAR OF THE WORLDS—VARIOUS (CBS 96000)

BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)  
 OBSESSION—LEO (CHRYSALIS CDR 1182)  
 SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)  
 DOUBLE VISION—FOREIGNER (ATLANTIC K50476)

SPRIT 'N' LIVE—SPIRIT (ILLEGAL IL 011)  
 HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND ILP5 9502)  
 NORTH-WEST

WINDY-UP, Manchester  
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
 GREASE—SOUNDTRACK (RSO RSD 2001)  
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)  
 IMAGES—DON WILLIAMS (K-TEL NE 1033)  
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
 OCTAVE—MOODY BLUES (DECCA TXS 129)  
 NATURAL HIGH—COMMODORES (MOTOWN STM1 12087)

STREET-LEGAL—BOB DYLAN (CBS 86067)  
 JEFF WAINES' WAR OF THE WORLDS—VARIOUS (CBS 96000)  
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)

NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)  
 THE KICK INSIDE—KATE BUSH (EMI EMC 5220)  
 THAT'S WHAT FRIENDS ARE FOR—JOHNNY MATTHEW/DENICE WILLIAMS (CBS 86068)  
 LIVE AND DANGEROUS—THIN LIZ (VERTIGO 6641 807)

B FOR BROTHERHOOD—BROTHERHOOD OF MAN (PVE NSPL 18567)  
 SOUTH-WEST

MOSS MUSIC, Bideford, N Devon  
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)  
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)

HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND ILP5 9502)  
 SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)  
 B FOR BROTHERHOOD—BROTHERHOOD OF MAN (PVE NSPL 18567)

OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JETJTD 400)  
 J.P. WAINES' WAR OF THE WORLDS—VARIOUS (CBS 96000)  
 IMAGES—DON WILLIAMS (K-TEL NE 1033)  
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)

STAR PARTY—VARIOUS (K-TEL NE 1034)  
 TRICK OF THE TAIL—GENESIS (CHRISMA 400)  
 FULHAM FALL-OUT—LURKERS (BEGGARS BANQUET BEG 2)  
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)

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### B. PARTICIPATING WITHOUT BOOTH

Number \_\_\_\_\_  
 Registration Fee per Individual = \$ 25  
(Maximum 1000)

TOTAL \_\_\_\_\_  
TOTAL \_\_\_\_\_

AT THE first sales conference 12 months ago of EMI's newly formed Licensed Repertoire Division, Managing Director Alan Kaupe revealed that the division had been budgeted to gross £18.5 million at dealer prices in the year ahead. In the sense that this was a figure that a number of EMI's competitors would have envied, Kaupe might have been accused of displaying the symptoms of over-ambition, seeking company status for and on behalf of what was after all only a division, and one regarded as the "poor relation" of the mighty Group Repertoire Division.

In the event, Kaupe can at one year's distance look back with some satisfaction at LRD's first year performance. The turnover figure was not achieved, but in a declining market sales of £17.6 million in the financial year 1977/78 must be counted as a highly credible achievement. "This division has not only turned into profit, but has become more profitable than many of its competitors," Kaupe points out.

Next year will not be so easy! EMI is expecting a 20 percent increase in business from sales of licensed repertoire, but the division now has the confidence of its achievements and the firm belief that it can be counted as a record company in its own right.

To this end we may expect to see an even more aggressive stance by LRD,

# After one year —Alan Kaupe's Licence to sell

FACED WITH increasing aggression from CBS and WEA coinciding with an upsurge of consumer interest in American repertoire, EMI decided a year ago to create two autonomous and competing divisions. One, headed by Bob Mercer, took responsibility for repertoire initiated by group companies. The other directed by Alan Kaupe was given the task of consolidating EMI's vital involvement in licensed labels. How have the two divisions fared? Brian Mulligan investigates.

with a greater emphasis on developing its own repertoire as well as looking after the interests of its licensors, Motown, MCA, Island, Bronze, Rak, Rocket, MAM, Stax/Fantasy et al.

The prospect of LRD appointing in-house a&R artists development departments and pitching for available UK talent raises the intriguing

possibility of there being internal competition for the same act. It hasn't yet happened, but Kaupe acknowledges that it could. However, he feels that this would be nothing more than a natural outcome of establishing what have quickly developed into two autonomous and already competitive companies.

"When the two divisions were established nobody could have foreseen that this would give rise so quickly to two separate companies," he points out. "LRD therefore has to take certain business decisions on its own and it became clear at an early stage that we should embark upon a programme involving our own artists. Similarly, last year, GRD moved into the licensed market with Carrere, the French label, in order to maintain its presence in the disco market.

"Neither side has felt ill at ease that the other has appeared to transgress the parameters. In fact, we feel comfortable that it has happened and can happen."

But having set up the Licensed Repertoire Division with the express intention of ensuring that by offering a deluxe service EMI retains its existing and highly important licensed labels—as well as presenting an attractive front to prospective new customers—couldn't the move towards UK repertoire cause a tremor or two of concern among the clients?

"Indeed," admits Kaupe. "It is of more concern that we acquire British artists... without alienating or letting down our existing labels. This is much more crucial to our business than any conflict which might arise with GRD. We must ensure that this does not happen."

When Kaupe was put in charge of LRD some 18 months ago he was faced with what he thinks was "unquestionably the harder" task. Not only was there the need to improve the profitability of a division which had at best been breaking even on the high royalty rates it was paying to licensors, but also to overcome a morale problem internally among



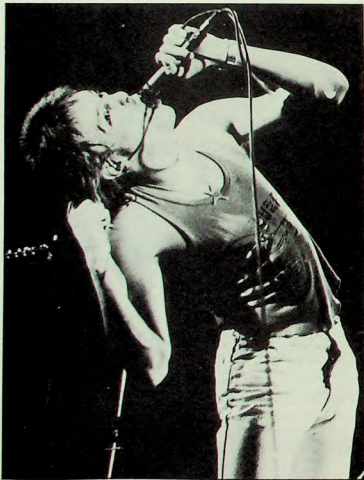
ALAN KAUPE

some staff who tended to think of themselves as "poor cousins" to the division concerning on EMI's owned repertoire.

Two labels, Target and Mountain, disappeared fairly quickly. Hot Chocolate's number one 'So You Win Again' and the Bo and Ruth Kirkland best-seller 'You Got To Get Close To Me' in fairly quick succession did wonders for everybody's self-confidence.

But the major coup which really had the whole division buzzing with excitement was the licensing agreement signed with Island. Faced as it was with financial problems and wanting to rid itself of some of its more costly ventures like manufacturing by entering into its first licensing deal, Island's alliance with EMI nevertheless represented a considerable triumph for the company. At one time, it is probably fair to say, EMI represented all the things about the record industry that the fiercely independent Island rejected. The money which Island was able to get in return for the licence could have come from one of many companies. The fact that the deal went to EMI was, Kaupe feels, "due to creating the right kind of relationship with people."

"It certainly reflected well on the division," he comments. "There was no way in which Island would have entertained a licensing deal, which was a major change of course, without feeling a personal sense of contact and respect. Just as we wanted to be



BARRIE MASTERS, of Eddie and the Hot Rods, currently working on a new album for Island—a recent acquisition for EMI LRD.



measured by the industry, so did they."

Island was followed shortly after by Salsoul from America, not a signing of major importance but a useful acquisition and one which Kaupe thinks proved a point regarding the credibility of LRD. He claims that EMI secured the deal on better financial terms than Salsoul had enjoyed at RCA and for "less than some of our competitors would have been prepared to pay". The reason, he thinks, was that the division had established a reputation and employed people with the knowledge of how to handle Salsoul repertoire in the British market.

Two other highlights of the division's first year were the launch of tv-promoted albums by Buddy Holly and Diana Ross and the Supremes. Despite the doubts that the constant reworking of the Holly catalogue over the years would have dulled consumer appetite for yet another Greatest Hits package, the album has to date sold over 430,000 copies—"by no means a failure," says Kaupe. The Supremes package, with its ITV award-winning commercial, has been a runaway success, with sales of 922,000 copies so far making it the blockbuster of the EMI programme and an ultimate million-seller.

Having entered the tv stakes well behind GRD, the Licensed Repertoire Division can look forward perhaps to continued small-screen exploitation of such artists as Neil Diamond and Stevie Wonder, as well as the Motown catalogue in general, towards achieving that turnover for 1978-79.

Motown, of course, has just renewed its long-running association with EMI. The two companies have been associated now for 16 years, so it really was unthinkable that the



**X-RAY SPEX:** given the run of the label by EMI LRD and prospering.

American label would have taken its business elsewhere. Nevertheless, the word is that EMI has to pay ever more dearly for the privilege of continuing its UK representation of a label which is now having to develop new artists to replace at least some of those made by the hit machine of yesteryear.

"We have not conceded an increase in royalty," Kaupe emphasises, adding: "I don't think anybody would have expected us to." Nevertheless, EMI has approved an increase of four in its Motown staff, bringing the total complement to 11 people, mainly with a view to improving sales and field

promotion activities. This suggests that EMI could hardly afford to lose the label, even if affording to keep it becomes increasingly costly.

"Motown is still profitable to EMI, in spite of the severe restrictions of high royalty rates and market conditions which make it difficult to attain the sort of sales levels for a catalogue-oriented label like Motown which would be forthcoming if business was booming," says Kaupe.

Kaupe is aware, and he says that Motown is too, that while the label's superstars Stevie Wonder, Diana Ross and, to judge by their current UK and US success the Commodores, sell

large quantities of records whenever they have a new release, there are signs that the company's roll-of-honour catalogue of lesser artists is showing signs of age and need for replenishment.

There has been evidence, with the Commodores particularly, and newer acts like Rick James, Platinum Hook, Switch and Hi Inergy, that a new generation of Motown hitmakers is on the way. The need now is to translate that American success into UK and European sales. "We have discussed at some length ways in which we can both finance more visits to Europe by their new artists. It is clearly important to both of us," says Kaupe.

In splitting EMI Records into two divisions, the Company was following a plan first conceived in Gerry Oord's time and implemented by his successor Leslie Hill, who propounded the philosophy that "small is beautiful". LRD has continued the fashion by recently dividing itself into two units, one under Colin Burn taking responsibility for the labels which need EMI marketing, national press and promotion facilities in addition to sales, and the other managed by Mike Harvey which looks after the interests of the larger labels which handle their own marketing and national promotion.

Kaupe explains: "We had deliberately kept a slim management structure during the first year, but it was apparent that in the last few months our resources and the management's ability to cope were under some strain.

"We needed to realign to look after our existing business and plan for the needs of moving into our own artists' development. It is also part of our overall plan to make the division much more visible in its second year."

**Next: Bob Mercer and the Group Repertoire Division.**



**THE COMMODORES**—now confirming their potential with huge chart success.

# DISCO

## DEALER ACTION

THE THREE Phonogram disco goodies on 12" that you should have got by now were all reviewed in this column when they were album tracks and are: 'Let's Start the Dance' by Hamilton Bohannon (9199830); 'Let the Music Play' by Charles Earlind (9199831) 'Galaxy of Love' by Crown Heights Affair (9199832). The Galaxy of Love track can only be described as mixing funk and has been big for some time. Out of these three Phonogram goodies, this stands the most chance of going pop and it seems that radio stations are picking up on this track. The others are great in discos but fail to please the listener's earhole. The cosmetic packaging of these three singles is excellent and other record companies should follow in Phonogram's footsteps.

Another album track released as a 12" is Platinum Hook—a Standing on the Verge (of gettin' it on) (TMG 115). This again is funk disco with voices singing the brass parts. The words unfortunately leave the listener to work out what is going on. The 12" should sell well but I can't see this crossing over and I don't think Motown do either—still, worth a couple of 12".

My rave of the week this week, and when I say 'rave' I mean rave, is Teri de Sario on Casablanca distributed by Pye. This is what making a selling record is all about. This danceable pop record produced by Barry Gibb, Karl Richardson and Alby Galuten is Top 5. As a promotion orientated drive, I know you only get one of these records once in a blue moon. If you haven't got this in stock, order it quickly and don't miss the rush. If you're a disco and not playing it, why? This is really what people in your average disco want to hear. I have in mind that it is not off an import album and that you didn't think of it first.



WAR: fighting their way back to the charts

Think of the people in your disco and don't say "My crowd are into funk". That's all bullshit; everybody loves pop. This will be Top 5 and will sell at least 250,000 copies so jump on this winner.

Samuel Johnathan Johnson 'You' on US CBS is one of the best imports I've picked up for some time. Jazz funk in the Earth Wind and Fire vein. This could well go pop with a bit of a push from CBS. If you do some imports, this would be worth a few copies.

WHAT ARE CBS doing holding back the 12" copies of Herbie Hancock's 'Thought It Was You'? Trying to cause a revolution. The hottest 12" around and you can't get your funky fingers on it. Could they be waiting for the demand to be so big that the record goes straight into the charts? But with a record as strong as this there's definitely no need; Top 30 for sure.

Hot from Munich this week came a cassette copy of the Dee D Jackson album only just finished. Side 1 is linked all the way through starting with 'Automatic Lover' and ending on 'Meteor Man', and I am bound to say I wished the album had been out before the single because when you hear it like this (linked, that is) it all makes sense. Side 2 follows the story but is not linked. The album is titled 'Cosmic Curve'—luv that title. And the title track is fantastic, think I've played it 40 or 50 times. As usual, this German disco album has seen perfect production—watch for this one,



PLATINUM HOOK

War's new single 'Young Blood' (Living in the Streets) now available in the UK should bring them back into the soul and disco charts. I keep singing 'Zipping Up My Boots' by Lamont Dozier—Wonder Why? (Perhaps I'm going back to my roots). The US single is the album track that I tipped ages ago 'Watch Me Do It', very similar to Heatwave.

The new Sine single is 'Happy is the Only Way' taken off the album and will

be available in September. Also available in September on CBS will be a 12" from the TK album 'Get Into the Wind' by Joe Thomas. The 12" is entitled 'Plato's Retreat' 6 mins 59 secs. Also available on this album is 'Low Down' Boz Scaggs.

Two other goodies from CBS in the merry month of September will be D J Rogers 'Love Brought Me Back' and the Constellation Orchestra 'Perfect Love Affair'. Peter Waterman

## DISCO CHAT

gang. It's out in Germany in September.

Also another cassette that was popped through my door this week was the new Carol Douglas album made and mixed at Sigma Sound Philadelphia. No title as yet for the album but it contains the tracks 'Night Fever', 'So You Win Again', and an amazing thing called 'Burning'. This furious thumper is a floor packer cracker.

Staying with the girls, as mentioned in my Alternatives column some time ago, the Evelyn 'Champagne' King twelve-inch, 'Shame' has now achieved over 80,000 sales on 12" alone. Surely this must be the biggest 12" selling single in the UK.

What have Atlantic done to Karen Young's 12" hot shot which is currently charging up our charts? Myself and dealers are puzzled as to why they have played around with the edits on this record. There is always a danger in changing American mixes and edits to suit the UK market. Although sales are high, most of it is down to the reputation WEA has gained on import. If surely it would have been better just to put out a short 7" version for the radio and lift one of the better 12" American disco mixed singles.



EVELYN "CHAMPAGNE" KING

One can understand dealers and radio stations saying that the original import was boring, but this brings us to understanding what 12" records should be and really are all about. Whereas pop records are aimed to catch your imagination out within the first eight bars and keep the hook coming every twelve to sixteen bars, disco singles are mixed totally for the dancers, not the listener. Most disco singles will start with a base drum allowing the disco jockey to vary the record to the same speed as they speed before, keeping the beat identical. There will then be at least twenty to forty bars of intro, just getting the dancers into the mood of the track. This is steadily built up till the song comes in.

