

RADIO & RECORD NEWS

SATURDAY AUGUST 19, 1978 60p

LBC -
after
the flood

See Page 3

Retail News
Charts and
Reviews

Starts Page 12

The Publishing
Report - a
R&RN special

Starts Page 14

WEA PRICE RISES

WEA IS to increase the price of its whole range on August 29. Singles are upped from 80p to 90p, while album increases are as follows: full price £3.79 to £4.39, de-luxe £4.49 to £4.99, double-albums £5.99 to £6.99, de-luxe doubles £6.49 to £7.49, and treble albums £7.99 to £8.99. Tape margins are now adjusted to a dealer margin of 30 percent while tape will be sold as part of the WEA five percent returns scheme. It is expected that CBS will be announcing a price increase this week.

More changes at RCA

THE SHAKE-up at RCA, reported in last week's R&RN, has resulted in realignment of departments, restructuring within departments and several staff additions.

The following department managers now report directly to managing director Ken Glancy: Peter Bailey, who was previously business affairs manager and now becomes manager creative development; Stan White, personnel manager; Charles Brown, financial controller; John Rolfe, factory manager; Ian Dineley, distribution manager; Brian Hall, who becomes international sales manager and Jonathan Morrish,

To Page 4



WAITING FOR the little green men to come marching out are Richard Evans (Ariola), Tony Bramwell (Polydor), Dave Brown (Capitol), Chris Bryan-Smith (ATV Music) and Oliver Smallman (Carere), the five TV promotion men who delivered a 750th birthday cake to Top Of The Pops. The three feet six inches cake was eventually squeezed through a two feet six inches door into the TOTP office where all present fell upon 36 bottles of champagne to the amazement of Robin Nash, who has been producing TOTP for so long his lost count of the number of shows years ago.

K-TEL LAUNCHES LOTUS

CONTENTS:

News: 2-7
Ad Week: 8, 10
Retail News: 12, 13
Singles Reviews: 38
Album Reviews: 39, 40
Singles and Album Releases: 39
Disco: 34
Imports: 36

THE PUBLISHING REPORT: 14-33

PLUS: Top 100 Singles, Top 60 Albums, Air-play and Regional Charts: 19-26

PLAYLISTS are on the back of the pull-out Top 100

WITH THE launch of Lotus Records, K-Tel aims to widen its market, taking in a more up-market, older profile section of record buyers.

Described by K-Tel as the "cream of TV advertised albums," Lotus product is launched with a 20-track Tom Jones greatest hits album, I'm Coming Home (Lotus WH 5001), an 18-track compilation of standards by artists such as Johnny Mathis, Cleo Laine and Andy Williams, Moments To Remember (WH 5002) and a soft soul compilation, Ecstasy (WH 5003).

These first three albums

are to be the subject of a £4 million promotional campaign. The majority of this budget will be spent on television.

The Tom Jones album and Moments To Remember will be launched on Granada TV on August 28, going national on September 11. The Ecstasy campaign will follow in the Midlands on September 25, going national on October 23.

Press advertising has yet to be decided upon.

The launch of Lotus follows a nationwide consumer survey in which record-buying habits, frequencies and preferences and attitudes towards the K-Tel label, were researched. This survey revealed a

To Page 4

Dealers' screenings in Grease campaign

A MASSIVE Grease campaign involving nationwide advertising and point of sale promotion has been mounted by Polydor.

Two new singles, Frankie Valli's Grease (RSO 12) and Olivia Newton-John's Hopelessly Devoted To You (RSO 17), are being released from the album which has already gone Top 10.

Both are being advertised in the Sun throughout August, while further advertising for the album

is to follow, the LP also being publicised by full page ads in such publications as the newly-launched Man About Town, Girl About Town, Miss London, Look Now, 19 and Honey. Dealers will be treated to special screenings of the film, which is premiered at the Empire, Leicester Square, on September 14.

Shops will be saturated with point-of-sale material and special window displays are being set all over the country - 200 having

To Page 4

THE MOODY BLUES
THE MOODY BLUES
NEW SINGLE
STEPPIN' IN A
SLIDE ZONE
FROM THE SMASH HIT ALBUM
'OCTAVE'
ALBUM HAS TWO CASSETTE REISSUES
DECCA

Ealing gets St. Bernard's

RADIO ST Bernard's, the broadcasting service of St Bernard's Hospital, Southall is to extend its service in the autumn to all hospitals in the Ealing Health District. This will include Ealing General hospital when it opens in January 1979.

Radio St Bernard's has been on air for three years, broadcasting seven days a week to over 3,000 patients and staff. Because programmes are transmitted over an internal loud-speaker system, rather than by the usual method of headphones, they are heard by visitors as well.

Programming is based on a mix of Top 40 and audience requests with IRN supplying international news hourly. Local West London news bulletins are heard twice daily.

To complement the extension of its service, St Bernard's is to change its name on September 1 to WARD Radio. This not only will give it wider appeal but will align it with "sister" station WARD in Pittston, Pennsylvania which will be offering assistance in the form of exclusive use of its own ident jingle packages.

The catchment area of St Bernard's Hospital includes Ealing, Ruislip, Northwood, Southall, West Drayton, Hayes, Uxbridge, Hounslow, Staines, Maidenhead, Bracknell and Slough.

Disappointment for Tees

RADIO TEES is disappointed that only two of the ILR stations have expressed interest in transmitting its in-depth documentary about the armed forces.

The programme is the most expensive undertaken by the station and examines in some detail the regular army. Based around



Clyde wins out

RADIO CLYDE recently beat BBC national radio loudness and other competitors in reporting the charging of Liberal leader Jeremy Thorpe with conspiracy to murder.

Whilst most other news services were unable to confirm the story until after 14.00, Clyde ran an item in its 13.00 bulletin after persistent calls to one of the officers in charge of the enquiry by reporter Heather Fraser, eventually elicited definite confirmation that Thorpe and three others were being charged.

Clyde is particularly proud of this achievement in view of the fact that IRN was still knocked out by industrial action at the time and also that, with the possible exception of Radio Forth, its newsroom is the furthest away from Minehead in Somerset, where the charges were made.

PICTURED AFTER hosting an eight hour marathon show on Radio Luxembourg in aid of charity Emperor Rosko clutching a magnum of champagne. It was presented to him by Music Therapy which received £7,800 as a result of the show. Left to right: Dave Dee, Music Therapy; Rosko; Tony Burfield and Nancy Jarratt, Music Therapy; Tony Prince, 208's programme director; Tony Brainsby, Music Therapy's publicist and Willie Robertson, Music Therapy.

Essex single off two playlists

BOTH RADIO Trent and BRMB temporarily removed the new David Essex single Oh What A Circus, from their playlists immediately following the death last week of Pope Paul.

The single, on Phonogram's Mercury label, is taken from Evita and opens with a chorus singing a Latin funeral requiem. Programmers at both stations felt that because of the high percentage of Catholic listeners amongst their audiences it would be inappropriate to play the record.

BRMB requested presenters not to play the single

for the 24 hours following the Pope's death and again on the day of the funeral, last Saturday. Trent kept it off air for two or three days.

Both stations have now re-instated the record on their playlists.

London symphony

FOR A "four-figure fee" from Capital Radio, composer Carl Davis is to write a full-scale symphony on a London theme, probably to be performed by the Capital-sponsored Wren Orchestra.

Davis began his career as a pianist with the New York City Opera. He came to the UK in 1959 and collaborated with Ned Sherrin on songs for TW3 before starting to write TV theme music. Since then he has been responsible for the music for numerous programmes ranging from The Mayor of Casterbridge to The World At War.

ARISTA RECORDS has been swamped with requests from specialist disco shops around the country for copies of Barry Manilow's 12-inch single Copacabana (Arista 12196). Consequently the company has pressed a special edition of the record.

Marsden's charity special

DEREK MARSDEN'S Sunday evening phone-in request show on Downtown Radio is becoming something of a charitable hot spot. The show, which enjoys good audience ratings, is aimed mainly at an elderly audience and, amongst other things, features Marsden playing listeners requests on a studio organ.

Recently, Marsden received a call from a blind girl, Margaret Balmer, who said she was learning to play the organ. Marsden asked her if she owned one to which she replied that she did not, but was saving up to buy one. The conversation ended with Marsden agreeing to help her choose an organ when she had saved enough.

A short time later listeners began phoning in offering money and by the end of the week Downtown had received £100 in cheques towards the organ, without having made any sort of appeal.

The following Sunday Downtown invited Balmer into the studios to thank listeners for their donations. No sooner had she gone off air than a call came through from Minneapolis where a party of Belfast children had been taken on holiday.

They had been befriended by millionaire Percy Ross who had spent large sums of money on entertaining them and finally, on learning that some of the children were home-sick, had phoned Downtown so they could pass messages to their relatives.

Ten-ton Fun Bus

IN FOUR weeks Radio Victory's newly acquired fun bus has covered over 1000 miles in and around Portsmouth and Southsea generating more than the original cost of the bus already in sales of promotional items. Victory's bus is a customised single decker equipped with decks, a pa system, hospitality area, catering facilities and bar.

BRMB's Park Lark

AFTER The success of last year's open-air concert at Cannon Hill Park in Birmingham, BRMB Radio has gone ahead with plans to stage another Lark In The Park.

Promoted jointly by

BRMB and Steve Royston the concert will be headlined by The Steve Gibbons Band and will include a number of local bands - School Sports, Brent Ford and the Nylons, Fashion and Ruby Winters.

Wall.

Ian Fisher, who wrote, produced and was in Berlin to record the programme, says, "We feel that it is of interest to a number of stations, especially Pennine, Metro and Tees in the north, as this is where the Green Howards recruit."

"We also believe that there is a general interest in what we are spending our money on in Berlin."

He adds that the Green Howards are about to embark on an 18 month tour of Northern Ireland. The two stations which have shown an interest in the documentary are Forth and Victory.

A DEAFENING SILENCE AT LBC

LBC/IRN returned to air last Monday (4) after an absence of 16 days. Settlement of the dispute had been delayed because the issue of acting up was also a subject for discussion in the new national agreement to be made between the NUJ and the AIRC.

However the settlement of this particular issue at national level was brought forward, thus enabling LBC management to settle the matter locally.

The dispute had brought criticism of management by journalists who felt that matters need never have reached the stage they did, if management had responded to claims earlier. Equally management criticised the journalists for not observing the correct disputes procedure, withdrawing their claims and then putting them forward again.

There was also criticism from outside where ILR members felt understandably aggrieved at being deprived of a costly news

service because of a dispute which, they felt, was in part the responsibility of LBC, not IRN. And that is not all because more negotiations are currently in progress on other issues and despite the presence of crossed fingers all round, there is no saying that problems won't recur.

Meanwhile LBC/IRN is back on air at least for the time being, and there are mixed feelings. Beleaguered newsrooms up and down the country are naturally relieved to have their principal national and international news source restored.

But elsewhere the events of the preceding two weeks have had the effect of bringing to the forefront of certain minds a question which has been lurking there since the start of ILR. Namely, would it be more satisfactory if the network news service operated independently of any individual station?

Everyone seems agreed

on the necessity of a news service, even those stations with the largest and most active newsrooms. But how should it be run — should it continue to be the subsidiary of a station with a not outstanding track record of industrial relations? Should it, as has been suggested, find itself in the position of carrying some of its parent company's financial load?

On the latter question, LBC's managing director, Patrick Gallagher, has an emphatic reply; "Anyone suggesting LBC is being carried by IRN would do well to look at the Independent study by Price Waterhouse which shows that LBC is still carrying £200,000 of IRN's costs. All the stations have copies."

Gallagher suggests that anyone intending to run IRN independently would still have to be able to guarantee that there would be no disruptions, pointing out that if just LBC went off air, no one would bat an eyelid.

He defends indignantly LBC's decision to honour AIRC's request, maintaining that although it meant that IRN's customers suffered, it was with the industry's interests at heart that he did nothing which might prejudice a national AIRC/NUJ agreement.

"If anybody now suggests that they shouldn't pay after the first 48 hours IRN was off air, they would be reaching the heights of cynicism. We have had to endure a 14-day strike to protect their interests," he says.

But that question would not even arise if the news service was reconstituted, maintains BRMB's managing director, David Pinnell. "If a radio station can cause us to be deprived of our news service, then the two should be dissociated," he says. The service should be run by the stations who take it, with a board of directors from the contracting companies. "This must inevitably be the answer to providing the sort of service we have evolved to need."

Chris Yates of 210 echoes this view, suggesting that the present system involves unnecessary double coverage of events, particularly with his station being near London. There should be a central IRN newsroom for international and parliamentary news, but being fed by local newsrooms, the whole being run by ILR members, he suggests.

Terry Smith at City is in favour of more distinct staffs at LBC and IRN, with more distinct union agreements and eventually distinct management as at ITN, but that not for some time.

Forth's Richard Findlay feels that Independent Radio News cannot be sufficiently independent if it is linked to another station and would like to see a similar arrangement to that of ITN at least being given consideration. But the practicalities would be awkward, he points out, for LBC and IRN are closely linked and in any case, the people who put

To Page 4

Herbie Hancock thought it was you

- and you know it's a winner



With its breakout from discos to radio Herbie Hancock's new single 'I Thought It Was You' is going to be in big demand — and no second thoughts!

- * D.L.T.'s Record Of The Week
- * A Bullet on Luxembourg
- * **Playlisted on**
BRMB and
Victory
- * **Hit Pick on**
Orwell and
Hallam

And Plays Are Building Everywhere!

HERBIE HANCOCK
I THOUGHT IT WAS YOU

6530



- We know it's a hit - order it now!

NO DECISION has yet been made concerning Ian Gilchrist, the LBC presenter who offended listeners to his After Eight show last week by referring to the late Pope Paul as "a silly old fool." Gilchrist was immediately suspended on Tuesday night and is now on one week's leave. LBC says his suspension will continue until the matter has been thoroughly investigated.

Musexpo lawyers' meet

MUSEXPO (KONOVER Hotel, Miami Beach, November 4-8) is to feature a meeting of entertainment lawyers for the first time, this year.

The meeting will take place on the opening day of the convention and will set the scene for the creation of the first International Association of Entertainment Attorneys.

Open to all Musexpo participants, the meeting is designed to inform those present of certain tax and royalty considerations in various countries.

Topics scheduled for the meeting include foreign licensing and trademark, major problems and

pitfalls to avoid in negotiating licensing agreements, overseas and domestically, international tax strategy and planning (USA and Overseas), international accounting and auditing, foreign merchandising, international copyright law and record piracy and foreign subpublishing.

Lotus

From Page 1

potentially active market segment for K-Tel greater than that which was al-

Lightning collectors

LIGHTNING RECORDS' Old Gold series unwittingly gave birth to a potential collector's item recently with the re-release of Meet Me On The Corner, Lindisfarne's 1972 hit.

Lightning acquired the master from Charisma, pressed about 5,000 copies and WEA distributed them.

Nothing was considered amiss until Lightning received a phone call from Phil Rapps, a presenter with BBC Radio Oxford, who had played the record on air and noticed that something was wrong.

"It appeared that in certain places the harmony was coming over much more strongly than the melody, and in fact it didn't sound like the original at all," says Rapps.

ready being exploited.

The formation of Lotus Records creates a split within K-Tel with Alan Jones continuing to control K-Tel and Keith Hudson taking the reins at Lotus.

Lightning investigated and discovered that it had been given the wrong mix by Charisma. The correct master was then obtained and a new pressing was made which has now been distributed.

By the time the fault had been discovered, half of the original pressing had been sold and no one, neither dealers nor customers, had noticed anything wrong.

"It was the sort of thing only an experienced ear would have noticed," concludes Lightning.

RCA

From Page 1

manager press and public affairs.

As manager creative development, Peter Bailey will have the following departments reporting directly to him: field marketing, national sales, radio and TV promotions, creative services and artists liaison.

John Howes is to join the company from Polydor as national sales manager and Winston Lee also joins from Private Stock as promotions manager. They will both report to Bailey. Derek Everitt, manager creative development, will now devote all his time to the company's creative affairs. The a&r department will now be divided into domestic and international sections with Bill Kimber joining as manager UK a&r.

Kimber has recently worked with RCA as producer of Jeff Phillips. Previously he was general manager of Screen Gems and worked successfully as an independent producer with the Bowles Brothers.

He will report to Everitt as will Shaun Greenfield, who becomes manager international a&r.

These changes will be followed by RCA's move to new premises which will house the entire company at present split between three different sites. The changes also precede the release of autumn product which includes albums from several of RCA's major artists.

August 11 was release date for Dolly Parton's Heartbreaker (PL 12797), already in the Billboard's Hot 100. This will be followed by David Bowie's Stage (PL 02913), a live double album from his recent sell-out tour, and Janis Garaway's first album since his chart success with Annie's Song - Songs For Annie (RL 25163).

In September RCA will release the first Al Stewart album for two years, Time Passages (PL 25173), a new Hall And Oates album, Along The Red Ledge (PL 12804), Melanie's first album for the company (XL 13056) and a new Perry Como album (PL 42679).

Grease

From Page 1

already been guaranteed with Woolworth's and other merchandisers. Meanwhile, CIC, the

film company, will be advertising Grease on TV and radio throughout September and October, while WEA is to release Frankie Valli's Valli Is The Word? album, which contains the Grease single, on September 8.

LBC

From Page 3

money into IRN would not like to lose their baby.

Bob Hussell of Plymouth Sound and Trent's Dennis Maitland on the other hand, both feel the complications, economic and editorial would make it impossible for a split. Hussell is concerned that LBC/IRN should be given

the chance to work while Maitland suggests that feelings may still be running too high for considered judgements to be made.

Patrick Gallagher possibly feels the same way at the moment. Asked for the reaction of LBC's board to the settlement of the dispute he replies wryly: "I suspect the board is waiting for a round of applause from the industry for having held out in their interests. But so far there has been a deafening silence."



"How Can I Exist" by Rags MCA 381

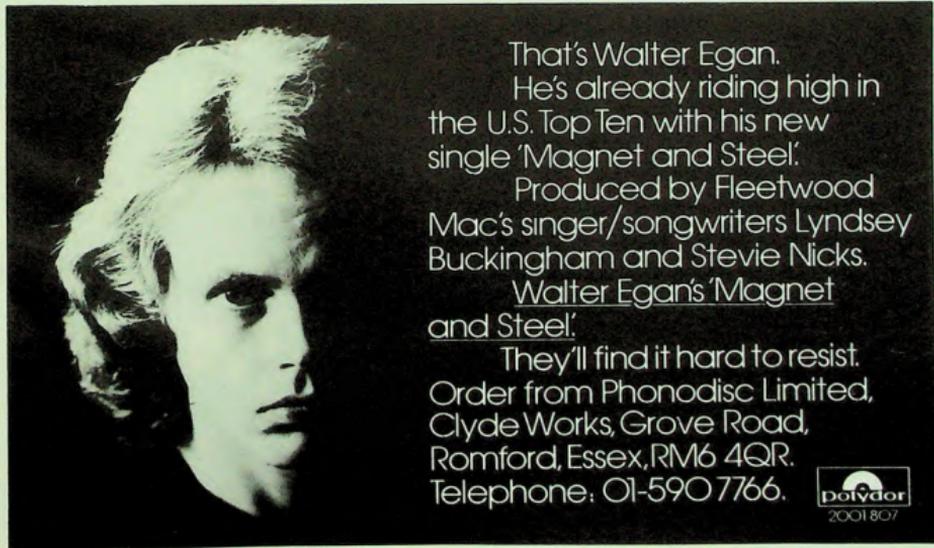
Their first single on MCA Records

First 10,000 in colour bags.

MCA RECORDS

MCA Records, 1 Great Pudding Street, London W1

A positive pull.



That's Walter Egan.

He's already riding high in the U.S. Top Ten with his new single 'Magnet and Steel'.

Produced by Fleetwood Mac's singer/songwriters Lyndsey Buckingham and Stevie Nicks.

Walter Egan's 'Magnet and Steel'.

They'll find it hard to resist.

Order from Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex, RM6 4QR.

Telephone: 01-590 7766.



2001807

King becomes Queen

A JINGLE-single, Just One Cornetto (MAG 127), marks the singing debut of new artist Count Giovanni di Regina, an Italian aristocrat whose true identity can be found in the record's production credit — Jonathan King.

The single, launched by Magnet on August 11, is based on the TV commercial jingle for Wall's Cornetto, the subject of a £4 million campaign and now Wall's best selling ice cream.

The release of the single coincides with the launch of a further stage of Wall's campaign which consists of two commercials, one around a Venetian gondola and one involving a Roman policeman.

Just One Cornetto will be promoted in-store with life-size cut-outs of Sue Cuff, hostess of ITV's quiz show Mr And Mrs.



STILL WARM from the somewhat more elegant shoulders of Kate Bush, Hallam presenter Mike Rouse's autographed jacket found its way briefly into the R&RN offices, where it was expertly modelled by Jamie Jauncey, before returning to Sheffield. The jacket now bears over 100 stars' signatures and will later be auctioned for the Variety Club of Great Britain.

Charly's two-faced hits

IN ADDITION to its Kings Of Rhythm and Blues album series, reported in R&RN last week, Charly Records is to launch a new singles series at the end

of August entitled Double Headed Monsters.

The first four double-headed singles will be released on August 25 in two colour bags with

paintings of the artists by David Oxtoby, rrp 80 pence.

Each single featuring two artists, the first four will be: Hank Mizell, Jungle Rock c/w Warren Smith, Red Cadillac and A Black Moustache (CYS 1040); Shangilas, Leader Of The Pack c/w The Ad-Libs, The Boy From New York City (CYS 1041); Jerry Lee Lewis, Whole Lotta Shakin' Goin' On c/w Warren Smith, The Golden Rocket (CYS 1042); Curtis Lee, Pretty Little Angel Eyes c/w Roy Orbison, Ooby Dooby (CYS 1043).

Knew Wave label

A SINGLE featuring synthesized harmonica will be the debut release of Old Knew Wave Records on August 18.

An Amazing Grace BOG 003004) is by Keith Armstrong who has formed the label specifically for this release which will consist of a custom press-

ing of 3,000 copies complete with picture sleeve.

The single will be promoted by posters and will be available through one stop including Lightning and Golds. Armstrong can be contacted via 01-387 0694 or The Victory Cafe, 54 Eversholt Street, London NW1.

MOVES

NICK MOBBS, who in April jointly announced with Warner Brothers chairman Mo Ostin, the formation of a worldwide record label and production company in conjunction with WEA-UK, has now named his new set-up The Automatic Record Company.

Mobbs, managing director of Automatic, which is based at 5 Avery Row, London W1X 9HA (tel: 01-493 9744) is currently selecting his staff and already appointed is Chrissie Harwood, who becomes pa/secretary to Mobbs.

MICHAEL KEEP joins Splash Records as press and promotions officer. Originally tour manager for Guys 'n' Dolls, Keep has recently worked as a freelance publicist. Immediate projects at Splash include Jigsaw's involvement in a feature film and T Ford & The Bonehakers' tour with the Daily Mirror Pop Club Roadshow.

MAGNET RECORDS and Magnet Music have changed their telephone number. The new number is 01-486 8151 (10 lines).

