

# RECORD BUSINESS

REGGAE  
SPECIAL

Page 19

April 24, 1978

VOLUME ONE/Number 6

35p

## TOP SINGLE

BEE GEES—Night Fever  
RSO 002 (Phonodisc)  
Producers: Albhy Galuten/Bee Gees/  
Karl Richardson

See Singles Chart: Page 29

## CHARTMAKER

IAN DRURY—What A Waste  
STIFF BUY 27 (EMI)  
Producers: Ian Drury & The Blockheads/  
Peter Jenner/Laurie Lathan

See Singles Chart: Page 29

## RADIOACTIVE

BONEY M.—Rivers of Babylon  
Atlantic K11120 (WEA)  
Producer: Frank Lathan

See Airplay Guide: Page 14

## TOP NEWSPIN

DARTS—The Boy From New York City  
Magnet MAG 116 (EMI)  
Producers: Tommy Boyce/Richard Hartley

See Airplay Guide: Page 14

## PANEL PICK

LEO SAYER—Dancing the Night Away  
Chrysalis CHS 2218 (Phonodisc)  
Producer: Richard Perry

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## THIS WEEK

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Preddy's "Low Key Success":  
Page 10  
Dealer guide to Reggae:  
Pages 19-24

## New cheapies flood worries UK majors

by John Hayward

A BIG shipment of cheap American cut-out and overstock albums is on its way across the Atlantic to further torment the UK record manufacturers.

The discs will be available within a fortnight and include top selling back catalogue product from Island and Polydor at dealer prices as low as £1.35, considerably below normal trade terms.

The Island material has Steve Winwood's comeback LP, the live Bob Marley set and the first Eddie and the Hot Rods album amongst it, while Polydor's last two Bryan Ferry albums *In Your Mind* and *Let's Stick Together* are on offer at £1.45.

Said Polydor director Tom Parkinson: "We are

very concerned at this amount of cheap stuff coming into the country, especially when it is product that has cost us an awful lot of money to produce and promote. If we find these LPs in the shops we will certainly look at them very closely."

Paul Feldman of importers Simons Records told *Record Business*: "We believe we are bringing in these records in sufficient quantities to supply all our existing customers to enable them to discount right down to £1.99 and still make their 33 per cent mark-up. I don't think they will effect normal sales because this sort of product is usually bought on impulse and as such means new trade."



Jet-setting Roddy Llewellyn has signed a long-term recording deal with Phonogram. Seen at the signings are left to right: Llewellyn's producer Tony Evers, Phonogram legal director David Baker, Roddy himself in person, Phonogram managing director Ken Maliphant and Llewellyn's manager Claude Wolfe.

## Home tape spoiler call from GRRC

IN AN attempt to prevent home taping, the East Midlands GRRC branch hopes to spark off a nationwide campaign to pressurise manufacturers into introducing a "spoiler" signal on all records.

At last Thursday's branch meeting, attended by BPI director general Geoffrey Bridge, dealers issued a demand for immediate action from the record manufacturers. Branch chairman, Jennifer Watson, said she hoped other GRRC branches would now follow the East Midlands' lead.

Dealers also discussed the problems of piracy and bootlegging and a majority of those present called for the RRP to be abolished.

## BPI plans anti- hyping warning

IN THE wake of recent Fleet Street revelations of chart hyping, the BPI has prepared a Code of Conduct for its members aimed at improving the public face of the record industry.

A draft document is under consideration by record company chiefs and will come up for discussion at this week's meeting of the BPI Council. Whether the proposal will ever be formally ratified is open to some doubt, for not only is there inevitable lack of unanimity on the matter but also the possibility that the code could end up being diluted to the point that it has no real relevance. As one executive put it: "Supposing we had a disciplinary committee like the British Medical Association and then one marketing or sales manager was found to have transgressed, does the company then get drummed out of the BPI?"

The draft document is understood to require staff warnings of the possible criminal implications of such matters as chart hyping, bribery and payola.

## UA tops singles share

UNITED ARTISTS Records took the biggest share of the singles market for the first time ever with 8.1 per cent in the BMRB sales figures for January to March. In second place was Pye with 5.6 per cent and third was Epic with 5.3. Top spot for album sales went to Epic with 7.6, followed by CBS with 7.0 and RCA with 4.4.

# NEWS

## EMI v Virgin shops in the High Court

A HIGH court case scheduled for May 18 could have serious repercussions for all dealers carrying American imports on the Columbia label.

Three of Virgin's central London branches—Marble Arch, New Oxford Street and Notting Hill Gate—have been taken to court by EMI for allegedly contravening its UK copyright.

The long-running dispute over the Columbia label between EMI and CBS (EMI has European rights to the label, CBS hold the American rights) reached the European Court at Luxembourg in 1976 with the ruling going in EMI's favour.

This meant that it was illegal to sell Columbia imports in Europe if the word Columbia was not permanently obliterated from the product.

Steve Mandy, Virgin's retail managing director told *Record Business*: "We have withdrawn all imported records with the Columbia label from our record shops pending the hearing."

An EMI spokesman commented: "We are not trying to prevent sales of American CBS product but purely protect our trademark in this country."

It is the first time a retailer has been prosecuted by EMI for selling Columbia imports for almost two years. Many dealers, Virgin included, considered they were safe from prosecution if import stickers had been placed over the main Columbia markings.



## HEAVY DUTY

JETHRO TULL'S Ian Anderson makes the acquaintance of a heavy dray horse prior to the big media push on his *Heavy Horses* album.

## PVK poised for WEA signing

THE RECENTLY formed independent record label, PVK, is expected to sign a distribution deal with WEA this week.

One of the early album releases under the deal is expected to be the first product for some years from Peter Green, the guitar virtuoso who led the original Fleetwood Mac.

Provisionally entitled *In The Skies*, the Green album is currently being mixed with a scheduled release date in June. A single from the album will appear in May.

Other artists on the PVK roster include Freddie Starr, ex-chart act White Plains, singer/songwriter Sam Leno, and a group called Hamburger. Peter Green is currently in the US with PVK boss Peter Vernon-Kell to finalise recording arrangements for another album expected to be produced by Fleetwood Mac drummer, Mick Fleetwood, a colleague of Green's from his chart-topping 'Albatross' days.

## Queen's award for EMI Int.

EMI RECORDS' International division has won a Queen's Award for export achievements in 1978. The award brings the total of similar presentations to the EMI Group to 10 since 1968. Responsible for international marketing of discs and pre-recorded tape, EMI's International division has doubled its foreign earnings over a three-year period, through exporting to more than 200 countries and collecting pressing fees from licensees.

## Melina joins Chappell

LONG-TIME director and general manager of Satri Records Alan Melina has joined Chappell Music Division as business administration manager, reporting to the company director Tony Roberts and financial controller Jeff King.

## EURO CONTEST RELEASES

- Austria: SPRINGTIME 'Mrs Caroline Robinson' (Sonet SON 2143)
- Belgium: JEAN VALLEE 'L'Amour Ca Fait Chanter La Vie' (CBS 6257)
- Denmark: MABEL 'Boom-Boom' (Sonet SON 2147)
- Finland: SEIJA SIMOLA 'Anna Rakkaudelle Tilaisuus' (Sonet SON 2145)
- France: JOEL PREVOST 'Il Y Aura Toujours Des Violons' (CBS 6300)
- Germany: IREN SHEER 'Feuer' (EMI 2796)
- Greece: TAINI TSANACLIDOU 'Charlie Chaplin'
- Ireland: COLM C. T. WILKINSON 'Born To Sing' (RSO 009)
- Israel: IZHAR COHEN and THE ALPHABETA 'A-Ba-Ni-Bi' (no UK release)
- Italy: I RICHI E POVERO 'Questo Amore' (Phonogram)
- Luxembourg: BACGARA 'Parlez-vous Francais' (RCA PB 5888)
- Monaco: CALINE ET OLIVER TOUSSAINT 'Les Jardins de Monaco' (EPC 6394)
- Norway: JAHN TEIGEN 'Mil Etter Mil'
- Netherlands: HARMONY 'T Is OK' (Polydor 2121 356)
- Portugal: GEMINI 'Dai-Li-Dou' (Phillips 6031070)
- Spain: JOSE VELEZ 'Bailemos Un Vals' (Decca FR 13774)
- Sweden: BJORN SKIFS 'Det Blir Alltid Varre Framat Natten' (EMI)
- Switzerland: CAROLE VINCI 'Vivre' (EMI ST 45)
- Turkey: NAZAR 'Sevince'
- United Kingdom: CO-CO 'Bad Old Days' (Ariola HA 513)

## Rumbelow's man quits

ALAN TUNGATE, national record manager for the Rumbelows' chain for the last six years left the company last week to become an independent record dealer.

Tungate is going into partnership with two former Rumbelows' colleagues in a records and electrical goods shop in Wiltshire. His replacement is Les Charnock another long-serving Rumbelows employee who has been northern area record supervisor.

THE CLOSER I GET TO YOU	Roberta Flack & Donny Hathaway	K11099		YOU LIGHT UP MY LIFE	Debby Boone	K17043	
RIVERS OF BABYLON	Boney M	K11120		WEREWOLVES OF LONDON	Warren Zevon	K13111	

# ONES TO WATCH

# MULLINGS

FAREWELL AND thanks for brightening bleary breakfasts with consistently high standards of broadcasting to Noel Edmonds who leaves the Radio 1 Breakfast Show this week after five years... apart from internal Beeb adieux, Pye hosting a breakfast for Edmonds after the show on Thursday... expect to see Edmonds back on the air in the autumn with a once-a-week Radio 1 show of personal favourites... meantime it will be interesting to see whether **DLT's** more robust approach will maintain listening figures at the same level or whether ILR stations will gain through the change... and while on the subject of Radio 1 jocks, Saturday morning newcomer **Adrian Juste** may turn out to be less of a new **Jack Jackson**, more of a second **Kenney Everett**—either way a touch of zainness will be no bad thing.

AFTER REVIVING her recording career with the tv-promoted Best Of album, tough on Polydor to see **Connie Francis** flying into London at the weekend to announce details of new contract with United Artists... **Ted Hedcock**, a new arrival at RCA for a short stint as operations analyst, a vice-president of RCA Brazil, but an Englishman who has been away for 30 years... actually 'Ego' slipped in the RB and Gallup charts too last week, but not a word to sssh you know who after his blast in the *Sun*... **Rocket and Bronze** label manager **Colin Stewart** leaves EMI LRD to play keyboards in a rock band... in Las Vegas, Phonogram aka manager **Hedley Leyton** wed Screen Gems promotion lady **Frances Haimé**...

EXPECT PERSONAL statement from **Jon Smith** of Spark Records... **Gerry Rafferty's** Baker Street has hit gold in Britain and now looks like taking off in the States... formerly with MW and Billboard, ad manager **Barry Hatcher** left *RC&RN* last week... who says there is no business in catalogue albums?—the **Cleo Laine-John Williams** album on RCA has sold 120,000 copies in 18 months... away from main Kennedy Street headquarters, **Harvey Lisberg** has opened new Kennedy Street Management offices in Manchester city centre location **Brazzaville House**—but only one telephone line (061 832 6000) until switchboard installed in May...

A GOOD time was had by all when **Alexis Korner** celebrated his 50th birthday at Pinewood Studios last week, aided by a film crew from West German Television and Radio 1 sound men plus assorted names from his past (and present) including **Paul Jones**, **Chris Farlowe**, **Duffy Power** and **Zoot Money**, not to mention a bigband which included **Dick Heckstall-Smith**, **Dick Morrissey**, **John Surman**, **Art Theaman** and **Mike Collins**... lifelong supporter **Mike Berry** produced 'These Boots Are Made For Walkin'' for Fulham FC players for GM label, now adopted as supporters' club's official song—other supporters' clubs might have preferred 'These Boots Are Made For Kickin''... succeeding tax exile **Tony Hatch**, **Tim Rice** has been appointed a writer-director of PRS General Council... after 'Uptown Top Ranking', Lightning passed when asked to pay £30,000 for **Althea and Donna** contract, but director **Alan Davison** in Jamaica to firm up a deal with producer **Joe Gibb**...

FOR HIS long-delayed album **Elton John** has 21 songs in the can, but remains adamant that it will not be a ZLP release... Polydor employing actor **Vladak Shaysberg** for all-Russian (with English pay-off line) radio ads to promote **James Last** *East Meets West* box-set... much credit to former g.m. **Peter Jamieson**, now in New Zealand, that the International Division wins EMI Records first Queens Award for Export Achievement...

NOT MANY PEOPLE KNOW THAT DEPARTMENT—What's in a name? 'Romeo Et Juliet' released this week on Lightning credited to **Alec Constantinos**, usually known as **Alec Costandinos**, whose proper name is **Alexandre Kouyoumdjian**.

## RECORD BUSINESS

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Subscriptions c/o RBP Ltd., Oakfield House, Perrywood Road, Haywards Heath, Sussex RH16 3DH.

Published by Record Business Publications Ltd., 52 High Holborn, London WC1, set by Tottenham Typesetters Ltd. and printed for the publishers by Garrod and Lofthouse Ltd., Bedford. Registered at the Post Office as a newspaper.



## The next phase in the Isley Brothers legend



'Take Me To The Next Phase Parts I and II'. A limited edition 12" single from the new Isley Brothers album 'Showdown'.

It's the next phase in the Isley Brothers incredible success story, and it's got the unmistakable Isley Brothers magic.

Your customers will want a slice of that magic, especially with a recommended retail price of only 80 pence. So get yourself a slice of the action—order it now.

6292



# NEWS

## Rennie goes independent

ROLAND RENNIE, former Polydor boss and director of Photogram, has formed his own production, publishing and consultancy company with offices in London and New York.

Called Roland Rennie Enterprises, the new company is independent, but operates in association with the Power Exchange International record company in the UK and with Total Entertainment/Omni Records in the US.

Joining Rennie in the new venture is producer/songwriter Emil Zoghy, previously Rennie's personal assistant at Chappell.

UK offices of Roland Rennie Enterprises are at 474 Harrow Road, London W9 (01-289 1036), with US headquarters at 540 Madison Avenue, New York (751 1345).

## DEALS

VIRGIN MUSIC has concluded two UK publishing deals on a long-term basis with Sire recording groups—the Rezillos from Scotland and the Tuff Darts from New York. Both acts have LPs scheduled for release later this year.

AMERICAN-BASED disco label Prelude has been signed to a long-term licensing agreement for the UK by CBS Records. Under the terms of the agreement, Prelude product will appear here on the CBS label with its own logo identity.

Early British release has been arranged for a number of in-demand albums, including *Happy is the Only Way* by Sine which will be preceded by the act's single 'Just Let Me Do My Thing'. New York group Mastermind releases 'Hustle Bus Stop' as a single while a popular disco album by Saturday Night Band is due for a quick UK appearance. Other artists included in the deal are Bill Brandon, Lorraine Johnson, Barbara Mason and Prana People.

BEGGARS BANQUET Records, the new wave label formed last year has concluded its first European licence deal with Aves for Germany. The deal is for three years and gives Beggars Banquet its own label identity there. Further agreements for France and the Benelux countries are currently under negotiation.

THROUGH ITS German licensee Metro-rome, Logo Records has concluded a UK licence deal for the well-established German rock label, Brain, which provides for British release of selected Brain albums and also gives Logo sole import distribution rights for the remainder of the company's catalogue.

The first LP to be put out by Logo under the agreement will be *Age of Madness* (LOGO 1005) by the German band Jane, scheduled for a June release.



## What Katey did next . . .

**MAINTENANCE FITTER** Jim Routledge got a kick out of presenting Kate Bush with a bouquet when she visited the EMI factory at Hayes just before flying off to America to promote her first album *The Kick Inside*.

The remainder of the Brain roster, comprising some 60 titles which have been scarce in British shops to date, is now available from Logo's distributor Selecta.