Good examples of these sorts of records which are perfectly made for disco fade are Karen Young's hot shot on US West End, 8 min 40 secs, 'Something's Up'; Wayne St John on State 83, 12", 7 mins; Cerrone 'Supernature', 12", 10 mins 10 secs on Atlantic K 11089—a total of 25 mins 50 secs of disco music on three records. Boring? No. Because they are mixed between each other to heighten the dancers' interest but this is another story.

To hear the way a disco record can be shortened, listen to the 7" version of 'Something's Up'. This has a point of interest. 'Bama Boogie Woogie' by Cleveland Eaton, has been edited for the 7" to just over 3 mins while the 12" plays exactly the same length as the original import. This has to be the loudest record you've ever heard. Most disco singles are about 7-9 db above normal—this one is 13 db so you can see how loud this one is.

With the news this week that Power Exchange have gone into voluntary liquidation one wonders who will pick up Jimmy Bishop's Ommi label and their disco hit 'Get Up Get Down'.

Current 12" copies of Raspinin from the Boney M album are counterfeit and have nothing at all to do with any official release.

Peter Waterman

## DISCO TOP 20

The Disco Breakers Chart is compiled by Record Business with the co-operation of Disco International from returns from 20 DJ Associations nationwide. The chart is based on the sales of records that have reached the Top 30 of the Record Business Singles Chart are excluded.

- |  |   |
|--|---|
| 1 (4) STUFF LIKE THAT—QUINCY JONES (AS&M AMS 7387).                | 11 (3) IS THIS A LOVE THING—RAYDIO (ARISTA ARIST 193).              |
| 2 (13) GALAXY OF LOVE—CROWN HEIGHTS AFFAIR (MERCURY 9199 832).     | 12 (—) LET THE MUSIC PLAY—CHARLES EARLAND (MERCURY 6197 703).       |
| 3 (12) I THOUGHT IT WAS YOU—HERBIE HANCOCK (CBS 6530).             | 13 (—) BAMA BOOGIE WOOGIE—CLEVELAND EATON (GULL GULLS 63).          |
| 4 (2) NIGHT FEVER—CAROL DOUGLAS (GULL GULLS 63).                   | 14 (14) BRITISH HUSTLE—HI-TENSION (ISLAND WIP 6446).                |
| 5 (1) YOU AND I—RICK JAMES (MOTOWN TMG 1110).                      | 15 (5) SHAME—EVELYN CHAMPAGNE KING (RCA PB 1122).                   |
| 6 (7) IT'S THE SAME OLD SONG—KC & THE SUNSHINE BAND (TK TRX 6027). | 16 (8) GOT A FEELING—PATRICK JUVET (CASABLANCA CAN 127).            |
| 7 (9) HOT SHOT—KAREN YOUNG (ATLANTIC K 11180).                     | 17 (—) SATURDAY—NORMA JEAN (BEARSVILLE PRO-A-734).                  |
| 8 (10) MAGIC MIND—EARTH WIND & FIRE (CBS 6490).                    | 18 (16) SLOW TRAIN TO PARADISE—TAVARES (CAPITOL CL 15998).          |
| 9 (6) DISCO INTERNO—TRAMPPS (ATLANTIC K 11135).                    | 19 (—) DREADLOCK HOLIDAY—10CC (PICNIC).                             |
| 10 (15) COPACABANA—BARRY MANILOW (ARISTA ARIST 196).               | 20 (19) YOU MAKE ME FEEL (MIGHTY REAL)—SYLVESTER (FANTASY FTC 160). |



S T E A L I N ' H O M E

W A N  
M A T T H E W S

**IAN MATTHEWS**  
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S T E A L I N ' H O M E

Photo courtesy of Sussanelli

## Free TV broadcast for Polydor's new Bernstein albums

POLYDOR IS lucky with its release of its deluxe set of Leonard Bernstein's three Symphonies and the Chichester Psalms, all featuring the Israel Philharmonic Orchestra conducted by the composer (Deutsche Grammophon 2709 077, three LPs rrp £13.05). Its own promotion campaign with display material and magazine colour advertising will get a tv boost for free at just the right time.

The reason for the 'We love Lennie' outburst is the celebration of his 60th birthday on Friday of this week. In Washington that night Mstislav Rostropovich is conducting a concert in his honour which includes music from *West Side Story* and *Gandide*. The now stateless Russian maestro will also turn soloist to join Yehudi Menuhin and Claudio Arrau in the most starry imaginable performance of Beethoven's

Triple Concerto. The gala concert is being televised in the U.S. and British viewers will be able to see it on BBC2 at 8pm next Sunday, August 27. Even the audience should be worth watching, as several hundred special guests include big names from all walks of show business.

Polydor's new recordings are all the more welcome since Bernstein's concert works are not as well known here as they deserve to be. Perhaps the conservative British musical establishment instinctively mistrusts a genius who has spread his activities over such a wide field—composer of musicals as well as symphonies, concert pianist as well as international conductor, tv personality and author of best-selling books on music.

The three symphonies are attractive and important contemporary works in

## Reviews

English Music from St George's Choir and Organ (John Porter) of St George's Chapel, Windsor/Christopher Robinson. Producer: David Woodford. (Cathedral CRPS 7) £3.29

The choir of Windsor Chapel certainly has great style, and this recording brings out the rich quality of the voices to fine effect. The balance between the organ and the singers, especially the secure bright trebles, is always nicely judged to suit the chapel's excellent acoustic. All six items were composed during the present century, some of them especially for St George's. Christopher Robinson, who directs the five choral pieces, takes over the organ himself for the grand Fantasia and Fugue in G by Parry, and very grand he makes it sound. Altogether this is a splendid album for everyone interested in the church music of our

time, and of course it makes the perfect souvenir of a visit to the historic chapel.

**HOLST: The Planets Concertgebouw Orchestra, Amsterdam; Ambrosian Singers/Neville Marriner.** (Philips 9500 425) £4.50

Always among the most popular of English masterpieces, *The Planets* has won an even wider public since those moon-walks and the recent spate of space movies. So although there were already 19 versions in the catalogue this new recording is most welcome. Neville Marriner, who made his name conducting music on a smaller scale, and usually from a more elegant age, shows here that he knows how to fire the big guns as well. Indeed, his handling of the opening movement, *Mars*, is as brutally menacing as that of any of his rivals, and he reveals all the vivid colours in this fascinating score. Superlative recording should help to make this a strong seller.



their own right, and they also have a fascinating autobiographical interest. They express the development of Bernstein as a man, especially in the spiritual sense, though this doesn't imply they are in any way over-intellectual or pretentious.

On the contrary, his music has always been composed for a wide public, and it is no accident that Bernstein's style has absorbed so many different influences from serialism to jazz and even rock. He has also openly declared that all his music is inherently theatrical.

All three symphonies have titles—No 1, *Jeremiah*; No 2, *The Age of Anxiety*; No 3, *Kaddish*—and they trace the path

of his life from despair to final optimism. Only No 1 is purely orchestral. No 2 has such an important part for a piano soloist that it is more of a concerto than a symphony, while No 3 features a narrator, a soprano soloist, a boys choir and a mixed chorus.

Polydor has done Bernstein proud, bringing in Montserrat Caballé, the world's leading opera soprano, and pianist Lukas Foss as soloist. Produced by Günther Brest, the recordings are of superlative quality, with wide dynamic range and silent surfaces. A booklet with the set, and leaflets with each individual album, provide the full story of Bernstein as man and artist.

## Decca's high-powered Brahms

DECCA IS breaking its usual rule of releasing no new recordings for the month of August. Even so, only one album is coming out—a high-powered performance of the Brahms Fourth Symphony with Sir Sergi Solti conducting his Chicago Symphony Orchestra (SXL 6890). It is the first in a whole Brahms series.

The reason for this special release is that Solti is bringing his American orchestra to London and Edinburgh in September during their European tour, and it seems sensible for Decca to cash in on the publicity accompanying these concerts—Albert Hall Proms (Sept 4 and 5), Edinburgh Festival (7 and 8) and London's Royal Festival Hall (21 and 22).

Any Solti concert or opera performance is a guaranteed sell-out, so Decca's press receptions, full media coverage, poster and other display mat-

erial at airports, hotels and concert halls as well as retailers and department stores should give the new album a terrific launching.

One of the top half-dozen conductors in the world, Solti became a great favourite with British music-lovers during his 10 years as musical director at Covent Garden (1961-71), a period in which he made an equally strong impact in the concert hall conducting our leading orchestras. Whenever he returns here to conduct opera or concerts he is given a hero's welcome.

As a recording star Solti is a close rival of Karajan and Bernstein, with a huge output to his credit. His complete Wagner operas on disc include *Tristan und Isolde* and *Die Meistersinger* as well as the four music-dramas of *The Ring*, while his Verdi successes number *Aida*, *Un Ballo in Maschera*, *Don Carlos* and *Otello* to come next month.

## Barenboim's Schubert

THE FIRST album in Daniel Barenboim's series of Schubert piano music for Polydor has come out to coincide neatly with his appearance at the Edinburgh Festival. After conducting a concert performance of the Berlioz *Damnation of Faust* on August 22, he will be playing Schubert at three recitals on August 24, 27 and 30.

His first is a solo piano recital, the second features sonatas with violinist Isaac Stern, while the third finds him accompanying baritone Dietrich Fischer-Dieskau in a programme of songs.

The album (Deutsche Grammophon 2530 995) is devoted to two piano sonatas, the one in B flat which he com-

posed in the autumn of 1828 just a few months before his death, and the unfinished C major one from 1825. (Like many other composers Schubert sometimes laid aside a half-finished long work in order to throw off a few shorter pieces, hoping to go back to it later. Dying at the age of 31, he never got his second chance.)

Barenboim is just as popular an artist on disc as he is in the concert hall, so there should be a lot of interest in his Schubert series. And if his spontaneous, warmly lyrical playing of these sonatas is anything to go by, it's going to be a highly successful venture for all concerned.

## CLASSICAL TOP 10

- 1 MAHLER: SYMPHONY NO 6. BERLIN PHILHARMONIC ORCHESTRA/KARAJAN (DEUTSCHE GRAMMOPHON 2707 106)
- 2 JAMES GALWAY: MAN WITH THE GOLDEN FLUTE (RCA LRL1 5127)
- 3 JAMES GALWAY: THE MAGIC FLUTE (RCA LRL1 5131)
- 4 WORLD OF JOHANN STRAUSS: VIENNA PHILHARMONIC ORCHESTRA/BOSKOVSKY (DECCA SPA 73)
- 5 ELGAR: CELLO CONCERTO. TOTIELER, LONDON PHILHARMONIC ORCHESTRA/BOULT (HMV ASD 2906)
- 6 MOZART: THE MAGIC FLUTE. SOLOISTS, CHORUS, BERLIN PHILHARMONIC ORCHESTRA/BOHM (DEUTSCHE GRAMMOPHON 2709 017)
- 7 WORLD OF GILBERT & SULLIVAN, Vol 1. D'OYLY CARTE OPERA (DECCA SPA 28)
- 8 COMMERCIAL BREAK: PHILADELPHIA ORCHESTRA, LONDON SYMPHONY ORCHESTRA/ORMANDY (CBS 61836)
- 9 ENGLISH MADRIGALS FROM THE COURTS OF ELIZABETH I AND JAMES I (TURNABOUT TV 34202)
- 10 JOHN OGDON: PIANO FAVOURITES (HMV HQS 1287)

(Courtesy of Audsonic, Shrewsbury)



The Album Chart is compiled by *Record Business* from sales up to Tuesday last from 350 shops.

# THE ALBUM CHART

TOP 60

**DISTRIBUTORS**

A—Ayer, C—CBS, D—Ronda, E—EMI, F—Phoniscis, G—K-Tel, H—Lightning, J—Multiple Sound, K—Creole/CBS, L—Lugtons, N—Enterprise, O—President, R—RCA, S—Selecta, W—WEA.

**KEY**

**NEW** New Entry

**RE-Entry**

- \* **Platinum** Disc (£1m sales)
  - **Gold** Disc (£300,000 sales)
  - **Silver** Disc (£150,000 sales)
- (Platinum, Gold & Silver Disc information supplied by the British Phonographic Industry)