ROGER EASTERBY joins Polydor as head of press and public relations on August 14. He succeeds David Hughes.

After a spell as head of press and promotions at CBS, Easterby set up a record production company with Des Champ, producing hits for Vanity Fair and Chicory Tip among others. Recently he has been managing director of Rout Records.

TREVOR WYATT replaces Alan Rolf as Island Records' production manager.

Wyatt has previously been responsible for Island's London van which is now the subject of negotiation.

CHARLES ANDREWS becomes EMI's resident director in Iran, reporting to P.E. Brown, regional director, Middle East and West Asia. Succeeding John Forrest, who will shortly be moving to South East Asia, Andrews has been with EMI-Capitol de Mexico since 1975.

ANDY MURRAY, formerly editor of Circuit magazine, has joined Shift Records as media and logistics manager.

RADIO MOVES

ANDY ARCHER, Radio Orwell's mid-morning presenter is to leave the station sometime in the near future. He has handed in his notice and will leave when a replacement presenter can be found.

Archer has been with Orwell since it opened and is leaving for personal reasons. He has no confirmed future position.

BBC RADIO Leicester has until September to find a female presenter/producer for the autumn schedules following the recent departures of Sarah Pitt to Radio Four and Elspeth Stephenson to Radio Trent.

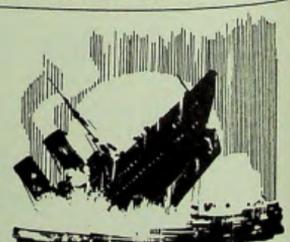
RENNIE GRIFFITHS from Radio Clyde's traffic department will be standing in for Tom Ferris while Ferris is on holiday for one week. Griffiths worked as a relief dj at Radio Forth before joining Clyde one year ago.

Vanda and Young write and produce hit records. Their last two were "Love is In The Air" by John Paul Young, and "Rock 'n' Roll Damnation" by AC/DC. Their Next is

"AND THE BAND PLAYED ON..."
(down among the dead men)

b/w "The Man Who Knew The Answer".

by **FLASH & THE PAN** ENY 15



Ensign RECORDS

Confusion over BBC says chairman

GOVERNMENT POLICY relating to the BBC shows signs of confusion, claims BBC chairman Sir Michael Swann.

Commenting on references to the BBC's External Services in the recent White Paper on United Kingdom Overseas Representation, Sir Michael welcomed the statement that complete independence from Government in matters of programme content means that the External Services can be more effective than the Government's own information services.

But he pointed out that this statement apparently conflicts with the White Paper on Broadcasting's proposals that about half the members of the External Services Management Board, proposed in that White Paper, should be Home Office appointees.

Sir Michael continued to express satisfaction that the White Paper had not

endorsed the recommendation of the Central Policy Review Staff (Think Tank) report that the World Service should cut its daily output by one third, but he noted with dismay that the questions raised by the CPRS report over some of the vernacular services has now been extended to them all and that they are to be investigated for the 10th time since 1952.

"This is very disturbing and disruptive to a lot of good and conscientious people," he said.

Tyne Tees pop show

TYNE TEES television is to launch a new 13 part pop programme in the new year which will include both national and local material.

Un-named as yet the new series will be screened

at 17.15 hours for one evening each week and will last for half an hour.

Programme controller Tony Sandford explains that it will primarily be based on the local area — the North East — covering the pop scene both in terms of screening and documentary. "We will also," he says, "explore the national scene."

"Following programmes like Revolver and Kenny Everett's Video Show the one area left to concentrate on in this field is local. We are fortunate in that we have a lot happening up here."

The show is scheduled to start in the second week of January. Along the same lines Tyne Tees launched the successful Geordie Scene which ran to 39 parts and was screened by most of the ITV companies around the country.

Award

EMI RECORDS' International Division's recent Queen's Award for Export Achievement was the first

such award received by the music and record side of EMI's operation.

But as Sir John Read, EMI Ltd's chairman pointed out at the celebratory lunch, it is in fact the 10th award received by EMI Group as a whole.

Between 1968 and 1977 five awards were won for export and four for technological achievement, covering such products as television cameras, EMI scanners, EMI-MEC automated lathes and feature films.

The Law on radio

THE BENCH and the Bar are more like the News Of The World than the Times, says one of the High Court judges who will be speaking about themselves and their work in a new Radio Four series, Talking Law, which began last Saturday (12).

The legal profession's long tradition of reticence will be broken for the first time when speakers includ-

ing Lord Chancellor Elwyn Jones, Lord Hailsham, Sir Sidney Templeman, Sir Gordon Slynn, Sir Peter Pain and senior Old Bailey judge, James Miskin discuss who runs the law and how well it is delivered to the public.

Talking Law will replace The Week In Westminster at 09.30 every Saturday during the summer recess, presented by Hugo Young, political editor of the Sunday Times.

Satril's luck

SATRIL RECORDS has recently been jinxed in its efforts to release the new single by Vince Cadillac, Voodoo Woman (SAT 135).

Originally scheduled for July 28, release was then postponed until August 4 and then, due to unforeseen problems at manufacturing level, release was again postponed until last Friday (11).

A "whistling" success . . .

SHENANDOAH

by

JAN LINDBLAD

F. 13782

DECCA

AD WEEK

edited by Mike Fabian

SHARE PRICES

High Low WEDNESDAY AUGUST 9 1978 Price + Or -
l/w

NEWSPAPERS/PUBLISHERS

| | | | | |
|-----|-----|-----------------------------|-----|------|
| 190 | 130 | Assoc. News | 187 | + 2 |
| 55 | 45 | BPM Holdings 'A' | 54 | + 1 |
| 125 | 105 | Bristol Evening Post | 123 | + 3 |
| 59 | 38 | East Midt. Allied Press 'A' | 62 | + 3 |
| 105 | 122 | Liverpool Daily Post | 124 | + 4 |
| 278 | 228 | News International | 278 | + 3 |
| 295 | 165 | Thompson Organisation | 265 | - 10 |

ELECTRICAL AND RADIO

| | | | | |
|---------|-----|-----------|-----|------|
| 515 | 290 | Decca | 485 | + 42 |
| 500 | 380 | Do 'A' | 475 | + 42 |
| 180 | 130 | EMI | 150 | + 1 |
| £1 06 6 | £92 | Do 8 1/2% | £97 | + £1 |

ADVERTISING

| | | | | |
|---------|------|-----------------------|------|-----------|
| 77 | 55 | Brunning Group | 74 | |
| 69 | 50 | Collett Dickinson 10p | 69 | + 1 |
| 51 | 40 | Geers Gross 10p | 47 | + 3 |
| £376 6 | £174 | Ogilvy & Mather £2 | £214 | - £23 1/2 |
| 167 1/2 | 87 | Saatchi | 164 | |

TV

| | | | | |
|--------|--------|---------------------|--------|---------|
| 90 | 69 | Anglia | 87 | + 2 |
| 124 | 91 | Assoc. Tele. 'A' | 124 | + 1 |
| 40 | 32 | Gramplan | 37 | |
| 127 | 108 | HTV N/V | 124 | + 11 |
| 125 | 106 | LWT | 123 | + 8 |
| 76 1/2 | 64 1/2 | Redif. TV. Pref. £2 | 64 1/2 | |
| 72 | 52 | Scott. TV 'A' 10p | 65 | + 4 |
| 8 1/2 | 45 | Trident | 56 1/2 | + 1 1/2 |
| 19 | 15 | Ulster | 67 | |
| 26 1/2 | 23 1/2 | Westward | 25 1/2 | + 1/2 |

US SHARES AUGUST 8

| | | | | |
|--------|--------|-----------------------|--------|---------|
| 52 1/2 | 54 1/2 | American Broadcasting | 60 1/2 | + 1 1/2 |
| 58 1/2 | 45 1/2 | CBS | 58 1/2 | + 3 1/2 |
| 56 1/2 | 52 1/2 | MCA | 56 1/2 | + 3 1/2 |
| 30 1/2 | 22 | RCA | 30 1/2 | + 2 |
| 19 1/2 | 20 1/2 | 20th Century Fox | 20 1/2 | + 1/2 |
| 45 | 29 1/2 | Warner Communications | 50 1/2 | + 2 1/2 |

Source : Financial Times

Radio shares in £300,000 Domestos campaign

LEVER BROTHERS is spending over £45,000 with commercial radio in the UK on a major campaign for Domestos.

Part of an overall £300,000 campaign the radio side makes up the 'filling of the sandwich' according to Lever Brother's media manager Don Wayde, scheduled to

go on air in between two television campaigns.

The radio booking began at the end of July and is scheduled to run for a fortnight until August 13 using not only all 19 ILR stations but also Radio Luxembourg and the Isle of Man's Manx Radio - all the available commercial radio in the UK.

Through its agency, Lintas, Lever Brothers is spending more money on radio with Domestos than it has ever done before despite Wayde's belief that because of the multi-media mix it is very difficult to assess exactly how effective it is.

"We are very happy with it," he says and believes that for TV watchers who listen to radio the strength is in the campaign being seen to be continuous from the beginning of the first TV booking until the end of the second in September.

It is the third year running that Lever Brothers has extensively used radio for Domestos. In 1976 a series of five commercials were specially produced and rotated by station disc jockeys to coincide with the prevailing weather conditions.

Revenue warning for smaller stations

FOR THE month of May and June the increase in ILR's revenue on last year was 19 percent which compares favorably with the 13 percent notched up by television, says agency Young and Rubicam in its latest issue of Time and Space.

But it warns that within these overall encouraging figures there is still a "considerable disparity between the revenue situation of the large and smaller stations."

The report further points out that the problem is compounded by some stations - Penine, Victory, 210 and Down town - producing "essentially disappointing results" in this year's JICRAR audience research.

"These could well exacerbate the revenue problems the smaller stations experience as a result of many advertisers' tendency to concentrate a

disproportionate amount, if not the total, of their radio funds into the larger stations."

WHISPERS HAVE it that parts work giant Marshall and Cavendish, ever active on ILR, is to launch a test campaign in one of the ILR areas which might have a substantial effect on the network.

AD WEEK 01-388 3755

AIR Services goes for travel firms

AIR SERVICES is wooing the travel business having recently introduced a special travel rate card.

Designed to win over clients in this lucrative market AIR Services is offering TAP airtime - spots rotated throughout

the week reaching all segments - at discounts of 15, 10 and 5 percent depending on the number of stations used.

The offer applies to the period from December 24 until February 10 of next year and the bookings have to be in before October 15. Subscribers to the offer will get 20 percent extra spots each week which will be scheduled by the station.

As a back up the scheme will be promoted on air and all local travel agents in each station's area will be mailed a list of the advertisers taking part each week.

Advertisers will also be able to secure brochure distribution at cost and special rates for telephone answering and response labelling.

Shower Fresh spots to run till October

NICHOLAS LABORATORIES has launched what is described as one of the largest-ever radio campaigns for a toiletries product.

Its Showerfresh range is the centre of a massive £100,000 campaign which began a fortnight ago and is scheduled to run until October with 2,000 spots going out on 18 of the ILR stations.

The series of com-

mercials feature Peter Cook and Dudley Moore and were produced by agency Gordon Proctor and Partners which took over the account from Rupert Lovell Curtis earlier in the year.

Keith Ashton, account director at Gordon Proctor says, "As with any product we carefully analysed the market. We discovered that with television there would have been a

horrendous waste.

"We looked at the lot right down to London Underground cards to see which was compatible with our target audience. There was no doubt, after exhaustive research, that radio gave us a far more effective campaign."

Ashton stresses that the decision to use radio was not governed by a limited budget, even given radio's relative cheapness, but by

the necessity to reach exactly the right audience.

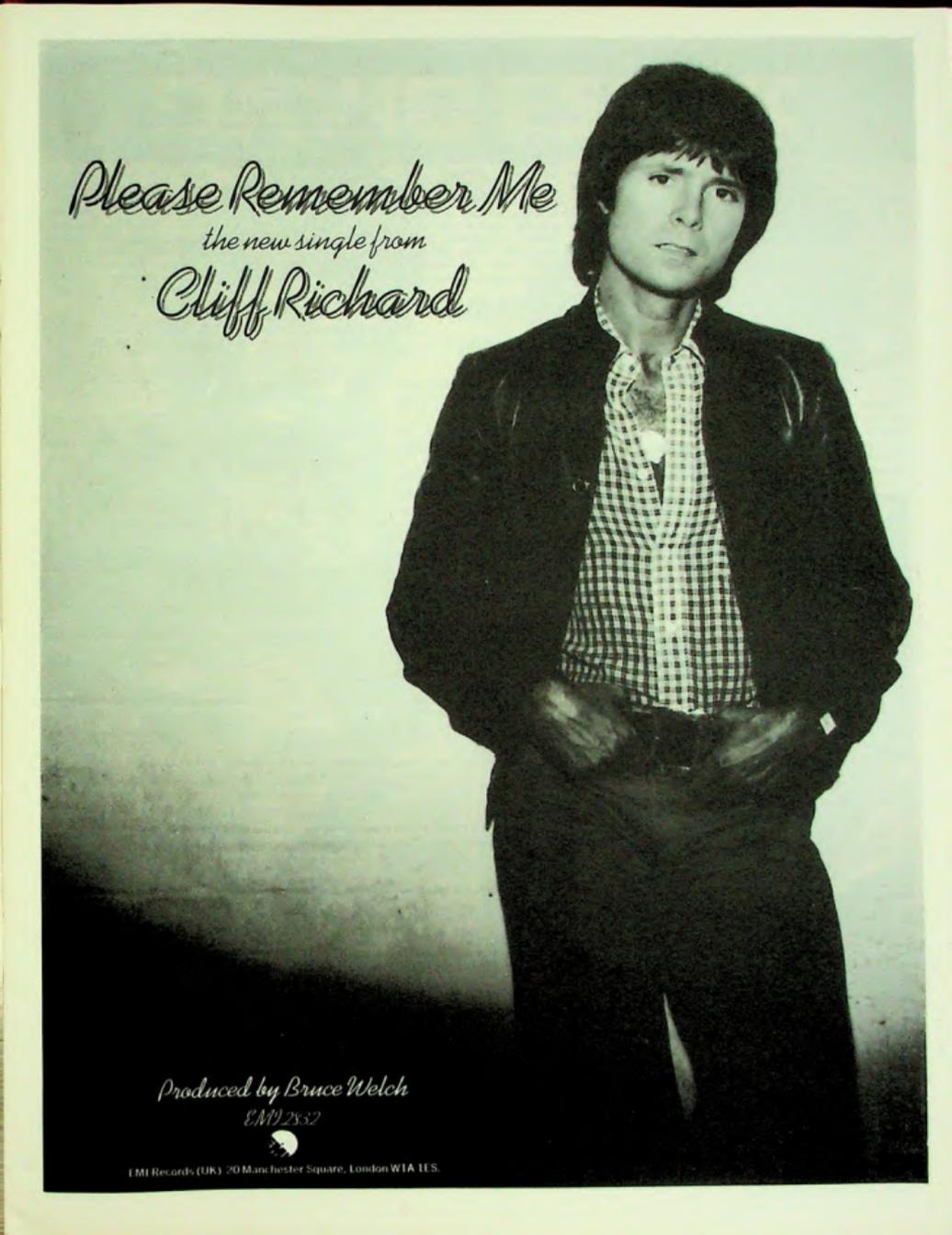
Showerfresh was launched two years ago and estimates that it had one over one-third volume growth in sales last year. The UK market is currently reckoned to be worth about £4 1/2 million and it is estimated that it will follow that of West Germany's where the shower shampoo market is worth around £20 million.

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Produced by Bruce Welch

EMI 2352

ITV still holds lead with 52 percent

THE ITV network gained 52 percent of the July television audience, BBC 1 — 38 percent and BBC 2 — 11 percent according to the latest JICRAR audience figures.

Indicating a static viewing pattern these figures represent no change since last month. Additional viewing information shows that the average time each day that an individual spent viewing each channel was ITV — 1.46 hours, BBC 1 — 1.10 hours, and BBC 2 — 0.32 hours.

The top five programmes of the month were Life Begins at Forty, July 4; London Night Out, July 5; Charles Angels, July 4 and Coronation Street, July 5 were joint third while

That's Life, July 16, the highest BBC programme was fifth.

The areas in which the ITV stations showed the largest leads were the south west, Wales and the west, and Lancashire.

RS&M offers spots as compensation

FOLLOWING LBC's resumption of normal programming agency Lintas' Las Bateman, head of radio buying, points out that the stations sales agency — RS&M — is

EDINBURGH-BASED production company, Choral Music, is opening up an international market for itself having recently produced the first Teachers Whisky radio commercial for radio Hong Kong. Teachers is conducting a test campaign on the station and if this initial association proves successful then the campaign will be extended

being as co-operative as it can in terms of allocating compensation, in the form of advertising spots, to clients who were affected by the dispute.

"I am delighted with the way they are handling the problem," he says adding that RS&M also made it attractive for advertisers to stay with the station during the strike.

Campaign Notes

with more ads coming from Choral.

AIR SERVICES is continuing to expand its sales force having enlisted a further two members last week bringing the total to five in the last month. Meanwhile the company is in the legal throes of securing new premises to following fellow rep house RS&M's occupation of its new offices in London's Fetter Lane.

IPA view

DESPITE THE Institute of Practitioners in Advertising being disappointed that the "Government has felt it necessary to propose the setting up of a new Open Broadcasting Authority rather than ask the IBA to introduce the fourth TV service" it does

nevertheless welcome the White Paper's plans to extend local radio.

But here it has its reservations as well, coming out strongly in support of I.R. "In view," says the IPA, "of the admission that independent local radio has a very considerable following substantially greater than that of BBC local radio, we are surprised that some of the new stations would be operated by the BBC and some by the IBA."

"We" would have thought that all local radio stations should have been awarded to the IBA, financed by advertising, and without adding to the demands, upon licence revenue.

The IPA does point out, however, that despite considerable reservations there are aspects of the paper that it does welcome such as the continuation of discussions between the IBA and its Advertising Advisory Committee and the Authorities powers in this connection in preference to additional legislation.

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TV RATINGS

TOP 20

Week Ending 30 July 1978

- 1 LIFE BEGINS AT FORTY
- 2 LONDON NIGHT OUT
- 3 CORONATION STREET (Mon 24 July)
- 4 CROSSROADS (Wed 26 July)
- 4 NEVER MIND THE QUALITY FEEL THE WIDTH
- 6 CROSSROADS (Thurs 27 July)
- 7 LEAVE IT TO CHARLIE
- 7 THE INCREDIBLE HULK
- 9 CROSSROADS (Tues 25 July)
- 10 CORONATION STREET (Wed 26 July)
- 11 THE KRYPTON FACTOR
- 12 CROSSROADS (Fri 28 July)
- 13 YOU'RE ONLY YOUNG TWICE
- 14 BACKS TO THE LAND
- 14 3-2-1
- 16 MASTER OF THE ISLANDS
- 17 OUT
- 17 CHARLIE AND JULIE
- 19 SURVIVAL

- 19- DON'T ASK ME
19- PAUL DANIELS BLACKPOOL BONANZA

| Programme Company | ITV Areas | Individuals Viewing Millions |
|-------------------|-----------|------------------------------|
| Yorkshire | All | 11.60 |
| Thames | All | 11.50 |
| Granada | All | 11.25 |
| ATV | All | 11.15 |
| ITV | All | 11.15 |

| | | |
|-----------|----------|-------|
| ATV | All | 11.00 |
| Granada | All | 10.40 |
| ITV | All Ex L | 10.40 |
| ATV | All | 10.35 |
| Granada | All | 10.25 |
| Granada | All | 10.15 |
| ATV | All | 10.10 |
| Yorkshire | All | 10.00 |
| Anglia | All | 9.95 |
| Yorkshire | All | 9.95 |
| BBC | All | 9.85 |
| Thames | All | 9.70 |
| Yorkshire | All | 9.70 |
| Anglia | All Ex | 9.30 |
| | CS NS | |
| Yorkshire | All | 9.30 |
| Granada | All | 9.30 |

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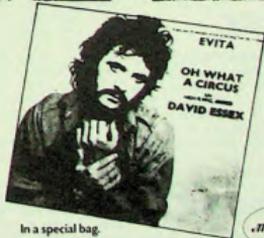
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Surrey, Surrey, Surrey



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RETAIL NEWS

compiled by Fred Dellara

Poacher's debut for Granada test

POACHER (RKLP 5002), the debut album by the country and western band that won through to the gala final of the New Faces TV series, is to be advertised on TV.

The campaign will begin in the Granada area on August 25 and will extend over a 10-day period. Following this, depending on the success achieved in the test area, ads will be screened in other areas throughout September.

RR Records, who released the album on August 11, plan press advertising in Country Music People, Country Music Round-up and Country Music Search-light plus music trade papers, with a national tie-up with Vladimir Vodka, encompassing pubs and off-licenses, is also underway. Other facets of the promotional drive include a Poacher competition in local and national press and through local radio stations, plus a heavy mail-out to the media.

The group is currently touring and during September plays Basingstoke (1), Knutsford (3), Atherton (8), Overstone (9), Warrington (10, 21 and 27), Shetland Isles (12-20), Kemble (22), Manchester (28 and 29) and Newark (30). Between September 5-7 Poacher will be in a studio completing a possible single.

New Clear

NEIL MERRYWEATHER, the US West coast producer, artist and writer with Chrysalis Music has formed a new label called Clear Records, with the Dutch company Durco.

Merryweather, who has been heavily involved with such bands as Mama Lion and The Space Rangers, has previously had records released through Capitol, RCA and Mercury. He has

also worked with such acts as Steve Miller, Dave Mason and Billy Joel.

Clear, which will feature Merryweather himself as an artist, is already involved in recording operations and plans are underway to cut four singles with four different acts in Miami and Los Angeles in the near future.

Home made

ROCKABILLY GUITAR Man (Frog 001), a home-made album by Al Roberts Jr is released on August 14. All the songs on the LP were penned by Roberts, who did all the vocals and played guitar, bass, piano and drums. The release, which is to be distributed through Lightning and other independents, will be promoted through full page ads in New Kommotion, Not Fade Away and other rock 'n' roll fanzines.

Bette Midler's 3-day Palladium stint

WEA STAR Bette Midler, plays three concerts on the London Palladium on September 21, 22 and 23. She brings with her a six piece band and her three girl back-up vocal group The Harlettes, a recording act in their own right.

A new album, Broken Blossoms, will be released to tie-in with the visit, while a Midler TV special, 'O' Reck 'n' Hair is Back, which features Dustin Hoffman as guest star, will be screened by London Weekend on September 3.

The new album, which is expected to receive heavy promotion from WEA, was produced by Brooks Arthur and contains Midler's versions of Empty Bed Blues, the

Skellern's brass album in Radio Times launch

ADVERTISING IN Radio Times and The British Bandsman, a publication catering for brass band enthusiasts, forms part of Phonogram's promotional campaign for Skellern (Mercury 9109 701), the new Peter Skellern album.

The album, his second for Mercury, is released on August 18. It features Skellern with the Grime-thorpe Colliery Band and so reactivates the sound that first brought him success with You're A Lady in 1972.