The catalogue is being offered at much lower rrp's than previously possible, with most albums priced at £3.25. Current records are priced at £4.49 and double LPs at £5.99.

CBS HAS signed power pop band Grand Hotel for a long term, worldwide deal. The band is currently half way through a series of London dates.

CONNIE FRANCIS has been signed by United Artists Records. She arrived in Britain yesterday to start work on a new album, and details of the new deal will be announced at a press conference today.

TOTAL ENTERTAINMENT/Omni Records and Power Exchange International, the multi-national operation fronted in the UK by Power Exchange's Paul Robinson, has signed a deal with producer Kenny Lehman, best known for his work with hit disco act Chic.

Lehman will produce Robin Beck, Roundtree and Big City Broadway Band for release via Omni in America and Power Exchange in the UK and other territories. Latest act signed to Omni/Power Exchange is Black Ivory, a soul vocal group which previously worked with Perception and Buddha Records.

DAVID REES, head of the Manchester tape duplicating firm Sound Record Plant has launched his own management company called Recording Plant Management and has signed two acts for UK representation. Mick Abrahams, the former Jethro Tull and Blowdown Pig guitarist makes a comeback after 18 months while American gospel star Jessy Dixon also joins the roster and is planning a British tour in August when his *It's Alright Now* LP on Light Records will be re-activated to coincide.

## Merchandising

TO PROMOTE new signing Chris Rea's album 'Whatever Happened to Benny Santini?', Magnet is taking full-page spot-colour advertisements in Melody Maker, Sounds, Record Mirror and New Musical Express.

Additional support includes nationwide in-store and window displays, posters and give-aways. A major radio campaign is currently being finalised.

TO PROMOTE Rainbow's new album *Long Live Rock 'N' Roll*, Polydor is running a two-week radio campaign from April 24 on Capital, Clyde, BRMB, City, Piccadilly, Metro and Hallam. Double-page and full-page advertisements will appear in Sounds, Melody Maker, Record Mirror, NME and The Sun.

IN-STORE displays and advertising space throughout the music press are planned by Decca for the release of the debut Bowles Brothers album *Roger Buys a Fridge*. A major tour is currently being planned.

THE RELEASE of the first of two albums from the late rockabilly star Smiley Lewis titled *I Hear You Knocking* will be backed by heavy advertising, badges and other promotion material from United Artists Records. A maxi single in a picture bag will follow the album release, scheduled for May 12.

THE ARRIVAL in Britain next month of Brass Construction for a gig at the Hammersmith Odeon coincides with the release of the band's new single 'Celebrate' (UP 36389).

RELEASE OF the new Walter Jackson album *Good to See You* on May 12 is being accompanied by a full promotion campaign from United Artists Records.

Also aimed at publicising Jackson's label Chi Sound, licensed to United Artists, it will include badges, point of sale material and advertising space in the music press.

UNITED ARTISTS Records has a full promotional campaign planned for Gerry Rafferty's June tour. It will include shop displays in the areas where he will appear plus tour jackets and a 24 page tour booklet.

## INS & OUTS

RECENTLY-APPOINTED Arista managing director Charles Levison has revamped the company's press and promotion departments in time to handle a quartet of important May album releases.

Howard Harding, currently press office chief is promoted to publicity director with a brief that extends beyond normal press to include magazine and current affairs-oriented radio and tv programmes. Harding will continue to be assisted by press officer Christine Eldridge.

From promotion department, assistant Alison Short is promoted to joint promotion manager alongside John Rushby and together with Tony Berry, they will be responsible for tv and radio record promotion.

Berry comes from the regional promotion team where he covered the Midlands and now becomes regional promotion manager with additional responsibility for handling the company's disco and r&b product.

The new regional team comprises Brian Martin (Midlands and North) and newly-appointed Rod Foggon (North-East and Scotland). Commented Levison: "With our current chart-topping single by Showaddywaddy and other fast breakers which have developed from excellent airplay, our new promotion team is already proving it can get the vital exposure we need.

"I expect this will be continued next month when Arista has LP releases from Allan Parsons and The Kinks as well as new signings Roy Hill and Anthony Phillips.

BOB HART—the *Sun's* full-time music writer—has been appointed EMI Group Music publicity executive with effect from May 15. He will be responsible for projecting EMI Music worldwide and will co-ordinate these activities in conjunction with Dan Davis who fulfills similar duties at Capitol, based in Hollywood.

NIGEL REVELER has been made sales marketing manager at Polydor following a stint as deputy personnel manager of the Polygram group, while John Pope joins as product development manager.

ALEC BYRN has become Polydor product manager concentrating on the EG label, and in the advertising division Bob Coles joins the company's field display team with responsibility for the South East.

# LRD'S TOP SINGLES

★	🏠	CHARO & SALSOUL ORCHESTRA Dance A Little Bit Closer	Salsoul SSOL 101
★	🏠	HIGH INERGY Love Is All You Need	Motown TMG 1103
★	🏠	BUNNY SIGLER Let Me Party With You	Salsoul SSOL 102
★	🏠	ELTON JOHN Ego	Rocket ROKN 538
★	🏠	DIANA ROSS Your Love Is So Good For Me	Motown TMG 1104
★	🏠	JIMMY LINDSAY Easy	Island WIP 6431
★	🏠	JIMMY CLIFF Wild World	Island IEP 9
★	🏠	RIPPLE The Beat Goes On & On	Salsoul SSOL 105
★	🏠	X-RAY SPEX The Day The World Turned Dayglo	X-Ray Spex/EMI Int INT 553
★	🏠	STEEL PULSE Ku Klux Klan	Island WIP 6428
★	🏠	FIVE SAPPHIRES Love Music	Rocket RKN 539
★	🏠	HI-TENSION Hi-Tension	Island WIP 6422
★	🏠	ROBERT PALMER Every Kinda People	Island WIP 6425
★	🏠	HOT CHOCOLATE Every 1's a Winner	RAK RAK 270

Stock up now.

**EMI**



*Redcar*



*Cherry  
Vanilla*

## VANILLA DATES

28th April	University, Edinburgh
29th April	University, Glasgow
30th April	The Coathan Bowl, Redcar
5th May	Eric's, Liverpool
6th May	The Roc Club, Rochdale
7th May	Theatre Royal, Lincoln
9th May	Barbarella's, Birmingham
10th May	The F Club, Leeds
11th May	Rafters, Manchester
12th May	Sandpiper, Nottingham
13th May	The Limit, Sheffield
14th May	Chancellor Halls, Chelmsford
15th May	Outlook Club, Doncaster
16th May	The Marquee, London
17th May	The Stowaway, Newport

**RCA**

Record: PL 25122 Cassette: PK 25122

Telephone orders: 021-525 3000

Agency: I.T.B. Pete Fountain



**GOOD NEWS** for both dealers and collectors of Viennese operetta comes with the re-issue of six classic recordings, five from EMI and the other from Decca. All are double albums of complete operettas, and all are released on the companies' cheaper labels. More important, all can be recommended without any reservations.

The Viennese operetta is a difficult form to deal with. Seen on the stage in Vienna itself, its charms are irresistible, a kind of rich man's musical with rather schmaltzy books and lyrics which are more than redeemed by elegantly high-class tunes and generally brilliant orchestration. Operetta composers such as Johann Strauss, for instance, had a gift for melody which outstrips that of many of the top opera composers.

In the theatre, with all the trappings of elaborate sets, glamorous costumes

## Top Viennese Operetta goes mid price

and visual comedy, performances with mediocre singers will get by quite easily. With recordings, however, only the very best singers can persuade the listener that Lehár and Strauss really were masters of their form. If the cast is made up of famous opera singers with no practical experience in operetta, even then the result can be disappointing because their performances are too square and straight-faced.

The only satisfactory answer is to assemble a cast of outstanding opera singers who have proved equally at home in operetta. The man who did this in the last few years before the arrival of stereo was EMI's Walter Legge, who brought into the studios his wife

Elisabeth Schwarzkopf and a group of other Vienna State Opera stars who had always made a practice of leaving Mozart and Richard Strauss every now and again to let their hair down in Lehár and Johann Strauss.

The orchestra used for these recordings was the Philharmonia, another brainchild of Walter Legge, who had gathered together the best available players to form a Rolls Royce orchestra especially for recording purposes. For symphonic recordings Legge engaged three star conductors, Klemperer, Karajan and Giulini, to work with the Philharmonia, and their recordings are still almost legendary.

An ideal conductor for the operettas was found in Otto Ackermann, a maestro with an uncanny gift for bringing out the sparkling lilt and the melodic grace of these minor masterpieces in equal measure. Spontaneous charm and polished sophistication have never been so successfully combined before, or since, and these recordings of Lehár and Strauss were best sellers.

With the arrival of stereo, however, the appeal of these recordings gradually declined. Now, thanks to the development of the system of processing mono recordings electronically to give a twin-channel stereo effect, they have been given a face-lift to make them acceptable to collectors who insist on more up-to-date recording quality.

May releases in HMV's Concert Classics series consist of two Lehár operettas, *The Land of Smiles* (SXDW 3044) and *The Merry Widow* (SXDW 3045), and three by Johann Strauss, *The Gipsy Baron* (SXDW 3046), *Vienna Blood* (SXDW 3042) and *A Night in Venice* (SXDW 3043). All star Elisabeth Schwarzkopf and Nicolai Gedda, and all feature Otto Ackermann conducting the Philharmonia Chorus and Orchestra. The last two retail at £3.99 for a double

album, the others at £4.50. With supporting casts including such international names as Erika Koth, Emmy Loose, Erich Kunz and Hermann Prey, these recordings can all be recommended to the most demanding customers and should enjoy steady sales.

Decca must have known the EMI release would not include *Die Fledermaus*, because it has just brought out its own version, also in electronically processed stereo, with Clemens Krauss conducting a mainly Vienna State Opera cast headed by Julius Patzak, Wilma Lipp, Hilde Gueden and Anton Dermota (DPA 585-6, £3.79). One reviewer, Thomas Heinitz in *Records and Recording*, has aptly described this issue as "a rare and subtly fragrant vintage offered at the price of plonk."

## Reviews

**DONIZETTI: La Favorita.** Fiorenza Cossotto (mezzo). Luciano Pavarotti (tenor) Gabriel Bacquier (baritone), Nicolai Ghiaurov (bass), Ileana Cotrubas (soprano). Chorus and Orchestra of the Teatro Comunale, Bologna/Richard Bonyngne. Producer: Christopher Raeburn. Decca D9603 (three-disc boxed set).

A strong selling point of this tuneful and highly dramatic Donizetti opera is Pavarotti in the leading tenor role, since his recent albums have won popularity as well as top awards. The plum part belongs to the mezzo, here Fiorenza Cossotto in powerful form, but any performance of *La Favorita*, whether on stage or disc, can be made or broken by the tenor. (Decca's earlier recording was a disaster on this count.) Pavarotti sings his handsomely difficult music like an angel, sounding elegant and passionate without a hint of strain. Gabriel Bacquier also commands an effortless Donizetti style, even though his voice is not one of the richest baritones around. Nicolai Ghiaurov proves once again that he is a bass in the classic tradition, and Ileana Cotrubas is utterly charming in the small soprano role. All these artists are major recording stars and great favourites with audiences at Covent Garden, where they appear regularly. Richard Bonyngne has established himself as the most sensitive conductors of *bel canto* opera in the world today, and he coaxes his chorus and orchestra into making the utmost of the big dramatic climaxes as well as drawing the very best from his soloists. The recording is warm and spacious in sound, generating all the atmosphere of an opera house performance.



ELISABETH Schwarzkopf: letting her hair down

## POLYDOR boosts five world class conductors

**FIVE CONDUCTORS** are being strongly promoted by Polydor for re-issues, new releases or forthcoming recordings. All have world-wide followings, so there should be strong demand in every case.

First comes Wilhelm Furtwängler (1886-1954), with three re-issues on the Deutsche Grammophon Privilege label. Schumann's Fourth Symphony and *Manfred Overture* are coupled with Weber's *Euryanthe Overture* (2535 805); two Concerti Grossi by Handel are coupled with Bach's Suite No 3 (2535 806); and Beethoven's Fourth Piano Concerto—soloist Conrad Hansen—shares the other album with his *Overture Leonora No 2* (2535 807).

The recording by Carlo Maria Giulini and the Chicago Symphony Orchestra of Mahler's Ninth Symphony (Deutsche Grammophon, double album 2707097), which came out last year, has just received a shot in the arm with the award of the coveted Deutsche Schallplatten Prize. It had already carried off four earlier awards, one each in France and Switzerland, and in the US the Grammy

Award as well as the Best Mahler Recording of 1977 given by the Mahler Society.

Karl Böhm, who has just returned from a triumphal season at New York's Metropolitan Opera and a series of sold-out concerts with the New York Philharmonic Orchestra, will be busy next month in Vienna recording Dvorak's Ninth (*New World*) Symphony and, with Maurizio Pollini, Beethoven's Fifth *Empire* Piano Concerto. These will both feature the Vienna Philharmonic Orchestra.

Leonard Bernstein has made his first recording with the Concertgebouw Orchestra of Amsterdam of Beethoven's *Missa Solennis* with soloists Edda Moser, Hanna Schwarz, René Kollo and Kurt Moln.

Finally, Herbert von Karajan will introduce a new soloist, Anne-Sophie Mutter, in a recording with the Berlin Philharmonic Orchestra of Mozart's Violin Concertos Nos 3 and 5. Miss Mutter, incidentally, makes her British debut at the Brighton Festival on April 29.

## TOP TENOR

**LUCIANO PAVAROTTI**, currently Italy's top tenor, features prominently in *Billboard*'s classical chart: *The Art of Pavarotti* (Decca SXL 6839) has been listed as 'Classical Album of the Year' (SXDW 3043). All star Elisabeth Schwarzkopf and Nicolai Gedda, and all feature Otto Ackermann conducting the Philharmonia Chorus and Orchestra. The last two retail at £3.99 for a double

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AS ONE retailer after another reluctantly joins the discounting war, it is interesting, not to say unusual, to discover a large multiple that steadfastly refuses to adopt a policy of full scale price cutting.

Preedy's, based in West Bromwich and often described as the West Midlands' answer to W. H. Smith, has over 150 outlets stretching from Morecambe in the north to the London suburbs. Since 1971 the company has been moving cautiously into record retailing with sales now at 26 branches.

But Preedy's has steered well clear of heavy discounting. Instead it has worked at fostering the image of a string of autonomous, independent dealers. As Kathleen Meason, record buyer and controller, explained to *Record Business*: "We do not run our record sections as a multiple. We operate specialist record departments within multiple stores".

First established as far back as 1869, Preedy's gradually expanded adding stationery, cards, toys, books and other assorted gifts to the original tobacco and newspaper lines. But it was the 1971 takeover of Universal Stationers that pushed them into record retailing.

The four Universal Stationers record departments at Harrow, Cheltenham, Worcester and Northampton formed the nucleus for Preedy's record dealers. The following year the company opened its first new record department at Wolverhampton—and it has not looked back since.

The existing 26 branches, mainly situated in the Midlands with a few southern outposts in Surrey and Middlesex, now account for an annual turnover in excess of £1 million. And expansion continues at a safe, leisurely pace with two additional departments scheduled for opening next month, and long term plans for new branches where suitable premises can be found.

Policy towards record departments is quite simple. Except for the odd isolated album, all are sold at full mark-up price. The only discounting takes place on singles where Preedy's are fully competitive with other multiples.

Individual stores are given considerable independence. Managers, who make use of the training school at the company's Tipton headquarters, order all their own stock although orders must be authorised by head office.

## Preedy's make music, but a talk with him reveals that he doesn't want to get caught in the 'Saturday Night Fever' syndrome, is critical of British conservatism in music and is already planning new moves into unexpected markets.