This Week	Last Week	Pos on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Dater/Use
1	1	10	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSO 3658 123	F	
2	2	5	NIGHT FLIGHT TO VENUS BONEY M	Frank Farian	ATLANTIC/HANGA K50496	W	
3	3	5	20 GIANT HITS NOLAN SISTERS	Roger Greenaway	TARGET TGS 502	W	
4	4	7	GREASE SOUNDTRACK	Various	RSO RS0 2001	F	
5	5	7	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMTV 11	E	
6	17	2	STAR PARTY VARIOUS	Not listed	K-TEL NE 1034	F	
7	9	3	IMAGES DONI WILLIAMS	Not listed	K-TEL NE 1033	G	
8	8	9	STREET LEGAL BOB DYLAN	Don De Vito	CBS 86067	C	
9	6	9	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS ARTISTS	Jeff Wayne	CBS 86029	C	
10	20	7	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Jarrett/Don Redman	K-TEL EN 1009	G	
11	7	10	LIVE AND DANGEROUS THIN LIZZY	Tony Visconti/Thin Lizzy	VERTIGO 6641 807	F	
12	14	10	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETPD 400	C	
13	10	10	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 223	C	
14	21	10	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STM 12087	F	
15	13	10	OCTAVE MOODY BLUES	Tony Clarke	DECCA TXS 129	S	
16	11	8	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENGINV ENVY 3	F	
17	12	10	SOME GIRLS ROLLING STONES	The Glimmer Twins	ROLLING STONES CUN 39166	E	
18	16	4	HANDSWORTH REVOLUTION STEEL PULSE	Karl Pearson	ISLAND LIPS 9502	C	
19	18	10	BAT OUT OF HELL MEAT LOAF	Todd Rundgren	EPIC EPC 82419	G	
20	24	10	... AND THEN THERE WERE THREE GENESIS	David Hentschel/Genesis	CHARISMA COS 4010	F	
21	15	10	NEW BOOTS AND PANTIES! IAN DURY	Peter Jenner/Laurie Latham/Rick Waton	STIFF SEE 4	C	
22	22	10	RUMOURS THE REZILLOS	Ken Caillat/Richard Dashik/Fleetwood Mac	WARNER BROS K56344	W	
23	23	4	CANT STAND THE REZILLOS REZILLOS	Bongino/Clearmountain/Rezillos	ISE K56530	W	
24	25	10	THE ALBUM ABBA	Benny Andersson/Bjorn Ulvmarus	EPIC EPC 86052	F	
25	26	8	SHOOTING STAR ELKIE BROOKS	David Kennerbaum	ADM AMLH 54995	C	
26	NEW	1	THAT'S WHAT FRIENDS ARE FOR MATHS & WILLIAMS	Jack Gold	CBS 86068	C	
27	19	10	BUT SERIOUSLY, FOLKS... JOE WALSH	Bill Szymczyk	ASYLUM K53081	W	
28	33	5	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETLP 268	C	
29	27	7	OBSESSION UFO	Ron Neave	CHRYSALIS CCL 1182	F	
30	26	10	BACK AND FOURTH LINDISFARNE	Gus Dudgeon/Lindisfarne	MERCURY 9170 629	W	
31	38	2	B FOR BROTHERHOOD BROTHERHOOD OF MAN	Tony Hilder	PYE NSPL 18567	A	
32	41	7	ROCK RULES OK VARIOUS	Not listed	K-TEL R001	G	
33	29	10	BLACK AND WHITE STRANGLERS	Martin Rushent	UNITED ARTISTS UAS 30222	C	
34	32	4	BERGANT PEPPER'S LONELY HEARTS CLUB BAND SOUNDTRACK	Martin/Douglas/White	ADM AMLH 66600	E	
35	34	5	THANK GOD IT'S FRIDAY SOUNDTRACK	Various	CASABLANCA TGF 100	C	
36	35	10	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 86061	F	
37	40	10	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Thomas	EMI EMP 3228	E	
38	42	7	FM SOUNDTRACK	Various	MCA MSP 284	E	
39	NEW	1	BLAMI BROTHERS JOHNSON	Quincy Jones/Brothers Johnson	ADM AMLH 64714	C	
40	NEW	1	SHADOW DANCING ANDY GIBB	Karl Richardson/Albany Galupont/Barry Gibb	RSO RS0 901	F	
41	39	10	VAD HALEN VAN HALEN	Ted Templeman	WARNER BROS K56470	W	
42	47	10	GREATEST HITS ABBA	Benny Andersson/Bjorn Ulvmarus	EPIC 89218	F	
43	51	7	DARK SIDE OF THE MOON PINK FLOYD	Pink Floyd	HARVEST SHVL 804	E	
44	NEW	9	EVERYONE PLAY DARTS DARTS	Tommy Boyce/Richard Hartley	MAGNET MAD 5029	F	
45	NEW	4	GOODOBYE GIRL DAVID GATES	David Gates	ELEKTRA K52091	E	
46	36	10	KAYA BOB MARLEY & THE WAILERS	Bob Marley & The Wailers	EMI EMP 3228	E	
47	60	10	20 GOLDEN GREATS NAT KING COLE	Not listed	CARTLOE BAY 9	E	
48	NEW	8	LONDON TOWN WINGS	Paul McCartney	PARLOPHONE PAS 10012	E	
49	55	4	THE SOUND OF BREAD BREAD	David Gates	ELEKTRA K52062	W	
50	NEW	8	CITY TO CITY GERRY RAFFERTY	Hugh Murphy/Gerry Rafferty	UNITED ARTISTS UAS 30104	E	
51	30	10	REAL LIFE MAGAZINE	John Leckie	VERIGN V2100	W	
52	NEW	1	A SONG FOR ALL SEASONS RENAISSANCE	David Hentschel/Renaissance	WARNER BROS K56460	C	
53	56	10	YOU LIGHT UP MY LIFE JOHNNY MATHIS	Jack Gold	CBS 86055	C	
54	53	8	20 GOLDEN GREATS BEACH BOYS	Beach Boys/Nikolas Venet/Brad Wilson	CARTLOE EMTV 1	E	
55	57	8	THE LENA MARTELL COLLECTION LENA MARTELL	George Elnick	RONCO RHL 2028	C	
56	NEW	2	SIMON & GARFUNKEL'S GREATEST HITS	Ray Holey/Simon & Garfunkel	CBS 86063	C	
57	46	10	THE STUDIO SOUNDTRACK	Various	RONCO R19 3029	D	
58	31	4	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS	Brian Eno/Talking Heads	SIRE K56531	F	
59	44	10	THE STRANGER BILL JOEL	Phil Ramone	CBS 82311	F	
60	59	6	THEIR GREATEST HITS 1971-75 EAGLES	Glyn Johns/Bill Szymczyk	ASYLUM K53017	W	

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# RELEASED

THE MUSIC OF A LIFETIME...

*Midnight Express*

The Original Motion Picture Soundtrack

Composed and Produced by Giorgio Moroder

CAL 2030

# ★ RADIOACTIVE: Strongest Airplay Gains

GALAXY OF LOVE: Crown Heights Affair (Mercury)  
 TOO GOOD TO BE TRUE: Tom Robinson Band (EMI)  
 I THOUGHT IT WAS YOU: Herbie Hancock (CBS)  
 DAVID WATTS/Jam (Polydor)  
 DAYLIGHT KATY: Gordon Lightfoot (Warner Bros)  
 MY ANGEL BABY/Toby Beau (RCA)  
 YOU MAKE ME FEEL (MIGHTY REAL): Sylvester (Fantasy)



TOM ROBINSON BAND

# THE AIRPLAY

YOUR ABC GUIDE TO SINGLES AIRPLAY

Daytime  
 playlists and  
 scripted  
 plays only

Basic Key  
 A - Main Playlist  
 B - Breakers  
 C - Extras  
 \* - Hit Picks  
 ! - Station Pick  
 (New adds shown)

## % AIRPLAY RATING

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

		RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	VICTORY	SWANSE	ORFEL	210	PLYMOUTH		
1	★	73															ATLANTIC K1182	W
2	★	73															RSO 012	F
3	★	70															PYE 7N 46113	A
4	★	70															RAK 279	E
5	★	68															EPIC EPC 6281	C
6	★	67															CBS 6413	C
7	★	65															EMI 2847	E
8	★	64															POLYDOR 2001 798	F
9	★	62															A&M AMS 7375	C
10	★	61															A&M AMS 7367	C
11	★	61															CBS 5530	C
12	★	59															RAK 280	E
13	★	55															WARNER BROS K 17214	W
14	★	55															ATLANTIC K10986	W
15	★	54															BESERKLEY BZZ 18	S
16	★	54															CHRYSALIS CHS 2242	F
17	★	54															VERTIGO 2059 209	F
18	★	52															RCA PB 1250	R
19	★	52															PARLOPHONE 86021	E
20	★	51															MERCURY 6168 801	F
21	★	50															EMI 2832	E
22	★	49															CBS 6483	C
23	★	49															SIRE SIR 4001	C
24	★	48															ARISTA ARIST 196	F
25	★	46															CASABLANCA CAN 127	A
26	★	46															MCA 374	F
27	★	44															EMI 2839	E
28	★	42															UNITED ARTISTS UP 36419	F
29	★	41															ELEKTRA K12307	W
30	★	36															CHISWICK NS 29	C
31	★	36															GTO GT 229	C
32	★	36															CASABLANCA CAN 128	A
33	★	34															POLYDOR 2001 807	F
34	★	32															ABC 4226	C
35	★	31															POLYDOR 2066 936	F
36	★	31															FANTASY FTC 160	W
37	★	30															LIGHTNING LIG 548	E
38	★	29															UNITED ARTISTS UP 36434	A
39	★	29															STONE SON 2162	E
40	★	29															ARIOLA HANSA AHA 524	A
41	★	28															CAPITOL CL 15997	E
42	★	27															PRIVATE STOCK PVT 159	E
43	★	27															EMI 2819	E
44	★	25															CBS 6496	E
45	★	24															MCA 377	C
46	★	23															EPIC EPC 6535	F
47	★	22															ARISTA ARIST 207	C
48	★	22															ENSGN ENY 15	F
49	★	22															EMI 2830	E
50	★	21															MERCURY 6007 182	F
51	★	20															CAPITOL CL 15996	E
52	★	20															CBS 6490	C
53	★	18															DECCA F13790	S
54	★	18															EMI 2838	E
55	★	17															POLYDOR 2059 046	F
56	★	15															ARISTA ARIST 193	C
57	★	15															A&M AMS 7372	F
58	★	15															UNITED ARTISTS UP 36422	E
59	★	14															POLYDOR 2059 052	F
60	★	14															ARISTA ARIST 197	F

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
TO	A Featured 40	A List	Top 40	A List	Tartan 30	Hit 30	Playlist	Top 30	Top 40	Sounds
AIRPLAY	B 5 = plays	5 = plays	Page 2 Singles	B List	Lenax	Chimbers	Rockshow list	Breakers	Featured 50	Singles
RATINGS	C 1-4 plays	1-4 plays	Bullets	Chimbers	Personality Picks	Extras		Presenter Picks	Hit Picks	New Sounds
	F Goes to Watch		Powerplay/Twispig	People's Choice	Current Choice				Music Mover	



# PLAY GUIDE

ACTION FOR THE COMING WEEK



BLONDIE'S DEBORAH HARRY

## TOP NEWSPINS: Strongest New Entries

GREASE/Frankie Valli (RSO)  
 PICTURE THIS/Blondie (Chrysalis)  
 LONDON TOWN/Wings (Parlophone)  
 REMINISCING/Little River Band (EMI)  
 MILLION DOLLAR HERO/Radiators (Chiswick)  
 WHAT ARE YOU WAITIN' FOR/Stargard (MCA)

Charts

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

See foot of page for station breakdowns

own in bold type)

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

			LUXEMBOURG RADIO 1	CAPITAL RADIO 2	PICCADILLY	BIRMINGHAM	DOWNTOWN	HEALTHY RADIO	BEACON	FOURTEEN	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND	
61	14	LOVE WILL FIND A WAY PABLO CRUISE															
62	★ 13	WINE WON'T TURN TO WATER ALLAN LOVE	C	C	B	B	B		A	B							
63	13	GROOVE WITH YOU ISLEY BROTHERS								A				C	B		F
64	13	FOR YOU JUDIE TZUKE	C	C	C												C
65	13	CAN'T GET ENOUGH OF YOU KEY WEST		C	B		A							*	*		E
66	13	YOU ANDY WILLIAMS		C	B		A										C
67	13	ONLY YOU CAN ROCK ME - CHERRY UFO	C		C				B	B				A	B	B	F
68	★ 13	HOT SHOT KAREN YOUNG			A	B	C			B				A	*	A	W
69	13	MIDNIGHT BLUE MELISSA MANCHESTER	C	C	C			B		B	B			*	*	A	B
70	13	BODY TALK GRAND THEFT		C						*							F
71	13	LOVE'S IN YOU GIORGIO AND CHRIS		C	B						C	A					E
72	★ 12	TO BE ALONE GOLDIE	C	*										B			C
73	12	CLOSELY GUARDED SECRETS DRIFTERS		C	*		A										E
74	12	BEEP BEEP LOVE GRUPPO SPORTIVO								B							F
75	12	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND	C					B	A		A	B	A				C
76	12	MY FAVOURITE FANTASY VAN MCCOY			A			B			C	A					E
77	11	MOVE IT FLAMIN' GROOVIES	C														W
78	11	LET'S DANCE C'MON EVERYBODY STREETBOY		C													E
79	11	MAMA'S LITTLE GIRL SPOOKEY		C													S
80	11	YOU REALLY TOUCHED MY HEART AMI STEWART		A	B			B									W
81	★ 11	THINK IT OVER CISSY HOUSTON		*	B										B		E
82	11	MADISON BLUES GEORGE THOROGOOD & DESTROYERS	C	C		B	B							B			A
83	10	THE ULTIMATE WARLORD WARLORD			I												A
84	★ 10	MELLOW LOVIN' JUDY CHEEK	C	C		B	A		*	B	C			B			A
85	10	A LITTLE BIT OF SOAP SHOWADY WADDY	C	C				A	A	A	B		A	A	A		F
86	9	ROCKIN' BAND INTELLIGENTS		C	A			B	A	A							W
87	9	LIKE CLOCKWORK BOOMTOWN RATS	C		A			B	A	A							F
88	9	DANCE YOU OUT OF YOUR PAIN GARY PORTLAND		C		A								B			E
89	9	STANDING ON THE VERGE PLATINUM HOOK		C		A		B						B			E
90	9	NIGHT FEVER CAROL DOUGLAS		C	A									C	B		A
91	9	CALIFORNIA RAFFAELLA CARRA		B													C
92	9	THE WOMAN ON YOUR ARM RANDY EDELMAN		C			A		A						A		A
93	9	SURVIVAL MARC JORDAN		B		B			A					B	A		A
94	8	WHERE WILL I BE NOW CHRIS EAST		C	B												W
95	8	HOW CAN THIS BE LOVE ANDREW GOLD		C				A	A						A		C
96	8	1 2 3 KIND OF LOVE WILD CHERRY		C	B												W
97	8	GET YOUR LOVE RIGHT ALAN DAVID		C													C
98	8	SOUL TO SOUL MICHAEL ZAGER BAND		C													E
99	8	DON'T STOP NOW GENE FARROW WITH THE G.F. BAND		C					A	B	I	A	B	B	B		E
100	★ 8	WHAT YOU WAITIN' FOR STARGARD		B	C	A			*	C		A	*	*	B		E
101	8	IT'S O.K. CELEBRATION FEATURING MIKE LOVE		C													E
102	8	RIO DE JANEIRO J VINCENT EDWARDS		C				A	B								A
103	8	I WANNA DANCE ALAN PRICE		C						*					A		C
104	8	ABDUL & CLEOPATRA JONATHAN RICHMAN		C	B			B							B		S
105	7	WHEN I SAW YOU TODAY DAVID DUNDAS		C	C		A	B							A		F
106	7	BEST OF BOTH WORLDS ROBERT PALMER		C		A		B	A	*	C						E
107	7	USE TA BE MY GIRL O' JAYS		C											A		C
108	7	AMAPOLA GUY MARKS		C					A						B		C
109	7	YOU LIGHT MY FIRE SHEILA B. DEVOTION		C				A	A	B	A	A					E
110	7	IDENTITY X-RAY SPEX		C		A		A	A	A	A				A	B	A
111	7	TOMORROW JACKIE TRENT		C													F
112	7	I'LL BE WAITING SANTANA		C		C									A	B	A
113	7	SUMMER (THE FIRST TIME) BOBBY GOLDSBORO		C	C												E
114	7	BROKEN RECORD PASADENA ROOF ORCHESTRA		C											A		C
115	7	IF EVER I SEE YOU AGAIN ROBERTA FLACK		C	C												E
116	7	EVENSOUND BRYAN AND MICHAEL		C		C	B	B	B	C					B		W
117	7	DAYLIGHT & DARKNESS SMOKEY ROBINSON		C		B					B	A					A
118	6	WHERE THE BOYS ARE CONNIE FRANCIS		C													E
119	6	SINCE YOU WENT AWAY ELKIE BROOKS		C				B			A	B	A				E
120	6	IF YOU WANT TO FEEL HARRY CHAPIN		C					B		C				A	A	C
															A	*	W

WALLAM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
Top 40	Fun 40	A List	Playlist	Playlist	Victory Roll	Top 40	Playlist	Top 40	Top 40	Top 30
New Releases	High Flyers	B List		Instrumentals	Extras	Clubbers	Instrumentals	Newspays	Sound Spectrum	Add On Playlist
Presenter Picks	Playoffs	C List			Hallcoasters	Presenter Picks	Presenter Picks	Presenter Picks		Hit Picks
	Playability Picks		People's Pick		Station Special	Playability Pick				

This week's releases—64  
Last week's releases—55

**THIS WEEK** the first Status Quo single since November 1977—hit follow-ups for Blondie, O'Jays, Dean Friedman—Virgin debut for 3-hit Devo—Ariola debut on 12" for Three Degrees—Emps & M 12" disco EPs/maxis with Brothers Johnson, Atlantic Starr, LTD—four "double-headed" oldies from charters featuring Curtis Lee, Hank Mizell, Jerry Lee Lewis, Shangi-Las plus next in MCA oldie EP series, Bill Haley—release of Say Goodbye to Hollywood prior to Bette Midler UK tour—first single on Imagination label is from Iain Whitmore.

**KEY TO DISTRIBUTORS:**  
A—Pye, B—One Stop, C—CBS, E—EMI, F—Phonos, H—Light, L—London, M—Mercury, N—New Line, O—Orion, P—Pinnacle, R—RCA, S—Selecta, T—Tasty Products, U—Socasa, W—WEA, X—Clyde Factors.