During August, the singer has three major TV appearances set: following an acting role in the ATV series, The Soft Touch, he is scheduled to be featured in BBC 2's Rhythm On Two and ITV's The Entertainers — while he has also provided the theme music to The Soft Touch, a networked programme.

Selected as BBC radio 2's Album Of The Week from August 21, Skellern, features mainly Skellern originals, though two standards, Love Is The Sweetest Thing and When Somebody Thinks You're Wonderful, are included.

Phonogram is mailing 3,000 posters and arranging for 200 window displays for the album.

Bessie Smith classic, and I Never Talk To Strangers, a Tom Waits' song on which she duets with the composer. Bette Midler has recently been in Hollywood completing work on The Rose, the film-biography of singer Janis Joplin.

Mink soul

SÓUL TWIST (Capitol CL 16005), a track culled from Mink De Ville's latest album, is released as a single on August 25. The disc will be pressed on magenta vinyl and sold in a special bag.

SPARE TRACKS

● WAR'S BABYFACE (MCA 383) and Stargard's What You Waitin' For (MCA 382) singles, are both to be released with special US disco-mix A-sides. The reverse of the War single features a full length version of Babyface. Both discs will be released on August 18, the Stargard single being available in 12-inch and seven-inch versions.

● THE CIMARONS, one of Britain's longest-established reggae bands, are to have an album released in

green vinyl. Titled Maka (Polydor 2383 5120), the album, which has a September 8 release date, to have a red and yellow label thus reflecting the colours of the Rastafarian movement. A single by The Cimaron — Mother Earth backed with National Burden (2059 047), also in green vinyl, was released last week.

● CHERYL LADD (EST 11808), the first Capitol album by the Charlie's Angels star, is set for release on September 1. Produced by Gary Klein, the album contains 10 songs, including three penned by Barry Mann and Cynthia Weill. A single, Think It Over (CL 16002) was released on August 11.

61 dates in Harding tour

MIKE HARDING embarks on a 61 date tour next month to promote his already released Captain Paralytic And The Brown Ale Cowboys album (Phlips 6641 798).

The full itinerary is: Southampton (September 3), Barnley (5), Winstford (7), Manchester (8), Barrow (9), Wolverhampton (10), Bridlington (11), Colne (13), Belfast (15), Douglas IOM (17), Rawtenstall (19), St Helens (21), Newark (22), Scarborough (23), Hull (24), Leicester (25), Blackburn (26), Ashton (27), Oxford (29), Peterborough (30), Norwich (October 1), Hemel Hempstead (4), Croydon (5), Cambridge (6), Blackpool (8), Sheffield (11), Newcastle (12), Middlesbrough (13), Leeds (14), Edinburgh (21), Glasgow (22), Aberdeen (23), Inverness (24), Sirling (25), Carlisle (26), Bradford (27), Llandudno (28), Liverpool (29), Bradford (November 7), Lancaster (10), Hanley (13), Coventry (14), Birmingham (15), Derby (16), Doncaster (17), Stockport (18), Cardiff (24), Swindon (25), Plymouth (26), Exeter (27), Chatham (30), Crawley (December 1), London

(2), Hastings (3), Portsmouth (5), Bristol (6), Halifax (7), Manchester (8 and 9), York (10) and Preston (11).

Phonogram will be supporting the tour with flyposting campaign and a number of window and in-store displays.

Man Tran on budget

MFP IS to reissue the first Manhattan Transfer as part of the label's mid-August release.

The album, now titled Manhattan Transfer (MFP 50387) was recorded before current members Alan Paul, Janis Siegel and Laurel Masse joined the group. The record formerly appeared on Capitol.

Also scheduled for release by MFP is The Great Merle Haggard Sings (MFP 50392), an LP that contains My Heart Would Know and The Way It Was '61, two songs that have not previously appeared on album anywhere in the world, and The Best Of Stan Freberg (MFP 50390), an album that has been much in demand with dealers.

RETAIL

RETAIL BLUES

AT THE end of last month I spent several days in our Central Returns Department tackling a small mountain of outstanding returns. What a soul destroying job it is. People outside the record retail industry have no idea what a difficult and time-consuming business returns present.

The first problem to be solved is working out exactly what has come from where. On the face of it this may seem rather daft but the proliferation of new labels and new companies in recent years, whilst widening the scope and range available to the good independent, has also meant that it is not as easy as it once was to establish the correct distributor when faulty product has to be returned.

Fortunately the timely arrival of the R&RN Yearbook with its list of labels and distributors has

proved a useful guide. However one or two have even slipped through this net so that all that can be done is to maintain an up to date list of all the minor labels.

Having ascertained what comes from where the next task is to spend a couple of hours ploughing through each firm's 'returns procedures' booklet.

No two have the same system of course. Some companies provide special stationery for different types of returns — faults, sent in errors, privilege, s-o-r or five percent — other distributors use standard forms with a top-of-the-page code to identify the type of return.

WEA insists that against each item listed for return the correct returns code should be written, a very trying practise when the stationery provided requires the dealer's name, address, account number and reference to be entered on each sheet and there is only one column for returns per sheet.

Before any consideration of returns problems

and procedures let's look at the nature of the faulty albums in the first place. I wonder how many dealers (and their staff who are often the people dealing with returns) can correctly identify most faults and their causes?

I for one couldn't. When does an album pass from being dished to being warped — or from 'bubbled' to 'blistered'? And what of those flaws on albums that look so obviously suspect but which have come to light at time of delivery — the records having never left the store? Should they be listed as 'scratched' which is what they are but which sounds so suspicious, or would phrases like 'pressing flaw' and 'imperfection' be less likely to arouse excitement at the returns depot?

It would, I am sure, be of benefit to most dealers to have a guide produced by one of the majors illustrating and explaining the main faults and flaws and how they are caused.

For the dealer it would mean that at the same time as apologising to a

customer who has returned a faulty item he would be able to offer his customers some explanation as to what has caused the fault and possibly suggest remedial action. The latter particularly applies to the dreaded 'I bought this album on Saturday and it jumps' statement which all too often is a reflection on poor audio equipment, a damaged stylus or incorrect tracking weight rather than a flaw in production.

By offering not only a guide to correct fault identification but — where possible — offering advice for 'non faulty' problems the number of returns and many of the hassles in-

involved would be reduced. For the manufacturer the supplying of such a booklet would help in the speedy discovery of flawed material — if the dealers can correctly identify the nature of the fault then he can more easily communicate this information to the manufacturer in order to rectify matters. This and hopefully a reduction in volume would reap rewards far in excess of the cost of producing the booklet.

As to the returns systems in general there needs to be some standardisation throughout the industry all-purpose, all-company stationery would be an excellent first step.

Derrick Ayre

Dundas single

DAVID DUNDAS, whose first single, *Jean's On*, was a sizeable hit, has *Vertical Hold* (CHR 1197), his second album on the Air label, released through Chrysalis on August 11.

Self-produced by David Dundas, the album contains *When I Saw You*

and *Gimme A Little Bit*, from the singer's latest single (CHS 2243).

Also scheduled for August 11 is *Burnt Lips* (CHR 1191), a new album by guitarist Leo Kottke. Eleven of the tracks are Kottke originals.



Bobby Goldsboro

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INCLUDES: EMI Music: Roy Tempest and Ron White, page 18. The World of Sub-Publishing, page 28. ATV Music: Stuart Slater, publisher and song-writer, page 30. Chappells: Tony Roberts describes 'The Premier Publishers', page 31. Luxembourg's Louvigny Music: run by John Reed, page 33.

ON ITS LAST FEET: THE MYTH OF PUBLISHERS AS HARD-HEARTED BANKERS

MANY PUBLISHERS smart under the lash of allegations that their role in the world of music is little more than that of glorified bankers. That they are businessmen, mostly hard-headed and with hearts to match, whose job is simply to collect money and dole out some of it to the really creative people — the lyricists, composers and artists.

But those allegations do carry justified weight. There are publishers whose business approach is that of the banker. There are major publishing houses, specially in the US, with offices devoid of atmosphere other than that of the percentage-ridden clinical sobriety of the big bank.

No sense of excitement. No aura of anything happening. No hint of creativity.

But, while many publishers just moan about their "misunderstood" motivation, others fight to earn a better name in the industry. Today's publishing fraternity gets into virtually all areas of the business and none more determinedly than those of promotion and artist-development.

There are inevitable hang-ups. A round-up of publishing industry opinion inevitably includes problems for the publisher when it comes to establishing a proper relationship with record companies, for old suspicions about motives and integrity die hard.

But at least they are... dying!

For Carlin Music, US-owned and outstandingly successful in Britain in chart analysis statistics over the past decade, fiercely competitive involvement in promotion is nothing new.

Paul Rich, vice-president: "We've been all-out advocates of promotion since our inception. It is not enough to sign a writer or a catalogue, then sit back and see what happens. I go back to the days of the Kinks, Cliff Richard and the Shadows, the Animals when we put the accent firm on promoting such acts involved with us.

"Writers such as Olive Westlake, or Doug Flett and Guy Fletcher received the same kind of promotional drive as the artists. We'd get them introductions to a Petula Clark, or Tom Jones and his manager Gordon Mills, or a Dusty Springfield. The writers would come with us to meet producers, so that they could learn about specific requirements.

"The publisher gets completely and totally involved. A recent case? Paul Curtis is one of our top new writers. We took him along to meet Tommy Boyce, who is having

There are inevitable hang ups ... for old suspicions about motives and integrity die hard.

so much success nowadays as a producer as well as writer. That way Paul has got on to Tommy's wavelength."

Rich agrees the Carlin insistence on big promotional representation — the company has four promotion men whereas most publishers stick with maybe one — stems from its American base. "In Britain, the whole industry — major companies, radio stations and publishers, are mainly centred around the West End of London.

"But in the US the area is so wide, so immense, that you need a big team to cover it. Germany is a similar case, with the music industry spread over several major cities — Hamburg, Berlin, Munich and so on.

"The publisher's job can't just sit back and count the money. He has to get out and earn it. But I must say it is very very hard today to find really good writers."

Panache Music is a much smaller, much newer publishing house, headquartered in London and with a Paris office, but it also places promotion, development and involvement in a top priority category.

Christie Cremore, Panache executive: "In the case of the group Marseilles, signed to Mountain, we made it our job to contact Phonogram subsidiaries round the world. Lots of publishers don't bother, but we try to get involved all the way.

"In fact, our writers tend to regard our office as a second home. We do demos and masters at our own expense and then try to play them for record companies to assess. Now we're thinking in terms of getting an in-house demo studio, which would save time and expense. Some of our writers could cut a demo every day.

"Then a bit more of our time is spent liaising with the record companies concerned, making sure they are touching all bases. We recently acquired the Cerrone material, which means close liaison with Atlantic. It's

not our attitude to have our own mailing list, but we would never just assume record companies are doing everything they should."

Artist development for Panache includes keeping close tabs on requirements for signature tunes or themes for radio or television, or advertising jingles — then matching the right writer to a specific need.

Relations between publishing and record company promotion teams were highlighted by Geoff Wilkins, a successful songwriter himself but involved on the business side as creative manager of the Robert Kingston Organisation, a music industry complex which has its own label, RK Records, publishing arm, recording studio, and management division.

Wilkins stresses the importance of the publisher being involved in promotion and artist development. "Really the publisher is a link, an important link, between the artist and the record company. But the big problem comes when an artist has a good record due for release but doesn't have the big financial push behind it from the record company."

He says that is where the publisher, as promotion planner, simply has to come into the picture. "There are so many departments in a major record company, such as press, promotion, marketing and so on, and each has an individual financial budget. Obviously big money can't be spent on every release.

"Therefore the publisher has to work on those records which are merely put out, perhaps as part of contractual obligation, rather than determinedly released and pushed. So many records are left entirely on their own. So the publisher also finds himself out on his own, working for his writer or artist.

"He tries to get support from the media. But to get that, it is vital that the record company should at least be seen to be behind the record also. Not necessarily spending money on it, but acknowledging its release, showing interest — not just ignoring its existence.

"Smaller labels tend to be specialist and control release product, but I'm sure the majors put out too much product. Much of it just doesn't stand a chance in the marketplace, not without record company support.

"I feel very sorry, personally, for the many artists who sign a recording deal, or originally with the best intentions in the world on the record company side, but which falls

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From Page 14

down on the follow-through. Product is put out just to fulfil those contract obligations.

"I think for many artists it is better to have nothing out than something with no promotional back-up. And the hard truth is that major record companies' promotion departments can handle only so much material. Eight or 10 singles out in a week? Two or three with any chance at all, one with a real chance. Rough percentages, naturally, but they are often near enough.

"No, the publisher has to take on the promotion and artist development work. But he has to have the record company at least seem to be behind the product. Of course, at RK, we are often our own link between publisher and record company."

At Island Music, the policy is to sign only a few writers simply because the intention is to provide maximum promotional assistance at all levels.

Keith Aspdin, professional manager: "We have to have a kind of corporate feeling of excitement over each signing. There must be no wavering. We have to have full belief and confidence in each writer and his work. That way we can be sure our promotional work, our career development efforts, really happen."

So how does Island see its promotional role? Aspdin is adamant. "We'll do anything to help push that writer. Demo discs, sure. A record contract. That is standard. But our promotional efforts extend to fixing up specific gigs to gain exposure for the writer, so often also the performer these days."

While the publishing majors build up huge back catalogue material and sometimes

spend huge sums tying up new writers, there are also new independent companies springing up. Heath Levy, fronted by Geoffrey Heath and Eddie Levy, is certainly one of the most successful. Both men were indoctrinated with the need to promote, develop and build (as well as collect royalties) through their days with ATV Music.

The backgrounds of the duo, encompassing the wider aspects of today's view of publishing responsibilities, meant that once their new company was announced many overseas companies phoned in, wanting to handle the new outfit's material. Says Levy: "That was a tremendous ego boost."

"Promotion isn't necessarily an easy matter."

Now it has a staff of around 20, housed in prestigious Regent Street, London, offices, and Heath and Levy both believe that "publishing today is a people business. We sign writers and artists, but to get their offerings accepted we have to have contacts. They can work for record companies, agencies, promotion companies ... anyway, we lean on them to play a part, however small.

"We work with anybody involved. We have a proud boast that we can offer the works. Not all publishers think that way. But for us it is an essential part of our working philosophy."

Heath Levy is another company quite prepared to arrange personal appearances or gigs for its artists. Publishing takes in promotion, publicity, polishing and forget the old theories about what the publishing industry

should be.

At April Music, linked with CBS Records, Paul Bessell is professional manager, with Len Beadle (formerly with ATV and before that member of hit vocal group the Raindrops) as managing director.

Bessell: "We get writers of top calibre wanting to come to us not just on a royalty collection basis but because we insist our work does not stop with the placing of songs. That is just the beginning. We build up the pressure with active promotion of records, on all fronts, radio or press or television.

"Promotion isn't necessarily an easy matter. The fatal mistake of most publishers is that they take a song and then think who it might be suitable for. We go the opposite way. We find out, through our promotionally angled team, just what kind of songs artists are hunting."

It is a small operation, but one owned by a large and international company. There is worldwide coverage. There is the intimacy of the small company, alongside the financial resources of the giant.

As Paul Bessell insists: "There is not another company in the UK which can operate in the way we do without being bogged down either by its lack of size, or governed by financial limitations. That's how we break our UK talent. The mix ... with the ancient always on promotion and planned development."

That music publishing image of being just a banking operation fades further into the background. Today this side of the industry covers all aspects which can help a writer or writer-artist build a name and, consequently, earn more money out of which the diligent publisher deservedly takes a share.



chappell

one of the world's great music publishers

BRUSSELS BUSSUM HAMBURG JOHANNESBURG LONDON MADRID MILAN
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ISLAND MUSIC and ASSOCIATES

Russ Ballard, The Band, Average White Band, Albion Band, Sutherland Brothers, John Cale, Chicago, Jim Capaldi, Jimmy Cliff, Bad Company, Fairport Convention, Dodgers, Georgie Fame, Andy Fraser, Steve Gould, Bryn Haworth, Murray Head, Ashley Hutchings, Roy Hill, Illusion, Sonja Linwood, Ian Matthews, Ron & Russell Mael, Andy McMaster, Dave Mason, Robert Palmer, Steel Pulse, Eddie Quansah, Gerry Rafferty, Jess Roden, Eddie & The Hot Rods, Chris Spedding, Cat Stevens, Sean Tyla, Ultravox, Steve Winwood, Deniece Williams, Chris Wood, Pete Wingfield, Christopher Ward, Third World, Stomu Yamashta.

22, ST PETERS SQUARE, LONDON W.6 TELEPHONE 01-741 1766

SCPTICAL TEMPEST LEARNS THE ERROR OF HIS WAYS

CONSIDERING IT holds such an integral position within the music industry it is surprising that so many misconceptions still exist concerning the world of music publishing. The myth persists of the idle publisher lying back in his chair patiently waiting for his lucrative percentages to come rolling in.

Even putting the Schroeder/Macauley case and its ramifications to one side, it is fairly clear that such a publisher would have problems keeping his head above water in today's ever more competitive music business.

Looking at the successful publishers of the present, be they large or small, one is aware of a very thorough operation embracing every development in the life of a song.

Roy Tempest, professional and general manager of EMI Music Publishing has seen music publishing both as a somewhat sceptical outsider and now as an enthusiastic defender of the role of publishing in the music industry.

"I spent some 20 years in the record business before joining EMI Music last year and until that time I was under the false impression that the publisher does very little to justify his 64 percent," (mechanical royalties on record sales). "But the last year has really opened my eyes and I would recommend that all up and coming record executives spend a little time in a publishing company to get a fuller understanding of the business."

Tempest, who spent 16 years with Philips, followed by four with the BBC setting up its record division (during which time he researched the yet to be realised possibility of the BBC forming its own publishing company), believes that the world of music publishing has changed dramatically in the last few years.

"There are two schools in publishing, the old school which concentrates on getting covers and fronts on large advances and expensive deals, and the new school, to which I belong, which is mainly comprised of men who have crossed over from the record business and consequently are used to parting with big advances for the right song and are prepared to spend to get a good catalogue."

"The trend now is very much towards writer performers. In fact looking at the July charts you can see that 51 of the top 75 singles are self-penned, and it is because of this situation that it's getting harder and harder to find covers for songs."

EMI Music itself is one of the largest companies in the publishing field and a brief look at its various departments will give some indication of how important a part publishing does in fact play in the music business. Seven different departments comprise the creative division of the company which, including the administration side (accounts, copyrights, and so on), employs around 150 people.

The UK pop division, headed by Meyrick Smith, recently recruited from EMI in the



Roy Tempest, professional & general manager.

States, is concerned chiefly with looking for new writers, demoing new songs and then trying to get interest in those songs from artists and producers and when, as is often the case now, the writer is a performer, trying to get him a record deal.

Tempest is anxious to stress the early involvement of the publisher in finding the talent: "It never used to be that way but now the publishing business is so competitive that publishers have to get out and find new talent - new writer/performers all the time. I go out quite a lot myself, a recent case in point being a band from which EMI Records expect great things called True Brit who I first took along to the record division."

"That's why publishing is such an exciting business, because you're involved right from the beginning, even a stage before the record companies, and it is your responsibility to see a song right through from the process of finding a cover to recording and promoting. It is a great thrill for me to get a band like True Brit started."

It is often forgotten that some publishers now put as much emphasis on promotion as the record companies and occasionally even more. Tempest can cite a few cases where the publisher has stayed with a song much longer than the record company and has been responsible for its eventual success.

A recent example at EMI was Matchstalk Men which found its way to the top of the charts only after several months' persistence from Kay O'Dwyer, manager of the company repertoire division and a director of the mor.

The mor division has the same sort of operation as the UK pop division though as well as its talent scouts and TV and radio promotion men, it also takes arrangements to the BBC for orchestral use (a fair percentage of EMI Music's income is derived

from performance royalties).

But perhaps the main concentration in this department is on working the extensive range of 200,000 works in the group's catalogue. The EMI catalogue numbers some impressive subsidiaries amongst its ranks including Keith Prowse, Robbins Music, Francis Day and Hunter and B. Feldman and Company.

Probably the biggest feather in EMI's cap is its control of overseas companies all around the world. While the smaller publishers sign their writers to affiliates on overseas deals, thus losing a measure of direct control in working through a third party, EMI writers have the advantage of consistency in being represented by EMI in all the overseas territories.

The EMI network, rivalled only by Chappell, extends to 26 countries and all five continents, taking in such diverse territories as Argentina, Hong Kong and Japan.

While the majority of writers tend to sign for the world outside US and Canada, EMI US deals have increased significantly since its acquisition of the prestigious Screen Gems catalogue; (star writers include James Taylor, Carole King, Neil Sedaka, Barry Mann and David Gates) for a staggering £23 million in 1977.

Though it is true that major writers are in a position to negotiate their own contracts with different companies around the world, the majority aim for consistency and it is there that EMI scores.

The international department at EMI's headquarters is headed by Fred Marx who has several different tasks. Firstly to look around the overseas EMI companies for material for the UK; for example if Screen Gems knows of a song available for the UK and the rest of the world excluding the US, it is up to Marx to negotiate for that song.

Secondly, EMI Music also licenses several American catalogues aside from Screen Gems, such as the recently acquired Tree catalogue from Nashville worth some half a million dollars. The international department is also responsible for placing UK songs with EMI companies overseas, thus servicing the rest of the world with UK product.

The importance of the Screen Gems catalogue to EMI is indicated by the fact that it is run as a separate entity in the UK by general manager Brian Hopkins who reports directly to Ron White, managing director of EMI Music UK. Apart from working the US catalogue in this country, Screen Gems has its own successful UK operations with a full quota of promotion staff and talent scouts.

Recent finds have included Hi Tension and writers Ken Gold and Micky Ren (responsible for all The Real Thing hits).