# Preedy's make individuality 'a low key success story'

by Tim Smith

This gives different stores the opportunity to build up their own local, specialised custom. The Cheltenham branch for example has become a leading stockist of classical music and others have managed to develop their own particular image. There is ample room for a manager to make use of his own knowledge of the record industry.

Mrs. Meason, who arrived at Preedy's to help launch record sales, described the growth over the past six years as "a low key success story". She feels success can be attributed to the extremely broad stock carried at different stores and the high level of service.

She commented: "Our move into records was not accompanied by any massive advertising campaign. Success has resulted from the services we give. We insist that a customer wanting a particular record is never turned away without a manager promising to order it if it is not in stock".

Preedy's makes use of all the usual promotional material supplied by record companies with concentration on in-store displays, although some difficulty is experienced in obtaining enough record covers. However, on the whole 11, Mrs. Meason is completely satisfied with the service she receives from the record companies.

Preedy's record departments have obviously been successful, and do not appear to suffer from the problems many dealers face. But it is doubtful whether they could have survived without a more competitive policy if it

was not for the fact that record sales have been helped by the extra custom generated by the additional products on sale.

Mrs. Meason conceded: "It is difficult to say, but I suppose we would probably not have been successful if we were not record departments in big stores. Our set-up has got to be considered as an advantage".

Turning to the record industry in general, she sees the one major problem for both dealers and record companies to be the sale of blank tapes, which at the most recent estimate was losing the industry £75 million a year.

"I sometimes wonder about conflicting interests of the companies", she said. "But I cannot see why with all the technical knowledge available today that no one has developed some form of "bleeper" which will prevent a record being taped at home".

"Blank tape investigation should be top priority for the industry—otherwise we will end with no actual growth and the subsequent decline of the whole industry", she added.

With the considerable financial support of the company to fall back on, Preedy's record sales are likely to continue expanding. But it will be interesting to see how long they can preserve the friendly image they have created and avoid joining the discounting war waged by other multiples and an increasingly large number of independents.

Barry Blue is well known for his production work on Heatwave and the consequent rise in status of British soul music, but a talk with him reveals that he doesn't want to get caught in the 'Saturday Night Fever' syndrome, is critical of British conservatism in music and is already planning new moves into unexpected markets.

WHEN BARRY Blue decided to throw in his chips as a pop star in favour of producing an unknown group named Heatwave, the music biz politely turned its head and looked the other way.

"For a year or so I was out in the cold" he recalls "because people do pigeon-hole you and I was dismissed as a pop teeny star. When I said 'look I'm really into production and I think I'm the right man for your act'... I got a lot of doors closed."

Yet two years later Barry Blue is one of Britain's most in-demand producers, practically a cult figure Stateside via his work with Heatwave. He produced their platinum selling *Too Hot To Handle* LP and notched America's second biggest single of 1977 with 'Boogie Nights'.

"It's the old story," he says, "the capability's always been there but people don't realise it until something happens and then everyone wants you. That's the music business."

Few are in a better position to comment on the vagaries of the UK scene. Having signed to Decca in 1969 as an aspiring songwriter/singer, he produced his first demo himself because there was no-one else there to do it" and went on to score top ten hits as an artist because he could think of no-one else to sing the songs.

"I enjoyed it for a while," he says now, "but it wasn't really my forte. My first was production because I produced all my own records, and the writing. So I decided after two years of singing that I needed to do something about my real ambition because I was juggling with too many balls in the air: I was producing, I was writing, and I was singing, and I had a publishing company and it was just too much. So I ditched the singing."

The writer/producer got his first big record in 1976 when Dick Leahy, having left Bell to form GTO, accepted 'Fairy Tale' and gave it to Dana.

"At the same time," says Blue, "a group was discovered called Heatwave, playing in a pub or something in Victoria. I think they were getting about £15 for the gig. Dick Leahy and I both saw the act about the same time and it was a completely different departure from anything I'd seen in England. They were an American-based act because they'd worked the American bases in Germany and I could see something in that band that was going to take time to develop but it was something I wanted to get associated with. So the remainder of '76 was based around

## 'We insist that a customer wanting a particular record is never turned away without a manager promising to order what is not in stock'

# & REPERTOIRE

Edited by DAVID REDSHAW

# BRIEFS

## Barry Blue: refusing to play safe

doing the first Heatwave album which took nearly a year to complete. I was on the headline because there was no money involved, I was doing it out of pure love, but I could feel that it was right for me."

He denies working towards an American sound "because to me an American sound is an enigma. I don't believe there is an American sound particularly. All I believe is that certain American rhythm sections are better than those we have. The studios aren't any better and some of those English desks, I didn't consciously think about that. The record was made in Baker Street and you can't get more English than that but when eventually the Americans heard it they thought 'wow this is a completely new sound' but I hadn't studied American disco/funk music at all. In fact I don't play many records at home; I don't like to be influenced by anyone. I've got my own personal favourites which I play a lot but it was something that was there. They had it, and the combination married. The album was finished in the summer of '76 and it's still in the American charts after two years and they are currently, I think, the biggest foreign selling act in the States. The problem is, we lost that act to the Americans. They are now basically an American act and we had to gear our releases to suit them. But Epic did an amazing job on the group with 'Boogie Nights' because it didn't take off until three or four months after it was released."

Now, 'Always And Forever', the standout slowie from that first LP, is also in the American Top 20. "That's power to Epic's elbow," says Barry. "Lenny Pitty at Epic. They are very very good and obviously know that side of it better than anyone else."

Having carved his name as a notable producer, Blue is wary of being labelled in one particular style. "I diversify a lot," he says. "I produce Dana who I'm halfway through an album with now and some people have looked at me and said 'why do an act like Dana who is basically



**BARRY BLUE: "I don't believe there is an American sound. Certain rhythm sections are better than those we have."**

cabaret?" but we're really going to surprise a lot of people because that album's going to be something completely different from her. I don't want people to believe I can only produce one type of act because again it's pigeon-holing and I never want to be pigeon-holed again. That's why I did a one-off single with the Dead End Kids, 'Have I The Right', which was pure mainstream pop and was a hit record. I wanted to prove to myself as well as others in the business that I wasn't just geared to one type of act". Dana is as totally diversified from Heatwave as

Heatwave are from the Dead End Kids, so now people can realise that I can produce varying types of music, I enjoy everything. I would never jump on a band wagon, that's why I never got involved in punk. I don't enjoy it—I didn't enjoy it. I'd rather people jump on what I'm doing now because it gives me encouragement and enthusiasm to try something different, which is what I've done with Dana's new album. When people hear, obviously their initial reaction is: 'poppy, Eurovision songs', and they are going to have one hell of a shock because she doesn't sing like that. People haven't been using her voice to its full advantage."

The man has equally strong views about material. On Dana's album

some of the songs are his, some are American and of the 500 songs he received from English writers he has used just two.

"People don't realise that everyone moves and the way I move usually freaks everyone out because they are not quite sure what I want. That's why I tell people to send me lots of diversified material because I can pick something that no-one would ever pick."

He says there is little in Britain that he is sold on. "Though I like Kate Bush because I think she's a bit different. But I don't think there are that many producers around in Britain at the moment who are particularly inventive. I like Glyn Johns. I like Nick Lowe—he's a very good producer in that he is very low-key, they sound like a good song are made in a kitchen. I tend to like some of Mike Batt's stuff." Peter Asher and Alan Parsons, as English favourites, plus of course, McCartney. "He's the best pop producer in the world."

"But," he decides, "England seems to suffer from a lack of inventiveness. "I think Mickie Most is a good producer, he's always been a good producer. He's a good song man. I think it's very important that a producer is a good song man, taking a song from its initial conception right to the end. He can hear the song in his head. That's the way I can hear a song. The last couple of years that

"I'm halfway through an album with Dana...people haven't been using her voice to its full advantage."

I've done, that's the way things have happened for me. My only ambition now is to qualify my success in America with Heatwave with another act, but totally divorced from Heatwave. If it doesn't happen, I don't care. I'm a gambler.

He reckons to have at least 12 songs that he feels could be successful with the right act and to that end he'll be looking for talent just as soon as he finishes the Dana album.

In the meantime Barry berates the British for being safe, citing Eurovision, pointing out that where British MOR means Andy Williams, Ken Dodd, and Des O'Connor, the Americans definition is Paul Simon, James Taylor, Linda Ronstadt, acts of that calibre. "To me that puts them on a much higher musical plane. It's a totally different market and so far record companies have not exploited the difference in territories to the full. "I'm sure that out there in at least 15 studios there are people trying to do a Bee Gees or disco-fever thing. Some of its going to happen and some of it isn't but it's certainly not expanding their capabilities. I'll spend however long it needs over a cut but each time I go into the studio it's got to be something different."

PETER HARVEY

Extra dates have been added on to Blue Oyster Cult's British tour. They now play a total of 13 dates here, returning after the European leg of their tour to play the extra June dates. Current CBS album is *Spectres*

Elton John currently in studio laying down 22 songs for album release in May and also producing Blue's new album for release in that month

New wave opinion in *Record Business* thinks that record company which signs Belfast punk band Star Jets will have hot property

Prates currently on big UK tour until June 4 in support of their new Warner Bros album *Skull Wars*

Slaughter and The Dogs undertake extensive tour in May to promote their new Decca album *Do It In Dog Style*. Support band for the gigs is *Eater*



Mink DeVille's second album due for release in May on Capitol. Title is *Return to Magenta*

Sad Cafe getting the special treatment in their native Manchester where Radio Piccadilly recently devoted much of the evening rock programme to playing the album *Misplaced Ideals*

American feature film *Skateboard* recently opened in London and now also out is the RCA soundtrack album which features music from, among others, Dr John and Jefferson Starship. Young star of the film, Jeff Garrett, has his own single "Ramaround Sue" (Atlantic) out

The ground will shake from May 15 to June 17 when Black Sabbath embarks on yet another marathon tour of Britain

Reggae Regular the latest of the British reggae outfits to receive the approval of the music press. They play support to JA act The Gladiators currently. Meanwhile, another British unit, Merger, have undergone personnel changes and are now on a short tour

Ever-popular black country star Charley Pride tours Britain again from May 5. Dave and Sugar are support act

Latest Motown signing *The Three Ounces Of Love* (See pic.) commendably honest about the songs on their upcoming album. No less than four producers were used and Ann Alexander (who with sisters Elaine and Regina makes up the group) comments: "They couldn't figure out our bag. I have to say I'd like to do better"



HEATWAVE  
RECORD BUSINESS April 24 1978

# Singles reviews

## Single of the week

**BLONDIE**—(I'm Always Touched By Your) PRESENCE DEAR (Chrysalis CHS 2217)

Producer—Richard Gottsdräger; writer—Gary Valentine; publisher—EMI. Many artists have had a number one with their debut hit and never been heard of again. Blondie should have no problem there with as distinctive a single as *Denis*. Formula is very much the same here on a mid-tempo number, which will register on first hearing.



**ROSE ROYCE**—IT MAKES YOU FEEL LIKE DANCIN' (Whitfield K17148)

Producer—Norman Whitfield; writer—Norman Whitfield; published—Warner Bros. Edited version of the *In Full Bloom* album cut, sees the return of the hand-clapping, chanting style of *Car Wash*. Full of subtle nuances from the master of funk Norman Whitfield, this single is already picking up strong airplay, including Capital's People Choice for the last week. The spoken intro will go down a storm in the discos.

**BRYAN FERRY**—WHAT GOES ON (Polydor POP 3)

Producers—Waddy Wachtel/Rick Marotta/Bryan Ferry/Steve Nye/Simon Puxley; writer—Lou Reed; publisher—Sunbury. After a long lay-off spent in the US, Ferry returns with a Lou Reed number cut in Los Angeles. Members of Linda Ronstadt's band have laid down a scorching rhythm track on a mid-tempo trucking number which Ferry sings in his inimitable style.

**DOOLEYS**—DON'T TAKE IT LYIN' DOWN (GTO GT 220)

Producer—Ben Findon; writers—Ben Findon/Mike Myers; publishers—Black Sheep/Heath Levy. The Dooleys have come up with probably their strongest offering to date. Producer and co-writer Ben Findon has put together an authentic US soul sound full of typical musical touches and some fine harmonic work from the group. Certainly a step in the right direction.

**DEAN FRIEDMAN**—WOMAN OF MINE (Lifesong LS 401)

Producer—Rob Stevens; writer—Dean Friedman; publishers—Sweet City Songs/Heath Levy. Friedman has a knack for writing catchy pop songs, and this follow-up to the irresistible *Ariel* is no exception. The singer obviously has an affection for mid-'60s UK pop as can be heard in the Hollies-like harmonies. Expect strong airplay.

## BEST OF THE REST

**ART GARFUNKEL**—MARIONETTE (CBS 6325)

Producer—Arthur Garfunkel; writer—Jimmy Webb; publisher—Carlin. Third cut from the *Watermark* album is



a number written during Webb's *wunderkind* days when a teenager. The fussy arrangement does little to give it commercial appeal, and as Garfunkel's previous two singles—both quite excellent—failed, there seems little hope for this. Likely regional airplay contender.

**NEIL DIAMOND**—I'M GLAD YOU'RE HERE WITH ME TONIGHT (CBS 6288)

Producer—Bob Gaudio; writers—Bob Gaudio/Judy Parker; publisher—ATV. The title track from Diamond's current album is an impeccably crafted love ballad. Alan Lindgren's orchestral arrangement complements the singer's elegant vocals, and the record is full of delightful touches—notably Linda Press' backup vocals. Unlikely sales contender, but sure to be a turntable hit.

**JOHN STEWART**—FIRE IN THE WIND (RSO 007)

Producers—John Stewart/Mentor Williams; writer—John Stewart; publishers—RSO/Chappell. Stewart must be the only artist to get a contract by his fans petitioning a record company. After two years without a record he came back earlier this year with the *Fire In The Wind* album. He is very much an acquired taste, and although his last single received extensive airplay, sales were disappointing. This record is in the fine Stewart tradition, but likely to miss out yet again.

**RANDY EDELMAN**—TODAY (20th Century BTC 1037)

Producer—Bill Schnee; writer—Randy Edelman; publisher—United Artists. The *Farewell Fairbanks* LP was a fine example of singer/songwriter MOR pop at its best. The three hit singles from it, by a then unknown artist, were evidence of that. Unfortunately since then, Edelman has failed to match it. Edelman's keyboard work is excellent throughout, and Doug Musek's sax solo adds the perfect touch to this love ballad.

**T-CONNECTION**—LET YOURSELF GO (TK TKR 6024)

Producers—Gary Wade/Alex Sadkin/T-Connection; writer—Theophilus Coakley; publisher—Sunbury.

For some reason T-Connection are more popular in the UK than back home in the US. This number will continue that tradition as every disco-goer in the land will get up and dance when this is on the turntable.

**JOOLS HOLLAND**—BOOGIE WOOOGIE 78 (EP) (Deppford Fun City DFC 9)

Producers—Jools Holland/Glenn Tilbrook; writers—Jools Holland/Chris Difford/Joel Turner/Doc Pomus/Nugarte; publishers—Rondor/Copyright Control. Squeeze's keyboardist demonstrates his talent and sense of humour to full effect here. Five tracks of various musical styles are featured of which *Buick 48* and *Deppford Broadway Boogie* stand out. Information about the distributor can be found on the New Singles page.

**RANDY NEWMAN**—SHORT PEOPLE (Warner Bros K 17034)

Producers—Russ Titelman/Lenny Waronker; writer—Randy Newman; publisher—Copyright Control. It's taken more than ten years for this artist to achieve a richly deserved number one hit in his native America. This brilliant satire did it for him, no doubt due in some part to the controversial lyrics. Solid piano from Newman and some harmony from Glenn Frey and John David Souther help bring it into the mainstream. If there's any justice, this will be a monster. Unfortunately there isn't and it won't.