# THE NEW SINGLES

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

Scheduled for release  
**AUGUST 25**

Dealer use

**AEROSMITH**  
COME TOGETHER/Kings and Queens  
CBS 6584 .....(C)

**AL HUDSON**  
DANCE GET DOWN (FEEL THE GROOVE)/How Do You Do  
ABC 4229 .....12" only (C)

**ALAN ROSS**  
RESTLESS NIGHTS/Ain't It A Shame/Kamina  
Ebony EYE 13 .....(R)

**ALLAN STUART**  
HEAVEN ABOVE/How I See My Love  
Rampage RAM 9 .....(S)

**ATLANTIC STARR**  
GIMME YOUR LOVIN'/With Your Love I Come Alive/Don't Abuse My Love  
A&M AMSP 7380 .....12" SB (C)

**BEAVER**  
BREAK DOWN AND CRY/Roll That Stone  
Rockburgh ROCS 205 .....(J)

**BETTE MIDLER**  
SAY GOODBYE TO HOLLYWOOD/Empty Bed Blues  
Atlantic K11083 .....(W)

**BILL HALEY AND THE COMETS**  
THE SAINTS ROCK N' ROLL/Caldonia/R-o-o-c-k/Piccadilly Rock  
MCA MCEP 2 .....(E)

**BLONDIE**  
PICTURE THIS/Fade Away (And Radiate)  
Chrysalis CHS 2242 .....SB (F)

**BROTHERS JOHNSON**  
AIN'T WE FUNKIN' NOW/Strawberry Letter 23/Get The Funk Out Me Face  
A&M AMSP 7379 .....12" SB (C)

**CAFE JACQUES**  
BOULEVARD OF BROKEN DREAMS/Ease Up  
Epic EPC 6651 .....(C)

**CARL PERKINS**  
MUSTANG WINE/The Whole World Misses You (Elvis We Love You)  
Jet 117 .....(C)

**CAROLE KING**  
DISCO TECH/Venusian Diamond  
Capitol CL 16009 .....(E)

**CHARLIE**  
SHE LOVES TO BE IN LOVE/Out Of Control  
Polydor 2059 057 (18/8/78 release)  
.....(F)

**CHIAPPA FAIRGROUND ORGAN/LEONARD BROOKS**  
CHRISTMAS CAROLS/Christmas Carols  
Response SR 522 .....(A)

**CHRIS BLAKE AND HONEY BROWN**  
SUMMER NIGHTS/I'm Tired  
DJM DJJ 10875 .....SB (C)

**CRISTY PLANE**  
LET ME DOWN EASY/By The Way  
Pye International 7N 25791 .....(A)

**CURTIS LEE**  
PRETTY LITTLE ANGEL EYES/ROY ORBISON OOBY DOOBY  
Charly CYS 1043 .....(A)

**DAVE EDMUNDS**  
DEBORAH/What Looks Best On You  
Swan Song SSK 19413 (18/8/78 release)  
.....(W)

**DEAN FRIEDMAN**  
LUCKY STARS/Company  
Lifesong LS 402 .....(C)

**DEVO**  
COME BACK JONEE/Social Foot  
Virgin VS 223 .....12" (C)

**DIGBY RICHARDS**  
WHERE THERE'S SMOKE/Falling  
RCA PB 5105 .....(R)

**DOMINO**  
HEAVEN MUST HAVE SENT YOU/That Look Of Love  
EMI 2846 .....(E)

**D. C. PARRISH**  
JULIE FROM AFRICA/(To Be Confirmed)  
Anchor ANC 1059 .....(C)

**EVOLUTION**  
SUMMER IN THE CITY/Summer In The City  
EMI 2849 .....(E)

**FRED MANN**  
CLARE'S THEME/Evening Call  
Columbia DB 9049 .....(E)

**GAMBLER**  
ARMED ROBBERY/Bring Back The Morning  
DJM DJJ 10874 .....(C)

**GENTLE GIANT**  
THANK YOU/Sooky Boogie  
Chrysalis CHS 2245 .....(F)

**GIGI**  
HONEY DO/Don't Let The Disco End  
Pye International 7N 25794 .....(A)

**HANK MIZZELL**  
JUNGLE ROCK/WARREN SMITH  
Red Cadillac And A Black Moustache  
Charly CYS 1040 .....(A)

**HARLOW**  
HARRY MAZZIO/Nothing To You  
United Artists UP 36452 .....(E)

**HORRORCOMIC**  
I DON'T MIND/England 77  
Lightning GIL 512 .....(H)

**IAIN WHITMORE**  
ALL YOU GOT TO DO (IS SLIP AWAY)/When It Comes To Love  
Imagination MAGIC 1 .....(C)

**JEAN MATTHEWS**  
KEEP ON ROLLING PART I/Keep On Rolling Part II  
Calendar LDAY 122 .....12" (S)

**JERRY LEE LEWIS**  
WHOLE LOTTA SHAKIN' GOIN' ON/WARREN SMITH The Golden Rocket  
Charly CYS 1042 .....(A)

**JOHN BRYANT**  
MR. TAMBOURINE MAN/The Lady  
From Baltimore  
Private Stock PVT 170 .....(E)

**JOHN COOPER CLARKE**  
POST-WAR GLAMOUR GIRL/  
Kung Fu International  
CBS 6541 .....(C)

**JOHNNIE TAYLOR**  
HEY, MISTER MELODY MAKER/  
Give Me My Baby  
CBS 6516 .....(C)

**LITTLE RIVER BAND**  
REMINISCING/Take Me Home  
EMI 2839 .....(E)

**OLEETTA HOLLOWAY**  
YOU LIGHT UP MY LIFE/Only You  
Salsoul SSOL 111 .....(E)

**L.T.D.**  
HOLDING ON/(Every Time I Turn Around) Back In Love Again/Love  
Ballad  
A&M AMSP 7378 .....12" SB (C)

**MARK WILLE**  
WALKING IN THE RAIN/(To Be Confirmed)  
Logo GO 326 .....(R)

**MEL TILIS**  
I BELIEVE IN YOU/She Don't Trust You  
MCA 384 .....(E)

**MILLIE JACKSON**  
SWEET MUSIC MAN/Feeling Like A Woman  
Spring 2066 973 .....(F)

**MINK DEVILLE**  
SOUL TWIST/Rolene  
Capitol CL 16005 .....(E)

**MOTORHEAD**  
LOUIE LOUIE/Tear Ya Down  
Bronze BRO 60 .....SB (E)

**MUNCH MACHINE**  
A WHITER SHADE OF PALE/It's All Wrong But It's Alright  
Oasis 5 .....(C)

**MUSIQUE**  
SUMMER LOVE/Summer Love Theme  
CBS 6579 .....(C)

**NINA SIMONE**  
BALTIMORE/Forget  
CTI CTSP 14 .....(F)

**O'JAYS**  
BRANDY/Take Me To The Stars  
Philadelphia International PIR 6658 .....(C)

**PATRICK GAMMON**  
FLY ME HIGH DANCING SHOES/Don't Let The Sun Go Down  
Response SR 521 .....(A)

**PLEASERS**  
YOU DON'T KNOW/Billy  
Arista ARIST 209 .....SB (F)

**PUSSYFOOT**  
A NIGHT TO REMEMBER/Gotta Move On  
EMI 2825 .....(E)

**RICH KIDS**  
GHOSTS OF PRINCES IN TOWERS/Only Arsenic  
EMI 2848 .....(E)

**RICK DE JONGH**  
THE ONE THAT GOT AWAY/Bye Bye Beinda  
Calendar DAY 117 .....(S)

**RIKKI SYLVAN AND THE LAST DAYS**  
TOKYO/Haven't Got a Face  
DJM DJJ 10873 .....(C)

**SHANGRI-LAS**  
LEADER OF THE PACK/AD-LIBS  
The Boy From New York City  
Charly CYS 1041 .....(A)

**SNIPS**  
WAITING FOR TONIGHT/Smash Your T.V.  
Jet 118 .....(Green) (C)

**STARBOARD**  
WHAT ARE YOU WAITIN' FOR/  
Smile  
MCA 382 .....12" (E)

**STATUS QUO**  
AGAIN AND AGAIN/Too Far Gone  
Vertigo QUO 1 .....(F)

**TAMMY WYNETTE**  
WOMANHOOD/50 Words Or Less  
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**THREE DEGREES**  
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Ariola ARO 130 .....12" SB (A)

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## Lotus are pleased to announce that Tom Jones is at last coming home

If not in person certainly in song. 20 of his finest songs on one great new album. Which should please Mary, Delilah, someone called Pussycat as well as most every other woman in the country. And that's well over 21 million. They'll all be getting the message on television in a heavyweight 30 second television campaign starting in the Granada TV area August 28 and going national the second week of September.



# REGIONAL

## Scottish News

by Ian McFadden

Edinburgh is to lose its main regular rock venue when Tiffany's finishes its Monday night rock shows at the Edinburgh Festival. The venue has been used every Monday for three years now and at the end of the first Edinburgh Rock Festival there will be no further rock concerts because, according to Mecca, they are extending bar area. This year's Edinburgh Rock Festival, promoted by Regular Music, has gigs from Siouxsie and The Banshees, Japan, The Rezillos, Merger, Patti Smith, Sham 69, and a 'love-in' with Nik Turner's Sphynx.

As usual, Regular Music will be promoting the event in co-operation with record companies and there will be displays in many record shops.

Following the refusal of Glasgow magistrates to allow a performance licence to The Odeon, Eglinton Toll for rock concerts because of its proximity to a hospital, Glasgow is now totally bereft of rock venues. John MacKinnon, who left Pan Audio Records last month, has already launched a new Edinburgh label, Alba Records, and is about to launch the electronic bagpipe on an unsuspecting world.

MacKinnon, who also retains his Pan Graphic company, is sole proprietor of Alba which has now released its first album *The Bill Hill Police Record* (MAR 051) in its mid-price range. Hill is a well-known parodist and comic song-writer. The next release is from Mike Maran called Penny Whistles (TAR 053—full price), and will tie in with an Edinburgh Festival show of the same name. The work is a selection of Robert Louis Stevenson poems with Maran's musical settings.

Future releases include Music For Yoga and a cassette of recipes by Ena Baxter of the famous tinned food family.



PICTURED ABOVE: Siouxsie and The Banshees, one of the last acts to play Edinburgh Tiffany's. Pictured right: Patti Smith.

## Edinburgh loses main rock venue after Festival

And those electronic bagpipes? They will be launched in mid-September, commercially available in October from a company called Keltronics. MacKinnon defies even the most experienced paper to tell the difference between the real thing and his electronic version which will retail at less than £100. For groups, he adds, there is the advantage that his pipes are tunable to concert pitch unlike the blown version.

Alba Records is at 21A Grosvenor Street, Edinburgh. Tel. 031-225-1066.

Klub Records, who had a surprise hit earlier this year with Ally's Tartan Army

are claiming another breakout on local sales of a single released before Christmas. The record is by Elaine Anderson (KLUB 02). On one side is the old Piaf number 'No Regrets' and on the other is a medley of 'Amazing Grace' and 'The Lord Is My Shepherd', with a poem thrown in for good measure. It is this second side which has been picked up by Radio Forth's Gerry MacKenzie, and has consequently shown a good deal of local momentum. At the moment Klub has postponed other releases in order to service the single. Klub is available from Music, Glasgow. Tel: 041-224-1948.



## IRELANDS TOP 30

(Chart compiled by the MCPS on behalf of IFPI)

- |  |  |
|--|--|
| 1 (1) 13 YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA/OLIVIA NEWTON-JOHNS (RSO 959)            | 15 (26) 3 LIFE'S BEEN GOOD—JOE WALSH (ASYLUM K13129)                                   |
| 2 (2) 6 SUBSTITUTE—CLOUT (EM 2786)   | 16 (19) 2 SOMEBODY IN THE NIGHT/COPACABANA (AT THE COPA)—GERRY MANDOW/ARISTA ARIST 786 |
| 3 (3) 3 FOREVER YOUNG—JERRY WAYNE'S WARS OF THE WORLDS, featuring JUSTIN HAYWARD (RSO 656) | 17 (8) 1 LIKE CLOCKWORK—BOOMTOWN RUSTIN MULLIGAN LUNS 716                              |
| 4 (14) 14 RIVERS OF BABYLON/BROWN GIRL IN THE RING—BOENEY M (ATLANTIC K11250)              | 18 (24) 2 ROCKIN' DOWN WOODSTOCK WAY—STONE FREE (CBS ER 2)                             |
| 5 (Re-Entry) 8 THE SMURF SONG—FATHER ABRAHAM (DECCA FR 13176)                              | 19 (10) 3 BABY STOP CRYING—BOB DYLAN (CBS 6429)  |
| 6 (6) 2 IT'S RAINING—DARTS (MAGNET MAG 126)  | 20 (12) 5 THE RACE IS ON—BU21 CUATRO (RAK 2)   |
| 7 (5) 7 DANCING IN THE CITY—MARSHALL (PICA PR 9205)  | 21 (—) 1 ANTHEM—NEW SEEKERS (CBS 6413)   |
| 8 (9) 6 A LITTLE BIT OF SOAP—SHOWBAND (PICA PR 9205)                                       | 22 (Re-Entry) 5 DON'T BE CRUEL—ELVIS PRESLEY (PICA PR 9205)                            |
| 9 (—) 1 IT'S ONLY MAKE BELIEVE—CHILD (ARCLAN/HANSA ANG 529)                                | 24 (24) 1 SHA-LA-LA-LA-LA—PLASTIC BERT TRAND (VERTIGO 2059 207)                        |
| 10 (Re-Entry) 7 WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109)                          | 25 (—) 1 THE STARTED—WYONS KNIGHT & THE PIPS (BUZDACH B05 473)                         |
| 11 (10) 4 "F-U-G-A"—CITY BOY (VERTIGO 6050207)   | 26 (15) 2 STAY—JACKSON BROWNE (ASYLUM K11250)  |
| 12 (5) 9 RUN FOR HONOR—LINDISFARNE (MERCURY 6607 177)                                      | 27 (26) 3 NORTHERN LIGHTS—RENAISSANCE (WARNER BROS. K17177)                            |
| 13 (—) 1 PRIVILEGE (BET ME FREE) (EP)—PATTI SMITH GROUP (ARISTA ARIST 187)                 | 28 (—) 1 YOU LIGHT MY FIRE—SHEILA B DEVOTION (CARRERE EM 2828)                         |
| 14 (17) 6 BOOGIE OOGIE—A TASTE OF HONEY (CAPTOL 1398)                                      | 29 (11) 11 ANNE'S SONG—JAMES GALWAY (CRAZED RED SEAL PR 9205)                          |
|  | 30 (17) 14 OH CAROL—SABINE (RAK 276)   |

## SCOTLANDS TOP 30

Compiled by Record Business from RB chart return shops throughout Scotland.