Another advantage EMI, as a major company, has over its smaller colleagues is the sheet music division. Here the company can distribute and promote its own sheet music

SINGLES

W/E AUGUST 18 1978

This Week Last Week

| | | | | | | | |
|----|----|---|----------------------------|-----|-------------------------|--|------------------------|
| 1 | 1 | TRAVOLTA/NEWTON-JOHN You're The One | RSO 006 (f) | 51 | 82 | HI TENSION British Hustle | Island WIP 6446 (e) |
| 2 | 2 | CLOUT Substitute | Carrara EMI 2788 (e) | 52 | 93 | UFO Only You Can Rock Me | Chrysalis CHS 2241 (f) |
| 3 | 22 | COMMODORES Three Times A Lady | Motown TMG 1113 (e) | 53 | 47 | KU/SUNSHINE BAND It's The Same Old Song | TKR 8037 (c) |
| 4 | 6 | SHAM 69 If The Kids Are United | Poly 2059 050 (f) | 54 | — | MEAT LOAF Two Out Of Three Ain't Bad | Epic EPC 6381 (c) |
| 5 | 4 | TASTE OF HONEY Boogie Oogie Oogie | Capitol CL 15988 (e) | 55 | 51 | SUZI QUINTRO The Race Is On | RAK 279 (e) |
| 6 | 9 | BONEY M Rivers/Brown Girl | Atlantic Hansa K 11120 (w) | 56 | 48 | STEELY DAN FM (No Static) | MCA 374 (e) |
| 7 | 57 | DARTS It's Raining | Magnet MAG 126 (e) | 57 | 49 | RICK JAMES You And I | Motown TMG 1110 (e) |
| 8 | 3 | FATHER ABRAHAM Smurf Song | Decca FR 13759 (e) | 58 | 55 | MATHIS/WILLIAMS You're All I Need To Get By | CBS 6483 (c) |
| 9 | 11 | CITY BOY 5-7-0-5 | Vertigo 6059 207 (f) | 59 | 38 | STEELE PULSE Prudigal Son | Island WIP 6449 (e) |
| 10 | 12 | JUSTIN HAYWARD Forever Autumn | CBS 6368 (e) | 60 | 42 | CAROL DOUGLAS Night Fever | Gull GULS 61 (c) |
| 11 | 18 | BOB DYLAN Baby Step Crying | CBS 6499 (e) | 61 | 54 | DIANA ROSS Lovin' Lovin' Givin' | Motown TMG 1112 (e) |
| 12 | 5 | MARSHALL HAIN Dancing In The City | Harvest HAR 5157 (e) | 62 | 81 | REZZOLLO Top Of The Pops | Sire 4001 (f) |
| 13 | 16 | RENAISSANCE Northern Lights | WB K 17177 (f) | 63 | 66 | KLARK KENT Don't Care | Kryptonite KK 1 (c) |
| 14 | 7 | BOOMTOWN RATS Like Clockwork | Ensign ENY 14 (f) | 64 | 44 | BLUE OYSTER CULT Don't Fear The Reaper | CBS 6333 (c) |
| 15 | 82 | CERRONE Supernature | Atlantic K 11089 (w) | 65 | — | GENE FARROW Don't Stop Now | Magnet MAG 125 (e) |
| 16 | 10 | JACKSON BROWNE Stay | Asylum K 13128 (w) | 66 | 31 | JAMES GALWAY Annie's Song | Red Seal RB 5085 (r) |
| 17 | 8 | ELO Wild West Hero | JET JET 109 (c) | 67 | 88 | MOODY BLUES Steppin' In A Slide Zone | Decca F 13790 (s) |
| 18 | — | STRANGLERS Walk On By | UA UP 36429 (e) | 68 | 45 | YELLOW DOG Wait Until Midnight | Virgin VS 217 (c) |
| 19 | — | CHILD It's Only Make Believe | Ariola Hansa AHA522 (p) | 69 | 81 | TAVARES Slow Train To Paradise | Capitol CL 15996 (e) |
| 20 | 20 | JOE WALSH Life's Been Good | Asylum K 13129 (w) | 70 | 58 | COMMODORES Flyin' High | Motown TMG 1111 (e) |
| 21 | 13 | VOYAGE From East To West | GTO GT 224 (c) | 71 | 46 | HEATWAVE Mind Blowing Decisions | GTO GT 226 (c) |
| 22 | 21 | GLADYS KNIGHT Come Back And Finish Buddah BDS 473 (p) | 72 | — | DEVO Be Stiff | Sire BOY 2 (e) | |
| 23 | 15 | SHOWADDYWADDY A Little Bit Of Soap Ariola ARIST 191 (f) | 73 | 67 | DONNA SUMMER Last Dance | Cas TGIF 2 (p) | |
| 24 | 14 | LINDISFARNE Run For Home | Mercury 6007 177 (f) | 74 | 56 | ERTH WIND AND FIRE Magic Mind | CBS 6490 (c) |
| 25 | 17 | O'JAYS Use Ta Be My Girl | Philly PIR 6332 (e) | 75 | 60 | BOB MARLEY Satisfy My Soul | Island WIP 6440 (e) |
| 26 | 25 | WHO Had Enough/Who Are You | Mercury 7900 1 (f) | 76 | 75 | LOU REED Street Hassle | Arista ARIST 1219 (f) |
| 27 | 37 | JILTED JOHN Jilted John | EMI Int 567 (e) | 77 | 99 | CRYSTAL GAYLE Talking In Your Sleep | UA UP 36422 (e) |
| 28 | 23 | X RAY SPEX Identity | EMI Int 565 (e) | 78 | — | CANDIDATE Don't Wanna Say Goodnight | RAK 280 (e) |
| 29 | 34 | NEW SEEKERS Anthem | CBS 6413 (c) | 79 | 63 | GENESIS Many Too Many | Chrysalis CB 315 (f) |
| 30 | 33 | QUINCY JONES Stuff Like That | Carrara EMI 2828 (e) | 80 | 73 | SMOKIE Oh Carol | RAK 376 (e) |
| 31 | 50 | PLASTIC BERNARD Sha La La La Lee | Sire 6059 209 (f) | 81 | 69 | KANSAS Wayward Son | CBS 12493 (c) |
| 32 | 19 | SEX PISTOLS Biggest Blow | Virgin VS 22012 (c) | 82 | 78 | GOLDIE Making Up Again | Bronze BRO 50 (e) |
| 33 | — | LURKERS Pills | Beggars Banquet BEB 9 (e) | 83 | 72 | JULIE COVINGTON Don't Cry For Me Argentina | MCA 260 (e) |
| 34 | 28 | ANDREW GOLD How Can This Be Love | Asylum K 13126 (w) | 84 | 84 | ELKIE BROOKS Since You Went Away | A-M AMC 7369 (c) |
| 35 | 27 | KATE BUSH Man With The Child In His Eyes | EMI 2806 (e) | 85 | — | SILVESTER You Make Me Feel... Fantasy | EMI 12 FTC 160 (e) |
| 36 | 36 | FOREIGNER Cold As Ice | Atlantic K 11086 (w) | 86 | — | DOOLEYS A Rose Has To Die | GTO GT 229 (c) |
| 37 | 26 | ELVIS PRESLEY Don't Be Cruel | RCA PB 9265 (r) | 87 | — | LINDISFARNE Meet Me On The Corner | Light LIG 9005 (w) |
| 38 | 35 | SHEILA B DEVOTION You Light My Fire | Carrara EMI 2828 (e) | 88 | 85 | FLIRTATIONS/LENNY GAMBLE I'll Do Anything FK CC1 (p) | — |
| 39 | 24 | MOTORS Airport | Virgin VS 219 (c) | 89 | 92 | RUBINOVIS I Wanna Be Your Boyfriend | BE ZZ 18 (s) |
| 40 | — | ANDY GIBB An Everlasting Love | RSO 15 (f) | 90 | — | TERI DE SARIO Ain't Nothing Gonna Keep Me... Can | 128 (p) |
| 41 | 52 | BRYAN FERRY Sign Of The Times | Poly 2001 798 (f) | 91 | 77 | DAVID GATES Took The Last Train | Elektra K 12307 (w) |
| 42 | 33 | BUZZCOCKS Love You More | UA UP 36433 (e) | 92 | — | GEORGE THOROGOOD Madison Blues | Sonet SON 2158 (p) |
| 43 | 43 | BARRY MANILOW Somewhere In The Night | ARIST 196 (f) | 93 | 94 | DICKIE'S Paranoia | A&M AMC 7368 (c) |
| 44 | 39 | ROLLING STONES Miss You | EMI 2802 (e) | 94 | — | MICHAEL ZAGER Soul To Soul | P Stock PVDD 5 (e) |
| 45 | 41 | EVELYN CHAMPAGNE King Shame | RCA PC 1122 (r) | 95 | — | PATTI SMITH Set Free | ARISTA 12197 (f) |
| 46 | 30 | RAYDIO Is This A Love Thing | ARIST 193 (f) | 96 | 89 | SUN Sun Is Here | Capitol CL 15977 (f) |
| 47 | 29 | SATURDAY NIGHT BAND Come On Dance...! | CBS 6367 (c) | 97 | — | PATRICK JUVET Got A Feeling | Cas CAN 127 (p) |
| 48 | 59 | 10CC Dreadlock Holiday | Mercury 6008 035 (f) | 98 | 97 | WHISPERS Headlights | RCA FI 9287 (r) |
| 49 | 40 | BEE GEES Night Fever | RSO 002 (f) | 99 | 96 | MICHAEL JOHNSON Bluer Than Blue | EMI AMI 501 (e) |
| 50 | — | IVOR BIGGIN Winkler's Song | Beggars Banquet BDP 1 (e) | 100 | 79 | WINGS I've Had Enough | EMI R 6025 (e) |

DETROIT SPINNERS

"If You Wanna Do A Dance All Night"



K11175

KAREN YOUNG

"Hot Shot"



K11180

GORDON LIGHTFOOT

"Daylight Katy"



K17124

MANHATTAN TRANSFER

"Where Did Our Love Go"



K11182

STAR
CAMBERS

CAPITAL COUNTDOWN

**CAPITAL
RADIO
194**

W/E AUGUST 18 1978

SINGLES

| | | | |
|--|----------|---|--------------|
| 1 (4) COMMODORES Three Times A Lady | Motown | 21 (18) JOE WALSH Life's Been Good | Asylum |
| 2 (1) JOHN/OLIVIA You're The One That I Want | RSO | 22 (10) O JAYS Use Ta Be My Girl | Philadelphia |
| 3 (2) TASTE OF HONEY Boogie Oogie Oogie | Capitol | 23 (21) JACKSON BROWNE Stay | Asylum |
| 4 (3) CLOUT Substitute | Carrere | 24 (16) SATURDAY NIGHT BAND Come On Dance | CBS |
| 5 (25) CERRONE Supernature | Atlantic | 25 (33) GLADYS KNIGHT Come Back & Finish | Buddah |
| 6 (9) BOB DYLAN Baby Stop Crying | CBS | 26 (-) HI TENSION British Hustle | Island |
| 7 (8) SHAM 69 If The Kids Are United | Polydor | 27 (22) SHOWADDYWADDY A Little Bit Of Soap | Arista |
| 8 (-) JUST IT's Raining | Magnet | 28 (26) X RAY SPEX Identity | EMI INT |
| 9 (11) JUSTIN HAYWARD Forever Autumn | CBS | 29 (-) IVOR BIGGON Winker's Song | BOF |
| 10 (14) BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 30 (28) WHO Had Enough | Polydor |
| 11 (13) RENAISSANCE Northern Lights | WB | 31 (24) EVELYN CHAMPAGNE KING Shame | RCA |
| 12 (6) VOYAGE From East To West | GTO | 32 (-) NEW SEEKERS Anthem | CBS |
| 13 (5) FATHER ABRAHAM The Smurf Song | Decca | 33 (22) RICK JAMES You And I | Motown |
| 14 (7) MARSHALL HAIN Dancing In The City | Harvest | 34 (-) ANDY GIBB An Everlasting Love | RSO |
| 15 (19) CITY BOY 5-7-4-5 | Vertigo | 35 (20) LINDISFARNE Run For Home | Mercury |
| 16 (17) QUINCY JONES Stuff Like That | A&M | 36 (27) ELVIS PRESLEY Don't Be Cruel | RCA |
| 17 (-) CHILD It's Only Make Believe | Ariola | 37 (-) FOREIGNER Cold As Ice | Atlantic |
| 18 (15) ELO Wild West Hero | Jet | 38 (38) SHEILA B DEVOTION You Light My Fire | EMI |
| 19 (12) BOOMTOWN RATS Like Clockwork | Ensign | 39 (34) STEELY DAN FM (No Static At All) | MCA |
| 20 (-) STRANGLERS Walk On By | UA | 40 (23) RAYDIO Is This A Love Thing | Arista |

ALBUMS

| | | | |
|---|----------|--|---------|
| 1 (1) VARIOUS Saturday Night Fever | RSO | 11 (14) MOODY BLUES Octave | Decca |
| 2 (2) COMMODORES Natural High | Motown | 12 (-) HERBIE HANCOCK Sunlight | CBS |
| 3 (8) VARIOUS Grease | RSO | 13 (11) JEFF WAYNE War Of The Worlds | CBS |
| 4 (3) HOLLIES 20 Golden Greats | EMI | 14 (-) LSO Classic Gold Rock | EMI |
| 5 (5) BOB DYLAN Street Legal | CBS | 15 (-) VARIOUS Star Party | K-Tel |
| 6 (7) BONEY M Night Flight To Venus | Atlantic | 16 (12) CROWN HEIGHTS AFFAIR Dream World | Delite |
| 7 (4) NOLAN SISTERS 20 Giant Hits | Target | 17 (16) THIN LIZZY Live And Dangerous | Vertigo |
| 8 (6) ROLLING STONES Some Girls | EMI | 18 (19) IAN DURY New Boots And Panties | Stiff |
| 9 (9) STEEL PULSE Handsworth Revolution | Island | 19 (10) KATE BUSH The Kick Inside | EMI |
| 10 (13) ELO Out Of The Blue | Jet | 20 (-) VOYAGE Voyage | GTO |

Hear the new Capital Countdown each Saturday 9-12 noon

The Capital Countdown is the London area sales chart based on information received from London record dealers.

RADIO & RECORD NEWS

DETROIT SPINNERS

"If You Wanna Do A Dance All Night"



K11175

KAREN YOUNG

"Hot Shot"



K11180

GORDON LIGHTFOOT

"Daylight Katy"



K17124

MANHATTAN TRANSFER

"Where Did Our Love Go"



K11182

**STAR
CLIMBERS**

W/E AUGUST 18 1978 SINGLES

| | | | |
|---|----------|--|-----------------|
| 1 (1) JOHN/OLIVIA You're The One That I Want | RSO | 21 (18) VOYAGE From East To West | GTO |
| 2 (2) CLOUT Substitute | Carrere | 22 (19) RENAISSANCE Northern Lights | WB |
| 3 (-) COMMODORES Three Times A Lady | Motown | 23 (25) X RAY SPEX Identity | EMI |
| 4 (5) SHAM 69 If The Kids Are United | Polydor | 24 (21) WHO Had Enough | Polydor |
| 5 (7) BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 25 (-) MEATLOAF Two Out Of Three Ain't Bad | Epic |
| 6 (4) MARSHALL HAIN Dancing In The City | Harvest | 26 (14) SEX PISTOLS Biggest Blow | Virgin |
| 7 (8) JACKSON BROWNE Stay | Asylum | 27 (28) PLASTIC BERTRAND Sha La La La Lee | Vertigo |
| 8 (11) TASTE OF HONEY Boogie Oogie Oogie | Capitol | 28 (32) GLADYS KNIGHT Come Back & Finish | Buddah |
| 9 (-) CHILD It's Only Make Believe | Ariola | 29 (-) UFO Only You Can Rock Me | Chrysalis |
| 10 (3) FATHER ABRAHAM The Smurf Song | Decca | 30 (-) CERRONE Supernature | Atlantic |
| 11 (-) DARTS It's Raining | Magnet | 31 (23) ANDREW GOLD How Can This Be Love | Asylum |
| 12 (13) BOB DYLAN Baby Stop Crying | CBS | 32 (-) IVOR BIGGUN Winker's Song | BOP |
| 13 (10) CITY BOY 5-7-0-5 | Vertigo | 33 (27) REZILLOS Top Of The Pops | Sire |
| 14 (16) JUSTIN HAYWARD Forever Autumn | CBS | 34 (31) FOREIGNER Cold As Ice | Atlantic |
| 15 (9) ELO Wild West Hero | Jet | 35 (26) BRYAN FERRY Sign Of The Times | Polydor |
| 16 (6) BOOMTOWN RATS Like Clockwork | Ensign | 36 (-) JILTED JOHN Jilted John | EMI INT |
| 17 (-) STRANGLERS Walk On By | UA | 37 (24) MOTORS Airport | Virgin |
| 18 (17) JOE WALSH Life's Been Good | Asylum | 38 (-) LURKERS Pills | Beggars Banquet |
| 19 (12) LINDISFARNE Run For Home | Mercury | 39 (-) NEW SEEKERS Anthem | CBS |
| 20 (15) SHOWADDYWADDY A Little Bit Of Soap | Arista | 40 (20) KATE BUSH The Man With The Child In His Eyes | EMI |

ALBUMS

| | | | |
|-------------------------------------|----------|---|----------|
| 1 (4) BONEY M Night Flight To Venus | Atlantic | 11 (13) MEAT LOAF Bat Out Of Hell | Epic |
| 2 (3) VARIOUS Saturday Night Fever | RSO | 12 (12) ELO Out Of The Blue | Jet |
| 3 (1) BOB DYLAN Street Legal | CBS | 13 (10) JEFF WAYNE War Of The Worlds | CBS |
| 4 (6) HOLLIES 20 Golden Greats | EMI | 14 (20) MOODY BLUES Octave | Decca |
| 5 (8) NOLAN SISTERS 20 Giant Hits | Target | 15 (9) BOOMTOWN RATS Like Clockwork | Ensign |
| 6 (7) VARIOUS Grease | RSO | 16 (-) VARIOUS Star Party | K-Tel |
| 7 (17) COMMODORES Natural High | Motown | 17 (-) FLEETWOOD MAC Rumours | WB |
| 8 (-) REZILLOS Can't Stand The | Sire | 18 (18) JOE WALSH But Seriously Folks | Asylum |
| 9 (5) THIN LIZZY Live And Dangerous | Vertigo | 19 (15) GENESIS And Then There Were Three | Charisma |
| 10 (2) ROLLING STONES Some Girls | EMI | 20 (-) STRANGLERS Black & White | UA |

RADIO & RECORD NEWS

DETROIT SPINNERS
"If You Wanna Do A Dance All Night"

 K11175

KAREN YOUNG
"Hot Shot"

 K11180

GORDON LIGHTFOOT
"Daylight Katy"

 K17124

MANHATTAN TRANSFER
"Where Did Our Love Go"

 K11182

STAR
CLIMBERS

WEEK ENDING 18 AUGUST 1978



SINGLES

This Week Last Week Two Weeks

| | | | | | |
|----|------|------|--------------------|-----------------------------|------------|
| 1 | (2) | (8) | BOB DYLAN | Baby Stop Crying | CBS |
| 2 | (1) | (5) | DARTS | It's Raining | Magnet |
| 3 | (12) | (24) | ANDY GIBB | An Everlasting Love | RSO |
| 4 | (7) | (10) | COMMODORES | Three Times A Lady | Motown |
| 5 | (19) | (-) | DAVID ESSEX | Oh What A Circus | Mercury |
| 6 | (5) | (13) | QUINCY JONES | Stuff Like That | A&M |
| 7 | (10) | (15) | RENAISSANCE | Northern Lights | WB |
| 8 | ⬅ | (-) | MOTORS | Forget About You | Virgin |
| 9 | (14) | (18) | MATHIS/WILLIAMS | You're All I Need To Get By | CBS |
| 10 | ⬅ | (-) | KENNY ROGERS | Love Or Something Like It | UA |
| 11 | (6) | (2) | JOE WALSH | Life's Been Good | Asylum |
| 12 | (15) | (9) | FOREIGNER | Cold As Ice | Atlantic |
| 13 | (11) | (14) | RUBINOOS | I Wanna Be Your Boyfriend | Berserky |
| 14 | ⬅ | (-) | EXILE | Kiss You All Over | Rak |
| 15 | (29) | (-) | REAL THING | Rainin' Through My Sunshine | Pye |
| 16 | (16) | (6) | CLOUT | Substitute | Carrere |
| 17 | (22) | (-) | KANDIDATE | Don't Wanna Say Goodnight | Rak |
| 18 | (17) | (19) | MR BIG | Senora | EMI |
| 19 | (13) | (7) | STEELY DAN | FM (Not Static At All) | MCA |
| 20 | (20) | (29) | 10CC | Dreadlock Holiday | Mercury |
| 21 | (4) | (4) | CITY BOY | 5-7-0-5 | Vertigo |
| 22 | (27) | (22) | TASTE OF HONEY | Boogie Oogie Oogie | Capitol |
| 23 | (30) | (-) | BRYAN FERRY | Sign Of The Times | Polydor |
| 24 | (18) | (-) | STEVE HARLEY | Roll The Dice | EMI |
| 25 | (21) | (20) | WHO | Had Enough | Polydor |
| 26 | (23) | (-) | CERRONE | Supernature | Atlantic |
| 27 | ⬅ | (-) | MEAT LOAF | Two Out Of Three Ain't Bad | Epic |
| 28 | ⬅ | (-) | RITA COOLIDGE | You | A&M |
| 29 | ⬅ | (-) | MANHATTAN TRANSFER | Where Did Our Love Go | Atlantic |
| 30 | ⬅ | (-) | PATRICK JUVET | Got A Feeling | Casablanca |

BREAKERS

GORDON LIGHTFOOT, Daylight Katy.
 CLIFF RICHARD, Please Remember Me
 BARRY MANILOW, Copacabana/Some-where In The Night
 MELISSA MANCHESTER, Midnight Blue
 B B KING, I Just Can't Leave Your Love Alone
 TERI DE SARIO Ain't Nothin' Gonna Keep Me From You
 TOBY BEAU, Angel Baby
 ALESSI, Driftin'
 BONEY M, Brown Girl In The Ring
 BILBO, She's Gonna Win

MOST ADDED

- FLASH & THE PAN And The Band Played On
- BILLY JO SPEARS '57 Chevrolet
- COLIN BLUNSTONE Ain't It Funny
- WALTER EGAN Magnet & Steel
- PABLO CRUISE Love Will Find A Way
- SYLVESTER You Make Me Feel (Mighty Real)
- DEE D JACKSON Meteor Man
- JUDY CHEEKS Mellow Lovin'
- TOM ROBINSON BAND Too Good To Be True
- GIDEA PARK Beach Boy Gold

This airplay chart is based solely on statistics compiled weekly from reporting national and local radio stations.

DETROIT SPINNERS

"If You Wanna Do A Dance All Night"



K11175

KAREN YOUNG

"Hot Shot"



K11180

GORDON LIGHTFOOT

"Daylight Katy"



K17124

MANHATTAN TRANSFER

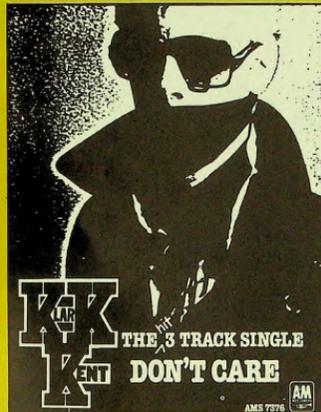
"Where Did Our Love Go"



K11182

STAR CLIMBERS

THE INDEPENDENT RECORD CHART



It's all over for Exile.

Exile's new single is breaking out all over the place. American mouths fell open as "KISS YOU ALL OVER" shot into all three national charts against a veritable hail of bullets.

Here in the UK, it was love at first sound. "KISS YOU ALL OVER" set tongues wagging when it became DLT's Record Of The Week and made the play lists on fourteen key local stations (Clyde, Forth, Metro, City, Piccadilly, Ferrinne, Hallam, BRMB, Swansea, Plymouth, Trent, Capitol, Beacon and Orwell) and Radio Luxembourg.

You'd probably like to know more about "KISS YOU ALL OVER". But our lips are sealed.