## Alternatives

SO FAR we have highlighted reggae and disco cross-over hits. This week I'm going for three records that are radio cross-overs. 'When You Walk In The Room', Tiger Sue (Pinnacle PB 456), 'Love Music', the Five Sapphires (Rocket ROKN 539), 'Soul On Fire', Del Richardson (Gull GUL 557).

There are about five versions of 'Walk in the Room'. Personally I think the best by miles is Tiger Sue. It has the right feel plus it sounds like a record that was made in the '60s. Produced by Peter Collins, it could have been produced by Spector. There are some songs you just can't update—this is one of them. Some stations are already playing this.

Again, there are two versions of 'Love Music'. I'm going for the Five Sapphires on Rocket; two major stations have dropped the other version to go with this one. I just love old 'doo wop' records so this has got me hoppin' and boppin'. Vocals are by Alan Carter of 'LA Run' fame. I would think this would get loads of air play. Just has to be my rave of the week.

Del Richardson is probably a new name to most of you but he is used to be guitarist with Osibisa. This is his first single, although I heard it back in January. It's a lovely gentle record, well produced and radio programmes should listen to this one a couple of times. A record well worth playing.

My disco rave of the week is 'You Like It We Love It' by Southroad Connection (Mahogany US Imports). If you can get imports, get this one. An easy Top 30 cross-over record. No UK release date yet. It's on most import charts and when out, should get plays up to the news and as a filler. Dealers should watch for UK release and if it comes out as a 12", should take at least ten copies. A very quick big seller and till ringer of the week.

Two other big selling imports are 'Riding High', Faze-O on Shoo Records and 'What is Funk', Rare Gems (Odyssey on Casablanca).

Worth a quick mention are the two big MCA 12" sales. Both will cross-over with the high sales being recorded now, but the fact is both are selling for the 'B' sides: Stargard, 'Which Way is Up', seven minutes long, and 'War', the revised, 'Galaxy' seven min 38 sec long.

—Peter Waterman



TIGER SUE: getting plays

# THE NEW SINGLES

SCHEDULED FOR RELEASE  
FRIDAY APRIL 21

ARTIST A SIDE/B SIDE (Label)

Last week's releases: 61  
This week's releases: 72

Cat. No. Disc Date Dealer

<b>ALEC COSTANTINOS</b> ROMEO ET JULIET (Excerpt from Act 1)/Roméo et Juliet (excerpt from Act 3) (Lightning)	LIG 535	W	C
<b>ANDERSON BROTHERS</b> BLUE EYES/Same Old Kind of Heartache (DJM)	535 10852	C	F
<b>ART GARFUNKEL</b> MARIONETTE/All My Love's Laughter (CBS)	CBS 6325	C	F
<b>ATLANTA RHYTHM CENTER</b> IMAGINERY/LOVER'S Silent Treatment (Polydor)	2066 910	C	F
<b>BACCARA</b> PARLEZ-VOUS FRANCAIS?/You and Me (Amoureux) (RCA)	PB 5589	C	F
<b>BIDOU ORCHESTRA</b> THE STUDY/Unfinished Journey (Epic)	EPC 6317	C	F
<b>BILL FREDERICKS</b> I REMEMBER/Silent Treatment (Polydor) (1/4/78 release)	2059 021	F	E
<b>CALINE &amp; OLIVIA TOBIAS</b> THE GARDENS OF MONACO/Les Jardins de Monaco (Epic)	EPC 6334	F	E
<b>CARLY SIMON</b> YOU BELONG TO ME/In a Small Moment (Elektra)	X12289	W	E
<b>CHRIS SPEDDING</b> BORED, BORED/Time War (RAK)	RAK 274	W	E
<b>COLD COMFORT</b> PHONE IN/Turning Stone (Jet)	UP 36383	W	E
<b>COLM 'C.T.' WILKINSON</b> BORN TO SING/Simple Things in Life (RSO)	RSD 009	F	E
<b>DAVID CASTLE</b> ALL I EVER WANNA BE IS YOURS/With Love and Care (Parachute)	RRS 503	A	C
<b>DEAD FINGERS</b> TALK HOLD ON TO ROCK 'N' ROLL/Can't Think Straight (Pye) (1/4/78 release)	7N 40699	A	C
<b>DEAN FRIEDMAN</b> WOMAN OF MINE/Humor Me (Lifesong)	LS 401	A	C
<b>DOLPHIN</b> CARRY ME AWAY/Linda Lovelace (Private Stock)	PVT 154	C	F
<b>DOOLEYS</b> DON'T TAKE IT LYIN' DOWN/Forever (GTO)	G1 220	C	F
<b>DOUGLAS ROY</b> DISCO TO THE KING (Part 1)/Disco to the King (Part 2) (Polydor)	2058 989	F	E
<b>EARL JORDAN</b> STRANGE, STRANGE FEELING/Never Said a Truer Word (United Artists)	UP 36374	F	E
<b>EDDIE KENDRICKS</b> HOW'S YOUR LOVE LIFE BABY/Ain't No Smoke (Arista)	ARIST 182	F	E
<b>ERUPTION</b> FEATURING PRECIOUS LYONS LOVE IS A FEELIN'/Let Me Take You Back in Time, Baby/Funky Love (RCA)	PE 5080	R	E
<b>FRANKLIN MICARE</b> DELECTABLE/Feeling of Love (Private Stock)	PVT 139	R	E
<b>GENE COTTON</b> YOUR LOVE/Like a Sunday in Salem (EMI International)	INT 552	R	E
<b>GRUPPO SPORTIVO</b> ROCK 'N' ROLL/I Shot My Manager (Epic)	EPC 6302	R	E
<b>HELEN SCHNEIDER</b> UNTIL NOW/Cuddle Up (Windsong)	FI 145	R	A
<b>HOT ICE</b> CASANOVA JONES/Disco Energy (Ariola)	ARO 123	R	A
<b>JEAN VALLEE</b> GOODYBYE/L'Amour Ca Fait Chanter la Vie (CBS)	CBS 6257	R	A
<b>JIMMY CHAMBERS</b> YOU CAN'T FIGHT IT/Julie's Dead (Pye)	7N 40604	R	A
<b>JOEL PREVOST</b> SOMEWHERE SOMETIME/Je y Aura Toujours des Violons (CBS)	CBS 6300	R	A
<b>JOHNNY RIVERS</b> UM UM UM UM UM UM (CURIOUS MIND)/Ashes and Sand (Polydor)	2001 774	R	A
<b>JOLLS HOLLAND</b> BOOGIE WOOGIE '78 (EP) (Deport Fun City)	DFC 3	T	S
<b>JOSE VELEZ</b> BALEMOS UM VALS (VOULEZ VOUS DANSER AVEC MOI?/Tu Fueras Mia (Decca)	FR 13774	S	C
<b>J.R.T.</b> PLAY IT AGAIN SAM (Disco Style)/Nothing Can Change This (You Electric)	WOT 22	S	C
<b>KRIS KRISTOFFERSON &amp; RITA COOLIDGE</b> I FOUGHT THE LAW/Hoota Hoo (A&M)	AMS 7352	S	C
<b>LEO SAYER</b> DANCING THE NIGHT AWAY/Let Me Just One More Time (Chrysalis)	CHS 2218	F	F
<b>LEVINSKY/SCLAIR</b> DISASTER MOVIES/Riding on a Winner (Charisma)	CB 310	F	F
<b>MABEL</b> BOOM-BOOMIE B.I. on the Nail (Sonnet)	SON 2147	A	V
<b>MAGAZINE</b> TOUCH AND GO/Goldfinger (Virgin) (1/4/78 release)	VS 207	W	E
<b>MAYTALS</b> DISCO REGGAE/Dub a Little Reggae (State)	STAT 78	W	E
<b>METROPOLIS</b> I LOVE NEW YORK/I Love New York (Instrumental) (Salsoul)	SSOL 107	W	E
<b>NAZARETH</b> A PLACE IN YOUR HEART/Kentucky Fried Blues (Mountain)	TOP 37	W	E
<b>NEIL DIAMOND</b> I'M GLAD YOU'RE HERE WITH ME TONIGHT/As It (CBS)	CBS 6288	W	E
<b>OLYMPIC RUNNERS</b> WITH GEORGE CHANDLER WHATEVER IT TAKES/Solar Heat (RCA)	PB 5078	R	E
<b>PEABO BRYSON</b> REACHING FOR THE SKY/Have a Good Time (Capitol)	CL 15980	R	E
<b>PIPS</b> AT LAST MY SEARCH IS OVER/Tomorrow Child (Casablanca)	CAN 118	R	E
<b>RAMONES</b> DO YOU WANNA DANCE?/It's a Long Way Back to Germany/Cretin Hop (Sire)	6078 615	R	E
<b>RANDY NEWMAN</b> SHORT PEOPLE/Old Man on the Farm (Warner Bros)	N17034	W	E
<b>RAY SMITH</b> AND THE SEVEN STONE STOMPERS SOMEONE'S PINCHED ME PANDA/Turds (Birds Nest)	BN 103	A	V
<b>ROY HILL</b> GEORGE'S BAR/He's Coming Back (Arista)	ARIST 186	F	E
<b>SACHA &amp; VENUS</b> VENUS/Joy (EMI)	EMI 2786	F	E
<b>SCOTTISH SUPPORTERS</b> THE SCOTTISH SUPPORTERS (EP)/Power Exchange	PXE 102	F	E
<b>SEABACH BAND</b> APACHE/Bubble Sex (EMI)	EMI 2776	F	E
<b>SELA SIMOLA</b> GIVE LOVE A CHANCE/Little Smile (Sonnet)	SON 2145	A	V
<b>SMOKEY ROBINSON</b> MADAM X/The Agony and the Ecstasy (Motown)	TMG 1106	A	V
<b>SPRING TIME MRS.</b> CAROLINE ROBINSON/Honey Bye Bye (Sonnet)	SON 2143	A	V
<b>STRANGLERS</b> NICE 'N' SLEAZY/Shot Up (United Artists)	UP 36379	F	E
<b>SUN SUN</b> IS HERE/Dance Do What You Wanna Do (Capitol)	CL 15979	F	E
<b>SUNFIRE</b> CITY NIGHTS/City Nights (Part 2) (EMI)	EMI 2781	F	E
<b>SUNRISE</b> CALL ON ME/The Land (Polydor)	2041 926	F	E
<b>T-CONNECTION</b> LET YOURSELF GO/Let Yourself Go (Long Version) (TK)	TKR 6024	C	F
<b>TONIGHT</b> MONEY/No Sympathy (TDS)	TDS 2	W	E
<b>TONY HATCH ORCHESTRA</b> SWEENEY II/Rogan's Key (EMI)	EMI 2780	W	E
<b>TROOPER</b> TWO FOR THE SHOW/Gypsy Wheeler (Epic)	EPC 6121	C	F
<b>TUBES</b> SHOW ME A REASON/Mondo Bendage (A&M)	AMS 7349	C	F
<b>21st CREATION</b> TAILGATE/Mr. Disco Rando (Motown)	TMG 1075	F	E
<b>TWIGGY</b> FALLING ANGEL/Virginia (and the Circus Side Show) (Mercury)	6007 175	F	E
<b>TWINKLE BROTHERS</b> FREE AFRICA/Special Brew (Front Line)	FLS 104	V	E
<b>U-BROWN</b> BLACK STAR RIVER/River John Mountain (Virgin)	VOLE 4	V	E
<b>WIGAN'S OVATION</b> AFTER LOVING YOU/People of the World (RCA)	RK 1008	V	E
<b>YTC</b> 3D (EP) (Virgin)	VS 209	V	E
<b>YTC</b> THIS IS POP?/Heatwave (Virgin)	VS 209	V	E
<b>YAMASHTA, WINWOOD, SCHULZE, SHRIEVE &amp; DIMEOLA</b> CROSSING THE LINE/Winner/Loser (Island)	IPR 2014	E	

# HIT PANEL

The top releases as chosen by the Record Business nationwide panel of radio personalities. The panel is at present 54-strong.

- 1 DANCING THE NIGHT AWAY/LEO SAYER (CHRYSLIS)
- 2 NICE 'N' SLEAZY/THE STRANGLERS (UNITED ARTISTS)
- 3 MARIONETTE/ART GARFUNKEL (CBS)
- 4 IT MAKES YOU FEEL LIKE DANCIN'/ROSE ROYCE (WHITFIELD)
- 5 I FOUGHT THE LAW/ARISTOFFERSON & COOLIDGE (A&M)
- 5 DON'T TAKE IT LYIN' DOWN/THE DOOLEYS (GTO)
- 7 PARLEZ-VOUS FRANCAIS?/BACCARA (RCA)
- 8 MADAM X SMOKEY ROBINSON (MOTOWN)
- 9 YOU BELONG TO ME/CARLY SIMON (ELEKTRA)
- 10 FALLING ANGEL TWIGGY (MERCURY)

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AVEC MOI) U  
BLACK STAR LINER A  
BLUE JESUS J  
BOOGIE WOOGIE '78 M  
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GOODYBYE J  
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HOW'S YOUR LOVE LIFE BABY J  
I FOUGHT THE LAW J  
I LOVE NEW YORK J  
I REMEMBER B  
IMAGINARY LOVER N  
I'M GLAD YOU'RE HERE WITH ME TONIGHT J  
LET YOURSELF GO T  
LEO SAYER J  
MADAM A  
MARIONETTE A  
MONEY A  
NICE 'N' SLEAZY A  
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SHORT PEOPLE J  
SHOW ME A REASON J  
SOMEWHERE SOMETIME J  
SOMEWHERE SOMETIME J  
SOMEWHERE SOMETIME J  
STRANGE, STRANGE FEELING N  
SUN IS HERE S  
SWEENEY II J  
TAILGATE A  
THE GARDENS OF MONACO C  
THE SCOTTISH SUPPORTERS (EP) S  
THIS IS POP? X  
THIS IS POP? X  
TOUCH AND GO X  
TWO FOR THE SHOW J  
UM UM UM UM UM UM (CURIOUS MIND) J  
UNTIL NOW J  
VENUS J  
WHATEVER IT TAKES J  
WOMAN OF MINE J  
YOU BELONG TO ME C  
YOU CAN'T FIGHT IT J  
YOUR LOVE C

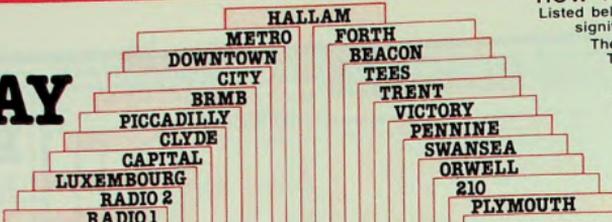
## KEY TO DISTRIBUTORS:

A—Pye; C—CBS; E—EMI; F—Phonodisc; K—Creole; M—Musac; L—Lugtons; O—President  
R—RCA; S—Selecta; V—Virgin; W—WEA

# THE AIRPLAY GUIDE

**HOW TO USE YOUR GUIDE**  
 Listed below are records outside the significant airplay on BBC national stations.  
 The listings are compiled from the key to ratings (A, B, C) at the bottom of the page.

Each station is rated according to the total coverage for each week. 100 = maximum exposure on BBC. This week's Airplay Index contributes to the Singles Chart for the week. Note that the guarantee of airplay is the Research Department's.