- |   |   |
|---|---|
| 1 (1) 23 THREE TIMES A LADY—COMMOORES (MOTOWN TMC 113)                                | 16 (26) 7 TOP OF THE POPS—REZILLOS (SIRE SR 4001)             |
| 2 (2) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHNS (RSO 959)        | 17 (18) 1 LIFE'S BEEN GOOD—JOE WALSH (ASYLUM K13129)          |
| 3 (7) IT'S RAINING—DARTS (MAGNET MAG 126)   | 18 (19) 14 NORTHERN LIGHTS—RENAISSANCE (WARNER BROS. K17177)  |
| 4 (2) SUBSTITUTE—CLOUT (CARRERE EM 2786)  | 19 (8) 1 STAY—JACKSON BROWNE (ASYLUM K11250)                  |
| 5 (6) RIVERS OF BABYLON/BROWN GIRL IN THE RING—BOENEY M (ATLANTIC/HANSA K11250)       | 20 (29) 2 SUPERNATURAL—CERRONE (ATLANTIC K11099)              |
| 6 (4) IT'S ONLY MAKE BELIEVE—CHILD (ARCLAN/HANSA ANG 529)                             | 21 (—) 1 TWO OUT OF THREE AINT BAD—MEAT LOAF (EPIC/EPIC 8287) |
| 7 (17) "F-U-G-A"—CITY BOY (VERTIGO 2059 207)  | 22 (11) 7 THE SMURF SONG—FATHER ABRAHAM (DECCA FR 13176)      |
| 8 (10) FOREVER YOUNG—JERRY WAYNE'S WARS OF THE WORLDS (RSO 656)                       | 23 (12) 1 DANCING IN THE CITY—MARSHALL HAIN (PICA PR 9205)    |
| 9 (9) BOOGIE OOGIE—A TASTE OF HONEY (CAPTOL 1398)                                     | 24 (15) 1 FROM WEST TO WEST—VOYAGE (GTO GT 225)               |
| 10 (5) IF THE KIDS ARE UNITED—SHAM 69 (—) DREADLOCK HOLIDAY—10CC (MER. CURVE 608 938) | 25 (—) 1 AN EVERLASTING LOVE—ANDY GIBB (RSO 015)              |
| 12 (24) BAH WHAT A CRYING—BOB DYLAN (CBS 6413)  | 26 (14) WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109)     |
| 13 (—) OH YOU STOP CIRCUS—DAVID ESSEX (MERCURY 6607 185)                              | 27 (14) WHO ARE YOU'ND—ANDY GIBB (PCL YCOR WHO 1)             |
| 14 (—) JILTED JOHN—JILTED JOHN EM INTERNATIONAL INT 567)                              | 28 (—) 2 DAVID WANTS THE TIMES—BRYAN FERRY (PCL YCOR 200 798) |
| 15 (—) 1 ABOUT YOU—MOTORS (VIRGIN VS 222)   | 30 (—) 1 BRITISH HUSTLE—H&P TENSION (ISLAND WIP 6446)         |



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**THE SINGLES CHART**

**Index**

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**Index**

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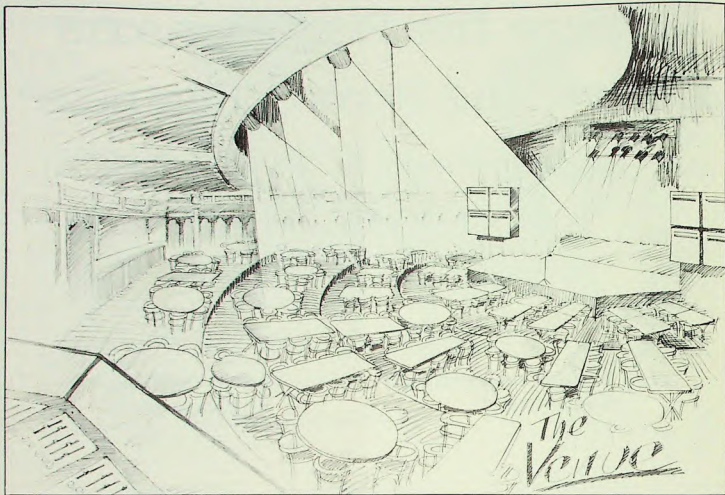
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# ARTISTS & REPERTOIRE



## Branson's 'perfect' venue gets underway

EARLIER THIS summer Virgin's Richard Branson announced the opening of a new music "super-club" in London along the lines of places like New York's Bottom Line.

Opening of the club is now set for early November with negotiations under way for big names to open the club, and a visit to The Venue, as it will be known, by *Record Business* revealed the first signs of change from the old plushy red decorated Metropole Cinema in Victoria to the rock club. The stalls seats have been cleared revealing the various semi-circular levels on which The Venue's tables will be housed and in the ceiling hangs the vast round steel and aluminium baffle which will be raised or lowered depending on the sound band's want.

The circle will be closed off altogether although club manager Darryl Edwards, who with Virgin Records directors Branson and Nik Powell makes up the board of Frontline (Entertainments) Ltd (01-834 5500), hopes that it will be utilised in some way in the future.

The artist's impression projects what London's new rock club will look like. Part-financed by Virgin Records supremo Richard Branson, The Venue (situated on the site of an old cinema in Victoria) is an attempt to give London the best designed late-night supper venue. The club is due to open in November and DAVID REDSHAW reports on its progress.

What is left will in fact be "the world's largest studio and control room" because the whole place is being designed by Tom Hidley of Eastlake Audio to high acoustic standards with a control room at the auditorium's rear so that quality live recordings can be made.

£500,000 is being spent on the club and Frontline has got a 20-year lease on the building. There will be a large foyer and a pre-show bar on the first floor. Doors, walls and floors in the auditorium will all be acoustically treated—even the crockery and cutlery has been chosen with this in mind. The walnut panelling in the walls is being left in and the whole room will be decorated in shades of

brown, with pitch pine tables.

Artists will use a house pa system consisting of eight Eastlake TM3 loudspeaker units mounted so as to ensure uniform dispersal of sound. There are 32 inputs for microphones, six for foldback and two for video. All microphone leads will be split to allow direct feed to mobile recorders. A comprehensive lighting system is to be installed, designed to allow additional lighting if required.

This excellence will extend beyond the stage, say the owners. Backstage and dressing room facilities will be among the best anywhere. For a start, you can wheel equipment straight onto the stage since there are no steps. Three sets of changing rooms

will have washing facilities, loos and showers. An acoustically-treated tuning-up room is already built with a variety of amps in it, and there's a separate band room with a bar and tv.

The stage itself measures 36 feet wide and 28 feet deep. It's constructed on different levels to maximise the acoustic effect of each musician or group of musicians.

There'll be a resident engineer for sound and lighting. The stage area will be shaped, trapped, draped and carpeted to studio standards and will include a bronze mirror running the full width of the back wall. This can be exposed to produce a harder, brighter sound, or draped to give a softer one. The hardware and the mixer have been custom-built to dovetail in with this acoustic design.

All in all, Frontline wants to make The Venue into a perfect setting for bands to showcase themselves—perhaps to play a review gig prior to embarking on a national tour. There certainly shouldn't be any problem enticing the industry along.



## New-look Vibrators on tour

AFTER WEEKS of legal problems, MU clearance hassles, and other hold-ups, the Vibrators now have two replacement members recruited to their ranks. Joining present Vibrators Knox Edwards and Jon Edwards are Greg Van Cook and Ben Brierley. Van Cook (lead guitar) is a well-known figure on the New York rock circuit. For the past four years he has been playing in Wayne County's band. Brierley has played in several English

bands, including The Ivy League, and at one time partnered Van Cook in an outfit called The Front. The new-look Vibrators are currently on the road and have just scored a significant first by playing the Scilly Isles, the first big rock gig for the island by a band from outside. The Vibrators' 3-ton truck had to be battened to the deck of the island's ferry as the only means of conveying it across.



## Rockabilly sensation returns



AMERICAN ROCKABILLY hero Mac Curtis plays a 10-date British tour commencing on Thursday August 24. Curtis went down very well at two packed-out Southgate Royalty gigs last Christmas on a double bill with Ray Campi and since then the market for rockabilly has probably expanded some. Curtis' act is still right in the boppin', echoing early-50s style and he is one of the more obscure American artists to have

benefited from this year's resurgence of interest in rock 'n' roll. Many of his albums are now available on the Midlands-based Rollin' Rock label (available from Lightning) and the latest, just released, is *Rock Me*. (Rollin' Rock' LP 016). A notable gig on Curtis' schedule will be the Bank Holiday all-dayer at The Royalty, on which Curtis is supported by Matchbox, Crazy Cavan, Shades and The Wild Wax disco.

## Hegarty and Howell leave Darts

DEN HEGARTY, bass voice in The Darts' vocal line-up, is leaving. A founder member of The Darts, Den says: "Obviously I've had a great time with The Darts but success has meant that we've had to be away on tour most of the time and I've lost touch with things that are important to me, like family and friends. I feel the need to get back to basics again. Playing

big venues all the time you tend to get out of touch with your audiences." Hegarty wants to "catch up on two years of not playing my sax" and do some songwriting. Also leaving Darts is Hammy Howell, the keyboard player who has decided to return to college to continue his musical training. Auditions for the pair's replacements are now being held and

it is hoped that a new line-up will be announced shortly. The band will now work on "a new and spectacular stage show which will be unveiled in England around Christmas." Meanwhile, The Darts, including Hegarty and Howell, are due to appear on BBC Radio-1's *In Concert* on September and TV's *Revolver* on September 2.

THE SECOND album from top American techno-flash band *Totop* is set for British release on August 25. First produced by Boston 'brains' Tom Scholz, has eight Boston-penned numbers on it. Boston's first album has now gone platinum six times over in America.

GENESIS is the subject of BBC-1's *Nanowise* on Monday August 21. 'Three Dates With Genesis' is the title of the programme and it takes a behind-the-scenes look at Genesis on tour.

IAN MATTHEWS, one time of Matthews Southern Comfort and Fairport Convention, has made a return to vinyl via a new contract with Rockburgh Records. Matthews has traditionally been better received on record in America than in Britain. His new album, titled *Stealin' Home*, has been recorded at Chipping Norton studios this summer and produced by Sandy Robertson.



## Alternatives

— a Rock Jock's report by Robin Valk

THE SUMMER product drought seems to be coming to an end at last, with CBS and Sire particularly prominent in the rock field of late, and a lot of activity on the US front. Notable on the home market, however, is City Boy's *Book Early* (Vertigo 9102 026), for mid-September release. Coming hard on the heels of their singles hit, this album could do well, with strong sales in the midlands a certainty.

Hot pop-rock from *The Cars* (Elektra K52088) heads up the US contention. This is a very neat album indeed, with good production from Roy Baker (Queen, Free, etcetera), and all the right HM and NW noises. In similar vein, but without quite so much impact is the second from the Dictators, *Blood Brothers* (Asylum K53083), with a bunch of macho whips'n'leather ditties to touch any biker's heart. ... Coming round to the Sire collection, we find three powerful albums: *Dead Boys*

(SRK 6054), *DMZ* (SRK 6051), and *Tuff Darts* (SRK 6048), all from bands of the same name. With this hyperactive label's feverish chart activity following on the switch to WEA for distribution, it seems reasonable to expect some activity on these albums. *Dead Boys* stand to pick up some action—I haven't seen them get a good write-up yet, and as we all know, notoriety often sells. Pushing them strongly in the gross-out stakes are *Tuff Darts*, with a couple of hot little numbers to turn the strongest stomach. This time last year, both these albums would have charted without too much trouble—but as of right now, a lot will depend on how sensational an impact Sire can devise for them.

Still in the states, but in a different area, we find Johnny Winter's best for years: *White Hot and Blue* (Blue Sky SKY 82963). I doubt that CBS are hop-

ing for great things from this album, but that doesn't stop it being one of the best things they've issued this year. It's virtually straight electric blues, performed with gusto and style—and it's a pleasure to listen to. Two compilations on the market, too, are EMI's *Stax compilation Walking The Back Streets and Crying* (Stax STM 7004), and TK's (that's right, TK's) *Rare Gems—Volume 1* (TKR 82539). Both are attractive blues sets, but definitely for the specialist market.

Not so far the new one from Boston. Long overdue, *Don't Look Back* (Epic 86057) should show on the charts—just how long it will stay will be an interesting test of the band's ability to keep up with changes in the UK marketplace. Also being put to the test soon will be Ultravox's latest, *Systems of Romance* (ILPS 9555). Up until now, Ultravox have shown precious little sign of any large scale appeal. Their

new album should change things somewhat. Expect an early autumn chart placing.

Chrystal's expect to have a busy September. Gentle Giant's *Be A Giant For A Day* (CHR 1186, September 8th) is by far and away the band's most positive step towards the album rock market, and could yield dividends. Trevor Rabin's solo album *Trevor Rabin* (CHR 1196, September 8th) is a very slick piece of disco-oriented rock, with excellent vocal harmony work. Then there's CBS's rock compilation *California Jam* (CBS83081) seeing the light of day over here at last, with strong contributions from Santana, Dave Mason, Heart, Aerosmith, Jean Michel Jarre, and others. Lastly, *Jesse Barrish* (RCA US AFL 1 2555), for autumn release, has chalked up considerable success in the US soft-rock market, and has some nice material. Hard to see it get away here, though.

by Tim Smith

## WEA distribution system is now running at full speed

WEA CLAIMS it could ship out near on 1½ million discs from its Alperton distribution centre in a week. The company would no doubt be delighted to see its assertion put to the test—but so far the opportunity has failed to present itself.

Nevertheless few record dealers would disagree that WEA runs a highly efficient and largely trouble-free distribution operation. However retailers rarely come into contact with any element of the system other than the telephone sales department—unless they run into unpleasant credit problems.

To see exactly how the WEA set-up works and how the many potential pitfalls are avoided, *Record Business* spent a day at Alperton tracing the progress of dealers' orders.

Just over a year ago WEA dropped distribution through CBS and opened the West London premises. Starting

from scratch certainly had its advantages, but the smoothness of the transition was largely due to the extremely advanced £200,000 computer system.

The computer has been tried and tested at WEA (France) and all that was required for UK use was a slight adaptation of the programming to gear the system to the higher British turnover.

All begins at the 17 telephone sales terminals where the operators feed dealers' orders directly into the computer—tapping out the details onto a television screen as they are received. Apart from new releases, 95 per cent of all orders are taken in this way. The remainder are taken and phoned in by the reps.

Retailers will be aware that additions to their orders are often suggested by the telephone sales girls. These gentle nudges are inspired by a prompt board—which at any time will have about five releases chalked up for an extra push.

Stock availability is automatically shown on the screens, and an order is only extended at the request of a dealer as it is better to re-order than receive product at some future date when demand perhaps no longer exists.

A dealer can run into trouble if he forgets any items on the initial order. In theory he has to re-order, and if those items fall below the £20 mark he is liable to a £1 surcharge. However a certain

amount of flexibility is allowed and most retailers can expect sympathetic treatment.

Once taken and checked the order dispatch notes are sent to the picking area. A copy of the dispatch note is also fed back into the computer where validity and retailers' credit is checked out. If a dealer happens to have no credit, the order is immediately cancelled. WEA claim that retailers are informed as soon as possible if this should occur.

Presuming the progress of the order has reached this stage without any hiccups, it is made up in the warehouse. The whole operation from the moment the dealer phoned in, to the order being ready for dispatch can take as little as

## Retailing leads from Leeds

by Dave Laing

Selling records in Leeds city centre is a highly competitive business. So much so that in the last few months two small independent shops have gone out of business while a third has changed hands and a policy for the independent retailer—the name of the game as always is how to prosper in the face of the vigorous discounting of the multiples, of whom Boots is the most significant in Leeds. Among the four shops surveyed in this article, two distinct approaches were apparent: the smaller dealers, Jumbo and Melgarry offer imaginative and modern versions of the traditional specialist dealer, while Virgin and HMV, as part of national chains, try to match the discounting of the multiples while adding the strength in depth of back catalogue stocks.