Exile. Kiss You All Over
RAK 279



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W/E AUGUST 18 1978

This Week
Last Week

| | | | |
|----|----|-------------------------------------|----------------------------|
| 1 | 1 | TRAVOLTA/NEWTON-JOHN You're The One | RSO 006 (f) |
| 2 | 2 | CLOUT Substitute | Carrere EMI 2788 (e) |
| 3 | 22 | COMMODORES Three Times A Lady | Motown TMG 1113 (e) |
| 4 | 6 | SHAM 69 If The Kids Are United | Poly 2059 050 (f) |
| 5 | 4 | TASTE OF HONEY Boogie Oogie Oogie | Capitol CL 15988 (e) |
| 6 | 9 | BONEY M Rivers/Brown Girl | Atlantic Hansa K 11120 (w) |
| 7 | 57 | DARTS It's Raining | Magnet MAG 126 (e) |
| 8 | 3 | FATHER ABRAHAM Smurf Song | Decca FR 13759 (e) |
| 9 | 11 | CITY BOY 5-7-0-5 | Vertigo 6059 207 (f) |
| 10 | 12 | JUSTIN HAYWARD Forever Autumn | CBS 6368 (e) |
| 11 | 18 | BOB DYLAN Baby Stop Crying | CBS 6499 (e) |
| 12 | 5 | MARSHALL HAIN Dancing In The City | Harvest HAR 5157 (e) |
| 13 | 16 | RENAISSANCE Northern Lights | WB K 17177 (w) |
| 14 | 7 | BOOMTOWN BATS Like Clockwork | Emigon EMI 14 (f) |

NATIONAL TOP 100 SINGLES

| | | | |
|----|----|--|---------------------------|
| 31 | 50 | PLASTIC BERTRAND Sha La La La Lee | Sire 6059 209 (f) |
| 32 | 19 | SEX PISTOLS Biggest Blow | Virgin VS 22012 (e) |
| 33 | — | LURKERS Pills | Beggars Banquet BEG 9 (e) |
| 34 | 28 | ANDREW GOLD How Can This Be Love | Asylum K 13126 (w) |
| 35 | 27 | KATE BUSH Man With The Child In His Eyes | EMI 2906 (e) |
| 36 | 36 | FOREIGNER Cold As Ice | Atlantic K 11086 (w) |
| 37 | 26 | ELVIS PRESLEY Don't Be Cruel | RCA PB 9265 (f) |
| 38 | 35 | SHEILA B DEVOTION You Light My Fire | Carrere EMI 2828 (e) |
| 39 | 24 | MOTORS Airport | Virgin VS 219 (e) |
| 40 | — | ANDY GIBB An Everlasting Love | RSO 15 (f) |
| 41 | 52 | BRYAN FERRY Sign Of The Times | Poly 2001 798 (f) |
| 42 | 33 | BUZZCOCKS Love You More | UA UP 36433 (e) |
| 43 | 43 | BARRY MANILOW Somewhere In The Night | ARIST 196 (f) |
| 44 | 39 | ROLLING STONES Miss You | EMI 2802 (e) |

| | | | |
|----|----|--|------------------------|
| 61 | 54 | DIANA ROSS Lovin' Livin' Givin' | Motown TMG 1112 (e) |
| 62 | 81 | REZILLOS Top Of The Pops | Sire 4001 (f) |
| 63 | 66 | KLARK KENT Don't Care | Kryptonite KKI (e) |
| 64 | 44 | BLUE OYSTER CULT Don't Fear The Reaper | CBS 6333 (e) |
| 65 | — | GENE FARROW Don't Stop Now | Magnet MAG 125 (e) |
| 66 | 31 | JAMES GALWAY Annie's Song | Red Seal RB 5085 (e) |
| 67 | 68 | MOODY BLUES Steppin' In A Slide Zone | Decca F 13750 (e) |
| 68 | 45 | YELLOW DOG Wait Until Midnight | Virgin VS 217 (e) |
| 69 | 61 | TAVARES Slow Train To Paradise | Capitol CL 15995 (e) |
| 70 | 58 | COMMODORES Flyin' High | Motown TMG 1111 (e) |
| 71 | 46 | HEATWAVE Mind Blowing Decisions | GTO GT 226 (e) |
| 72 | — | DEVO Be Shift | Shift BOY 2 (e) |
| 73 | 67 | DONNA SUMMER Last Dance | Cas TGIF 2 (p) |
| 74 | 56 | EARTH WIND AND FIRE Magic Mind | CBS 6490 (e) |
| 75 | 60 | BOB MARLEY Satisfy My Soul | Island WIP 6440 (e) |
| 76 | 75 | LOU REED Street Hassle | Arista ARIST 12198 (f) |
| 77 | 99 | CRYSTAL GAYLE Talking In Your Sleep | UA UP 36422 (e) |
| 78 | — | KANDIDATE Don't Wanna Say Goodnight | RAK 290 (e) |
| 79 | 63 | GENESIS Many Too Many | Charisma CB 315 (f) |

Distribution Code:
(e) CBS (e) EMI (f) Phonodisc (p) Pye (r) RCA
(s) Selecta (w) WEA (i) Independent.

| | | | |
|----|----|------------------------------------|-------------------------|
| 15 | 62 | CERRONE Supernature | Atlantic K 11089 (w) |
| 16 | 10 | JACKSON BROWNE Stay | Asylum K 13128 (w) |
| 17 | 8 | ELO Wild West Hero | Jet JET 109 (c) |
| 18 | - | STRANGLERS Walk On By | UA UP 36429 (e) |
| 19 | - | CHILD It's Only Make Believe | Ariola Hansa AHA522 (p) |
| 20 | 20 | JOE WALSH Life's Been Good | Asylum K 13129 (w) |
| 21 | 13 | VOYAGE From East To West | GTO GT 224 (c) |
| 22 | 21 | GLADYS KNIGHT Come Back And Finish | Buddah BDS 473 (p) |
| 23 | 15 | SHOWADDYWADDY A Little Bit Of Soap | Arista ARIST 191 (f) |
| 24 | 14 | LINDISFARNE Run For Home | Mercury 6007 177 (f) |
| 25 | 17 | O'JAYS Use Ta Be My Girl | Philly PIR 6332 (c) |
| 26 | 25 | WHO Had Enough/Who Are You | Polydor WHO 1 (f) |
| 27 | 37 | JILTED JOHN Jilted John | EMI Int 567 (e) |
| 28 | 23 | X RAY SPEX Identity | EMI Int 563 (e) |
| 29 | 34 | NEW SEEKERS Anthem | CBS 6413 (c) |
| 30 | 33 | QUINCY JONES Stuff Like That | AMS 7367 (c) |

| | | | |
|----|----|---|---------------------------|
| 45 | 41 | EVELYN CHAMPAGNE KING Shame | RCA PC 1122 (f) |
| 46 | 30 | RAYDIO Is This A Love Thing | ARIST 193 (f) |
| 47 | 29 | SATURDAY NIGHT BAND Come On Dance.... | CBS 6367 (c) |
| 48 | 59 | 10CC Dreadlock Holiday | Mercury 6008 035 (f) |
| 49 | 40 | BEE GEES Night Fever | RSO 002 (f) |
| 50 | - | IVOR BIGGIN Winker's Song | Beggars Banquet BDP 1 (e) |
| 51 | 82 | HI TENSION British Hustle | Island WIP 6446 (e) |
| 52 | 93 | UFO Only You Can Rock Me | Chrysalis CHS 2241 (f) |
| 53 | 47 | KC/SUNSHINE BAND It's The Same Old Song | TKR 6037 (c) |
| 54 | - | MEAT LOAF Two Out Of Three Ain't Bad | Epic EPC 6381 (c) |
| 55 | 51 | SUZI QUATRO The Race Is On | RAK 278 (e) |
| 56 | 48 | STEELY DAN FM (No Static) | MCA 374 (e) |
| 57 | 49 | RICK JAMES You And I | Motown TMG 1110 (e) |
| 58 | 65 | MATHIS/WILLIAMS You're All I Need To Get By | CBS 6483 (c) |
| 59 | 38 | STEEL PULSE Prodigal Son | Island WIP 6449 (e) |
| 60 | 42 | CAROL DOUGLAS Night Fever | Gull GULS 81 (p) |

| | | | |
|-----|----|---|----------------------------|
| 80 | 73 | SMOKE OH Carol | RAK 376 (e) |
| 81 | 69 | KANSAS Wayward Son | CBS 124932 (e) |
| 82 | 78 | GOLDIE Making Up Again | Bronze BRO 50 (e) |
| 83 | 72 | JULIE COVINGTON Don't Cry For Me Argentina | MCA 260 (e) |
| 84 | 84 | ELKIE BROOKS Since You Went Away | A&M AMS 7369 (c) |
| 85 | - | SYLVESTER You Make Me Feel.... | Fantasy EMI 12 PTC 160 (e) |
| 86 | - | DOOLEYS A Rose Has To Die | GTO GT 229 (c) |
| 87 | - | LINDISFARNE Meet Me On The Corner | Light LIG 9095 (w) |
| 88 | 85 | FLIRTATIONS/LENNY GAMBLE I'll Do Anything | RR CCI (p) |
| 89 | 92 | RUBINOS I Wanna Be Your Boyfriend | Res BZZ 18 (e) |
| 90 | - | TERI DE SARIO Ain't Nothing Gonna Keep Me.... | CAN 128 (p) |
| 91 | 77 | DAVID GATES Took The Last Train | Elektra K 12397 (w) |
| 92 | - | GEORGE THOROGOOD Madison Blues | Sonet SON 2158 (p) |
| 93 | 94 | DICKIES Paranoid | A&M AMS 7368 (c) |
| 94 | - | MICHAEL ZAGER Soul To Soul | F Stock PVDD 5 (e) |
| 95 | - | PATTI SMITH Set Free | ARISTA 12197 (f) |
| 96 | 89 | SUN Sun Is Here | Capitol CL 15977 (e) |
| 97 | - | PATRICK JUVET Got A Feeling | Cas CAN 137 (p) |
| 98 | 97 | WHISPERS Headlights | RCA FC 9287 (e) |
| 99 | 96 | MICHAEL JOHNSON Bluer Than Blue | EMI AMI 501 (e) |
| 100 | 79 | WINGS I've Had Enough | EMI R 6020 (e) |

The Gallup/Radio & Record News Independent Record Charts are compiled each week by Gallup Market Research from information supplied by record dealers. The charts represent the record sales indicated by those dealers. Every effort has been made to ascertain the accuracy of these returns.

CONTACT YOUR ANCHOR SALESMAN OR CBS DISTRIBUTION 01-960 2155



B.B.KING

ABC 4226

'I JUST CAN'T LEAVE YOUR LOVE ALONE'

HIS NEW SINGLE FEATURED ON HIS LATEST ALBUM 'MIDNIGHT BELIEVER' ABCL 5246

**PAUL BURNETT RECORD OF THE WEEK, 208 BULLET, FORTH FLYER,
A RADIO VICTORY—DAVE CHRISTIAN ROLLER COASTER, CAPITAL CLIMBER, NATIONALLY PLAY LISTED**

OCTOBER TOUR 13th ODEON, BIRMINGHAM 14th-15th ODEON, HAMMERSMITH 16th FREE TRADE HALL, MANCHESTER

GALLUP RADIO & RECORD NEWS

YORKSHIRE

| | | | | | |
|---------|---|----------|---------|------------------------------------|-----------------|
| 1 (1) | JOHN/OLIVIA You're The One That I Want | RSO | 21 (6) | MARSHALL HAIN Dancing In The City | Harvest |
| 2 (2) | CLOUT Substitute | Carrere | 22 (20) | VOYAGE From East To West | GTO |
| 3 (4) | SHAM 69 If The Kids Are Untied | Polydor | 23 (14) | GLADYS KNIGHT Come Back & Finish | Buddah |
| 4 (3) | FATHER ABRAHAM The Smurf Song | Decca | 24 (25) | NEW SEEKERS Anthem | CBS |
| 5 (16) | JILTED JOHN Jilted John | EMI INT | 25 (-) | IVOR BIGGUN Winklers Song | BOP |
| 6 (39) | DARTS It's Raining | Magnet | 26 (-) | KLARK KENT Don't Care | Kryptone |
| 7 (21) | CITY BOY 5-7-0-5 | Vertigo | 27 (17) | X RAY SPEX Identity | EMI INT |
| 8 (9) | BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 28 (33) | BRYAN FERRY Sign Of The Times | Polydor |
| 9 (19) | RENAISSANCE Northern Lights | WB | 29 (-) | REZILLOS Top Of The Pops | Sire |
| 10 (-) | STRANGLERS Walk On | UA | 30 (-) | LURKERS Pills | Beggars Banquet |
| 11 (26) | JOE WALSH Life's Been Good | Asylum | 31 (11) | LINDISFARNE Run For Home | Mercury |
| 12 (15) | JUSTIN HAYWARD Forever Autumn | CBS | 32 (10) | SHOWADDYWADDY A Little Bit Of Soap | Arista |
| 13 (8) | BOOMTOWN RATS Like Clockwork | Ensign | 33 (-) | ANDREW GOLD How Can This Be Love | Asylum |
| 14 (7) | TASTE OF HONEY Boogie Oogie Oogie | Capitol | 34 (12) | SEX PISTOLS Biggest Blow | Virgin |
| 15 (5) | ELO Wild West Hero | Jet | 35 (-) | EVO Only You Can Rock Me | Chrysalis |
| 16 (-) | PLASTIC BERTRAND Sha La La La Lee | Vertigo | 36 (-) | DEVO Be Stiff | Stiff |
| 17 (22) | JACKSON BROWNE Stay | Asylum | 37 (-) | CERRONE Supernature | Atlantic |
| 18 (-) | COMMODORES Three Times A Lady | Motown | 38 (29) | BUZZCOCKS Love You More | UA |
| 19 (13) | BOB DYLAN Baby Stop Crying | CBS | 39 (23) | WHO Who Are You | Polydor |
| 20 (-) | CHILD It's Only Make Believe | Ariola | 40 (24) | MOTORS Airport | Virgin |

WALES & WEST

| | | | | | |
|---------|---|----------|---------|--|-----------------|
| 1 (1) | JOHN/OLIVIA You're The One That I Want | RSO | 21 (13) | VOYAGE From East To West | GTO |
| 2 (2) | CLOUT Substitute | Carrere | 22 (23) | WHO Had Enough | Polydor |
| 3 (6) | SHAM 69 If The Kids Are Untied | Polydor | 23 (14) | SHOWADDYWADDY A Little Bit Of Soap | Arista |
| 4 (8) | CITY BOY 5-7-0-5 | Vertigo | 24 (29) | NEW SEEKERS Anthem | CBS |
| 5 (15) | JUSTIN HAYWARD Forever Autumn | CBS | 25 (21) | X RAY SPEX Identity | EMI INT |
| 6 (4) | FATHER ABRAHAM The Smurf Song | Decca | 26 (28) | GLADYS KNIGHT Come Back & Finish | Buddah |
| 7 (-) | COMMODORES Three Times A Lady | Motown | 27 (-) | CHILD It's Only Make Believe | Ariola |
| 8 (20) | BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 28 (17) | SEX PISTOLS Biggest Blow | Virgin |
| 9 (-) | DARTS It's Raining | Magnet | 29 (36) | PLASTIC BERTRAND Sha La La La Lee | Vertigo |
| 10 (7) | TASTE OF HONEY Boogie Oogie Oogie | Capitol | 30 (22) | O JAYS Use Ta Be My Girl | Philadelphia |
| 11 (18) | BOB DYLAN Baby Stop Crying | CBS | 31 (10) | MOTORS Airport | Virgin |
| 12 (11) | RENAISSANCE Northern Lights | WB | 32 (24) | ROLLING STONES Miss You | EMI |
| 13 (3) | MARSHALL HAIN Dancing In The City | Harvest | 33 (-) | JILTED JOHN Jilted John | EMI INT |
| 14 (5) | ELO Wild West Hero | Jet | 34 (25) | KATE BUSH The Man With The Child In His Eyes | EMI |
| 15 (12) | BOOMTOWN RATS Like Clockwork | Ensign | 35 (38) | QUINCY JONES Stuff Like That | A&M |
| 16 (-) | STRANGLERS Walk On By | (UA) | 36 (26) | BUZZCOCKS Love You More | UA |
| 17 (9) | JACKSON BROWNE Stay | Asylum | 37 (35) | KC & THE SUNSHINE BAND That Same Old Song | TK |
| 18 (16) | JOE WALSH Life's Been Good | Asylum | 38 (-) | LURKERS Pills | Beggars Banquet |
| 19 (-) | CERRONE Supernature | Atlantic | 39 (31) | RAYDIO Is This A Love Thing | Arista |
| 20 (19) | LINDISFARNE Run For Home | Mercury | 40 (-) | SUZI QUATRO The Race Is On | Rak |

North West

| | | | | | |
|---------|---|----------|---------|--|-----------------|
| 1 (1) | JOHN/OLIVIA You're The One That I Want | RSO | 21 (-) | CHILD It's Only Make Believe | Ariola |
| 2 (2) | CLOUT Substitute | Carrere | 22 (14) | SHOWADDYWADDY A Little Bit Of Soap | Arista |
| 3 (4) | FATHER ABRAHAM The Smurf Song | Decca | 23 (11) | O JAYS Use Ta Be My Girl | Philadelphia |
| 4 (30) | COMMODORES Three Times A Lady | Motown | 24 (25) | X RAY SPEX Identity | EMI INT |
| 5 (3) | TASTE OF HONEY Boogie Oogie Oogie | Capitol | 25 (15) | LINDISFARNE Run For Home | Mercury |
| 6 (5) | BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 26 (-) | CERRONE Supernature | Atlantic |
| 7 (10) | JILTED JOHN Jilted John | EMI INT | 27 (19) | BUZZCOCKS Love You More | UA |
| 8 (21) | CITY BOY 5-7-0-5 | Vertigo | 28 (34) | BARRY MANILOW Somewhere In The Night | Arista |
| 9 (7) | SHAM 69 If The Kids Are Untied | Polydor | 29 (-) | ANDY GIBB An Everlasting Love | RSO |
| 10 (-) | DARTS It's Raining | Magnet | 30 (35) | WHO Had Enough | Polydor |
| 11 (6) | BOOMTOWN RATS Like Clockwork | Ensign | 31 (-) | LURKERS Pills | Beggars Banquet |
| 12 (8) | JUSTIN HAYWARD Forever Autumn | CBS | 32 (13) | VOYAGE From East To West | GTO |
| 13 (-) | STRANGLERS Walk On By | UA | 33 (-) | SHEILA B DEVOTION You Light My Fire | EMI |
| 14 (9) | MARSHALL HAIN Dancing In The City | Harvest | 34 (-) | GENE FARROW Don't Stop Now | Magnet |
| 15 (12) | JACKSON BROWNE Stay | Asylum | 35 (24) | ANDREW GOLD How Can This Be Love | Asylum |
| 16 (17) | RENAISSANCE Northern Lights | WB | 36 (-) | PLASTIC BERTRAND Sha La La La Lee | Vertigo |
| 17 (16) | GLADYS KNIGHT Come Back & Finish | Buddah | 37 (29) | KATE BUSH The Man With The Child In His Eyes | EMI |
| 18 (31) | JOE WALSH Life's Been Good | Asylum | 38 (-) | NEW SEEKERS Anthem | CBS |
| 19 (20) | ELO Wild West Hero | Jet | 39 (-) | 10CC Dreadlock Holiday | Mercury |
| 20 (28) | BOB DYLAN Baby Stop Crying | CBS | 40 (-) | QUINCY JONES Stuff Like That | A&M |

MIDLANDS

beacon
radio303

W/E AUGUST 18 1978 SINGLES

| | | | | | |
|---------|---|--------------|---------|--------------------------------------|---------|
| 1 (1) | JOHN/OLIVIA You're The One That I Want | RSO | 21 (20) | JOE WALSH Life's Been Good | Asylum |
| 2 (2) | CLOUT Substitute | Carrere | 22 (-) | STRANGLERS Walk On By | UA |
| 3 (7) | CITY BOY 5-7-0-5 | Vertigo | 23 (23) | WHO Had Enough | Polydor |
| 4 (3) | TASTE OF HONEY Boogie Oogie Oogie | Capitol | 24 (13) | LINDISFARNE Run For Home | Mercury |
| 5 (30) | COMMODORES Three Times A Lady | Motown | 25 (22) | BOB DYLAN Baby Stop Crying | CBS |
| 6 (-) | DARTS It's Raining | Magnet | 26 (15) | VOYAGE From East To West | GTO |
| 7 (8) | JUSTIN HAYWARD Forever Autumn | CBS | 27 (24) | NEW SEEKERS Anthem | CBS |
| 8 (14) | SHAM 69 If The Kids Are United | Polydor | 28 (33) | X RAY SPEX Identity | EMI INT |
| 9 (4) | FATHER ABRAHAM The Smurf Song | Decca | 29 (-) | HI TENSION British Hustle | Island |
| 10 (11) | BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 30 (37) | QUINCY JONES Stuff Like That | A&M |
| 11 (6) | MARSHALL HAIN Dancing In The City | Harvest | 31 (29) | EVELYN CHAMPAGNE KING Shame | RCA |
| 12 (16) | GLADYS KNIGHT Come Back & Finish | Buddah | 32 (28) | SEX PISTOLS Biggest Blow | Virgin |
| 13 (-) | CERRONE Supernature | Atlantic | 33 (-) | PLASTIC BERTRAND Sha La La La Lee | Vertigo |
| 14 (-) | CHILD It's Only Make Believe | Ariola | 34 (-) | ANDY GIBB An Everlasting Love | RSO |
| 15 (5) | ELO Wild West Hero | Jet | 35 (21) | ANDREW GOLD How Can This Be Love | Asylum |
| 16 (8) | RENAISSANCE Northern Lights | WB | 36 (39) | BARRY MANILOW Somewhere In The Night | Arista |
| 17 (10) | BOOMTOWN RATS Like Clockwork | Ensign | 37 (-) | GENE FARROW Don't Stop Now | Magnet |
| 18 (17) | SHOWADDYWADDY A Little Bit Of Soap | Asylum | 38 (-) | JILTED JOHN Jilted John | EMI |
| 19 (9) | JACKSON BROWNE Stay | Asylum | 39 (32) | RAYDIO Is This A Love Thing | Arista |
| 20 (12) | O JAYS Use Ta Be My Girl | Philadelphis | 40 (-) | SHEILA B DEVOTION You Light My Fire | EMI |

ALBUMS

| | | | | | |
|---------|------------------------------------|----------|---------|-------------------------------------|--------|
| 1 (2) | HOLLIES 20 Golden Greats | EMI | 11 (8) | ELO Out Of The Blue | Jet |
| 2 (3) | NOLAN SISTERS 20 Giant Hits | Target | 12 (7) | BOB DYLAN Street Legal | CBS |
| 3 (4) | VARIOUS Saturday Night Fever | RSO | 13 (19) | COMMODORES Natural High | Motown |
| 4 (1) | BONEY M Night Flight To Venus | Atlantic | 14 (11) | KATE BUSH The Kick Inside | EMI |
| 5 (6) | VARIOUS Grease | RSO | 15 (13) | ROLLING STONES Some Girls | EMI |
| 6 (-) | VARIOUS Star Party | K-Tel | 16 (-) | LENA MARTELL Collection | Ronco |
| 7 (5) | STEEL PULSE Handsworth Revolution | K-Tel | 17 (-) | TALKING HEADS More Songs About | Sire |
| 8 (9) | THIN LIZZY Live And Dangerous | Vertigo | 18 (-) | DON WILLIAMS Images | K-Tel |
| 9 (10) | JEFF WAYNE War Of The Worlds | CBS | 19 (16) | ABBA The Album | Epic |
| 10 (12) | BOOMTOWN RATS Tonic For The Troops | Ensign | 20 (15) | VARIOUS Rock Rules OK | K-Tel |