AIRPLAY INDEX	TITLE/ARTIST	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMS	CITY	DOWNTOWN	METRO	HALLAM	FORTH	REACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA	ORWELL	PLYMOUTH	DEALER USE	
82	RIVERS OF BABYLON BONEY M	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W
80	JUST FOR YOU ALAN PRICE	A	I	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
79	THE BOY FROM NEW YORK CITY DARTS	A	I	I	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
78	JACK AND JILL RAYDIO	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
78	BECAUSE THE NIGHT PATTI SMITH GROUP	A	*	B	* A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
75	BAD OLD DAYS CO-CO	A	A	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
75	DANCING THE NIGHT AWAY LEO SAYER	A	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W
74	I MUST BE IN LOVE RUTLES	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
73	LOVE IS IN THE AIR JOHN PAUL YOUNG	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
71	BACK IN LOVE AGAIN DONNA SUMMER	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
70	AUTOMATIC LOVER DEE D JACKSON	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W
69	WE'LL NEVER HAVE TO SAY GOODBYE DAN & COLEY	A	C	B	C	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
68	JUPITER EARTH WIND & FIRE	A	*	C	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
67	BOOGIE SHOES KC & THE SUNSHINE BAND	A	A	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
64	WHAT GOES ON BRYAN FERRY	A	*	C	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
62	ALMOST SUMMER CELEBRATION	A	*	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
61	YOU TOOK THE WORDS OUT OF MY MOUTH MEAT LOAF	A	*	C	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	E
60	WHAT A WASTE IAN DURY	A	*	C	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	E
59	DANCE A LITTLE CLOSER CHARO & SALSOU ORCHESTRA	A	*	B	C	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
59	I'M ALWAYS TOUCHED BY YOUR PRESENCE BLONDIE	A	*	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
57	TUMBLING DICE LINDA RONSTADT	A	A	A	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
54	LOVELY NIGHT FOR DANCING BILL WITHERS	A	A	A	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
53	MORE THAN A WOMAN TAVARES	A	A	A	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
52	(I CAN'T GET ME NO) SATISFACTION DEVO	A	*	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
52	A PLACE IN YOUR HEART NAZARETH	A	A	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
50	SHE'S ALWAYS A WOMAN BILLY JOEL	B	A	B	A	B	B	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	C
49	LADY LOVE LOU RAWLS	B	A	B	A	B	B	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	C
45	WHENEVER YOU WANT MY LOVE REAL THING	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
42	SHADOW DANCING ANDY GIBB	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A
41	HERE AM I BONNIE TYLER	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A
39	THE GHOST OF LOVE TAVARES	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
38	YOU BELONG TO ME CARLY SIMON	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
37	EDDY VORTEX STEVE GIBBONS BAND	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	F
36	EVERY KINDA PEOPLE ROBERT PALMER	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
36	ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS	C	B	A	A	A	A	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	C
36	DO IT, DO IT AGAIN RAFFAELLA CARRA	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	C
34	DO YOU BELIEVE IN LOVE DIONNE WARWICK	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	W
34	FOOL (IF YOU THINK IT'S OVER) CHRIS REA	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
33	LILAC WINE ELKIE BROOKS	C	B	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
33	IF I CAN'T HAVE YOU YVONNE ELLIMAN	C	B	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
32	COUNT ON ME JEFFERSON STARSHIP	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	R
31	NEVER TOGETHER BUT CLOSE SOMETIME C CARTER	C	A	B	A	* B	A	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	W
31	FANTASY EARTH WIND & FIRE	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
31	SALLY RON BRANDSTEDTER	C	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	E
30	WERE WOLVES OF LONDON WARREN ZEVON	C	B	C	C	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
30	WISHING ON A STAR ROSE ROYCE	B	B	B	C	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W
28	HEY LOR DON'T ASK ME QUESTIONS GRAHAM PARKER	C	A	A	B	A	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	F
28	CA PLANE POUR MOI PLASTIC BERTRAND	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	F
28	LOVE MUSIC FIVE SAPPHIRES	C	*	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
27	I FOUGHT THE LAW KRISTOFFERSON & COOLIDGE	C	*	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	C
27	COME TO ME RUBY WINTERS	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	X
27	THE CLOSER I GET TO YOU FLACK & HATHAWAY	C	*	B	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	W
25	COME SEE WHAT LOVE BRYN HAWORTH	B	B	B	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
25	LOVING US HAS MADE ME BANANAS GUY MARKS	C	A	B	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	C
23	LOVE IS SO EASY STARGARD	C	A	A	A	A	A	A	A	B	B	B	B	A	A	A	A	A	A	A	A	A	E
22	LET'S GO CRAZY TONIGHT RUPERT HOLMES	C	A	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	E
22	CUT ACROSS SHORTY MUD	C	B	B	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	R
22	HAZELL MAGGIE BELL	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	W

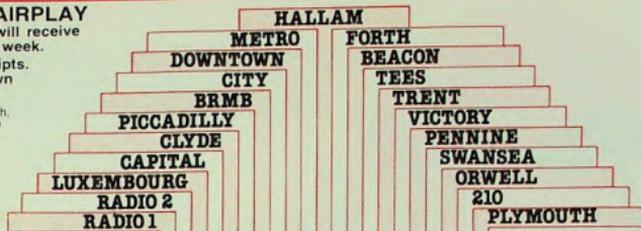
<b>KEY</b>	<b>RADIO 1</b> A Featured 40 B 10+ plays C 1-9 plays * Records of the Week	<b>RADIO 2</b> NOT APPLICABLE	<b>LUXEMBOURG</b> Top 40 Page 7 Singles Buies Powerplay/Therapin	<b>CAPITAL</b> (London) A Lot B Lot Extras Clmbers Peoples Choice	<b>CLYDE</b> (Glasgow) Janan 30 Clmbers Personality Picks Current Choice	<b>PICCADILLY</b> (Manchester) Hit 35 Clmbers Uniqe	<b>BRMS</b> (Birmingham) Playlist	<b>CITY</b> (Liverpool) Top 30 Beasers Presenter Picks	<b>DOWNTOWN</b> (N Ireland) Top 40 Featured 50	<b>METRO</b> (Tyne/Wear) Singles Singles New Sounds
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DE TO NEXT WEEK'S AIRPLAY

Top 30 Singles Chart which will receive national and commercial radio this week.

Program playlists and programme scripts. (A, B, C, D, E, F, G, H, I, J) for each station are shown at the bottom of the page.

Its play rotation and weekly audience reach. Single is shown by the Airplay Index where stations plus BBC's Top Of The Pops. Updated to include Top Of The Pops. Chart to be compiled at the end of the week. For details of unlisted titles call (01-242 2111) Mondays only.



AI	TITLE/ARTIST	C	B	C	A	A	B	C	A	B	A	B	A	B	A	B	A	B	A	B	D	DEALER USE?	
22	CAN'T SMILE WITHOUT YOU BARRY MANILOW	C																				F	ARISTA ARIST 176
20	ALL I NEED IS A GIRL SAILOR	C	B	C	*	A			B	B	A	A	A	A	A							C	EPIC EPC 6242
20	THE KIDS ARE ALRIGHT PLEASERS	C	A																			F	ARISTA ARIST 180
19	COME BACK MY LOVE DARTS		B	A	C																	E	MAGNET MAG 110
19	THE CIRCLE IS SMALL GORDON LIGHTFOOT		A	A			*	B														W	WARNER BROS K17132
19	HONEY I'M RICH DELEGATION	C	*	A					A	B	*	A	*	B	B							W	STATE STAT 75
19	DIARY BREAD	C	A	C	B	B	B															W	ELEKTRA K12283
18	WOMAN OF MINE DEAN FRIEDMAN	C																				C	LIFESONG LS 401
16	DON'T TAKE IT LYIN' DOWN DOOLEYS	C				B	B			B	*	B	A	A	I							C	GTO GT 220
16	COME ON IAN GOMM	C				B																C	ALBION ION 1
16	THE RIGHT TIME OF THE NIGHT MARY MASON	C							A	B	B	B	B	A	B	*						C	EPIC EPC 6265
16	WALK RIGHT BACK ANNE MURRAY																					F	CAPITOL
16	MUSIC'S TAKIN' OVER JACKSONS	C	B																			C	EPIC EPC 6263
16	I LIKE TO BE WITH YOU RONNIE SESSIONS					A	A		B	B												F	MCA 341
15	MISTER, IT'S YOUR LUCKY DAY GILLIAN BURNS								B													E	BARN 2014 120
15	MOTHS JETHRO TULL		*	B					B	B												F	CHRYSALIS CHS 2214
15	WHEN YOU WALK IN THE ROOM CHILD	C	B			A	A		B	B	B	A										A	ARIOLA HANSA AHA 511
14	IT MAKES ME FEEL LIKE DANCING ROSE ROYCE	C	C			B	B	B	B	B	B	B	B	B	B							W	WHITFIELD K 17148
13	FEEL A WHOLE LOT BETTER FLAMIN' GROOVIES	C	C	B					B	B	B	B	B	B								F	SIRE 6078 619
13	I'VE NEVER BEEN TO ME MARY MACGREGOR								A	B	A	*	B	A								A	EMI INTERNATIONAL INT554
13	DON'T BOTHER TO KNOCK MIDNIGHT	C																				E	ARIOLA/HANSA AHA 514
13	UM, UM, UM, UM, UM, UM JOHNNY RIVERS		*																			F	POLYDOR 2001 774
13	BABY HOLD ON EDDIE MUEY	C	B																			C	CBS 6080
13	UP AGAINST THE WALL TOM ROBINSON BAND		*						B													E	EMI 2787
12	LIFE IN THE CITY DEMIS ROUSSOS	C	B						B	B	B			A	B	*	A					F	PHILIPS 6000 203
12	I WANT YOU TO WANT ME CHEAP TRICK	C																				C	EPIC EPC 5701
12	WONDERFUL TONIGHT ERIC CLAPTON	C							B	B	B											F	RSO 2090 275
12	SENSATION MOTORS	C							B	B	B											V	VIRGIN VS 206
11	FALLING LEBLANC & CARR	C							*					A								W	BIG TREE K11114
11	DON'T GIVE UP ON US BILLY PAUL	C	B			B	A															C	PHIL INT PIR 6276
11	HELLO SUNDAY GIL SCOTT-HERON																					C	ARISTA ARIST 169
10	I'M GLAD YOU'RE HERE WITH ME... NEIL DIAMOND	C												B		*	*	A				C	CBS 6288
10	DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE	C							C													C	TX TKR 6028
10	THUNDER ISLAND JAY FERGUSON	C							B													W	ASYLUM K13114
10	HI-TENSION HI-TENSION	C							C	B		*	A	A	B							C	ISLAND WIP 6422
9	WARM LOVE JOAN ARMATRADZING	C	A							B	B	B	B	B								C	A&M AMS 7346
9	TODAY (JUNE SONG) RANDY EDELMAN	C																				A	20TH CENTURY BTC 1037
9	SIRIUS DUNCAN MACKAY	C								B		B										E	PEPPER UP 36369
9	ANOTHER GIRL, ANOTHER PLANET ONLY ONES	C	*							B												C	CBS 6228
9	FRIEND OF MINE BARCLAY JAMES HARVEST									A				A	B	A	B					F	POLYDOR 2059 002
9	RUMOUR HAS IT DONNA SUMMER								A	A				A	A							A	CASABLANCA CAN 122
9	NEW WAVE SHEPHERDS BUSH COMETS	C																				A	SONET SON 2137
8	STAYIN' ALIVE BEF GEES								A	C		A		A	A							A	RSO 2090 267
8	GIMME JUST A LITTLE BEAT OF YOUR HEART DOMINO	C												B		*	A					C	EMI 2764
8	READY FOR THE TIMES CRYSTAL GAYLE		B	B	B	B	B							A	A							E	UNITED ARTISTS UP 36362
8	MR BLUE ELECTRIC LIGHT ORCHESTRA		A	C																		E	JET UP 36342
8	YOU ARE THE SUNSHINE MARTY MITCHELL		B																			E	MC 7001
8	ONLY LOVING DOES IT GUYS AND DOLLS								A	B	*	B	A		*	*	A					E	MAGNET MAG 115
7	ARIEL DEAN FRIEDMAN		A	B						A												C	LIFESONG LS 45022
7	CAN'T WE JUST SIT DOWN AND TALK LINDA LEWIS								C	B	B	B	A	B	A	B						C	ARISTA ARIST 170
7	DANCE WITH ME PETER BROWN	C							*													C	TX TKR 6027
6	TAKE A CHANCE ON ME ABBA		A	C										A	A							C	EPIC EPC 5950
6	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS									*	*	B	B	B	B							E	MOTOWN TMG 1104
6	SIT DOWN AND THINK AGAIN CATHERINE HOWE								C		B	B	B									A	ARIOLA ARO 111
6	LET YOURSELF GO T-CONNECTION	C												B	B							C	TX TKR 6024
6	DON'T RAIN ON MY PARADE JAPAN		I																			A	ARIOLA HANSA AHA 510
6	BABY COME BACK PLAYER									A	A											F	POLYDOR 2058 254
6	NEWS OF THE WORLD JAM								A	A												F	POLYDOR 2058 995

FORTH (Edinburgh) Top 40 Plays	BEACON (W Midlands) B List	TEES (Teesside) Playlist	TRENT (Nottingham) Playlist instruments	VICTORY (Porthsmouth) Victory Pool Extras	PENNINE (Bradford) Top 40 Cumbria	SWANSEA SOUND (Swansea) Playlist instruments	ORWELL (Boswich) Top 40 Newclays	Radio 210 (Tames Valley) Top 40 Nighttime List	PLYMOUTH SOUND (Plymouth) Top 30 Playlist 30
				Rollercoasters	Presenter Picks Pennine Pick	Presenter Picks	Presenter Picks		Presenter Picks

# A Few Pieces Of The Action

**The Disco Chart**  
*with Disco International*

**One Stop Action**

**US Action**

**The New Singles**

Seven good reasons for watching Record Business' weekly charts and guides.

**The New Singles.** The fullest, most accurate listing available — anywhere.

**The Hit Panel.** The top new singles as chosen by over fifty radio DJs, producers and programmers.

**The Singles Chart.** The only American-style Top 100 in this country, mixing sales and airplay for today's and tomorrow's hits.

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**The Airplay Guide**

Each month, in the Month Ahead section or alongside Record Business' specialist editorial, we bring together four weeks' events.

**Live Dates.** The town-to-town breakdown of the shows that matter.

**The New Albums.** Country, Reggae and Soul charts.

**The Soul Chart**  
*with Black Echoes*

**Live Dates**

**The Reggae Chart**  
*with Black Echoes*

**The New Albums**

**The Country Chart**  
*with Country Music People*

THESE COULD BE THE CHART OF SOMETHING BEEG...



These charts and guides are compiled by Record Business' own Research Department, teaming up where it makes sense with some of the country's leading specialist papers. They're the first pieces in the jigsaw puzzle of weekly and monthly information it began putting together less than two months ago.

The next part of the picture is the Record Business Album Chart, due later this Spring.