The Virgin superstore in Briggate opened just under a year ago, replacing a smaller "underground" style Virgin shop. In the rather impersonal atmosphere of baggage checkers and turnstiles, Paul, the manager, is trying to broaden the base of his clientele without losing the individual touch that once made Virgin the pace-setters in the rock market. While keeping out of the m-o-r field, he aims to keep every album of the major and many minor rock artists in stock and estimates that back catalogue represents over 50% of sales.

Because of its inherited "street level" image, Virgin has been the main centre for the punk/new wave market in Leeds, a market which Martin, in charge of singles, feels is now in decline. "At one point we sold hundreds of the single by local band The Jerks," he says, "but the independent punk labels were basically a gimmick." While the most successful new wave bands like The Stranglers and Boomtown Rats are now part of the general pop area, the remaining groups are "fourth-rate," which leaves a hard-core of collectors after the limited-edition

picture sleeves and twelve-inch singles.

There's been a similar decline in the roots reggae singles sales, but for different reasons. Hunter Smith of Jumbo Records in the Merriem Centre, a black music specialist, describes it as a "difficult market to handle". On Saturdays his small shop would be crowded out with youths wanting to hear discs played on the sound systems of Chapeltown, the main West Indian area of the city. And because the reggae d-js are reluctant to give out details of their exclusive sounds, the only way for prospective buyers to recognise what they want is to hear it in the shop. Smith reluctantly had to cease stocking this material, leaving Virgin as the only source. But they, too, soon ended their association with this end of the market, partly because of the piling of records which occurred.

Jumbo is a good example of a shop which has thrived because of its ability to keep a finger on the pulse of a changing local disco and soul singles market. Hunter Smith himself was a disc-jockey who started the shop in the early seventies to supply his customers. He still services local d-js, who in turn alert him to the popular records in the clubs. Equally, his London-based wholesalers of import records keep him attuned to the latest metropolitan trends.

Until the last year or so, this soul-disco market was a pretty segregated one, especially the Northern Soul segment, within which Smith admits he now "plods in darkness" so far as the latest fads are concerned. But the new wave fans' interest in reggae led to Jumbo's stocking both punk singles and a broad selection of British-released reggae albums. Then there has been the recent invasion of the charts by "disco" music, headed by "Saturday Night Fever". For a specialist dealer like Hunter Smith, this development is double-edged. The success of "Fever" has had its beneficial

immediate effect on sales, but he wonders whether it might leave a vacuum behind it in the soul-disco field, as the bandwagon moves on to the fifties nostalgia of "Grease".

That movie might, however, conceivably give a boost to the trade of Melgarry Music of Grade Arcade, which specialises in fifties rock 'n' roll, as well as jazz and blues. Until a couple of months ago the shop was one of the two Leeds branches of the Scene and Heard chain, but now manager Dave Foster is endeavouring to service local customers in his chosen markets, initially through leafletting the Leeds rock 'n' roll and jazz clubs.

The shop is slightly north of the city centre, but as Foster points out, any drop in turnover is easily compensated by the lower rent. He also emphasises the greater time available to suggest to customers what they might buy in their area of interest. In this respect, plans are in hand to re-introduce individual listening facilities for customers. Foster believes that expert knowledge is essen-

According to owner Graham Bennett, the Classical Record Shop in Albion Street offers "a service the customer can't get this side of Manchester". Ten years old, the shop operates on very traditional lines with no discounting and nothing that could stock Mantovani. "We don't even have the last couple of years have occasionally made Mr Bennett apprehensive but "the customers complain but they get used to it. When Deutsche Grammophon went from £3.95 to £4.35, the mystique behind the yellow logo pulled them through."

DGG remain the industry leaders on the classical side, so far as Graham Bennett is concerned. Their full colour catalogue helps to generate sales

for anyone operating a small shop like his: "Jazz fans are a bit snotty sometimes. They don't like being served by idiots."

Only half of Melgarry's business is with the major companies. The remainder comes from reissue and import specialists like Flyright, Jazz Services Unlimited and CRD. In addition, carefully chosen deletions play an important part in Foster's policy which, he says is "trying to maintain what other companies seem bent on destroying, to cover the spectrum of music from 1921 to today."

At the opposite end of the retail spectrum from Melgarry is the Leeds HMV Shop, occupying two floors in a prime site in the pedestrianised central shopping area. Here, the manager, Peter Pearson, was well pleased with his summer business and notably, of course, with the success of "Saturday Night Fever". Discounted chart records accounted for about a third of sales, the rest coming from the store's in depth stocks right across the board to jazz and

in an area where written material (including reviews) is influential. And with Philips, the quality of their pressings is the best. The worst is EMI. "We examine every record before it goes out," says Mr Bennett, "and too many of EMI's appear to have clavmarks on the edges, where they've been grabbed as they come off the press."

In a university town, the Classical Record Shop sells a "fair amount" of contemporary music and in Mr Bennett's estimation about half his sales are to the under 35 age-group. But the bulk of his sales are in the well-tried classics, and with ten versions of Beethoven's Fifth in stock, his musicological expertise is often called upon in making a sale.



# RETAILING



THE WEA computer room—the system was first used at the company's French distribution centre.

half an hour. Although more often than not, this is not the case.

The computer is involved taking

classical.

Pearson also has strong views on two of the talking-points that came up often with the retailers interviewed: faulty pressings and the priority given to some shops over 12" limited edition singles.

He feels that often complaints about faulty discs are due to "a lot of customers being ignorant of their equipment, it's usually the fault of their stylus." At Virgin, however, the basic responsibility was placed on the companies, with Selectra the least to blame. A recent example cited was the Ian Dury album, where half a dozen were being returned each week. The Virgin staff were also aware that the high incidence of faults allowed some customers to use them as an excuse to return records they had decided they didn't want.

As non-chart return shops, both Jumbo and Virgin were concerned about being placed at the end of the queue for 12" singles. It was pointed out quite forcibly that the regular customers of both shops were more attuned to the sort of music involved than those of the return shops, concentrated on by the companies hopeful of gaining chart entries through the 12" gimmick. The Stones single from EMI (Virgin) and almost anything from A&M (Jumbo) were mentioned as examples. Similarly, Phonodisc, for one seemed to operate Saturday morning deliveries for chart return shops only. At HMV, Peter Pearson's comment on the 12" single situation was that now more than ever the independent dealer had to keep his "ear to the ground".

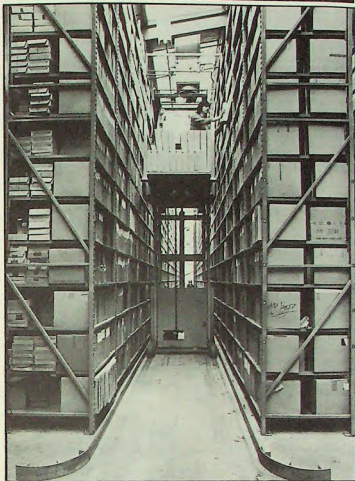
With this one proviso about the danger of some shops becoming second-class citizens in the booming singles market, the retail trade in Leeds is in a confident mood. The consensus seems to be that summer sales are holding up well, and everyone is looking forward to the Christmas season for, as Paul of Virgin says, "a record has become one of the popular presents for virtually anyone."

orders from 7.00 am to 7.00 pm on Mondays, 8.00 am to 5.00 pm Tuesdays to Thursdays and 8.00 am to 2.00 pm on Fridays. Over night it is equally active. The day's accounting is carried out, top 10 and top 50 sales reports are prepared, eligibility for BPI awards is calculated plus the stream of other statistics so loved by the record industry.

So what are the advantages of WEA's computer system? The man responsible for installing it—Clive Hudson—points out that the IBM 3/15D is capable of holding 160 million characters at any one time—a fairly sizeable capacity considering a line of an order is usually a mere 20 characters.

And Alperton boss, Mike Hitches, told *Record Business*: "To be fair all the systems operated by the different record companies are pretty similar, but our basic advantages are simplicity—the tele girls do not have to write down orders and the keyboards require the minimum amount of information to handle the orders."

He added: "On top of this, all departments are situated very close to the warehouse itself, which obviously speeds up the operation."



THE ALPERTON warehouse—a potential capacity of 300,000 discs a day

The main threats to the system are power cuts. To date the computer has only been put out of action three times, for six hours at the most, during which time everything had to be handled manually. However with the winter approaching and the likelihood of power strikes increasing, plans are going ahead

for the installation of a generator.

WEA guarantees next day delivery from its warehouse. However a cut off system is used to ensure the pledge. Britain is divided into five areas, A to E, with A representing Scotland and E areas in close proximity to London.

For Scotland orders must be received by 3.30 pm if they are to arrive at their destination the following day. Cut off times for the various regions run through to about 7.00 pm varying with the weekly changes in selling times. To speed up dispatch, product is also shunted around the warehouse so that the fastest selling discs are nearest the loading exits.

Using the Courier Express van service, WEA does not fall too short of promised delivery time. Outstanding orders do create a backlog problem, but WEA reckons it achieves over 60 per cent success rate. And many dealer complaints are apparently due to fact that they have failed to meet the cut off times.

WEA's distribution capacity was first really put to the test when 200,000 copies of the new Boney M album *Nightflight To Venus* had to be shipped out on the day of release. The staff at Alperton managed it. With the Christmas rush just round the corner, perhaps they will have the chance to prove they can handle 1½ million in a week.



WAREHOUSE STAFF meet the afternoon dispatch deadlines.

# SINGLES REVIEWS

## Hits of the week

### SIOUXSIE & THE BANSHEES —HONG KONG GARDEN (POLY- DOR 2059 052)

Producers—Nils Stevenson/Steve Lillywhite  
Writers—Siouxsie Sioux/Kenny Morris/John  
McVie/Steven Severin  
Publisher—Copyright Control

Attractively packaged in a gatefold sleeve with the lyrics to both cuts written on the inner sleeve, the debut from these survivors of the new wave boom should see similar action as that other female fronted band X-Ray Spex. The oriental sounds and catchy verse register immediately, although its lack of a good chorus might be a drawback.



### CROWN HEIGHTS AFFAIR —GALAXY OF LOVE (MERCURY 6168 801—7/9199 832—12)

Producers—Freda Nwangwu/Britt Britton  
Writers—Freda Nwangwu/Britt Britton  
Publisher—Planetary Neon (London)

### HAMILTON BOHANNON—LET'S START THE DANCE (MERCURY 6167 700—7/9199 830—12)

Producer—Hamilton Bohannon  
Writer—Hamilton Bohannon  
Publisher—Intersong

### FRANKIE VALLI—GREASE (RSD 012)

Producer—Barry Gibb  
Writer—Barry Gibb  
Publisher—RSO

The combination of the hottest song-writing property at present, a blockbuster movie, and a singer to whom the word 'legendary' is warranted can only result in one thing—a smash. As with all Gibb compositions, the song's subtleties take time to fall into place, with this holding down the number one slot Stateside, it should be up amongst the leaders in no time at all.



### CHARLES EARLAND—LET THE MUSIC PLAY (MERCURY 6167 703—7/9199 831—12)

Producers—Randy Muter/Charles Earland  
Writer—Randy Muter  
Publisher—East Side



Hefty sales on a limited-edition 12" advance run have already swept this trio of disco monsters to the chart threshold, following some red-hot import sales and word-of-mouth promotion. Apart from the universal disco beat and a general excellence of production, the discs don't have a lot in common except their potential as floor-packers and undoubted money-spinners. Bohannon's is his strongest for years, heavily drum/percussive, and with a nifty suggestion of the Bee Gees in the falsetto vocals. Earland, mysteriously instrumental, touches the commercial end of jazz-funk, and offers particularly ear-catching electric piano work. Crown Heights is more gimmicky—a strong choral vocal/electronic blend, with plenty of chattering sound effects and a couple of spoken breaks. All three will be HUGE.

### JEFF WAYNE'S 'THE WAR OF THE WORLDS'—THE EVE OF THE WAR (CBS 6496)

Producer—Jeff Wayne  
Writer—Jeff Wayne  
Publisher—April Jeff Wayne

Pepped up by an insistent disco beat, this largely instrumental opening passage from the best-selling *The War Of The Worlds* album was the obvious bet for transference to single, apart from the already hugely successful 'Forever Autumn'. Sales will hardly be comparable, but it could well pick up some legitimate disco action.



## Best of the rest

### BLUE OYSTER CULT—I LOVE THE NIGHT

Producers—Murray Mugman/David Lucas/Sandy Pearson/Blue Oyster Cult  
Writer—Donald Roseer  
Publisher—Capricorn

Culled from their current LP *Spectres*, this is altogether different from 'The Reaper'. It has a haunting quality which evokes memories of the more acidic days of the late '60s. Because the casual listener is unlikely to recognise the group's sound, the chances of further chart success seem remote.



CBS  
6514

### MIKE HERON—SOLD ON YOUR LOVE

Producer—Neil Sidel  
Writer—Mike Heron  
Publisher—Copyright Control

### QUESTIONS—SOME OTHER GUY

Producers—Brian Young/Bruce Findlay  
Writers—Paul Barry/Stephen Lennon/John Robinson  
Publisher—Mercury/Zum

### NIGHTSHIFT—LOVE IS BLIND

Producer—Jimmy Devlin  
Writer—Mr. Neil Gammack  
Publisher—Tres Jolie

First fruit of the recent tie-up between Bruce Findlay's Zoom label and Arista is the simultaneous release of this pic-sleeved trio. Heron offers a repetitive mid-tempo rocker without a lot of hook, but featuring an effective guitar break. Questions provide what sounds like a deliberate attempt at a 1963-era Lennon/McCartney ballad, has a strong feel of *deja vu*, but limited appeal otherwise. Nightshift is the strongest of the three discs, a fairly raucous vocal/guitar blend on a strong rocker—this one has decided commercial appeal, given sufficient exposure, and it's certainly the disc Arista should go with if the Zoom deal is to hit early paydirt.

### TRUE BRIT—JULIE CAN'T COME TONIGHT

Producer—Jill Chagrin  
Writer—Jan McLaren  
Publisher—EMI

The subject of a feature in *RB No. 20*, this EMI MOR signing debut solidly but no more. MOR acts are notoriously difficult to break, and this is unlikely to do much more than get the band's name recognised, although EMI are backing the band in a big way.



EMI  
2822

### DOGERS—DON'T LET ME BE WRONG

Producer—Pat Moran  
Writer—John Wilson  
Publisher—Island

Their debut single charted in the 90s on airplay which bodes well for their latest offering—a much better disc all round. There's a feeling of *deja vu* about the record, which if anything will help its chances. A commendable follow up which should improve on last time, and if the band develop they will be around for some time to come.



POLYDOR  
2059 046



EPIC  
EPC 6535

### COLIN BLUNSTONE—AIN'T IT FUNNY

Producer—Bill Schnee  
Writers—Colin Blunstone/Richard Kerr  
Publisher—Rondor

Throughout his career as a soloist and as lead vocalist with the Zombies, Blunstone has remained a singer of rare quality and distinction. Unfortunately he has received scant reward for a succession of marvellous records, of which this is the latest. Already picking up some sizeable airplay, which might just do the trick.



# ALBUM REVIEWS

## Best of the rest

**VARIOUS ARTISTS:** California Jam (CBS 86378) Prod: Various  
Generally well-recorded double-disc of huge Ontario Motor Speedway outdoor festival in California earlier this year. The music is quintessentially American: Ted Nugent, Heart, Mahogany Rush, Santana, Aerosmith... but some of these acts are big enough in Britain to perhaps generate some healthy sales. Also featured are Dave Mason, Jean Michael Jarre and new band Rubicon. A value-for-money double live with special interest to heavy rock fans.