RADIO & RECORD NEWS

DETROIT SPINNERS
"If You Wanna Do A Dance All Night"

 K11175

KAREN YOUNG
"Hot Shot"

 K11180

GORDON LIGHTFOOT
"Daylight Katy"

 K17124

MANHATTAN TRANSFER
"Where Did Our Love Go"

 K11182

STAR
CLIMBERS

**W/E AUGUST 18 1978
SINGLES**

| | | | |
|--|----------|--|-----------------|
| 1 (1) JOHN/OLIVIA You're The One That I Want | RSO | 21 (10) MARSHALL HAIN Dancing In The City | Harvest |
| 2 (2) CLOUT Substitute | Carrere | 22 (-) CERRONE Supernature | Atlantic |
| 3 (3) SHAM 69 If The Kids Are United | Polydor | 23 (-) CHILD It's Only Make Believe | Ariola |
| 4 (31) DARTS It's Raining | Magnet | 24 (6) X RAY SPEX Identity | EMI INT |
| 5 (-) BONEY M Rivers Of Babylon/Brown Girl | Atlantic | 25 (-) STRANGLERS Walk On By | UA |
| 6 (12) CITY BOY 5-7-0-5 | Vertigo | 26 (-) PLASTIC BERTRAND Sha La La La Lee | Vertigo |
| 7 (7) FATHER ABRAHAM The Smurf Song | Decca | 27 (19) O JAYS Use Ta Be My Girl | Philadelphia |
| 8 (4) TASTE OF HONEY Boogie Oogie Oogie | Capitol | 28 (28) WHO Had Enough | Polydor |
| 9 (5) BOOMTOWN RATS Like Clockwork | Ensign | 29 (26) ELVIS PRESLEY Don't Be Cruel | RCA |
| 10 (13) JUSTIN HAYWARD Forever Autumn | CBS | 30 (-) UFO Only You Can Rock Me | Chrysalis |
| 11 (-) COMMODORES Three Times A Lady | Motown | 31 (24) ANDREW GOLD How Can This Be Love | Asylum |
| 12 (15) JACKSON BROWNE Stay | Asylum | 32 (25) MOTORS Airport | Virgin |
| 13 (14) RENAISSANCE Northern Lights | WB | 33 (16) SEX PISTOLS Biggest Blow | Virgin |
| 14 (11) SHOWADDYWADDY A Little Bit Of Soap | Arista | 34 (-) QUINCY JONES Stuff Like That | A&M |
| 15 (8) LINDISFARNE Run For Home | Mercury | 35 (-) LURKERS Pills | Beggars Banquet |
| 17 (18) GLADYS KNIGHT Come Back & Finsih | Buddah | 36 (31) NEW SEEKERS Anthem | CBS |
| 18 (9) ELO Wild West Hero | Jet | 37 (-) BARRY MANILOW Somewhere In The Night | Arista |
| 19 (21) BOB DYLAN Baby Stop Crying | CBS | 38 (-) BRYAN FERRY Sign Of The Times | Polydor |
| 20 (17) VOYAGE From East To West | GTO | 39 (20) KATE BUSH The Man With The Child In His Eyes EMI | EMI |
| | | 40 (32) ROLLING STONES Miss You | EMI |

ALBUMS

| | | | |
|-------------------------------------|----------|--|--------|
| 1 (1) DON WILLIAMS Images | K-Tel | 11 (16) KATE BUSH The Kick Inside | EMI |
| 2 (3) HOLLIES 20 Golden Greats | EMI | 12 (-) COMMODORES Natural High | Motown |
| 3 (2) VARIOUS Saturday Night Fever | RSO | 13 (13) MOODY BLUES Octave | Decca |
| 4 (6) JEFF WAYNE War Of The Worlds | CBS | 14 (7) BOB DYLAN Street Legal | CBS |
| 5 (4) BONEY M Night Flight To Venus | Atlantic | 15 (-) MATHIS/WILLIAMS That's What Friends Are For | CBS |
| 6 (5) LINDISFARNE Back & Fourth | Mercury | 16 (17) ROLLING STONES Some Girls | EMI |
| 7 (8) THIN LIZZY Live And Dangerous | Vertigo | 17 (-) ELKIE BROOKS Shooting Star | A&M |
| 8 (11) NOLAN SISTERS 20 Giant Hits | Target | 18 (12) ELO Out Of The Blue | Jet |
| 9 (-) VARIOUS Star Party | K-Tel | 19 (-) STRANGLERS Black & White | UA |
| 10 (10) VARIOUS Grease | RSO | 20 (-) LSO Classic Gold Rock | EMI |

RADIO & RECORD NEWS
DETROIT SPINNERS

"If You Wanna Do A Dance All Night"



K11175

KAREN YOUNG

"Hot Shot"



K11180

GORDON LIGHTFOOT

"Daylight Katy"



K17124

MANHATTAN TRANSFER

"Where Did Our Love Go"



K11182

**STAR
CLIMBERS**

**RADIO &
RECORD
NEWS**

ALBUM CHART

**TOP
60**

W/E AUGUST 18 1978

| | | | | | | | |
|----|----|-----------------------------------|-------------------|----|----|----------------------------------|-------------------|
| 1 | 1 | VARIOUS Saturday Night Fever | RSO 2655 123 | 31 | 28 | UFO Obsession | CDL 1182 |
| 2 | 3 | BONEY M Night Flight To Venus | A/H K 50498 | 32 | 29 | PINK FLOYD Dark Side Of The Moon | SHVL 804 |
| 3 | 2 | HOLLIES 20 Golden Greats | EMTV 11 | 33 | 25 | BOB MARLEY Kaya | ILPS 9517 |
| 4 | 4 | NOLAN SISTERS 20 Giant Hits | Target TGS 502 | 34 | - | HERBIE HANCOCK Sunlight | CBS 82240 |
| 5 | 6 | VARIOUS Grease | RSD 2001 | 35 | 26 | VARIOUS Rock Rules OK | K-Tel RL 001 |
| 6 | 5 | BOB DYLAN Street Legal | CBS 86067 | 36 | 34 | DIRE STRAITS Dire Straits | Vert 9102 021 |
| 7 | 13 | DON WILLIAMS Images | K-Tel NE 1003 | 37 | - | VARIOUS FM | MCSF 284 |
| 8 | 7 | THIN LIZZY Live And Dangerous | Vert 6642 807 | 38 | 35 | NAT KING COLE 20 Golden Greats | EMTV 9 |
| 9 | 10 | JEFF WAYNE War Of The Worlds | CBS 96000 | 39 | 39 | ANDY GIBB Shadow Dancing | RSS 0001 |
| 10 | 16 | COMMODORES Natural High | STML 12087 | 40 | 37 | EAGLES Greatest Hits 1971/75 | Asy K 53017 |
| 11 | 11 | ELO Out Of The Blue | Jet JETDP 400 | 41 | 36 | ABBA Greatest Hits | Epic EPC 69218 |
| 12 | 9 | ROLLING STONES Some Girls | CUN 39108 | 42 | 44 | TOM ROBINSON BAND Power.... | EMC 3226 |
| 13 | - | VARIOUS Star Party | K-Tel NE 1034 | 43 | 42 | JOHNNY MATHIS You Light Up.... | CBS 86055 |
| 14 | 8 | STEEL PULSE Handsworth Revolution | ILPS 9502 | 44 | - | VARIOUS Sergeant Pepper.... | A&M AMLZ 66600 |
| 15 | 12 | KATE BUSH The Kick Inside | EMC 3223 | 45 | 43 | BRUCE SPRINGSTEEN Darkness.... | CBS 86061 |
| 16 | 14 | BOOMTOWN RATS Tonic For The... | ENVY 3 | 46 | 53 | VARIOUS The Stud | Ronco RTO 2029 |
| 17 | 15 | MOODY BLUES Octave | Decca TXS 129 | 47 | 55 | GERRY RAFFERTY City To City | UAS 30104 |
| 18 | 17 | IAN DURY New Boots And Panties | SEEZ 4 | 48 | 32 | VARIOUS Thank God It's Friday | TGIF 100 |
| 19 | 31 | LSO Classic Gold Rock | NE 1009 | 49 | 50 | HEATWAVE Central Heating | GTLP 027 |
| 20 | 19 | GENESIS And Then There Were Three | CDS 4010 | 50 | 58 | VOYAGE Voyage | GTLP 030 |
| 21 | 20 | JOE WALSH But Seriously Folks | K 53081 | 51 | 40 | BILLY JOEL The Stranger | CBS 82311 |
| 22 | 41 | REZILLOS Can't Stand The.... | Sire K 56530 | 52 | 47 | LURKERS Fulham Fallout | BEGA 2 |
| 23 | 22 | LINDISFARNE Back And Fourth | Merc 9109 609 | 53 | 45 | MANHATTAN TRANSFER Pastiche | Atl K 50444 |
| 24 | 27 | STRANGLERS Black And White | UAK 30222 | 54 | 54 | BREAD The Sound Of | Elektra OFK 52062 |
| 25 | 23 | FLEETWOOD MAC Rumours | WB K 56344 | 55 | 52 | BOB MARLEY Exodus | ILPS 9498 |
| 26 | 18 | ABBA The Album | Epic EPC 86052 | 56 | 57 | LENA MARTEL Collection | RTL 2028 |
| 27 | 21 | MEAT LOAF Bat Out Of Hell | Epic/Cleve. 32419 | 57 | 38 | QUINCY JONES Stuff Like That | AMHL 64685 |
| 28 | 30 | DARTS Everyone Plays Darts | MAG 5022 | 58 | 46 | CROWN HEIGHTS AFFAIR Dream.... | DSR 9506 |
| 29 | 49 | B'HOOD OF MAN B Is For B'hood | NSPL 18567 | 59 | - | DAVID GATES Goodbye Girl | Elektra K 52091 |
| 30 | 33 | TALKING HEADS More Songs.... | Sire K 56531 | 60 | - | VARIOUS Evita | MCX 503 |

INDEPENDENT RECORD CHARTS • COMPILED BY GALLUP

From Page 18

as well as that of several smaller companies licensed to EMI. From its distribution centre in Camberwell Green Pat Howgill, general manager of publications and sales and a director of EMI Music, heads a team of 25 people.

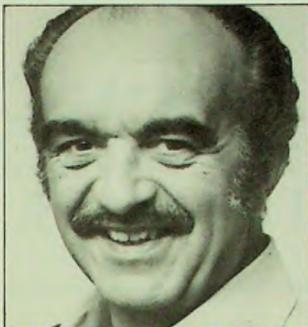
With its KPM music library, EMI Music has access to what is probably the biggest assortment of background music in the world. Over 250 LPs contain hundreds of different theme tunes (eg News At Ten, Grandstand and Mastermind), jingles and radio and TV commercials (Lucas car parts, Hovis, Denim aftershave, and so on). Performance royalties in this area are split 50-50 between KPM and the writers. Peter Cox heads a department of six people.

The last creative department belongs to the arrangers whose task it is to present the songs in written piano form for copyright acceptance. A fair number of writers are content to put their songs down on cassette and leave the rest to EMI's four arrangers.

If one adds to this list of departments a fully equipped 16-track studio, utilised not only for the production of demos but also for commercial production by outside interests as well as EMI, one gets an idea of the extent to which a major publishing company contributes to the industry.

Each department has its own promotion people and several employ talent scouts, a feature true of many publishing companies today.

To complete the picture EMI Music, as do several other companies, employ a creative director to liaise with their major artists. In EMI's case the position is filled by Terry



Ron White, managing director of EMI Music.

Slater. A musician by trade, he spent seven years as bass player with the Everley Brothers.

Slater recently followed a week in the US with the Rolling Stones with a fortnight in company with Kate Bush while she was recording her new album in the South of France. He's also worked very closely with bands such as Queen and the Tom Robinson Band.

Though the job sounds fairly enjoyable, to say the least, Roy Tempest believes Slater's role to be invaluable in a major pub-

lishing company today.

"In a highly organised company like this, it is essential to have someone like Terry who can float round the world spending time with our major acts, keeping involved all the time and checking how our songs are being interpreted.

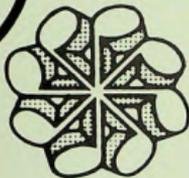
"Terry's role is very creative, being part pro and part talent scout, and he's also very useful in talking to major acts about changing to EMI Music."

Though there is obviously a close link with EMI Records, a surprising 62 percent of the music publishing division's mechanised dealings (royalties from record sales) comes from other record companies.

Obviously the reason for EMI Music's huge success today lies partly with considerable catalogue built up over the years and with the network of EMI companies around the world, but Ron White attributes a great deal to the proliferation of youthful talent on his staff.

"We are lucky in having a great catalogue here and a good deal of experience but we also have a terrific team of young staff and they are given a free hand to follow up their instincts with guidance from the more experienced people here. Their enthusiasm and understanding of today's market is vital to us.

"We have also been careful to break the company into smaller units so as not to scare off writers with our size. Many writers have believed that if they came to EMI they would get submerged in the monster, but on signing they have found we are able to give them every attention. There is a great family feeling at EMI and I believe that writers respond to that."



ATV MUSIC

WHERE THE SONGS COME FIRST...

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SUB-PUBLISHING: COVERING THE WORLD FROM THE BACK ROOM

THE GROWTH of the international music business, in which the same single or album can top the charts simultaneously in Tokyo, Berlin and New York, has brought the publishing world in particular as many problems as benefits. Shier physical distance can complicate business and artistic communications, hamper international co-ordination and, in certain instances, aggravate existing difficulties in the collection of royalties.

Publishers are the back-room-persons of the music trade. The frequent cry that goes up from publishers is that the complexities of international publishing are obscured from general view by the well-publicised and 'glamorous' workings of record companies. Even the songwriter is often ignorant of the technicalities of international publishing.

An example of the general basic operations of most leasing publishers is Island Music. Peter Cornish, managing director of Island Music's London office, outlines its set-up: "We've got separate sub-publishers in each major territory and that publisher will control our whole catalogue, although there are specific instances of individual deals for certain artists. Our main criteria when looking for an overseas representative is what they can do to promote our catalogue."

He likens Island's criteria to "A novelist looking for a publisher." As with most publishers who are annexed to a record label, it does not solely handle Island Records' copyright, nor does it take every copyright Island Records generates.

Chris Stone of Chrysalis Music adds to this criteria. "Covers" is the beautiful word in publishing. It's the name of the game when it comes to really doing well. So we look for good all-round publishers who will do this and promotion and the usual administration."

Even the songwriter is often ignorant of the technicalities of international publishing.

Every publisher stresses that good relations are essential. People who rarely, if ever, see each other have to work together to promote material and bad relations mean bad business.

"You have to strike up some relationship with the personalities. The bottom line of it has got to be a decent business arrangement."

Before the nicety of decent business relations can even be considered, however, you must first find your sub-publisher. In the burgeoning field of world publishing, where the sharks are in-distinguishable from the honest publishers, this is no easy task. The only means of surmounting this problem is through personal experience.

Eddie Levy and Geoff Heath of Heath-Levy Music, ran ATV Music for seven years before leaving to form their own company five years ago. Only through their work with ATV could they build up a reliable network of sub-publishers.

"90 percent of our leasing publishers," says Eddie Levy, "are people we've been with over the last ten years, in our ATV days."

Geoff Heath adds: "We handpicked, in every territory, the best publishers, as opposed to some people's philosophy of just giving it to one of the conglomerates. We feel every country is important in its own right."

It is obvious that all international publishers will have expert sub-publishers in the major territories. But what of the small, borderline or simply oddball territory? Publishers vary in their opinions of places like Hawaii, the Far East and the small European countries. Some rely on local collecting agencies, others hand their business to the conglomerates such as Intersong and a small minority open their own subsidiaries.

One such company, with an expansive network beyond the America/Europe/Japan nucleus is the CBS affiliate, April Music. April Music is unusual in having a Yugoslavian office among its 22 identically set-up offices around the world. It also sub-publishes to third-party publishers in Poland and Czechoslovakia and has offices in Brazil, Argentina and Peru. Most publishers have little more than one-off dealings with Iron Curtain countries and leave barbarian territories like Latin America to the large conglomerates.

Len Beadle, managing director of April Music's London office, says of his company's deals behind the Iron Curtain: "It is a little insignificant, I wouldn't like to run my business on what I earn from the Eastern Bloc." And of Latin America: "People can be rather dismissive about places like Argentina and Brazil. They're massive countries with massive markets."

Among the myriad complications of international publishing is royalty collection. Unstable currencies and repressive or dubious governments can hinder collection. Along with most publishers, Beadle finds little problem with Latin America. As for the Eastern Bloc:

"I don't think that taking money out is a blanket problem. Some countries say no,"



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some say yes, some say you can take *some* out, some give you a combined harvester instead of royalties." (Note to horrified erstwhile publishers; that was a joke!)

Even with their PRS and MCPS dealings here, all companies instigate double and sometimes triple-check processes to ensure that a collection agency has not 'forgotten' a certain copyright.

An undoubted boon to any sub-publisher is a parent record company. Although most label-affiliated publishers are autonomous, the ability to 'borrow' the parent company's, ahem, Acumen and Bedrock in setting up a sub-publishing network can be an enormous advantage.

Not so the independent publisher, starting from scratch in one of the major publishing capitals and building up a network. For an independent to reach the same level of success as a label-affiliate or conglomerate-owned publisher is no mean feat.

A company that has managed this feat is Martin-Coulter Music, whose opulent suite of offices overlooking the Thames bears immediate witness to its success. An international prize-winner with an impressive collection of 'cover' *coups* under its belt (a cover by Elvis Presley to name one), it epitomises the successful young independent publisher.

If anything, the intensity of Martin-Coulter Music's overseas operations and its expertise has made the company what it is today. There are Martin-Coulter offices in America, Canada, Australia, New Zealand, Germany, Austria, Switzerland, Belgium, South Africa and, of course, Britain.

Yes, there is one major territory omitted from the list — Japan. Richard Gillinson, general manager, explains why: "Japan is the one major territory where we didn't think at this stage that it was prudent to have our own set-up. It's such a specialised territory that it's got to be handled totally by someone who knows what is happening inside out." Intersong handles Martin-Coulter in Japan.

The gradual opening up of the as-yet untouched areas will leave only the improbable territories like Tibet and both Poles uncovered.

In the world-travelling shape of Gillinson and Bill Martin, Martin-Coulter leaves no stone unturned. They travel to each territory and administer it in person: "We find that record producers are very much more receptive to foreign material if it's presented to them by representatives of the company. So Bill and I spend well over half our time out of the country.

"Bill tends to concentrate mainly on the States, Canada, Australia and so on. We split the European countries between us. I handle France totally, because (a) I've lived there and know people and how to get hold of them, and (b) I speak fluent French, which *does* help."

Martin-Coulter Music is proof positive that personal relations with sub-publishers improve both business relations and the efficiency of overseas operations. Gillinson spends between three to seven days every six weeks in Paris. He and Martin are frequently moving from office to office and are constantly on the pulse of the music trade, picking up material and closely administering operations in the separate territories.

With a comprehensive promotional and administrative back-up (the latter in the form of Bernard Brown, director of administration), all of Martin-Coulter Music's territories appear to be virtually watertight. And as its Japanese dealings show, it is no hurry to expand. Any expansion will be organic, rather than a hit-or-miss leap into a territory for the purpose of loading its coffers.

Sub-publishing is complicated and will get more so. The gradual opening up of the as-yet untouched areas, with pop artists visiting Russia, rock 'n' roll revivalists in Red China and the expansion of business in Asia, will leave only the improbable territories like Tibet and both Poles uncovered.

As the above examples show, the overseas publisher will need to have his finger in various pies; maintaining personal relations with sub-publishers across the globe, co-ordinating international business operations, promoting his catalogue, administering finances and generally making sure that each part of his complex machine is working, on its own and with the other parts.

In all probability, an ulcer-inducing and not very enviable task but, although it's a publisher's reflex-action to feign penury, the rewards can be limitless.

LOUVIGNY MUSIC COMPANY LIMITED

where music matters

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Tel: 01-493 5961 Telex: 263912.

STUART SLATER is general manager of ATV Music and was co-writer of this year's UK Eurovision Song Contest entry. Each week he is plagued by writers with tapes of their material, all hoping for contracts with ATV. Out of the many tapes he receives, either from managers or the writers themselves, he will select two or three a week which he considers show promise.

The first and most difficult obstacle overcome, the new writer then agrees to share the rights of the song 50-50 with ATV. Slater calls this a "fair split for a new writer who hasn't had any success" and though others may disagree, few can approach the facilities offered by ATV.

The writers are supplied with offices, secretaries, financial advice and most important of all, recording equipment and studios where pre-demo tapes are made. These are vetted before the actual demo tape is produced. Nowadays 80 percent of writers perform their own songs, but for those who don't, artists must be approached as well as producers, a&r men and managers.

Slater used to work in the promotions field and, being a writer himself, is well aware of the pitfalls to avoid and the many different angles of approach to be utilised. As a publisher he meets people from all areas of the music business, but with so many artists recording their own songs, it is hard to persuade them to use material by others.

Once these problems are overcome the publisher plays a major part in plugging the record, working alongside the promotions department at the record company. If a writer does eventually break a good publisher may well have spent over £20,000 in a per-

STUART SLATER: NO MORE THE POOR RELATION



iod of three or four years helping to gain the success. A writer with hit songs behind him may also re-negotiate his contract gaining a larger slice of the cake.

On the subject of finance Slater is adamant. He believes that publishers either should not sign a writer or should be prepared to give them reasonable advances to the tune of £3000 - £5000 a year. He does not believe in what he calls "part time writing" and the writer is expected to devote his time to his work. Deals are usually for one year with four one year options on the side of ATV and though not every writer is expected to produce hits throughout that time, progress must be seen to be made.

ATV, with its connections in television and films can provide opportunities for its

writers to do background music for films and programmes, a very lucrative business.

Slater reckons ATV's writers span the whole spectrum of the music business from rock bands like Grand Hotel and the Tarney & Spencer Band to Tony Hiller who has had hits with Brotherhood of Man.

"Although publishing has the traditional image of dealing only in ultra pop and mor material today," he says, "it has an important part to play in the breaking of new writers of all kinds, both pop and contemporary."

"Publishers are moving away from being the record company's poor relation and are now playing very much an equal part in the breaking of new acts."