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BURNING SPEAR  
MARCUS GARVEY ILPS 9377  
GARVEY'S GHOST ILPS 9382  
MAN IN THE HILLS ILPS 9412  
BURNING SPEAR LIVE ILPS 9513

JIMMY CLIFF  
ANOTHER CYCLE ILPS 9159  
THE HARDER THEY COME ILPS 9202  
STRUGGLING MAN ILPS 9235  
JIMMY CLIFF ILPS 9414  
BEST OF ICD 5  
JIMMY CLIFF E.P. IEP 9

DILLINGER  
CB 200 ILPS 9385  
BIONIC DREAD ILPS 9455

GEORGE FAITH  
TO BE A LOVER ILPS 9504

JUSTIN HINES  
AND THE DOMINOES  
JEZEBEL ILPS 9416

HEPTONES  
NIGHT FOOD ILPS 9381  
PARTY TIME ILPS 9456

JAH LION  
COLUMBIA COLLIE ILPS 9386

IJAHMAN  
HAILE I HYMN ILPS 9521

JUNIOR MURVIN  
POLICE AND THIEVES ILPS 9499

BOB MARLEY  
AND THE WAILERS  
CATCH A FIRE ILPS 9241  
BURNIN' ILPS 9256  
NATTY DREAD ILPS 9281  
LIVE ILPS 9376  
RASTAMAN VIBRATION ILPS 9383  
EXODUS ILPS 9498  
KAYA ILPS 9517

RICO  
MAN FROM WAREIKA ILPS 9485

MAX ROMEO  
WAR IN A BABYLON ILPS 9392  
RECONSTRUCTION ILPS 9503

SCRATCH  
AND THE UPSETTERS  
SUPER APE ILPS 9417

STEEL PULSE  
HANDSWORTH REVOLUTION ILPS 9502

THIRD WORLD  
THIRD WORLD ILPS 9369  
96° IN THE SHADE ILPS 9443

TOOTS AND THE MAYTALS  
FUNKY KINGSTON ILPS 9186  
IN THE DARK ILPS 9231  
REGGAE GOT SOUL ILPS 9374

BUNNY WAILER  
BLACKHEART MAN ILPS 9415  
PROTEST ILPS 9512

VARIOUS ARTISTS  
REGGAE MUSIC VOL. 3 ILPS 9381  
THIS IS REGGAE MUSIC ICD 7  
SOUL OF JAMAICA HELP 17

## FROM THE HEART OF REGGAE MUSIC



## The promise becomes reality

Reggae has received a big boost in the last 12 months and albums that once would have been considered esoteric are now making the charts. Bob Marley made the music accessible in the early 70s and now, as more and more Jamaican artists play the rock venues, reggae is being accepted as a valid part of the scene—no longer the lightweight music of the skinhead era. Reggae receives practically no airplay yet is gathering a loyal following based on pop press write-ups and word-of-mouth recommendation.

PEOPLE HAVE been annually predicting a national breakthrough for reggae music in Britain. But the likelihood of this happening is now becoming an actuality as more major record companies get involved—either by releasing product (as in the case of Virgin, CBS, Island, Polydor, Decca) or distributing independent reggae labels (as do Pye, WEA, EMI).

Today, reggae has a growing audience. Recent interest has been activated by its association with the new wave. New wave artists and fans have shown a positive affection for reggae music, and an encouraging musical fusion of punk/reggae concerts, has proved successful. Everything concerned with reggae is expanding and progressing as never before. There are more independent reggae companies, wider distribution services, frequent live shows, increasing press coverage, and extra converts daily.

The reggae market is probably unique in the fact that it has an extremely high proportion of import sales. Records are sent weekly from Jamaica, for sale in retail outlets, at prices from £1.20 (for singles) to £5.50 (for albums). One of the most intriguing and expensive developments in the reggae market, has been the advent of the 12-inch single (disc '45' which has succeeded in a take-over bid. They now outsell 7-inch singles and albums. Imported disco '45s can sell for as much as £4.50—yet these are the most desirable. The ever increasing number of white converts, have been quick to succumb to import mania—and once hooked, the desire for more back-yard (JA) releases is irresistible.

If there's one thing that is immediately striking about reggae music—apart from its infectious rhythm—is the absolute abundance of descriptively "classic" singers. There are a good many Jamaican singers in the Smokey Robinson/Curtis Mayfield kind of league—and idolized by the reggae public, with just as much fervour and conviction. These singers include Dennis Brown, Ken Boothe, Gregory Isaacs, Winston Rodney, Vivian Jackson, Leroy Smart, Johnny Clarke, Jacob Miller, Peter Tosh, Junior Delgado, Bunny Wailer, Cornell Campbell, Ruddy Thomas—and of course, Bob Marley.

And in the wake of erstwhile soul groups like The Miracles, The Impressions, The Four Tops and The Temptations, come the reggae harmonies of

groups like The Diamonds, The Heptones, 15 16 17, Culture, The Blackstones, The Gladiators, Sons of Jah, The Tamlins, Black Uhuru, Wailing Souls, The Melodians, The Techniques, The Travellers—to name but a few.

One of the most exciting routes of reggae, is the work of the 'deejays'. Originally, the deejays merely talked-over records at dances and parties, inspiring the people to dance. But some of the more fast-talking and poetic deejays became so popular with the crowds, that eventually the deejays made records. The style has proved so popular that there are now huge numbers of recording deejays. Deejays usually "toast" (as the term is called) over remixed instrumental versions of popular soul tunes—the most praised purveyors of this amazing art, are deejays like U. Roy, I. Roy, U. Brown, Prince Jazbo, Big Youth, Tapper Zukie, Ranking Trevor, Big Joe, Dr. Alimantado, Trinity, Dillinger, Militant Barry, Jah Woosh, Jah Stitch, Jah Lloyd, Jah Thomas, Jah Devon, Jah Baba, Jah Walton, and Prince Mohammed.

Musically, reggae uses an extremely small but competent team of session musicians, who use various guises like The Agrovators, The Professionals, The Revolutionaries, Black Disciples, etc. A curious and complex form of reggae, is the exciting special-effect music called "dub". This is re-mixed instrumental music—echo, reverb, electronic effects, and all the wonders of the mixing board—totally unpredictable, often devastating, very entertaining. This very popular reggae route primarily began as a B-side instrumental alternative to the vocal-side on singles. It has since progressed into an individual music in itself, and there are now over 200 dub albums and dubs are still found on most B-sides of singles. Pioneers of the dub phenomenon are engineers like King Tubby, Erol Thompson, Ossie Hibbert and Prince Jammy.

In Britain, a new breed of indigenous talent has emerged, in the group format. These very same bands are crossing over to the white audiences, both on record and live appearances. Some of these UK acts have a fanatical following—and include Steel Pulse (currently in the British charts with 'Ku Klux Klan'), The Cimarons, Tradition, Black Slate, Matumbi, Aswad, Cooltones, Equators, Mely, Zabandis and Reggae Reggae.



## Distributors and one-stops—filling in the gaps

UP UNTIL a few years ago, nearly all the distribution of reggae records, was done by the individual record companies. This meant that the areas and sales were very limited. But over the past two years there has been an increasing trend to intensive distribution. Various companies have been formed, among them—Jet Star, Sound Off, Arawak, and J&A. But by far the leading distributors of reggae music, are Mojo and Lightning.

Virtually every reggae label is available from both distributors, and nearly every ethnic shop in the country depends on them for some of their stock—and most white shops obtain their reggae records from either or both of them. They are undoubtedly the leaders in the field, and both supply an efficient and necessary service to the reggae music business.

Lightning first began stocking reggae releases as part of their distribution service within a few months of starting, in 1976. Initially, they simply stocked the Top 20 reggae singles, and a selection of albums. However, they were quick to realize the potential of their stock and when they began to expand their reggae section they found that independent labels would come to them for distribution.

They also negotiated a deal with Joe Gibbs Records in Jamaica, so that they

could import records to sell wholesale—and they quickly established themselves as one of the leading import specialists.

Lightning sells to shops by various methods. Firstly, the shops can simply call in person to the Lightning warehouse and select stock from the shelves, goods paid for at the cashdesk. Otherwise, orders are taken by telephone. Records can be delivered either by Courier Express or Red Star. Lightning also have a van distribution service operating in various areas. Whichever way, Lightning give an efficient and reliable service and can be a valuable source of information and advice for buyers unfamiliar with the market.

Lightning has also formed its own record label—concentrating mainly upon reggae releases. In 1976, it signed an exclusive contract with Joe Gibbs, one of Jamaica's leading producers, giving them sole UK rights for all his product. Last year, they secured a nationwide distribution deal with WEA—and this year, had their first No. 1 chart hit with the phenomenal 'Up Town Top Ranking' by Althia & Donna. Lightning hope to repeat their success with their latest single release—"Loving Pauper" by Ruddy Thomas.

Mojo Distributors began as a one-man operation, by Mo Claridge—an ambitious and energetic young gentleman, who had previously been a salesman for the Pama and Creole labels. He simply bought a Transit van, went to Black Wax (a reputable reggae label based in Birmingham) and asked if he could distribute their product in London. They were astonished at the financial returns. Very soon, other reggae companies began to approach him to distribute their product and also some of the majors, among them at that time EMI, Island, Virgin and Phonogram.

One of Mojo's prime intentions was to get reggae into the white shops. This natural progression has proved marvelously successful—and because of the sudden interest in the punk/reggae interaction, more and more white shops are beginning to introduce stocks of reggae albums and singles.

During the Summer of 1977, Mojo set up a one-stop. Mojo's one-stop at Shepherds Bush has probably the largest and most comprehensive selection of wholesale reggae records in the country, handling virtually every label. Stocking singles, albums, and a terrific selection of disco '45s, it's a veritable vault of reggae music. Mojo has recently opened a new one-stop in West Bromwich so that the reggae can reach up north too. And apart from the one-stops, there are still 3 vans on the road, distributing records in the Greater London area and Manchester. There are plans to introduce 2 extra vans in the very near future—one for London, one for up north—and eventually have a van in Liverpool, so that most of the country is covered.

# Dealer guide to REGGAE

## Forty current big selling albums



**DENNIS BROWN:** big seller with a "sweet" voice

- WOLF AND LEOPARDS** Dennis Brown (DEB Music)  
**FORWARD ON TO ZION** The Abyssinians (Different)  
**THREE PIECE CHICKEN AND CHIPS** Ranking Trevor/Trinity (Cha Cha)  
**PEACE IN THE GHETTO** Tapper Zukie (Front Line)  
**YUH LEARN** 4th Street Orchestra (Rama)  
**BALLISTIC SURESHOTS** Various artists (Ballistic)  
**PICK UP THE PIECES** The Royals (Magnum)  
**PROVERBIAL REGGAE** The Gladiators (Front Line)  
**LIVE AT THE ROUNDHOUSE** The Cimarons (Polysdor)  
**BLOOD BROTHERS** Ken Boothe (Trojan)  
**CLASH** Trinity vs. Dillinger (Burning Sounds)  
**MAJESTIC DUB** Joe Gibbs & The Professionals (Joe Gibbs)\*  
**BALLISTIC AFFAIR** Leroy Smart (Conflict)  
**TO BE A LOVER** George Faith (Black Swan)  
**SARGE** Delroy Wilson (Charmers)  
**STAND UP TO YOUR JUDGEMENT** Mighty Diamonds (Channel One)\*  
**MOVIN'** On Tradition (Venture)  
**EXODUS DUB** Chalawa (Sky Note)  
**EXTRA CLASSIC** Gregory Isaacs (Conflict)  
**TWO SEVENS CLASH** Culture (Lightning)  
**MAN AH WARRIOR** Tapper Zukie (Mer)

- STRICTLY DUB WIZE** Blackbeard (Tempus)  
**WAKE UP** The Meditations (Third World)  
**HEART OF A LION I.** Roy (Front Line)  
**DREAD HOT IN AFRICA** Leroy Smart (Burning Sounds)  
**DRY AND HEAVY** Burning Spear (Island)  
**MARIJUANA IN MY BRAIN** Dillinger (Jamaica Sound)  
**TALK ABOUT LOVE** Pat Kelly (Terminal)  
**VISIONS OF DENNIS BROWN** Dennis Brown (Joe Gibbs)\*  
**UNEDITED** Delroy Wilson (Hulk)  
**SERIOUS TIMES** Lloyd Lovindeer (Ballistic)  
**KILLER** Jacob Miller (Top Ranking)\*  
**NATURALLY** Marcia Griffiths (High Note)\*  
**FLOAT** On Derrick Harriot (Charmers)  
**KING TUBBY MEETS ROCKERS** UPTOWN Augustus Pablo (Yard)\*  
**MASTER OF ALL** King Sigha (Terminal)  
**AFRICAN DUB** CHAPTER 3 Joe Gibbs & The Professionals (Joe Gibbs)\*  
**TOP RANKING** Dillinger (Third World)  
**BLACK FOUNDATION** DUB Roots Foundation (Gussie)\*  
**RASTA COMMUNICATION** Keith Hudson (Joint)\*

### • from page 19

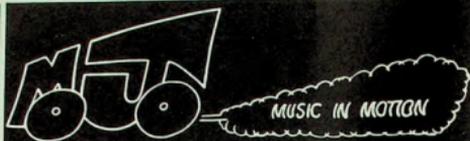
Like Lightning, Mojo also has its own record label. Originally, the label was called Magnum—upon which were hits like 'Falling In Love Again' by The Naturals, and 'Conscious Man' by The Jolly Brothers. But the official label is the newly designed Ballistic logo—the first single releases are 'Pitch And Toss' by Psalms, and a potential crossover hit called 'Voyage To Atlantis' by The Naturals. The first albums to be released on the label, are *Serious Times* by Lloyd Lovindeer, and a budget sampler album (retailing at £2.25) called *Ballistic Sureshots*. If initial releases are anything to go by, the Ballistic label should have a very successful future—apart from being distributed by Mojo, it also has a major distribution deal with Pye. It's ironic

to think that Mo Claridge began his distribution service with one label and one van—and just two years later, can say with determined conviction "People think that reggae is small business, but we should gross £½ million on the ethnic market alone this year . . ."

*Lightning Records,*  
841, Harrow Road,  
London NW10 5NH.  
Sales: 01-969 8344

*Mojo Distribution,*  
55, Boscombe Road,  
London W12 9HT.  
Sales: 01-743-2138

*Mojo Distribution,*  
137, High Street,  
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West Midlands B70 6NY.  
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**ALTHEA AND DONNA**  
Up Town Top Ranking  
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**THE DIAMONDS**  
Planet Earth  
Released 28 April V2102



**THE GLADIATORS**  
Proverbial Reggae  
Out now FL1002



**I-ROY**  
Heart of a Lion  
Out now FL1001



**TAPPER ZUKIE**  
Peace in the Ghetto  
Out now FL1009



**U-BROWN**  
Mr. Brown Something  
Released 5 May FL1003



**SLY**  
Simple Sly Man  
Released 12 May FL1008



**TWINKLE BROTHERS** Love 10  
Released 12 May FCL5001



**JAH LLOYD**  
The Humble One  
Released 19 May FL1011



**BIG YOUTH**  
Isaiah First Prophet Of Old  
Released 19 May FL1011

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# Dealer guide to REGGAE

## Third World takes Jamaican product worldwide via UK

OUT OF all the many independent reggae companies based in the UK, Third World Records is without doubt, the biggest. Founded in 1974 by Count Shelly, it has developed over the past four years to become not only the most prolific reggae label, but also the largest importer of reggae music to the UK.

Shelly came to the UK from Jamaica in 1962, and secured employment as a bricklayer for his first seven years here. From the very start he began to observe the Jamaican music scene, and soon began his own sound-system (disco) to play at clubs, town-hall dances and parties. He eventually gained a good reputation as a sound-system operator and became one of the leading exponents.

In spite of his success in the sound-system field, Shelly was attracted by the record industry. And so in 1972 he formed his own small reggae label. He simply called it Count Shelly with the intention that it would build upon the reputation he already had as a sound-system man.

He began by releasing product from one of Jamaica's leading producers—Bunny Lee. Also, Shelly became involved in producing many of the local reggae artists in London. He was one of the first people to realise the potential of British-made reggae music, as an alternative to the Jamaican material.

His notion paid off, for that very same year he produced and released 'I Can't Resist Your Tenderness' by Ginger Williams, which sold a tremendous 54,000 copies. This, in comparison with the normal 5,000 for a major reggae hit, was a phenomenal success. And the hits kept on coming—other big sellers included 'Margaret' by Dennis Walks and 'Step Forward Youth' by Prince Jazzbo.

1974 was the turning point for Count Shelly and his record business. He decided that the time had come to expand in a big way. And so he began to establish a considerably wider distribution service for his releases, concentrate more efforts into his record



REGGAE REGULAR: up-and-coming British band much favoured of the pop press.

shop (in Stoke Newington) and also, change the name of his company.