**MAGNUM:** Kingdom Of Madness (Jet JETLP 210) Prod: Jake Commander

Rather ELO-sounding band from that group's label. Plenty of good, 'block harmonies' and the standard cosmic style. Very much rooted in the late 60s/early 70s era but could easily happen if the band tours.

**DMZ:** DMZ (Sire SRK 6054) Prod: Flo & Eddie

Yet another Boston-bred band, DMZ is a throwback to the white r&b bands of the early 60s with its own many influences making up an infectious mixture of styles. The irresistible Flo & Eddie (Mark Volman and Howard Kaylan) add the necessary spark to the overall sound. Obvious cut potential but whether the record can reach a wider audience remains to be seen.

**CORYELL/CATHERINE:** Splendid (Elektra K52086) Prod: Siegfried E. Loch

A welcome sequel to *Twin House* and a further dazzling display by these two virtuoso guitarists. The nine tracks run the gamut through rock, classical and jazz. Most of the cuts feature 6 & 12 string acoustic guitars, but Philip Catherine's fretless electric guitar work stands out notably on 'Snowshadows'. Mike Hennessey's informative sleeve notes round off an excellent package.

**GOLD COMFORT:** In The Can (Jet JETLP 211) Prod: Jon Miller/Rod Edwards/Roger Hand

Well-played if rather inoffensive pop. This four-piece includes one Dave Price, cousin of Alan, on vocals, keyboards and guitar. The band definitely has solid instrumental ability and the writing ideas are good but at present there's just a little bit of thrust lacking. Once the band can imbue this and develop its own 'image' it could well make a mark. An encouraging debut album but probably limited sales this time round.

**PACIFIC EARDRUM:** Beyond Panic (Charisma CAS 1136) Prod: Dave MacRae/Geoff Calver

The second album from this multi-national sextet is less jazz orientated than their first, and because of this should reach a wider audience. Excellent musicianship throughout, but unfortunately some of the material

## Top 60

**THE WHO:** Who Are You (Polydor WHOD 5004) Prod: Glyn Johns/Jon Astley

The arrival of *Who Are You*, containing the first new material for almost three years, is bound to rekindle interest and is therefore pretty certain to chart. However it's unlikely to win many new converts. Only two tracks capture the old Who magic: 'Trick Of The Light', a chord-thrashing classic, and title track 'Who Are You', which could almost be described as disco. The rest of the album is a fairly loose affair—the occasional burst of frenetic energy, heavy orchestration, and backing vocals from Andy Fairweather-Low.



**CITY BOY:** Book Early (Phonogram 9102 026) Prod: Robert John Lange

Fourth album in as many years from the Birmingham based band. The last three died a quick death—although American response was more favourable. This one stands a better chance largely because of the interest caused by the hit single '5.7.0.5'. This track, however, is not typical of the group's material. Could perhaps be described as a poor man's ELO with a mixture of raunchy rockers and easy-listening, powerful pop. Even an attempt at political commentary on 'Moving In Circles'.

leaves something to be desired—notably on Side 2. Other equally good bands such as Meal Ticket and Crazy Kat have gigged solidly and found a devoted following, but no more, Pacific Eardrum looks suspiciously like doing the same.

**CARS:** The Cars (Elektra K52088) Prod: Roy Thomas Baker

A splendid debut album from this Boston-based quintet. The songs of rhythm guitarist Ric Ocasek maintain a nice balance between the new wave and 60s British pop music. Recorded in London under the guidance of producer Roy Thomas Baker, the album's strong English bias should see favour amongst the rock jocks. Unlikely however to match the success of the single 'Just What I Need' and the album in the States where both are chartriders at the moment.



**FOREIGNER:** Double Vision (Atlantic K50476) Prod: Mick Jones/Ian McDonald/Keith Olsen

Although Foreigner has yet to attain the success here that it enjoys in the States where platinum albums are the name of the game, the current hit single 'Cold As Ice' and an upcoming appearance at the Reading Festival should result in some chart action for this its second album. The band has found a winning formula (hard-driving 60s-style rock) and this LP shows that it has no intention of forsaking it—resulting in a predictable brand of music that is efficient but hardly inspiring.



**ISAAC HAYES:** Shaft (Stax SX-301) Prod: Isaac Hayes

A real classic for which there must still be a strong demand. EMI who now own the Stax catalogue have stuck their neck out to release the soundtrack in its original double album version. Still sounds good, and if, as EMI claim, there is a television showing of the film in the offing, the album should pick up reasonable sales.

**KC AND THE SUNSHINE BAND:** Who Do Ya (Love) (TK TKR 86100) Prod: Casey/Fink

How are the mighty fallen. Once proud funk exponents are now reduced to doing run-of-the-mill disco dress with little to distinguish it from so much else around. It's still danceable and includes the recent 'It's The Same Old Song' single but the music as a whole is nothing special.

**JESSE BARISH:** Jesse Barish (RCA AFL1 2555) Prod: Marty Balin

First solo album from the man who wrote the recent Jefferson Starship hit 'Count On Me'. Appropriate therefore that Marty Balin produces and side one kicks off with Barish's version of the single. Otherwise album contains a few passable ballads, insipid love songs and a pop/soul number 'Feeling For A Song'. Sales are sure to be better on the other side of the Atlantic.

**MICK FARREN:** Vampires Stole My Lunch Money (Logo 1010) Prod: Larry Wallis

Re-united with various old muckers from the days of the dreadful Deviants, journalist Mick Farren re-enters the world of wax with an album of drinking songs and ditties about other unsavoury doings, mostly co-written with Stiff recording artist and former Pink Fairy Larry Wallis in a fast 12-bar vein. Wilko Johnson, Andy Colquhoun and Alan Powell join in the general mayhem which isn't too anarchic to spoil the listener's enjoyment of songs like 'Half Price Drinks'—the single, 'I Want A Drink' and 'I Know From Self Destruction'. Enquiries from the curious ought to make it worth stocking.

**DAVID DUNDAS:** Vertical Hold (Chrysalis CHR 1197) Prod: David Dundas, John Kelly, Graham Prescott

Dundas gets away from his rolling, piano-dominated licks that resulted from the *Leans On* hit and spread into his first album by moving on to slick, well-produced pop seemingly aimed at the easy-listening afternoon radio shows. There's no obvious market niche for him, so he needs to get a single away to see big action for this second opus but songs like 'Guy The Gorilla' and 'Radio Fun' are well-crafted and show definite talent. Don't write him off.

**LEO KOTKIE:** Burnt Lips (Chrysalis CHR 1191) Prods: Leo Kottke and Denny Bruce.

Leo Kottke has always regarded his voice in its correct 'light', as basically that of a voice over speaking about, so when his new album features his vocal chords prominently, and to the detriment of his fabulously plangent acoustic guitar playing he becomes less of a surefire steady catalogue item and much more of a gamble. Things perk up on side two with the ringing tones of his inventive fretboard. It makes their presence felt, but this is too much of a departure of previous styles to be stocked with any confidence. One for the fans only.

**VINCE CADILLAC:** Modern Boy (Satri SATL 4010) Prod: Paul Jenkins

Unconvincing attempt by disconcertingly schoolboy-influenced Belgian to present rock n' roll-invoiced pop. Gimmicky and lightweight in a typically continental way. No chance of success in spite of the singer's mood, James Dean pose. For watchers of it's *A Knockout* only.



## Hillage: Carry On up the Afghan Coat

Artist: STEVE HILLAGE  
 Venue: Marquee Club (450)  
 Promoters: Marquee Club  
 Tickets: £1.60  
 Audience: Pixies  
 Current product: Album *Green* (Virgin V2098) (C)

STEVE HILLAGE is indeed a strange but refreshing sight after watching the new wave bash through its paces at 100 miles per hour. Not only is he just about the only survivor from the 'good vibes and ley lines' era of British rock but he keeps smiling too.

On stage at the Marquee in a double bid to get back to the people and record a live side for his forthcoming double retrospective album (the Manor Mobile was parked outside the club), he ran through (or rather glid through) a fair selection of his solo material, picking on the strongest numbers from recent repertoire to give his myriad fans a time-warping experience par excellence.

The band now features a British rhythm section, shortly to be chopped but far too good to fade into the greyness, a 'glossano guitarist' and Hillage's lady Miquette on synthesiser with the smiling Leo himself retaining the spotlight on both electric and acoustic guitar, presumably all the happier that the baleful influence of Saturn has left the Sun alone.

In the all-pervading heat—tinged with the familiar steaming wet afghan coat pong—Hillage was forced to take a short break, but still managed to play eventually for a full two hours, throwing in numbers from *Fish Rising*, the excellent *Motivation Radio* and his well-loved versions of standards like George Harrison's 'It's All Too Much' and Donovan's 'Hurdy Gurdy Man', all bubbling with excitement and troubling with all the effects the guitar special-effects manufacturers can provide.

As the capacity-plus crowd reeled out of the club, overcome by the conditions more than the cosmic vibrations, their faces bore the Hillage smile—broad and happy, at one with the world and nothing to do with white men in Hammersmith Palais.

JOHN HAYWARD

Artists: STREET BAND  
 Venue: Dingwalls (400)

Tickets: £2.50  
 Audience: Usual Saturday night Dingwalls mob plus healthy batch of long-time fans.

Current product: 'Hold On (Five Years)'/Life's A Submarine' (Logo 325) (released (Sept 1) (R)

THE STREET Band is new, young, vital and exciting. After months of spasmodic gigging around the pubs of west London it's been picked up by Logo Records. Since the signing, the five-piece has been ensconced in the studio, working on an album and rehearsing new material.

Besides its volatile stage aura, it's the material that sets the Street Band up as a potential big act. If it hadn't already become a hackneyed and totally worthless label, Power Pop is how one could describe the band. They write catchy, articulate and often very humorous songs, and perform them in a frenetic but accomplished manner.

There's a new drummer, Chalkie, ex of Mr. Big, while the rest of the band is; rubber-legged and lunged Paul Young on voice, the superb Rober Kelly on diamond-hard lead guitar, John Gifford on second vocals and Richardesque rhythm, and mountainous Mick Pearl on bass.

While Gifford Pearl and Chalkie hold down hard-nosed rhythms, young Mr. Kelly produces series of dazzling, yet almost restrained solos. Paul Young is young, good-looking and he can get his lungs round a song Street Band used to do a wonderfully eerie version of Toussaint's 'From A Whisper To A Scream' but it didn't do it at Dingwalls. Shame. But there were a lot of new songs, 'Toast' (hilarious lyric), 'Hold On' (the single) and others. They also did old faves like the brilliant 'Happy Families'; 'Money' and they encoired with 'Get Out Of Denver'.

At Dingwalls the sound was too loud and murky but Street Band's undeniable talent, energy, and general all-round-good-vibes meant that it didn't matter in the end. But it will next time. Catch the band before it costs you.

CHARLES LINES

### THE LAST WALTZ (United Artists (U)

Playing at selected cinemas, *The Last Waltz* is a film of The Band's farewell concert at San Francisco's Winterland hall. It features several guest stars, Dylan notably, and is directed by name American director Martin Scorsese.

Rock films have usually suffered from being either amateurish or overdone. *The Last Waltz* is an attempt to make a 'considered' music film, to fuse the media of cinema and rock into a comfortable whole.

That it doesn't quite come off is perhaps less the fault of the director than of the inbuilt 'laid-back' atmosphere of the music involved. With *Taxi Driver*, *Mean Streets* and *New York, New York*, Scorsese's paced-out direction came off because the subject matter (New York street life, Italian vendettas and 40s jazz lifestyles) was inherently feverish in contrast. Apply Scorsese's technique to a film about a bunch of easy-going musicians and there are times towards the middle of the film when the whole thing almost grinds to a halt.

How people will react to *The Last Waltz* will rather depend on how much they like The Band. Because the boys from Big Pink get the lion's share and it

isn't until halfway through than Joni Mitchell, Eric Clapton, Neil Young, Dr. John, Muddy Waters, Van Morrison and Bob Dylan variously start to make cameo appearances.

Interspersed between each number is an interview snippet with The Band and indeed many of the yarns are funny and well-told. But at the end, the impression is of an unnecessarily slow-paced, almost sleepy film—a very American effort in fact.

Musically, The Band is on good, rootsy form, but there's just too much of the group. Dylan is charismatic as ever with his two numbers, Neil Young does a fine version of 'Helpless' and Van Morrison is in splendid form, doing some uncharacteristic acrobatics on 'Caravan'.

And the filming is fine. Soft, rich colour and no gimmicks—just the impression that you're in the photographer's pit getting real close-ups. But a little more variety, some speeding up, might have transformed a merely acceptable film into a brilliant one. The album will probably sell at a steady dribble rather than a flood since the film is only being shown at selected venues, even when it becomes generally released.

Triple album: *The Last Waltz* (Warner Bros K66076) DAVID REDSHAW



Welcome cameos in The Band bore: Van Morrison, Bob Dylan, Robbie Robertson and (bottom) Ron Wood



# SHOWCASE

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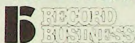
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# THE SINGLES CHART