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Rondor Music (Australia) Pty Ltd.
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104/108, Mount Street,
North Sydney,
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THE EMINENCE of Chappell publishers is evidently clear from even the most cursory glance at their 167 year history. From the founding of the company in 1811 by Samuel Chappell, through the reign of his son Thomas (who instigated the company's relationship with Gilbert and Sullivan — a Chappell landmark), the takeover of the Dreyfus Brothers, Max and Louis, and up to their multi-faceted international organisation of the present day, Chappell has retained the name of premier publishers across the globe.

Now a part of the multi-national Polygram conglomerate, along with its sister company, Intersong, its 14 international offices cover the world.

Tony Roberts, director and general manager of Music Department, Chappell and responsible for signing new talent, lays "half" of Chappell's success at the door of its "famous standard catalogue."

Its roster of catalogue artists includes Gilbert and Sullivan, Rodgers and Hart/Hammerstein, Porter, Jerome Kern, Coward, Novello, Lerner & Loewe, Berlin and Sondheim. From such a Who's Who of popular songwriters, it's not difficult to see how Chappell upholds its publishing prestige.

The "Gentleman Publishers" image, although an undoubted major factor in its earlier success, ill-prepared Chappell for the rock 'n' roll explosion of the Fifties and the ensuing pop boom, which still shows no signs of abating.

It "missed out" on rock 'n' roll, according to head of publicity, Mary Jennings, and was caught short by the avalanche of new musical and publishing styles in the Sixties. It was more than simply resting on their laurels, says Tony Roberts: "I don't think the peo-

THE PREMIER PUBLISHERS

ple before were really desirous of a pop catalogue."

Roberts joined Chappell two years ago, armed with modern American music business techniques gleaned from his work with Clive Davis, Nesuhi Ertegun, Mo Austin, Ed Silvers and other American alumni. Why?

"I think they were looking for someone to attract contemporary writers and to make Chappell a contemporary, forward-looking company. They were and still are the greatest standard catalogue publisher in the world, but there was no doubt that they had not gone on with signing contemporary acts. My track record has always been with contemporary companies.

"Another thing I think Chappell was looking for was international representation. That's what any English company must look for. What they really want is international hits and that's what I'm trying to achieve."

The other "half" of Chappell's success Tony Roberts ascribes to its staff. Although controlling an enormous catalogue of back-copyrights, the contemporary catalogue reached a nadir in the mid-Seventies. The previous contemporary catalogue staff were neither "desirous" of nor geared to a pop catalogue. Roberts was and he almost completely re-staffed the office.

"They were looking for someone to create a very forward-looking and attractive staff. I have great people, all new with the exception of one or two excellent ones who stayed from before. The staff here are second to none."



Tony Roberts, director and general manager.

Samuel Chappell would, in all probability, have been bewildered by the high-intensity operations of the modern publishing world. Growth in the publishing industry goes hand in hand with the introduction of sophisticated techniques. "It's much more cut-throat," Roberts says of the business, "but it's much more of a business than it was. It's much less slapdash; there's a lot less silliness going on.

To Page 32

...emerging fast!



**Chrysalis
Music**

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From Page 31

"The climate I'm moving in is different, the whole style of the business and the way publishers work has changed. The whole thing has moved from existing on live performances and sheet music to the sale of records. Sheet music is still important but the real nut of the music business is record sales."

Chappell's longevity is assured by its copyright-control of some of the greats of popular songwriting. The future, however, depends on groundwork done today. As Samuel and Thomas Chappell gave the Dreyfus Brothers a basis for expansion, and they the modern Chappell, so must the modern Chappell build for the future. A job, it seems, easier said than done.

"The publishing business has changed to such an extent that I'm not building so much as running to stand still. I'd love to build. I'd love to sign writers who I believe will still be enormous in 20 or 30 years' time, and have those songs in 20 or 30 years' time. But, whereas 20 years ago the standard publishing contract said that the song remained with the publisher for the full term of copyright, most songwriters now demand the song back in a much shorter term: five, ten years or so; which means that even if I signed the greatest song in the world, we wouldn't own it in 10 years' time because it's gone back to the writer.

"I'm signing in 1978 what I hope will make money in 1979, and in 1979 I'll be signing to make money in 1980. Hopefully they'll be successful in five or 10 years' time, but I don't think we're building a base in the way that the Dreyfus Brothers did."

Chappell, along with all publishers, faces two problems of the modern music industry.

"One is that half the good songs don't seem to stay as long as they did and (b), they're not owning the song if the quality stands up to the test of time."

The problem is insoluble. The longevity of a writer's success decreases in ratio with the period of copyright. The perennially successful songwriter is the publishing world's Holy Grail, but the accelerating 'talent turnover' and the diminishing timespan of copyright contracts puts the Grail further from the reach of Chappell and other publishers.

Roberts also feels that pop artists realise the benefits of this and squeeze as much out of their brief lifespans as possible.

"Some of the huge writers of today won't be as big in a few years from now, even though they are enormous money-spinners. Look at some of the huge, huge writers of three or four years ago. Where are they now?"

Another stumbling block in the way of the successful publisher. Yet Chappell still retains its prestige and is beginning to build an impressive contemporary catalogue despite these problems.

To an extent we haven't really started yet. We're still signing writers. I haven't signed one superstar yet. I haven't got a Fleetwood Mac, or a Frampton, or a Bee Gees..." The glint in his eye is plainly visible.

And finally, The Big One. The definitive version of Chappell's continuing success. And no conferring.

"Enormous as the income from the standards catalogue is, it gradually winds down. To me, the staff aspect is important. We

have a staff of promotional and creative people who are the best. And our copyright and royalty department is really experienced. That's what makes us what I believe the best publisher. It's the combination of the two great things.

"If you're a writer looking for a publishing deal you either think in terms of the enormous, well-established, super-honest, well-organised publishing company which is probably rather set in its ways. Or you think in terms of a very exciting, free-running, creative, competitive small company who don't know how to register and handle songs, who may not be able to pay you royalties when they come.

"So you think, Shall I go with that old-fashioned, stodgy company who I know is going to give me the right service, or shall I go with this hot-shot and worry about whether I get my royalty statements on time? With Chappell, we have the two. We have the biggest and best organised publishing company in the world, and we also have a creative and promotional department that is second to none. (What a commercial that was!)"

Indeed, but not without a basis in fact. Roberts adamantly avoids any 'I have seen the future of publishing, and it's name is Tony Roberts' self-aggrandisement. He even likes "to think I'd make a hundredth of the contribution those people who signed those great standard writers to Chappell made."

He's just part of the continuing success story of Chappell. A statement made all the more understandable by the fact that there is someone already and unwittingly moving through the publishing business towards Roberts' seat, with even more emancipated publishing techniques.



Heath Levy Music Co Ltd
184-186 Regent Street London W1 tel. 01-439 7731

"IF IT wasn't for writers this industry would not exist and I believe you cannot have too much respect for their interests.

"Working on the music publishing side of the industry and being directly involved with the creative people — that is to say the writers — I have found my greatest asset has been to know exactly what it is like to struggle over an out of tune upright piano and guitar, making a demo ready to send to a London publisher and then having to wait for an incredibly frustrating period of time before hearing anything at all. That is why I have always tried to maintain an open house policy because my sympathies lie very much with the writer."

These sentiments belong to John Reed, professional general manager of Louvigny Music Company, one of the most successful of the smaller publishing companies.

In a 1977 chart survey Louvigny was revealed as the sixth most successful publishing company as far as chart singles were concerned. An impressive achievement made doubly so when one considers the size of the operation involved, for as managing director Alan Keen readily admits, the Louvigny success story owes much to the inexhaustible energy and ability of John Reed who is responsible for virtually all the day to day running of the company.

It would be misleading, though, not to see Louvigny in the context of its place in a much bigger company. It was late in 1968 that Radio Luxembourg recognised the potential of a publishing arm based in the UK and subsequently Louvigny was created. Alan Keen arrived two years later to assume the dual responsibility of managing the radio

'YOU MUST RESPECT WRITERS' INTERESTS'

station and Louvigny, to which he appended his own publishing company, Alan Keen Music.

John Reed believes that even in the last year this relationship has changed dramatically: "I think you could say that in the last year we have achieved an autonomous situation within the company.

"Despite what people sometimes think we often get involved in songs which are turned down by the station. If we can get the station behind us then so much the better but we have to take our product to the programme director like any other company. They will not play our product just because it is ours."

While Reed and Kim Adrian run the day to day affairs of the company, Louvigny also has full use of an eight-track studio in the building which has proved invaluable in the development of new writers. It's a sound basis for a company with a quickly expanding catalogue.



John Reed, professional general manager.

John Reed believes it the essential duty of a music publisher to give a careful listening to each tape received and it is company policy to strike up a close working relationship with each writer. In that respect it is obviously to Louvigny's advantage that its writers are dealing with just one man and it is to the writer's advantage that John Reed has their interests as his top priority.

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DISCO

SINGLES

After the success of The Best Of My Love, the Emotions have conspicuously failed to deliver the commercial goods. Despite the writing and production skills of Earth Wind and Fire's Maurice White, *Smile* (CBS 6537) a cut from their forthcoming new album, does little to improve their situation. Too jittery, too frantic and too repetitive, it's neither a great dance record nor a strong commercial release. A pity, as the girls have real talent.

FEATURED SINGLE



CHARLES EARLAND's *Let The Music Play* (Mercury 6157 702); *Crown Heights Affair's* *Galaxy Of Love* (Mercury 6161 801); Hamilton Bohannon's *Let's Start The Dance* (Mercury 6157 700). This is probably the strongest package of simultaneous disco releases from one label so far this year. Each number is the prime cut from its respective album, and each album has been a big disco import over the last month or two. They suffer somewhat from reduced length in the seven-inch versions, but all are superb in their limited edition 12-inch format. The Charles Earl Land is brisk, driving jazz funk with a strong hook and good sax and piano work; the Crown Heights Affair is an extremely attractive piece of sophisticated disco with characteristically rich brass, typical CHA rhythm and appropriate space-flight announcements by the stewards; the Bohannon number is his strongest outing for a long while — solid disco funk, with catchy chanted vocals, a distinctive harpsichord sound and some heavy rhythm breaks. Three well-timed releases — all are confirmed disco hits already and have strong chances of crossing into the national charts.

Grace Jones' share of the talent commodity, on the other hand, is rather more difficult to estimate. Her uncertain and aggressive pitching is not to everyone's taste, but there is no doubt that she has remarkable charisma. So far, thankfully, no charms has not sold disco records in this country on anything like the same scale as in the US and Europe, so it seems unlikely that *Do Or Die* (Island WIP 6450) — a Tom Moulton produced piece of standard New

R&RN DISCO CHART

30 Most played singles which have not yet appeared in the R&RN Top 30

- | | | | |
|----|------|-----------------------|---------------------------------------|
| 1 | (1) | RICK JAMES | You And I |
| 2 | (8) | KAREN YOUNG | Hot Shot |
| 3 | (3) | EVELYN CHAMPAGNE KING | Shame |
| 4 | (6) | LUCY JONES | Stuff Life |
| 5 | (11) | DIANA ROSS | Lovin' Lovin' & Givin' A.I.E.A. Mwana |
| 6 | (12) | BLACK BLOOD | Disco Inferno |
| 7 | (2) | TRAMPPS | Me & Myself |
| 8 | (5) | RONNIE JONES | You Make Me Feel (Mighty Real) |
| 9 | (25) | SYLVESTER | Supernature |
| 10 | (18) | CERRONE | Whistle Bump |
| 11 | (17) | DEODATO | Copacabana (At The Copa) |
| 12 | (29) | BARRY MANILOW | Conquer All |
| 13 | (23) | KENNY DELT & PRANA | My Friends.../Runaway Love |
| 14 | (7) | LINDA CLIFFORD | Rio |
| 15 | (21) | GARY CRISS | I Thought It Was You |
| 16 | (-) | HERBIE HANCOCK | A Fifth Of Beethoven |
| 17 | (24) | WALTER MURPHY | Thank God It's Friday |
| 18 | (14) | LOVE & KISSES | Let's Start The Dance |
| 19 | (-) | BOBANN | Dance With Me |
| 20 | (13) | PETER BROWN | Love Won't Be Denied |
| 21 | (26) | LEN BOONE | Everybody's Singing Love Songs |
| 22 | (-) | SWEET THUNDER | Let The Music Play |
| 23 | (-) | CHARLES EARLAND | Galaxy Of Love |
| 24 | (-) | CROWN HEIGHTS AFFAIR | Night Fever |
| 25 | (18) | CAROL DOUGLAS | One Night Affair |
| 26 | (-) | SAMMY JOKE | Car & Feeling Good |
| 27 | (-) | PATRICK JUVET | Last Dance |
| 28 | (-) | HONNA SUMMER | British Hustle |
| 29 | (-) | DI TENNISON | Get Off |
| 30 | (-) | FOXY | |

York disco nonsense — will do particularly well here.

Capitol Records has two good singles out this week: *Ooh Child* (Capitol CL 15997), one of the few uptempo tracks on Charles Jackson's album *Passionate Breezes* (see album review) — a funky song with relatively bare instrumentation and an insistently catchy chorus; and *Shake Your Body* (Capitol CL 15999) by Gary Baris, a ponderously heavy piece of funky dance lunacy with some nice jive talk and a compelling hook line which you can't seem to get away from. They're both left-fielders and unlikely to hit, but good disco in their own ways.

On the new Dexter Wansell single *I'm In Love* (Philadelpia International PIR 6492) it was the B-side Solutions that got all the disco play when the album first came out, and despite the fact that it was the A-side and another left-fielder, it seems a serious mistake not to have made it the plug side. It has a beautiful haunting melody, a fairly strong mid-tempo beat, and the very successful device of an overubbed radio announcer — it sounds good and it has a serious and valid point to make. Solutions would certainly have been a more popular A-side with the djs and would probably have had more chance of crossing over than the rather non-descript ballad that was chosen. A rare miscalculation on the part of CBS.

The Platinum Hook release *Standing On The Verge (Of Gettin' It On)* (Motown TMG 1115) may prove to be something of a miscalculation too. This busy scatty number, originally by Parliament's George Clinton, is certainly funky, but it's a little fast and complex to be an ideal dance number, and lacks anything that sounds much like a commercial hook. Elsewhere on the band's album is to be found Gotta Find A Woman — an easier-tempoed, lighter and more individual number which really would have made a stronger single. Next one, perhaps?

ALBUMS

Betty Wright Live (TKR 82541). She's still just a young lady, she looks great, she has a dynamite voice and yet she doesn't seem to have had her fair share of chart success in the last few years. The reason is, of course, that although she has recorded for a long time with the pop/disco TK label, she has resolutely stuck to the original Miami sound — chunky, soulful, lightweight funk with strong gospel overtones — a sound which has become more and more out of date with the progression of the disco culture. But on a live album, all her qualities shine through — her energy and guts (on *Lovin' Is Really My Game*), her genuinely moving soul singing (*A Song For You, You*

Can't See For Lookin') and her enormously attractive personality and versatility (on the Clean-Up Woman Medley). No sophisticated production is necessary here to get the message across, and although it won't appeal as a disco record it will find a faithful audience amongst the country's soul fans.

FEATURED ALBUM



BROTHERS JOHNSON *Blam!* (A&M AMLH 64714). The time is riper than ever for the Brothers Johnson's brand of clean, jazzy funk, and this — their third album — is their strongest and most consistent yet. Originally discovered by Quincy Jones, his production skills have contributed enormously to their complex refined but bally brand of dance music, and on this release the arrangement and production techniques are particularly in evidence with Side two opening with a beautifully jockey 2001 imitation, and numerous weird voices, strange synthesiser effects, and Louis Johnson's inimitable popping bass present throughout. Favourite disco tracks have been variously cited as *Streetsweeper*, *Mista Cool*, *Ride-O-Rocket*, *Blam!* and *Ain't We Funkin' Now* (the forthcoming single), but really they're all excellent dance floor fillers, and the album has the added bonus of a beautiful slow number in *So Won't You Stay*. A very commercial album whose popularity will spread wide outside the strict disco market.

Charles Jackson's *Breezes* (Capitol Tower SW 1175). Charles Jackson joined Marvin Yancey (co-producer of this album) in 1972 to become a highly successful writing-production team, responsible for all Natalie Cole's albums and hits by several other artists. This is his first solo performing venture, and it looks like becoming quite a little cult success. The majority of the material is slow, romantic and sumptuously orchestrated, but none of the songs could be accused of being slushy. Jackson has a strong voice, warm and true, and though he lacks an obviously individual style he has enough real soul in him to put the songs over effectively. A very attractive collection of soft soul numbers which make a promising start to his vocal career.



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DISCO

NORMA JEAN Bearsville
Norma Jean — also part of the group Chic — goes solo on this album with the help of the instrumentalists who created the Chic sound on Dance Dance Dance and Everybody Dance — it shows. The stuttering bass style, in particular, is strongly in evidence, to extremely good effect on the hot disco tracks like the excellent Saturday now that in UK as a single — see disco page), Sorcerer, I Love Love, and an effective reading of Sam Cooke classic Havin' A Party. Norma Jean's voice is strong and flexible and copes well with the two or three slow numbers on the album as well as the funky stuff. Production is clean and crisp with punchy brass and strong percussion. A good solo debut.

WAR Youngblood UA
If you're going to make a film about "livin' the streets" of a black American ghetto (which, judging by the cover of the album is the subject of the forthcoming movie Youngblood), then what better an artist to get to do the soundtrack than War. In the undisputed masters of black street-funk. This is War at their best — hefty, mean funk on tracks like Youngblood (also the American single), Keep On Doin', This Funky Music Makes You Feel Good, and Flyin' Machine, with their unmistakable use of complex layers of Latin flavoured percussion, and solo wind instruments clarinet, alto sax and Lee Oskar's distinctive harmonica.

GREY AND HANKS You Fooled Me (RCA)
Single version by the composers — Len Ron Hanks and Zane Grey(?) — of a track which appears on the LTD album Together. It has a very infectious springy bass riff and a catchy chorus — melodic and pretty funky, with some gutsy lead vocals. The more instrumental B-side is favoured by DJs, but the A-side is commercial enough to do well.

ROY AYERS You Send Me (Polydor)
With astonishing speed, Roy Ayers comes with another fine album only a few months after the excellent Let's Do It. A new release from him has become something of an event in the disco world, and despite the fact that this LP has fewer pure disco cuts than the last, it's nevertheless being enthusiastically received by DJs.

His jazz-funk fusion has a completely individual style which includes very little in spectacularly complex instrumentation and abrasive solos, nor does he ever fall into the easy trap of lush and unadventurous cocktail jazz versions of well known tunes. His

R&R IMPORT CHART

DISCO

ALBUMS

1. ROY AYERS
2. OHIO PLAYERS
3. WILBERT ONGMIRE
4. CHARLES EARLAND
5. CROWN HEIGHTS AFFAIR
6. WAR
7. GAP MANGIONE
8. BOHANNON
9. MUSIQUE
10. DENNIS COFFEY

You Send Me
Jass-Ay-Lay-Dee
Sunny Side Up
Perceptions
Galaxy Of Love
Youngblood
Suite Lady
Summertime Groove
Keep On Jumpin'
A Sweet Taste Of Sin

12-INCH

1. KAREN YOUNG
2. SYLVESTER
3. SWIFT THUNDER
4. CLEVELAND EATON
5. SOLAR

Hot-Shot
You Make Me Feel (Mighty Real)
Everybody's Singing Love Songs
Bama Boogie Woogie
Flare Boogie Fund

7-INCH

1. ATLANTIC STARR
2. MFSB
3. SOLAR FLARE
4. JEAN CLARE
5. SYMBOL 8

Stand Up
Used To Be My Guy
Boogie Fund
Don't Let It Go To Your Head
I Thought You Wanted To Dance

Imports available from:
Record Corner, 27 Bedford Hill, Balham, SW12
Disc Empire, 35 Lynwood Grove, Orpington Kent
Pipeline, 11 Roslyn Court, St. Johns Road, Woking, Surrey

ROCK

ALBUMS

1. IAN DURY
2. BEATLES
3. ELVIS PRESLEY
4. HEART
5. ELVIS PRESLEY
6. JIMI HENDRIX
7. CHIC COREA
8. MOODY BLUES
9. JOHN MAYALL
10. THE POP

New Boots And Panties
White Album (White)
Sings For Children
Magazine (Picture)
Canadian Tribute
Nine To The Universe
Friends
Octave (Blue)
Last Of The British Blues
The Pop!

SINGLES

1. IAN DURY
2. STRANGLERS
3. SNAKEFINGER
4. ELVIS PRESLEY
5. ELO
6. SEX PISTOLS
7. SEX PISTOLS
8. GENESIS
9. ELVIS PRESLEY
10. SHOES

Sex 'n' Drugs
Pink EP
The Spot (Blue)
Teddy Bear (Green)
Sweet Talking Woman
Anarchy
Submission
12-Inch EP
Unchained Melody (White)
Tomorrow Night

Compiled from information received from Stage One, Virgin Marble
Arch, Charmdale, HMV Oxford Street and Bonaparte.

ROCK

VARIOUS ARTISTS Rock Invasion
London LC 50009 (STI)
A varied but interesting compilation spanning the years 1956-1969. Includes Lonnie Donegan's Rock Island Line, Rod Stewart's Good Morning Little Schoolgirl, Joe Cocker's I'll Cry Instead, Los Bravos' Black Is Black, The Fortune's You've Got Your Troubles, Graham Bond's Long Tail Shorty and others by Marmalade, Unit Four + 2 and more.

ELVIS PRESLEY A Canadian Tribute RCA KKL-1-7065 (CDL)
And still they come? This one's in gold vinyl and contains mainly songs written by or associated with Canadian artists such as Buffy St. Marie, Hank Snow, Paul Anka, Gordon Lightfoot and The Diamonds. Also included is a track recorded at a Presley press conference in Vancouver.

HEART Magazine
Mushroom MRS-1-SP (REC)
A re-issue of Heart's well-received first album — but this one's got the sleeve design pressed onto the disc itself and is a limited edition job. A desirable artifact — though the retail price (some shops are selling the disc for £9.50) may prove a deterrent.

FUNGUS Mushrooms
Negram SN 064 N-25739 (STI)
Fourth album from Holland's finest folk-rock band. Includes a version of Richard Thompson's Down Where The Drunkards Roll.

THE DOORS Star Collection
Mid Mid 22001 (EMI)
A compilation culled mainly from the band's Morrison Hotel period. Includes Waiting For The Sun, Roadhouse Blues, Light My Fire, Peace Frog, Wishful Sinful and Maggy McGill. Just one of the Euro-WEA series currently being imported by EMI. Others in the range are by Wilson Pickett (MID 20017), Aretha Franklin (MID 20016), The Doobie Brothers (MID 26022), Booker T & The MGs (MID 20032), Ray Charles (MID 20015), Fats Domino (MID 24006), Otis Redding (MID 20077), Peter Paul And Mary (MID 26001) and Frank Sinatra with Count Basie (MID 24002).

CODE

LOGO — Logo, 86 Marylebone High Street, London W1 (01-486 4353)

CDL — Charmdale, 182 Acton Lane, London NW10 (01-961 3133)

STI — Stage One, Parshine House, 30 High Street, Godalming, Surrey (04868) 23240.