Third World (the new company) came forward with very strong product (via Bunny Lee, and also some excellent British reggae). Incorporating four different labels (Jamatel, Live & Love, Third World and Penguin) the company released a consistent flow of hits, and built a strong catalogue of album

releases as well. Some of those albums still sell today, and include *Rebel Rock* (an instrumental album), *Step Forward Youth* by I. Roy and Prince Jazzbo (a deejay album), and *King Tubby Meets The Aggroators At Dub Station* by Tommy McCook (a dub album).

The company went from strength to

● turn to page 24

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# Dealer guide to REGGAE

## Forthcoming album releases

UP TOWN TOP RANKING Althia & Donna (Front Line)  
 HIS MAJESTY IS COMING In Crowd (Cactus)  
 MR. ISAACS Gregory Isaacs (DEB Music)  
 THE GODFATHER I. Roy (Third World)  
 ISAIAH FIRST PROPHET OF OLD Biah Youth (Front Line)  
 TEN YEARS AFTER THE Sun Star (Baltistic)  
 REACTION DUB The Revolutionaries (Cha Cha)  
 HANDSWORTH REVOLUTION Third World (Island)  
 INSIGHT The Blackstones (Terminal)  
 PLANET EARTH The Diamonds (Front Line)  
 DEB MUSIC SHOWCASE Various Artists (DEB Music)  
 AFRICAN YOUTH Clint Eastwood (Third World)

HEART OF THE CONGOES The Congoes (Island)  
 HUMBLE ONE Jah Lloyd (Front Line)  
 KING TUBBY MEETS THE UPSITTER SURROUNDED BY THE DREADS-Natty Locks (Studio 16)  
 REVELATION TIME U. Brown (Third World)  
 SIMPLE SLAVY MAN Sly Dunbar (Front Line)  
 EVIL WOMAN Wayne Wade (Grove Music)  
 PLANET MARS DUB Lee Breaker & The Diamonds (Front Line)  
 ROOTS ROCK REGGAE Various artists (Cactus)  
 LOVE Twinkle Brothers (Front Line)  
 BLACK ECHOES Various artists (DEB Music)  
 VISIONS OF DENNIS BROWN Dennis Brown (Lightning)  
 MPLA Tapper Zukie (Front Line)

## UK REGGAE 30

This Last week week

- |    |    |   |                |
|----|----|---|----------------|
| 1  | 8  | PEACE AND LOVE IN THE GHETTO, Johnny Clarke         | Third World    |
| 2  | 0  | YOU REALLY ARE A BROWN SUGAR                        | Lovers Rock    |
| 3  | 16 | NEW STAR, Tapper Zukie                              | New Star       |
| 4  | 0  | SONS OF SLAVES, Junior Delgado                      | PM             |
| 5  | 1  | EASY, Jimmy London                                  | Island         |
| 6  | 1  | THE BLACK STAR LINER, Reggae Regular                | Greenleeves    |
| 7  | 21 | LOVING PALMER, Duggan                               | Jamaica Sound  |
| 8  | 2  | IT'S THE LOVE, Bob Marley & The Wailers             | Island         |
| 9  | 13 | STARSKY AND HUTCH, U. Brown                         | Cancer         |
| 10 | 0  | THE STICK, I. Roy                                   | Front Line     |
| 11 | 8  | LIBERATION STRUGGLE, Tapper Zukie                   | Achilles       |
| 12 | 15 | LOVE BALLAD, Freddie McGregor                       | Ethnic Fight   |
| 13 | 22 | CHILDREN OF THE GHETTO, Leroy Smart                 | Third World    |
| 14 | 20 | TURN ME LOOSE/TEN TO ONE, Meditations/Johnny Clarke | Third World    |
| 15 | 25 | RAMJAM, Jackie Mitto                                | Greenleeves    |
| 16 | 30 | WHERE IS JAH, Reggae Regular                        | Greenleeves    |
| 17 | 29 | FIRST CUT IS THE DEEPEST, Marilyn Webster           | Jama           |
| 18 | 19 | STICK A BUSH, Gladiators                            | Front Line     |
| 19 | 28 | NATTY DREAD DON'T BOW, Big Joe                      | Burning Sounds |
| 20 | 11 | HARDER THAN THE ROCK, Cimaron                       | Polydor        |
| 21 | 3  | JACK PATTY FACE, Big Joe                            | Third World    |
| 22 | 4  | AFRICAN YOUTH, Clint Eastwood                       | Third World    |
| 23 | 4  | JAH PRETTY FINE, Culture                            | Lightning      |
| 24 | 17 | LOVE RASTA, Gordon Jah Ruffalo                      | Greenleeves    |
| 25 | 12 | KU KLUX KLAN, Steel Pulse                           | Island         |
| 26 | 6  | MAGINE, T. J. Ross                                  | Lovers Rock    |
| 27 | 7  | THE DAY WILL COME, Sadeonans                        | Neville King   |
| 28 | 6  | COME AND TAKE ME, Vivian Clark                      | Lovers Rock    |
| 29 | 10 | CONSCIOUS MAN, Jody Brown                           | Magnum         |
| 30 | 0  | LET'S DANCE, Gregory Isaacs                         | Nationwide     |

## REGGAE COMPANIES

ALL of these labels are available through both Lightning and Mojo distribution.

DEB Music: Island, Black Swan, Ghost Rokers, Front Line, Virgin, Ballistic, Magnum, Cactus, Dynamic, Trojan, Heart, Black, Greenway, Tempo, Four Stars, Wise Sounds, Jamaica Sound, Bull, Cancer, Revolver, Cha Cha, Osborne, Tackle, Different, Chamees, Sovereign, Grove Music, Neville King, D. Roy, Sanyower, Taps, Greenleeves, New Star, Lovers Rock, Digi, Lucks, Serious Business, Skips, Red Stripe, Bushangers, Ice, Black Wax, Locks, Lightning, B.I.S., Roots, Jamdown, Freedom, Sky Note, Cash Corns, Ethnic Fight, Reggae, Creation Rebel, Dread & Dread, Phase One, Affliction, Bananas, Jamaat, Pragma, Junior World, Paradise, Love & Love, Jackspot, Empire, Supreme, Jah Love, Diamond, Studio 16, Sun Star (Baltistic), Nationwide, Revolutionaries, Tribes Man, Manx, Caroline, Trina Rokers, Lovers; Jah, Daver, Observer, JA.U.K., More Cut, Stonehiser, Venture, R & S, Marabon Music Corp., BPI.

● from page 22

strength, and began importing reggae records from Jamaica and the States—to sell in the Third World record shop, and also to wholesale to other retail outlets. Product was sometimes influenced by current trends, but often sold on the sheer hit potential of the product itself.

Other reasons for the constant success, are not difficult to determine. Firstly, a lot of the Bunny Lee production was given to Third World prior to JA release—thus eliminating import sales. Secondly, the quality of the material was first-rate—and catered for ready-made markets. And probably most important of all, Third World spent more money on promotion and advertising than any other independent reggae company, a fact that still remains true today.

In 1977, Shelly began to export his records to Europe, where there was a steadily increasing demand for reggae music. He also set up Third World in Canada, where there is also a strong reggae market. A distribution service was also established in New York, so that his UK release could be shipped and marketed there.

And the No. 1 hits continued with 'Investigator' by Cornell Campbell, 'Four Sevens' by Big Youth, 'Point Blank' by I. Roy, 'Wolf And Leopard' by Dennis Brown, and many more hits besides. Some of the albums which reached No. 1 in the reggae chart included *The Keyboard King* by Jackie Mitto, *London Rock* by U. Brown, *Agrovators Meet Revolution-*

*aries At Channel One* by Agrovators & Revolutionaries, and *Supersister* by Leroy Smart.

And 1978 has the potential of becoming Third World's most successful year to yet. Already, the company has a No. 1 single ('Peace And Love In The Ghetto' by Johnny Clarke) and a No. 1 album (*Wake Up by The Meditations*) to its credit. And Shelly has now added the distribution services of Lugton & Co. so that Third World releases can reach an even larger proportion of shops.

The Third World organisation has expanded so much, that just a few weeks ago, it moved from its 'Stoke Newington base, into more luxurious and spacious premises in Tottenham. What was once a carpet store, has been converted into a shop/office/warehouse complex—which can justifiably be described as the largest and most progressive reggae company operation in the country.

Third World Records can be found on the corner of West Green Road, and Tottenham High Road, London N17. Telephone enquiries: 01-249 1037/1051/1192

Third World Records are available from:

Lugton & Co. Ltd.,  
 P.O. Box 182,  
 Cross Lane,  
 Hornsey,  
 London N.7.  
 Telephone enquiries: 01-348 8211/8219/9122

## REGGAE 12 INCHERS

This Last week week

- |    |    |   |                  |
|----|----|---|------------------|
| 1  | 1  | DRY UP YOUR TEARS, The Bold One/Clint Eastwood        | Notes            |
| 2  | 0  | HOW CAN I LEAVE YOU, Dennis Brown                     | Joe Gibbs        |
| 3  | 0  | KILL CLOWT/HEEDS/REGGAEZ/REGGAEHARTZ, Revolutionaries | Channel One      |
| 4  | 4  | EMOTION, 15 16 17                                     | DEB Music        |
| 5  | 1  | FAMINE/LOVE WON'T COME EASY, Junior Delgado           | DEB Music        |
| 6  | 1  | HURTING ME, Jamies                                    | Notes            |
| 7  | 1  | POURING DOWN THE RIVER/CHOOSE ME, Dennis Marlowe      | Serious Business |
| 8  | 1  | THE HALL/FRIDAY ZUKIE, Dennis Brown                   | DEB Music        |
| 9  | 1  | AM I JUST A DREAM, Charles Miller & Tanya             | Joe Gibbs        |
| 10 | 1  | WAITING IN THE PARK, Chantells & Jan Berry            | Phase 1          |
| 11 | 2  | WHAT'S YOURS, Rasta & Knowledge                       | New Star         |
| 12 | 15 | IM SO PROUD/SOULFUL LOVE, Pat Kelly                   | Channel One      |
| 13 | 0  | GAMBLING, Leroy Smart & Trinity                       | Dread Hit        |
| 14 | 16 | JACK THE RIPPAN, Desmond Craig                        | Jah Lion         |
| 15 | 0  | ARMAGEDDON TIME, Winston McAnall                      | Charmers         |
| 16 | 10 | BLESSED ARE THE MEEK, Prophets & Trinity              | Grove Music      |
| 17 | 0  | MR KNOW IT ALL, Gregory Isaacs                        | The Thing        |
| 18 | 2  | ZION GATE, Culture & Prince Mathematics               | Errol T.         |
| 19 | 0  | GIRLS IMAGINATION/ONLY SATEEN, 15 16 17               | DEB Music        |
| 20 | 0  | LET'S GET TOGETHER, To-Track                          | Rokers           |

## UK REGGAE LPs

This Last week week

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | KAYA, Bob Marley & The Wailers                       | Island         |
| 2  | 2  | THREE PIECE CHICKEN AND CHIPS, Ranking Tenor/Trinity | Cha Cha        |
| 3  | 2  | TWO SEVENS CLASH, Culture                            | Lightning      |
| 4  | 0  | WOLF AND LEOPARDS, Dennis Brown                      | DEB Music      |
| 5  | 0  | AFRICAN DUB CHAPTER 2, Joe Gibbs & The Professionals | Joe Gibbs      |
| 6  | 0  | WAKE UP, Meditations                                 | Third World    |
| 7  | 4  | EXCUSE DUBB, Chakale                                 | Sky Note       |
| 8  | 8  | INTERNATIONAL, Tapper Zukie                          | Stars          |
| 9  | 11 | CLASH, Trinity vs. Delgado                           | Burning Sounds |
| 10 | 16 | VISIONS OF DENNIS BROWN, Dennis Brown                | Joe Gibbs      |
| 11 | 7  | JAH LEARN, 4th Street Orchestra                      | Rama           |
| 12 | 0  | EXTRA CLASS, Gregory Isaacs                          | Channel One    |
| 13 | 11 | MAN WARRIOR, Tapper Zukie                            | Mar            |
| 14 | 12 | STRICTLY DUB WIZE, Blackhead                         | Temput         |
| 15 | 0  | PEACE IN THE GHETTO, Tapper Zukie                    | Joe Gibbs      |
| 16 | 20 | THREE PIECE SUIT, Trinity                            | Front Line     |
| 17 | 0  | TOP RANKING, I. Roy                                  | Third World    |
| 18 | 17 | PROVINCIAL REGGAE, Gladiators                        | Front Line     |
| 19 | 27 | FORWARD ON ZION, Asiansians                          | Different      |
| 20 | 21 | EXCUSE CHAPTER 2, Roy                                | Micron         |
| 21 | 21 | SARGE, Dervay Weason                                 | Charmers       |
| 22 | 24 | MARIJUANA WORLD TOUR, Jah Wootch                     | Creation Rebel |
| 23 | 24 | MR ISAACS, Gregory Isaacs                            | Cash And Carry |
| 24 | 27 | TAPPER ZUKIE IN DUB, Tapper Zukie                    | Stars          |
| 25 | 26 | RASTA COMMUNIST, Keith Hudson                        | Point          |
| 26 | 27 | HEART OF THE CONGOES, The Congoes                    | Black Art      |
| 27 | 0  | ABSOLUTELY THE UNLIKES, Uniques                      | Clocktowers    |
| 28 | 29 | IN THE LIGHT, Horace Andy                            | Humble Town    |
| 29 | 0  | MARIJUANA IN MY BRAIN, Djangie                       | Jahica Sound   |

(Courtesy BLACK ECHOES)

# ACTION ROUND-UP

## ONE-STOPS

### BEST SELLING ALBUMS

#### LIGHTNING

##### London

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (2) — AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (3) THE STUD—SOUNDTRACK (RONCO RTL 2029)
- (5) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (4) 20 GOLDEN GREATS—BUDDY HOLLY & THE CRICKETS (MCA EMTV 8)
- (6) THE RUTLES—RUTLES (WARNER BROS K56459)
- (7) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (7) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (9) THE ALBUM—ABBA (EPIC EPC 86052)
- (12) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
- (15) 20 CLASSIC HITS—PLATTERS (MERCURY 9100 049)
- (—) OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)
- (20) PENNIES FROM HEAVEN—VARIOUS (WORLD RECORDS SH 266)
- (—) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (—) FAREWELL TO THE ROXY—VARIOUS (LIGHTNING LP 2)
- (13) EVERY IS A WINNER—HOT CHOCOLATE (RAK SRAK 531)
- (11) 20 SEVENS CLASH—CULTURE (LIGHTNING LP 1)
- (—) PEACE IN THE GHETTO—TAPPER ZUCKER (FRONT LINE FL 1009)
- (19) UK—J.K. (POLYDOR 2302 080)
- (—) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)

#### SCOTIA

##### Edinburgh

- (2) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (—) LONG LIVE ROCK 'N' ROLL—RAINBOW (POLYDOR POLD 5002)
- (—) ADVENTURES—TELEVISION (ELEKTRA K50072)
- (3) — AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (5) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS USA 30104)
- (—) PLEASE DON'T TOUCH—STEVE HACKETT (CHARISMA CDS 4012)
- (—) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (6) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
- (5) THE ALBUM—ABBA (EPIC EPC 86052)
- (—) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1175)
- (7) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (—) A LIVE RECORD—CAMEL (DECCA DBC R 7/8)
- (—) ABBA'S GREATEST HITS—ABBA (EPIC EPC 86052)
- (—) ZAPPA IN NEW YORK—FRANK ZAPPA (WARNER BROS K69204)
- (1) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (10) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (—) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (12) THE STRANGER—BILLY JOEL (CBS 62311)
- (15) CYCLOONE—TANGERINE DREAM (VIRGIN V 2097)
- (17) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)