Record Business guide to last week's market strength

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

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

Action  
Of  
The  
Week



COMMODORES: The Lady On Top

TOP  
60

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Disc Use		
★1	3	4	118	80	THREE TIMES A LADY COMMODORES	▽	MOTOWN TMG 1113	E
2	1	15	84	64	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆	RSO 006	F
★3	5	4	60	84	IT'S RAINING DARTS	▽	MAGNET MAG 126	E
4	2	12	54	71	SUBSTITUTE CLOUT	●	CARRERE EMI 2788	E
★5	7	18	37	46	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	☆	ATLANTIC K11120	W
6	4	11	36	60	BOOGIE OOGIE OOGIE A TASTE OF HONEY	☆	CAPITOL CL 15988	E
7	6	11	35	94	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'		CBS 6368	C
★8	24	7	32	28	JILTED JOHN JILTED JOHN		EMI INT. INT 567	E
9	10	10	31	67	'5,7,0,5.' CITY BOY		VERTIGO 6059 207	F
10	8	5	30	48	IF THE KIDS ARE UNITED SHAM 69		POLYDOR 2059 050	F
11	9	13	27	7	THE SMURF SONG FATHER ABRAHAM		DECCA FR 13759	S
12	12	9	25	79	NORTHERN LIGHTS RENAISSANCE	●	WARNER BROS K17177	W
★13	34	4	25	73	DREADLOCK HOLIDAY 10CC		MERCURY 6008 035	F
★14	22	8	24	61	SUPERNATURAL CERRONE		ATLANTIC K11089	W
★15	16	5	23	73	BABY STOP CRYING BOB DYLAN		CBS 6499	C
★16	27	3	19	33	WALK ON BY STRANGLERS		UNITED ARTISTS UP 36429	E
17	17	5	18	46	IT'S ONLY MAKE BELIEVE CHILD		ARIOLA HANSA AHA 522	A
★18	39	2	18	80	OH WHAT A CIRCUS DAVID ESSEX		MERCURY 6007 185	F
19	15	12	16	39	FROM EAST TO WEST VOYAGE		GTO GT 224	C
★20	46	3	16	29	BRITISH HUSTLE HI-TENSION		ISLAND WIP 6446	E
21	19	10	16	55	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS		BUDDAH BDS 473	A
22	23	10	16	25	STAY JACKSON BROWNE		ASYLUM K13128	W
23	11	14	15	11	DANCING IN THE CITY MARSHALL, HAIN	●	HARVEST HAR 5157	E
24	21	8	15	70	LIFE'S BEEN GOOD JOE WALSH		ASYLUM K13129	W
★25	37	3	15	72	AN EVERLASTING LOVE ANDY GIBB		RSO 015	F
★26	91	2	14	72	FORGET ABOUT YOU MOTORS		VIRGIN VS 222	C
27	18	16	13	21	RUN FOR HOME LINDISFARNE		MERCURY 6007 177	F
28	26	6	13	73	HAD ENOUGH - WHO ARE YOU WHO		POLYDOR WHO 1	F
★29	NEW	1	13	16	DAVID WATTS JAM		POLYDOR 2059 054	F
30	13	12	13	10	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	▽	JET 109	C
★31	45	4	12	44	TOP OF THE POPS REZILLOS		SIRE SIR 4001	W
32	29	9	10	83	ANTHEM NEW SEEKERS		CBS 6413	C
33	20	9	12	25	A LITTLE BIT OF SOAP SHOWADDY WADDY	▽	ARISTA ARIST 191	F
34	14	11	12	10	LIKE CLOCKWORK BOOMTOWN RATS	▽	ENSGN ENY 14	F
★35	97	2	11	18	GALAXY OF LOVE CROWN HEIGHTS AFFAIR		MERCURY 6168 801	F
36	31	6	8	66	STUFF LIKE THAT QUINCY JONES		A&M AMS 7367	C
37	36	4	8	63	SIGN OF THE TIMES BRYAN FERRY		POLYDOR 2001 798	F
38	28	6	10	8	IDENTITY X-RAY SPEX		EMI INT. INT 563	E
★39	50	3	7	66	RAININ' THROUGH MY SUNSHINE REAL THING		PYE 7N 46113	A
40	33	7	7	66	COLD AS ICE FOREIGNER		ATLANTIC K10986	W
41	32	5	7	61	SHA LA LA LA LEE PLASTIC BERTRAND		VERTIGO 2059 209	F
42	47	8	8	21	IS THIS A LOVE THING RAYDIO		ARISTA ARIST 193	F
43	43	6	6	59	COPACABANA-SOMEWHERE IN THE NIGHT BARRY MANLOW		ARISTA ARIST 196	F
★44	67	2	8	12	HOT SHOT KAREN YOUNG		ATLANTIC K11180	W
★45	57	4	6	55	TWO OUT OF THREE AIN'T BAD MEAT LOAF		EPIC EPC 6281	C
46	44	8	9	*	NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SIX PISTOLS		VIRGIN VS 220	C
47	40	6	4	80	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENICE WILLIAMS		CBS 6483	C
★48	66	6	5	56	MAGIC MIND EARTH WIND & FIRE		CBS 6490	C
★49	75	2	7	9	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER		FANTASY FTC 160	E
50	42	8	5	61	FM (NO STATIC AT ALL) STEELY DAN		MCA 374	E
★51	71	4	5	64	KISS YOU ALL OVER EXILE		RAK 279	E
52	25	12	7	6	USE TA BE MY GIRL O'JAYS		PHIL INT PIR 6332	C
★53	60	2	6	35	I THOUGHT IT WAS YOU HERBIE HANCOCK		CBS 6530	C
54	48	9	6	10	DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY		RCA PB 9265	R
★55	64	4	4	50	DON'T WANNA SAY GOODNIGHT KANDIDATE		RAK 280	E
56	38	10	5	18	HOW CAN THIS BE LOVE ANDREW GOLD		ASYLUM K13126	W
57	58	4	5	6	BE STIFF DEVO		STIFF BOY 2	E
★58	95	2	5	4	LET THE MUSIC PLAY CHARLES EARLAND		MERCURY 6167 703	F
59	49	4	5	1	I DON'T NEED TO TELL HER LURKERS		BEGGARS BANQUET BEG 9	E
60	59	3	5	14	PRIVILEGE (SET ME FREE) (EP) PATTI SMITH GROUP		ARISTA ARIST 197	F

# THE SINGLES CHART

61-100

The Singles Chart is compiled by **Radio Music Research** by a system adopted from the one used by the successful American trade paper *Record World*.

**Sales** dominate the top of the chart. **Airplay** becomes influential towards bottom.

**SALES**  
Returned weekly by 350 shops.  
Average return time: Thursday noon.  
Sales index: 100 = strong Number One sales

**AIRPLAY**  
Entered by 21 radio stations and **BBJ's Top Of The Pops**.  
Sales index: 100 = maximum nationwide exposure

**HOW THEY COMBINE**  
The Top 30 is based on the Sales index only.  
Nos. 31-100 compiled by adding airplay to sales by a formula where, approximately,

**AIRPLAY INDEX** of 100 = SALES INDEX of 6  
(indexes are rounded to the nearest whole number after the chart has been compiled).

**Note:**  
Airplay Index on the Singles Chart is for last week's airplay.  
Airplay Index on the Airplay Guide is for this week's airplay.

## KEY TO DISTRIBUTORS:

A—A&P, B—One Stop, C—CBS, E—EMI, F—Phonodisc, H—Lightning, K—Creole, L—Luglons, O—President, P—Pinnacle, R—RCA, S—Sals, T—Faulty Products, U—Scala, W—WEA, X—Clyde Factors

## KEY

**NEW** New Entry **RE** Re-Entry  
**★** Bullet  
 ◆ Platinum Disc (1 million sales)  
 ● Gold Disc (½ million sales)  
 ○ Silver Disc (¼ million sales)  
 \* Index less than 0.5  
 (Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

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 Copacabana (At The Copac) Somewhere In The Night, Ron Dante/Barry Manilow (Koback/Rondor) 43  
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 Diafo Inferno, Ron Baker/Norman Harris/Earl Young (Jannus Chappell) 38  
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 '97 C.T. Club (Larry Butler) (ATV) 94  
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This Week	Last Week	Chart	Pos of Sales Index	Artist	TITLE/ARTIST	Label/Cat. No.	D	Order Size
*61	98	2	5	1	LET'S START THE DANCE HAMILTON BAHONN	MERCURY 8167 700	F	
62	51	4	4	18	ONLY YOU CAN ROCK ME - CHERYL LIFO	CHRYSALIS CS 2241	F	
63	52	7	4	12	LOVE YOU MORE BUZZCOCKS	UNITED ARTISTS UP 36433	F	
64	30	13	5	4	AIRPORT MOTORS	UNION VS 219	F	
*65	74	5	4	12	SLOW TRAIN TO PARADISE TAVARES	CAPITOL CL 15996 E	F	
66	41	5	3	25	YOU LIGHT MY FIRE SHEILA B. DEVOTION	CARRERE EMI 2828 E	F	
67	62	15	4	1	SHAME EVELYN "CHAMPAGNE" KING	RCA PB 1122	R	
68	35	18	4	4	COME ON DANCE, DANCE SATURDAY NIGHT BAND	CBS 6367	C	
*69	126	1	1	65	WHERE DID OUR LOVE GO MANHATTAN TRANSFER	ATLANTIC K11182	W	
70	55	13	4	*	MISS YOU ROLLING STONES	ROLLING STONES EMI 2802 E	F	
*71	89	3	2	40	AIN'T NOTHING GONNA KEEP ME FROM YOU TERI DE SARIO	CASABLANCA CAN 128 A	F	
72	65	4	3	1	DON'T CARE KLARK KET	A&M AMS 3736	C	
73	54	7	2	23	THE RACE IS ON SUZ QUATRO	RAK 278	B	
74	63	14	3	2	ANNIE'S SONG JAMES GALWAY	RED SEAL RB 5085 R	F	
75	88	4	1	45	GOT A FEELING PATRICK JUVET	CASABLANCA CAN 127 A	F	
*76	81	2	1	50	PLEASE REMEMBER ME CLIFF RICHARD	EMI 2832 E	F	
*77	90	2	1	58	YOU RITA COOLIDGE	A&M AMS 3735 C	F	
78	68	5	* 63	1	I WANNA BE YOUR BOYFRIEND RUBINOS	EMI 2832 E	F	
79	85	4	* 70	1	SENDRA MR BIG	A&M AMS 3735 C	F	
*80	87	3	* 68	1	LOVE OR SOMETHING LIKE IT KENNY ROGERS	UNITED ARTISTS UP 36418 E	F	
*81	NEW	1	2	25	HONG KONG GARDEN SIOUXIE AND THE BANSEES	POLYDOR 2059 052 F	F	
82	90	4	* 61	1	ROLL THE DICE STEVE HARLEY	EMI 2830 E	F	
83	70	3	3	3	THE WINKER'S SONG VOU BIGGUM & THE RED-NOSED BURGLARS	BEGGARS BANQUET BOP 1 E	F	
84	88	3	3	11	IT'S THE SAME OLD SONG AC & THE SUNSHINE BAND	TK RCR 6037	C	
85	56	12	3	3	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2800 E	F	
86	77	5	1	38	STEPPI'N' IN A SLIDE ZONE MOODY BLUES	DECCA 113790	B	
87	84	6	* 55	30	TOOK THE LAST TRAIN DAVID GATES	ELEKTRA K12007 W	F	
88	92	3	1	28	METEO MAN DEE D JACKSON	MERCURY EP07 182 F	F	
89	96	2	1	43	BEEP BEEP LOVE GRUPPO SPORTIVO	ERICEP 6454	F	
90	61	21	3	*	NIGHT FEVER BEE GEES	RSO 002	F	
*91	NEW	1	2	6	GREASE FRANKIE VALLI	RSO 012 F	F	
*92	NEW	1	3	1	PICTURE THIS BLONDE	CHRYSALIS CS 2242 F	F	
93	94	3	1	36	A ROSE HAS TO DIE DOOLEYS	GO TQ 229	C	
*94	NEW	1	* 46	67	CHEVROLET BILLIE JO SPEARS	MOTOWN TMS UP 36434 E	F	
95	83	8	2	* 50	YOU AND I RICK JAMES	UNITED ARTISTS UP 36418 E	F	
96	72	6	2	9	LOVIN', LIVIN' AND GIVIN' DIANA ROSS	MOTOWN TMS 1112 E	F	
97	79	3	2	2	EVE OF DESTRUCTION DICKIES	A&M AMS 3733 C	F	
98	88	11	2	*	DISCO INFERNO TRAMPS	ATLANTIC K11135	W	
99	88	2	1	25	TALKING IN YOUR SLEEP CRISTY GAYLE	UNITED ARTISTS UP 36422 E	F	
100	NEW	1	1	12	YOU GOOD TO BE TRUE TOM ROBINSON BAND	EMI 2847	F	

Ally McMaster (Island) 26  
 From East To West, Roger Tokarz (Living/19) 13  
 Galaxy Of Love, Britt Britton/Freida Newry (Planetary) 90  
 Got A Feeling, Jacques Morali (Copyright Control) 78  
 Grease, Barry Gibb/Alby Galuten (RSO) 91  
 Had Enough/Who Are You, Glyn Johns (Whistle Rhymes/Eel Pie) 28  
 Hong Kong Garden, Steve Lillywhite/Nils Lofgren (Copyright Control) 81  
 How Can It Be, Karl Sorsuevich/Andy Khan (Peterson & Co) 44  
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 Identity, Falco Star/Kit-Ray/Sue (Mojack) 38  
 If The Kids Are United, Jimmy Pursey/Jack Wilson (Chappell) 10  
 Is This A Love Thing, Ray Parker Jr. (Warner Bros) 42  
 It's Only Make Believe, Ray Singer (Francis Day and Hunter) 17  
 It's Raining, Tommy Boyce/Richard Hartley (Kontour) 3  
 It's The Same Old Song, Harry Wayne Casey/Richard Finch (Jobete) 84  
 Jilted John, Martin Zero (Sparta Florida/Kent) 3  
 Kiss You All Over, Mick Chapman (Chinnapp/RK) 51  
 Let The Music Play, Randy Muller (East Side) 58  
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 Like A Bean Good, Bill Szymczyk (Warner Bros) 24  
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 Magic Mind, Maurice White (Chappell) 48  
 Major Man, Gary & Patty Under (Marinacoustic) 88  
 Miss You, The Glimmer Twins (Mick Jagger/Keith Richards) (EMI) 70

Night Fever, Alby Galuten/Bee Gees/Karl Richardson (RSO/Chappell) 90  
 No One Is Innocent (A Punk Prayer by Ronald Blaws), Paul Cook/Steve Jones (Warner Bros) 46  
 Northern Lights, David Hentschel/Renaissance (Warner Bros/Andrew Heath) 12  
 Oh What A Circus, Mike Batt (Evia) 18  
 Only You Can Rock Me, Gerry, Ron Nevison (THT/Chrysalis) 62  
 Picture This, Mike Chapman (EMI) 92  
 Please Remember Me, Bruce Welch (Leeds) 76  
 Privilege (Sak Me Free) (EP), Jack Douglas/Jimmy Iovino (Leeds/Heads) 60  
 Rainin', Through My Sunshine, Ken Gold (Obscure/Peterman & Co) 39  
 Rivers Of Babylon/Brown Girl In The Ring, Fran Faran (ATV/GEMA) 5  
 Roll The Dice, Michael J. Jackson (Sebastian) 82  
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 Three Times A Lady, James Carmichael/Commodores (Jobete) 1  
 Top Gun, Not Listed (Chappell/Andrew Heath) 83  
 Took The Last Train, David Gates (EMI) 70  
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## Ones To Watch

- 101 Justifiable Homicide, David G & Friends (The Label TR 008)
  - 102 Standing On The Verge, Platinum Hook (Motown TMC 1115)
  - 103 Think It Over, Cissy Houston (Private Stock PVT 166/PVDD 6)
  - 104 Daylight Jack, Gordon Lightfoot (Warner Bros K1214)
  - 105 Fever, Little Nell (A&M AMS 3734)
  - 106 Get Off, Foy (TKR 6040)
  - 107 Mad About You, George Thorogood & The Destroyers (Soner/Son2158)
  - 108 I Won't Mention It Again, Rury Winters (Chrysalis) 10
  - 109 She's Gonna Win, Biblo (Lightning Lig 545)
  - 110 I Just Can't Leave Your Love Alone, B. B. King (ABC 4226)
  - 111 Lost Summer Love, Lorraine Silver (Casino Classics C2)
  - 112 My Angel Baby, Toby Beau (RCA/P 1250)
  - 113 Do Or Die, Grace Jones (Island WIP 6450)
  - 114 Music Fever/Soul To Soul, Michael Zager (Private Stock PVT 161)
  - 115 Got To Have Lovin', Don Ray (Polydor 2059 052)
  - 116 Slow Motion, Ultravox I (Island WIP 6454)
  - 117 About & Cleanpatra, Jonathan Richman (The Modern Love) (Beserkley BZ 218)
  - 118 And The Band Played On, Flash And The Pan (Ensign) 67
  - 119 Interplay, Derek & Ray (RCA PB 9136)
  - 120 Midnight Blue, Melissa Manchester (Arista/ARIST 13)
- Walk On By, Martin Rushent (Carlin) 16  
 Where Did Our Love Go, Tim Hauer (Jobete) 69  
 Wild West Woman, Jeff Lynne (Jolt/United Artists) 30  
 You, David Anderle/Booker T. Jones (Robbins/EMI) 77  
 You And I, Rick James/Art Stewart (Jobete) 95  
 You Light My Fire, Claude Carrere (Bricco) 66  
 You Make Me Feel (Mighty Real), Harvey Spector/Elton John (Chappell) 49  
 You're All I Need To Get By, Jack Gold (Jobete) 47  
 You're the One That I Want, John Farrar (Famous Chappell) 2



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