REC — Record Corner, 27 Bedford Hill, Balham SW12 (01-673 6130)

THE REAL KIDS The Real Kids. Red Star BRON 509. Production: Real Kids/Marty Thau. Recorded in New York this sounds in places as though it could be any of a number of bands that play Max's Kansas City new wave but then suddenly it begs comparison with the hard r&b of the early English Sixties. Pounds away incessantly — maybe too much. An interesting example of NY rock that deserves some attention but will probably be hard pressed to get it.

THE JIVE BUREAUX Stick It. Gull GULP 1025. Production: Ian Stephenson/Roger Quedest. Competent rock 'n' roll from a young band whose first time around offering is little more than a credit to them but bodes well for the future. The vocals are just about the strongest aspect of this foot-tapping r&b pop which has the benefit of some fine session work, but there is little else to distinguish it.

WAYNE COUNTY AND THE ELECTRIC CHAIRS Storm The Gates Of Heaven. Safari GOOD 1. Production: Martin Birch. Printed on blotchy pink vinyl the extraordinary and always thena County has taken off on an obscure and macabre flight of twisted fantasy with this latest in his long line of offerings. He works hard and this time it's all channelled into his own brand of ghoul rock/new wave. Correspondingly the tracks have acquired a menacing quality but they are still the same delightfully offensive County that we all know and find difficult to ignore. A limited market.

JOHNNY ADAMS Heart And Soul. Charly CR 30154. Production: Shelby Singleton Jr. An absolutely marvellous record which isn't likely to sell more than about 5,000 copies, if that, without benefit of a hit single. They're all 10-year-old tracks which makes picking a single hard but Release Me and particularly Proud Woman are both worth a shot to bring a great voice to a wider public.

VINCE CADILLAC Modern Boy. Satril SAT 4010. Production: Paul Jenkins. Relentless modern pop from a good voice but with nothing on the album to suggest he has starting success. Memory Lane sounds interesting enough for a single and Monday Morning is a good song. Elsewhere it sounds like much else that's around at the moment.

SERGIO MENDES Brasil 88. Elektra K 52074. Production: Sergio Mendes. Having taken out insurance on the next 10 years (remember Brasil 66 and Brasil 77?) Mendes lands himself a deal with Elektra, fast diminishing as a label of importance, and delivers an album of competent Latin mor with, would you believe it, touches of disco? Naturally.

FEATURED ALBUMS



TONY BIRD Tony Bird Of Paradise. CBS 82498. Production: John Lissauer. It's one of the tragedies of the contemporary music scene that one can't, with any confidence, predict gigantic success for the likes of Tony Bird. He is truly one of the great talents who, given the mass acceptance that Dylan has, could do for a worldwide consciousness about his native South Africa what the Zim did to Western democracy. CBS took the obvious route by releasing *She Loves Someone* as a single. What they ought to do is put out *How Much More Do You Want* and pull out all their considerable stops to break it. The reward would be a long and exciting career for an artist who fully deserves everything that's coming to him.

MAXINE NIGHTINGALE Love Lines. United Artists UAG 30179. Production: Denny Diane. With one UK-made hit in 1975 the Nightingale operation shifted to the States to produce the first album *Night Life* which sold reasonably well. *Love Lines* is similar but gutsier. Nightingale has a great voice, giving expression to a wide range of material and one of a couple of potential singles here should put her back in the charts.



THE CARS The Cars. Elektra K 52088. Production: Roy Thomas Baker. Very English-sounding group from Boston, USA. Highly-touted and much is expected of them. Instrumentally it's very interesting and the production must have been made somewhat easier because of the band's inbuilt musical intelligence. So, overall it sounds excellent. Only the songs — notably the lyrics — let it down, more or less acting as the canvas on which the group paints its sound pictures. Nevertheless, expect a hearty effort from WEA on the band's behalf.

LEE RITENOUR The Captain's Journey. Elektra K 52094. Production: Lee Ritenour/Dave Grusin. A superb album from one of the top West coast session guitarists which given enough push by WEA could notch up George Benson type sales. Ritenour is the complete master of his instrument and shows his brilliant Gibson technique on six instrumental jazzy work outs. His playing is rich and melodic and assisted by stalwarts like Dave Grusin, Steve Gadd, Jay Graydon and some superb vocals from Carmen Twillie and Patti Austin; the whole affair is quite faultless.

TEDDY WILSON Cole Porter Classics. Black Lion BLP 30206. Production: Alan Bates. One of four releases from Black Lion by legendary jazz pianists. Here ten Cole Porter classics are given sympathetic treatment by veteran Teddy Wilson. Wilson is ideal for the task. His time in the Thirties as accompanist to immortal singers such as Ella Fitzgerald, Billie Holiday and Mildred Bailey included much Porter material. In addition his cool, uncluttered playing never overelaborates in the manner of more flashy performers, leaving the melodies nicely intact.

ART TATUM The V-Discs. Black Lion BLP 30203. The late Art Tatum on a collection of rare 78 recordings from '44-'46. Some tracks are heavily camouflaged by crackling, but Tatum's still there to amaze us with his astonishingly fast arpeggios and nifty left hand. The keyboard was his toy and he played it with a skill and showiness that makes Keith Emerson sound like Chopsticks.

EARL HINES One For My Baby. Black Lion BLP 30197. Production: Stanley Dance. The perennial Earl Hines, first virtuoso of jazz piano, recorded this album four years ago at the age of 70. If his fingers are stiffening up, they show no sign of it. His renditions of seven Howard Arlen songs are rhythmically and harmonically perfect and his improvisational talents remain unimpaired. It's Only A Paper Moon is a gem.

SAMMY PRICE Blues On My Mind. Black Lion BLP 30201. Production: Alan Bates/Terry Brown. An LP from the same session and musicians that produced the *Barrelhouse And Blues* album in 1969. Although obviously secondary to that offering, it's a welcome reminder of fine blues and boogie piano technician of which Price is one of the few remaining artists.

TUFF DARTS Tuff Darts. Sire SRK 6048. Production: Tony Bongiovi. Fast moving and heavy with much energy channelled, unfortunately, in a pretty ordinary direction. Rhythm chops along neatly but with each track it seems that one fairly good idea is secondary to that offering. It's just as it gets good, and sometimes it does, it turns sour. Compent but no great expectations.

T-BONE WALKER Stormy Monday Blue. Charly CR 30144. Production: Huey P. Meaux. A collection of classic Walker tracks which, despite the absence of any such information on the sleeve or label, were mostly recorded about 20 years ago and recently touched up by Meaux. In fact the whole package is more than a little misleading because essentially there's nothing new here. Fine music nonetheless.

ALBUM REVIEWS

JOANNE MACKELL Joanne Mackell. UA UAG 30180. Production: Joe Falsa. American artist which UA here seems to be putting some muscle behind. Instant reaction is: "What a voice." It's deep enough to sound like a man — but eventually the realization sets in that it has no richness and that Mackell is only an ordinary singer. Her songs fall into the same categories.

CLIFF BENNETT AND THE REBEL ROUSERS The Best Of. EMI NUT 14. Monitors seven years between '61 and '68 in the career of one of Britain's most convincing r'n'b singers. There are four Joe Meek-produced tracks providing early interest as far as '62 then the compilation, carefully and lovingly put together by Colin Miles, skips a year to the first big hit, One Way Love ('64). Got To Get You Into My Life, Hold On I'm Comin', Back In The USSR, Three Rooms With Running Water are all here.

DMZ DMZ. Fire SRK 6051. Production: Flo and Eddie. Very simplistic and direct rock of a punk nature displaying little notion of variety or light and shade. In short, it doesn't have a lot going for it.

SINGLE RELEASES

Singles scheduled for release week ending 18 August 1978

ALTHEA & DONNA Going To Negrit Virgin FLS 110 (c)
ALTHEA & DONNA Going To Negrit* Virgin VOLS 7 (c)
BIRD, TONY Bird Of Paradise CBS 6593 (c)
BLACK, CILLA The Other Woman EMI 2840 (c)
BLACK, K.K. California Sun Aura AUS 105 (c)
BLUE OYSTER CULT I Love The Night CBS 6514 (c)
CARTER, CARLENE Love Is Gone WB K 17220 (w)
CHANTER SISTERS, THE Can't Stop Dancing Safari SAFE 10 (p)
CHAPIN, HARRY If You Want To Feel Elektra K 12308 (w)
CHARLIE She Loves To Be In Love Polydor 2059 065 (f)
COLE, FREDDIE Isn't She Lovely Decca PR 13791 (a)
CYGNUS BABYLON You Got To Set Jah Children Free Greenalves GRED 4 (e)
DAVE & SUGAR Gotta Quit Looking At You Baby RCA PB 1261 (r)
DAVID, ALAN Get Your Love Right EMI 2821 (e)
DERRINGER Lawyers Guns & Money Sky 6515 (c)
DOGGERS, THE Don't Let Me Be Wrong Polydor 2059 046 (f)
EVANS, PAUL Lullaby Tissue Paper Company Polydor 2066 932 (f)
EVOLUTION Summer In The City EMI 2849 (e)

FEATURED ALBUMS



SUICIDE Suicide. Red Star BRON 508. Production: Craig Leon/Marty Thru. Definitely not for a cosy evening's listening by the fire. The creepy New York duo produce some of the most sinister stuff ever committed to vinyl. Monotonous synthesizer and drum machine backing to half sung-half whispered lyrics, punctuated with genuinely blood-chilling shrieks, makes compulsively fascinating and disturbing listening. Even the sweeter tracks have something ominous about them.

JOHNNY MATHIS & DENICE WILLIAMS That's What Friends Are For. CBS 86068. Production: Jack Gold. There is little to say about this except that it will undoubtedly sell in huge quantities. Mathis/Williams is one of those formulae that has success writ large upon it and it's apt that they should sing to one another You're All I Need To Get By. Expert production, musicianship and choice of songs merely substantiates the case for their first album due.

CRYSTAL GAYLE When I Dream. UA UAG 30169. Production: Allen Reynolds. Maybe Gayle has found her market and isn't interested to extend it. Her last album seemed strangely sterile — something which even bad country music rarely is. This is similar, with the odd exception, like Don't Treat Me Like A Stranger, serving to point up the pity of an artist who can really deliver when the mood takes. The publishers of Gordon Lightfoot's If You Could Read My Mind may have a thing or two to say about Heart Mender.

MASS PRODUCTION Three Miles High. Atlantic K 50510. Production: Ed Ellerbe. Yes, well there's little doubt that this is the sort of stuff that is being mass-produced currently for a disco audience which seems insatiable. What all these groups are going to do post-disco is not nice to contemplate.

HARVEY MASON Funk In A Mason Jar. Arista SPART 1049. Production: Harvey Mason. More extended disco cuts than yet another fine musician who finds himself trapped between the need to make a living and public demand for a kind of music he could play in his sleep.

ALBUM RELEASES

Albums scheduled for release week ending 18 August

ATOLL Teritos Ariola ARL 5008
BARRY, CLAUDIA Claudia Barry Mercury 6306 105
BISHOP, STEPHEN Bishop Stephen ABCL 5252
BOSTON Don't Look Back Epic EPC 86057
CITY BOY Book Early Vertigo 9102 026
EDDY, DUANE The Duane Eddy Collection Pickwick PDA 043
JONES, RONNIE Me & Myself Lollipop 6306 104
KC & THE SUNSHINE BAND Who Do Ya (Love) TKR 86100
KEVIN & LOL L Mercury 9109 611
KILBURN & THE HIGH ROADS Wotabunch WB K 56513
LYNN, VERA The Vera Lynn Collection Pickwick PDA 051
O'CONNOR, DES The Des O' Connor Collection Pickwick PDA 049
PACIFIC EARDRUM Pacific Eardrum CAS 1136
SKELLERN, PETER Skellern Mercury 9109 701
STATUS QUO The Status Quo Collection Pickwick PDA 046
T. REX The T. Rex Collection Pickwick PDA 044
U-ROY Version Galore Front Line FL 1018
VARIOUS The Hits Of The 60s & 70s Pickwick PDA 045
WILLIAMS, ANDY The Andy Williams Collection Pickwick PDA 050

FLAMIN GROOVIES Move It Sir SIR 4002 (f)
FLOYD, EDDIE Knock On Wood * Stax STX 2010 (e)
FLYING SQUAD Back Room Boys (Night After Night) Epic EPC 6542 (c)
GOLDIE To Be Alone Bronze BRO 59 (e)
GOLDSBORO, BOBBY Summer (The First Time) UA UP 35558 (e)
GREEN, DANNY Ask Her ABC 4230 (c)
HAMILTON, LESLEY No Hollywood Movie RCA PB 5577 (r)
HAPPY CATS, THE These Boots Are Made For Walkin' Grapevine GRP 110 (r)
HENDERSON, MICHAEL Take Me I'm Yours Buddha BDS 477 (p)
HERON, MIKE Sold On Your Love Zoom ZUM 5 (f)
HUGHES, MANDY ANN Love Cloud LBA LBA 102 (Pr)
HUNTER Tonight's The Night Rampart RAM 7 (s)
JAPAN The Unconventional Ariola Hansa AHA 525 (p)
KILBURN & THE HIGH ROADS Billy Bentley WB K 17225 (w)
KLUGH, EARL Cry A Little While UA UP 36441 (e)
LADD, CHERYL Think It Over Capitol CL 16002 (e)
LEAR, AMANDA Run Baby Run Ariola ARO 132 (p)
MANGIONE, GAP Time Of The Season A&M AMS 7377 (c)
MEXICANO, THE Annie's Song Ice GUY 15 (p)
NIGHTINGALE, MAXINE Lead Me On UA UP 36447 (e)
NIGHTSHIFT Love Is Blind Zoom ZUM 7 (f)
999 Feelin' Alright With The Crew UA UP 36435 (e)
O'LANE, AMIGOS Ardiles Villa State STAT 84 (w)
ONLY ONES, THE Another Girl Another Planet CBS 6576 (c)
PAGE, LARRY ORCHESTRA You Do It Good Rampart RAM 6 (s)
QUESTIONS, THE Some Other Guy Zoom ZUM 6 (f)
RAY, CHE Boogie Woogie Boys DB 9052 (e)
SEALS & CROFT You're The Love WB K 17211 (w)
SEGER, BOB Hollywood Nights Capitol CL 16004 (e)
SEVENTH WONDER People In Love Parachute RR 5505 (p)
SIMON, CARLY Tranquello Elektra K 12315 (w)
SUPERMACS World Of Today Atlantic K 1108 (w)
TILLET, MEL I Believe In You MCA 384 (e)
TRUE BRITT Julie Can't Come Tonight EMI 2822 (e)
VALLI, FRANKIE Grease RSO 12 (f)
WAR OF THE WORLDS Eve Of The War CBS 6496 (c)
WILLIAMS, LENNY You've Got Me Running ABC 4228 (c)

CODE

(c) CBS (e) EMI (r) RCA (w)
 WEA (p) Fye (Pr) President (s)
 Selecta (f) Phonodisc

SINGE REVIEWS

TRADITION Breezing. RCA PB 5106. Production: D. Tyrone. Gently floating track with vocals that tail off into orchestrated walls after each verse, while a very relaxed reggae rhythm acts as a backdrop making it all a very saleable commercial tune.

STRANGEWAYS Show Her You Care. Real ARE 2. Production: John Leckie. A harmonious new wave love song that bumps along compellingly but gratefully in places. Enthusiasm seems to wind the day given an ample helping prod by Leckie's production.

TIGHTROPE Jig A Boogie. Private Stock PVT 168. Production: Pete Gage. An odd marriage of conventional thumping disco boogie and a healthy dollop of country jig. The short violin strokes don't quite sound right alongside the heavy bass, but full points for effort.

BILBO She's Gonna Win. Lightning LIG 548. Production: Alan Blakeley. An insistent clap-along beat which is far too prominent giving the track a barren sound. But the voice and backing vocals go a long way towards retrieving it.

HARRY CHAPIN If You Want To Feel. Elektra K 12308. Lightweight bouncy song without the punch or humour of Dance Band but commercial enough in its own way to get all the plays it needs.

RUSH HOUR Dedication. Anchor ANC 1056. Nashville based band with a Fletcher-style taste of funk on the airwaves. Strong on vocals and harmonies, the track bears hints of Neil Diamond as it develops into a powerful and catchy rock ballad. Definite chart material.

STEELEYE SPAN Rag Doll. Chrysalis CHS 2233. Maddy Prior isn't a patch on Frankie Valli although to all intents and purposes this version is a straight cover of the original. Recorded in 1972, it seems hardly worth resurrecting.

BILLY HAMON Butch Things. Bronze BRO 68. Production: Andy Mackay. Hamon takes Bryan Ferry one stage further — now it's Hamon doing Ferry doing Presley. Pretty bizarre. Mind you it's powerful stuff with a fine production job from Ferry's sidekick Andy Mackay. An outsider with curiosity value and commercial appeal.

THE CREW CUTS Sh-Boom. Philips 6168 032. Not rock 'n' roll, nor rhythm 'n' blues. This, says the handout, is rhythm and barber shop. Fair comment. Dates from 1954 and lies somewhere between early doo-wop pop and the Four Freshmen. Aimed at Darts and Showaddywaddy fans and will probably miss by a mile. On the other hand ...

FEATURED SINGLES



DAVID ESSEX Oh What A Circus. Mercury 6007 185. The main theme from *Evita* (already a hit as *Don't Cry For Me Argentina*) turns up with Latin American beat and new arrangement as *Essex* berates *Evita* for selling out, backed by a chorus singing Latin plain-song. *Essex's* voice is powerful and gruff and the end product is just different enough from *Don't Cry*... for it to be a hit again.

MANHATTAN TRANSFER Where Did Our Love Go. Atlantic K 1182. Production: Tim Hauser. With their current track record *Man Tran* are virtually guaranteed airplay. This revival of the *Supremes* hit is good enough to cut it anyway, although it's somewhat short. Naturally a hit.



HUMPHREY OCEAN & THE HARDY ANNUALS *Whoops A Daisy*. Stiff BUY 29. First reviewed here three weeks ago, *Ocean* has now cropped up on menthol green vinyl amid a flurry of interest from the national press, not surprisingly. Side one is an oompah, oompah cross between *George Formby* and *Ian Dury* (one of four co-writers). Side two is an hilariously out-of-tune version of *Davey Crockett*. Comic, original and just what's needed these days.

FRANKLIN MICARE *Can't Help Myself*. Private Stock PVT 159. Production: Joel Dorn. Absolutely the right choice for a single. It's *Motown* revival week with this and the *Manhattan Transfer* single, but from all points *Franklin Micare* wins hands down. *Powers* along and probably (sacrilege!) improves on the *Four Tops* original.

MIKE HERON *Sold On Your Love*. Zoom ZUM 5; **THE QUESTIONS** *Some Other Guy*. ZUM 6; **NIGHTSHIFT** *Love Is Blind*. ZUM 7. *Edinburgh-based Zoom* launches through *Arista* with three extremely strong singles. *Ex-String* *Bandsman Heron* leaves hippiedom behind with an infectious *Gerry Rafferty*-style rocker for which his voice is surprisingly well suited. *The Questions*, a still-at-school band, have an almost *Beatles* freshness about them which gives their song the purest of pure popness to be heard for some time. *Minimal production* allows them to come over with appealing amateurism. *Nightshift* show the greatest originality of the three with a clever and immensely commercial piece of contemporary pop. *Strong voices*, broken glass guitar breaks and even a trace of *Woolly Bully* in the theme. *Zoom* looks set for a lot of action.

THE WALKER BROTHERS *The Electrician*. GTO GT 230. Starts with *Pink Floyd* electronics, then the famous voices build into an enormous ballad for a few bars, then there's a massive flight of fantasy on strings and then it's over. All rather peculiar.

BILLIE JO SPEARS 57 Chevrolet. UA UP 36434. Country ditty in the classic style about love being better in big old cars. Totally predictable and provenly commercial.

GILLIAN BURNS *Thank You For The Music*. Barn 2014 124. One of *Bjorn and Benny's* more cliché ridden offerings which is a pity as *Gillian Burns* has a pleasant voice which needs something a lot stronger.

VINCE CADILLAC *Voodoo Woman*. Satril SAT 135. After all the trouble *Satril* had getting this out (manufacturing problems etc.), it hardly seems worth it. Unimaginative pop with annoying disco strings sawing away in the background.

THE FLIRTATIONS *Little Darling*. Casino Classics CCI 1. Production: Don Hunter. Song has taken a hold with Northern dancers and, going on past track records, will probably now sweep the country to become a national dance favourite and a hit. The flip, by *Lenny Gamble*, is dire and laughable but enjoys similar status in the Casino.

LEE FARDON *Fast At 17*. *Arista ARIST 201*. Production: Chris Demetriou. *Fast* (and boring) At 17 would be more apt. Non-stop *Bo Diddley* beat on a song which is more of a riff than a composition. If this is a hit someone somewhere will be eating their hat.

TRICKSTER *The Loser*. Jet JET 115. Production: Martin Russhett/Trickster. *Stock Seventies* rock/pop which in view of *punk/new* wave now sounds terribly dated.

GORDON LIGHTFOOT *Daylight Katy*. WB K 17214. Production: Lenny Waronker/Gordon Lightfoot. Here comes another one, just like the other ones. *Lightfoot* hardly keeps abreast of the times, it's just that every now and again the times draw abreast of him and he has a hit. It'll need just one dj to take this to his heart to start a chain reaction.

LEE ROYE *Tears*. RCA 378. Production: Jerry Katz. *Meisura* from '68 this is one for *Kenny Everett's* next *World's Worst* record show.

BOY BASTIN *Only You*. DJM DJS 10870. Production: Barry Murray. Not the *Platters* classic oldie but a pop-styled boogie, lively and catchy. It's direct and uncomplicated and a disco-dancer of the foot-stomping kind.

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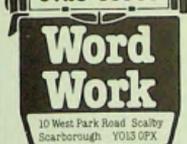
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MARTI CAINE I've Never Been To Me (Pye)

JAHMAN Zion Hut (Album Track) (Island)
SHOWADDYWADDY A Little Bit Of Soap (Arista)
JIMMY JAMES AND THE VAGABONDS I Can't Stop My Feet From Dancin' (Pye)

STEVE HARLEY Pandora (Album Track) (DJM)
CULTURE Vacancy (Album Track) (Front Line)
CLOUT Substitute (Carrere)
MARSHALL, HAIN Take My Number (Album Track) (Harvest)

MOODY BLUES Steppin' In A Slide Zone (Decca)
ELKIE BROOKS Since You Went Away (A&M)
THE MOTORS (Album Track) Redesigner (Album Track) (Virgin)

QUINCY JONES Stuff Like That (A&M)
WAYLON JENNINGS Dixie Hold On (Album Track) (A&M)
A TASTE OF HONEY Boogie Oogie Oogie (Capitol)
VOYAGE From East To West (GTO)

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TAPE LP 12.

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VARIOUS Dear Anyone (DJM)
JAHMAN Halls I Hymn (Island)
VARIOUS White Mansions (A&M)
MOTORS The Motors (Virgin)
MARSHALL HAIN Free Ride (Harvest)
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