### WYND-UP

#### Manchester

- (10) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (—) — AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (4) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (6) OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)
- (—) PENNIES FROM HEAVEN—VARIOUS (WORLD RECORDS SH 266)
- (1) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (2) THE ALBUM—ABBA (EPIC EPC 86052)
- (—) THE RUTLES—RUTLES (WARNER BROS K56459)
- (—) PASTICHE—MANHATTAN TRANSFER (ATLANTIC K50444)
- (7) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (11) FONZIE'S FAVOURITES—VARIOUS (WARNICK WW 5037)
- (—) EXODUS—BOB MARLEY & THE WAILERS (ISLAND ILPS 9498)
- (8) ANYTIME ANYWHERE—RITA COOLIDGE (A&M AMH 64616)
- (3) 20 GOLDEN GREATS—BUDDY HOLLY & THE CRICKETS (MCA EMTV 8)
- (5) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS USA 30104)
- (17) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)
- (—) THE SOUND OF BREAD—BREAD (ELEKTRA K 52062)
- (—) ABBA'S GREATEST HITS—ABBA (EPIC EPC 86052)
- (—) ANOTHER MUSIC IN A DIFFERENT KITCHEN—BUZZCOCKS (UNITED ARTISTS UAG 3010)
- (9) ALL-NIGHT-EARTH, WIND & FIRE (CBS 86051)

### TERRY BLOOD

#### Stoke-on-Trent

- (2) SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
- (1) — AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (3) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (4) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (6) THE ALBUM—ABBA (EPIC EPC 86052)
- (12) THE RUTLES—RUTLES (WARNER BROS K56459)
- (5) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS USA 30104)
- (13) PASTICHE—MANHATTAN TRANSFER (ATLANTIC K50444)
- (10) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (—) ANYTIME ANYWHERE—RITA COOLIDGE (A&M AMH 64616)
- (15) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)
- (20) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (—) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1175)
- (—) NATURAL ACT—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMH 64690)
- (14) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (—) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (11) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
- (8) 20 GOLDEN GREATS—BUDDY HOLLY & THE CRICKETS (MCA EMTV 8)
- (18) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
- (20) ALL THIS AND HEAVEN TOO—ANDREW GOLD (ASYLUM K53072)

## THE DISCO CHART

- (6) NIGHT FEVER—BEE GEES (RSO 002)
- (7) DANCE A LITTLE BIT CLOSER—CHARO & THE SALSOUL ORCHESTRA (SSOL 1001)
- (8) EVERYBODY DANCE—FHOOT (ATLANTIC K11097)
- (11) DANCER DANCE—PUSSYCAT (EMI 2755)
- (2) LET'S ALL CHANT—MICHAEL ZAGER BAND (PRIVATE STOCK PVT 143)
- (5) BIG LOUVÉ—MANU DIBANGO (DECCA FR 13755)
- (4) AUTOMATIC LOVER—DEE D JACKSON (MERCURY 6007 171)
- (12) CLOSE ENCOUNTERS OF THE THIRD KIND—GENE PAGE (ARISTA ARIST 171)
- (10) SINGIN' IN THE RAIN—SHEILA B DEVOTION (EMI 2751)
- (18) HI TENSION—HI TENSION (ISLAND WIP 6422)
- (11) JACK AND JILL—RAYDIO (ARISTA ARIST 161)
- (3) IS THIS LOVE—BOB MARLEY & THE WAILERS (ISLAND WIP 6420)
- (15) SHADOW DANCING—ANDY GIBB (RSO 001)
- (17) DON'T COST YOU NOTHING—ASHFORD & SIMPSON (WARNER BROS K17096)
- (—) THE BEAT GOES ON AND ON—RIPPLE (SALSOU SSOL 105)
- (—) KU KLUX SHAN—STEEL PULSE (TK TRK 6025)
- (—) DELIRIUM—FRANCINE MCGEE (RCA PB 5216)
- (9) SUPERATURE—GERICONE (ATLANTIC K11089)
- (—) DANCE WITH ME—PETER BROWN (TK TRK 6027)

(Compiled by Record Business and Disco International from returns from 20 DJ Associations and groups nationwide.)

## US ACTION

### TOP 20 SINGLES

- (1) NIGHT FEVER—BEE GEES (RSO\*)
- (2) CAN'T SMILE WITHOUT YOU—BARRY MANLOW (ARISTA\*)
- (4) IF I CAN HAVE YOU—YVONNE ELLMAN (RSO\*)
- (3) STAYIN' ALIVE—BEE GEES (RSO\*)
- (7) THE CLOSER I GET TO YOU—ROBERTA FLACK WITH DONNY THAYER (ATLANTIC\*)
- (5) DUST IN THE WIND—KANSAS (KIRSHNER\*)
- (6) EMOTION—SAMANTHA SANG (PRIVATE STOCK\*)
- (9) JACK AND JILL—RAYDIO (ARISTA\*)
- (8) LAY DOWN SALLY—ERIC CLAPTON (RSO\*)
- (10) EBONY EYES—BOB WELCH (CAPITOL\*)
- (12) WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—ENGLAND DAN & JOHN FORD COLEY (BIG TREE\*)
- (12) WITH A LITTLE LUCK—WINGS (CAPITOL\*)
- (14) RUNNING ON EMPTY—JACKSON BROWNE (ASYLUM\*)
- (15) FLASH LIGHT—PARLAMENT (CASABLANCA\*)
- (17) COUNT ON ME—JEFFERSON STARSHIP (GRUNTY\*)
- (16) FEELS SO GOOD—CHUCK MANGIONE (A&M)
- (17) ON BROADWAY—GEORGE BENSON (WARNER BROS\*)
- (20) IMAGINARY LOVER—ATLANTA RHYTHM SECTION (POLYDOR\*)
- (11) OUR LOVE—NATALIE COLE (CAPITOL\*)
- (19) GOODBYE GIRL—DAVID GATES (ELEKTRA\*)

### TOP 20 ALBUMS

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (ARISTA\*)
- (2) EVEN NOW—GARRY MANLOW (CAPITOL\*)
- (3) LONDON TOWN—WINGS (CAPITOL\*)
- (4) RUNNING ON EMPTY—JACKSON BROWNE (ASYLUM\*)
- (5) POINT OF KNOW RETURN—KANSAS (KIRSHNER\*)
- (6) THE STRANGER—BILLY JOEL (COLUMBIA\*)
- (4) SLOWHAND—ERIC CLAPTON (ASO\*)
- (9) EARTH—JEFFERSON STARSHIP (GRUNTY\*)
- (8) AJA—STEELY DAN (BLONDIE\*)
- (10) WEEKEND IN L.A.—GEORGE BENSON (WARNER BROS\*)
- (11) RUMOURS—FLEETWOOD MAC (WARNER BROS\*)
- (12) NEWS OF THE WORLD—QUEEN (ELEKTRA\*)
- (11) ALL-NIGHT-EARTH, WIND & FIRE (COLUMBIA\*)
- (14) THE GRAND ILLUSION—STYX (A&M)
- (14) FOOT LOOSE & FANCY FIVE—ROD STEWART (WARNER BROS\*)
- (16) SON OF A SON OF A SALOR—JIMMY BUFFETT (ABC\*)
- (17) SHAUN CASSIDY—LINDA CASSIDY (WARNER/CURBY\*)
- (18) SIMPLE DREAMS—LINDA RONSTADT (ASYLUM\*)
- (19) BLUE LIGHTS IN THE BASEMENT—ROBERTA FLACK (ATLANTIC\*)
- (21) STREET PLAYER—RUFUS WITH CHAKA KHAN (ABC\*)

\* An asterisk indicates a record released in UK

(Courtesy Record World)

# LIVE MUSIC

## Sad Cafe's funk/jazz pop/rock

**Artist:** SAD CAFE/Supercharge  
**Venue:** Lyceum, London (1,500)  
**Promoter:** Capital Radio  
**Tickets:** £1.75  
**Audience:** Over 20s rock fans/  
assorted trends  
**Current product:** *Misplaced Ideals*  
album (RCA PL 25133) (R)

WITH A major tour now under way, a new album just out and a strong northern following already established, Sad Cafe is well set-up for that long-awaited and fully deserved commercial breakthrough.

The small but highly enthusiastic audience that turned up for this mid-week Lyceum gig certainly got their money's worth. The seven-piece, Manchester-based band has an original and extremely versatile sound which can only be described as high quality pop—an unusual mixture of funk and jazz blown apart with occasional bursts of heavy rock and melowed by such nuch pop melodies as 'Hungry Eyes', taken from the first and commercially unsuccessful album *Fanx-Ta-Ra*.

Recent appearances on the *Old Grey Whistle Test* and the BBC's *Sight and Sound* series are giving Sad Cafe the necessary exposure to launch their chartwads. And sales are certain to be assisted by a grotesque album cover (or so RCA believes anyway).

Supercharge turned out to be a novel supporting act, if nothing else, producing highly amusing imitations and send-ups of Queen and the Sex Pistols, to name but a few. The band appears to have built up quite a drunken following.

TIM SMITH

**Artists:** STAR JETS/The Late Show  
**Venue:** Rock Garden (250)  
**Tickets:** £1  
**Audience:** Unhealthily large proportion of tourists and misplaced disco freaks

Already causing interest in the pop press and from the same management company that brought you *Burlesque* and *The Pleasers* (is that a recommendation, we wonder?) Star Jets are a young, alive Belfast punk band who don't yet have a record deal but soon will. On this particular night they had the misfortune to encounter a mid-week, 'couldn't-care-less' audience that only part filled the venue.

Star Jets assault the audience like Sham 69 and on occasions sound not unlike the Boomtown Rats. They work from the r&b end of power pop but use straight punk aggression in getting their message across. They were a bit too direct for some members of this couldn't-tell-rock 'n' roll-from-John Travolta audience and had to suffer people mimicking their accents and making silly remarks about bombs.

Nonetheless, by the evening's end, they (and particularly their engaging singer) had managed to garner some reaction from the few punks in the audience. If they sign with the right label and get direction they could be one of 1978's big new wave names, and that's no idle speculation. Sorry about the audience, lads—London's not like this all the time.

The Late Show has just signed to Decca and has a single out soon. It's one of those bands that might happen given a hit single but otherwise probably won't. The band members pose in sharp 50s outfits but utilise a sense of artiness to flesh out the undeniably promising rock 'n' roll-based music. They were a bit cramped on the Rock Garden stage and should go down better in a theatre. They have promise but need to define an audience quickly. So many of these art school type bands end up in a mid-level limbo, threatening to make it but not quite doing so.

DAVID REDSHAW

**Artist:** DIRE STRAITS  
**Venue:** Marquee Club, London (400)  
**Tickets:** 80p  
**Audience:** Rock biz and tourists

SIX MONTHS ago Dire Straits had a somewhat premature bout of media exploitation following a Charlie Gillett Radio London session. Phonogram signed the band and people began to take time out to get a look at what was being touted as the 'British JJ Cale'. Unfortunately, Straits were not ready to be put under the reviewing microscope at that stage. Leader Mark Knopfler proved to be a good songwriter, but the group lacked firepower. 'Eastbound Train' cut sounded on the Hope And Anchor double album.

At the Marquee, after a few months solid gigging, Dire Straits proved that the record company's faith will be founded on solid commercial ground. Knopfler, who sings and plays lead Fender guitar also writes a mean song in the Western swing/genre boogie style and these, coupled with a careful choice of classics given the laid back treatment add up to a pleasant and tightly-controlled set that now rocks in the right places.

The band has not made the mistake, in beefing up the stage show, of over-amplifying everything. In the Marquee, hardly noted for top-top acoustics, the sound was as well-balanced as a home hi-fi and it was nice to hear

Chuck Berry's 'Nadine' resurrected for a slightly less relaxed and well-deserved encore. On the strength of Tuesday's set, Straits are going to sound good on record, and dealers can look forward to a debut album in May.

JOHN HAYWARD

**Artist:** JAMES LAST  
**Venue:** Royal Albert Hall, London (5,606)  
**Promoter:** MAM  
**Tickets:** £7.50 to £1  
**Audience:** Early 30s to late 40s  
**Current product:** *East Meets West*  
album set (Polydor 2630 092) (F)

THERE ARE few artists that can match the slick performances and professionalism of German bandleader James Last. From the moment he walked on stage he had the capacity audience in the palm of his hand. He was able to bring about an instant change of mood from virtual uproar with members of the audience up and dancing in the aisles (no mean feat with a middle-aged audience!) to one of absolute silence and concentration.

The repertoire was varied and impressive, fully utilising the 60-piece orchestra and seven vocalists. The usual 'Last Sound' was much in evidence but was interspersed with country music, a noisy tribute to Elvis Presley, quiet ballads and an impressive performance on the pan pipes by Georghie Zamfir. Of particular delight to the audience though were the Last arrangements of 'Don't Cry For Me Argentina', 'Bridge Over Troubled Water' and 'Orange Blossom Special'. A wildly enthusiastic audience would have had him play all night. Last played four dates at the Albert Hall with the last of them a 'dance night'.

TONY NEWMAN

**Artist:** DEPRESSIONS  
**Venue:** Speakeasy (200)  
**Tickets:** £1.50  
**Audience:** Latter day punks  
**Current product:** *Single 'Get Out Of This Town (Barn 2014122) and album The Depressions Barn 2314105) (F)*

THOSE THAT still need convincing that punk is finished need look no further than the Speak. The club, once the citadel of second division rock poseurs, is now paying court to the sort of weekend punks who populate London's West End after 10pm. For once the band adequately matched the desperately pogoing audience. From their peroxide hair to their calculated image, they exuded a glam punk persona. They do it well, but one can't help feel they've missed the boat and it's doubtful whether their current single and album will help.

PETER HARVEY

**Artist:** MANFRED MANN'S EARTH BAND  
**Venue:** Rainbow Theatre, London (2,936)

**Promoter:** Alec Leslie in association with Harry Maloney Management  
**Tickets:** £2 to £3  
**Audience:** Youthful intelligentsia  
**Current product:** *Album Watch (Bronze Brn 507) and single 'Mighty Quinn' (BRO 51) (E)*  
MANFRED MANN is one of the few survivors from the 60s who has managed to develop and adapt his music to attract an appreciative audience for current output, rather than trading nostalgia to ageing hipsters.

This concert proved the point in no uncertain manner: the capacity audience enjoyed a well-integrated performance with a dramatic light show and equally dramatic music. But the spotlight does fall rather too heavily on singer Chris Thompson; it would be refreshing to see greater involvement in the theatrical side of the performance from other band members.

Although most of the numbers are the band's own compositions, Manfred hasn't lost the love of Dylan which brought him chart success in the 60s. 'The Mighty Quinn', the band's current single, came near the end to a very good crowd response. Other memorable numbers included Dylan's 'Father of Light' and Bruce Springsteen's 'Blinded by the Light', a former US No. 1 for the band. Good value for money from a highly professional band.

**Artist:** THE REAL THING  
**Venue:** Astoria Theatre, London (1,200)

**Promoter:** Richard Leyland  
**Tickets:** £3.50 to £2.00  
**Audience:** Teeny fans and clean cut kids  
**Current product:** *Four From Eight album (Pye NF PH20) and 'Whenever You Want My Love' single (Pye 7N 46045) (A)*

DESPITE THEIR current chart single, the Real Thing failed to draw more than half a house for this modest London headlining gig and it's not hard to understand why. Their courtship with the charts has meant a steady climb to prominence while leaving them at the mercy of the fickle pop fans. Without heavy publicity and facing tough opposition from the likes of Elvis Costello, Television and Randy Edelman, they are stuck between the teeny fans who finally arose to boogie for the encore number (the self-penned theme from TV's *Black Current*) and their own musical objectives. Indeed lovers of American West Coast jazz /funk would have been hard put to fault the Real Thing's excellent band. Mixing inventive work-outs with pop hits against a constantly changing projected visual background, the Real Thing delivered. All they need to do now is convince people they are worth seeing and listening to.

PETER HARVEY

# Album reviews

## TOP 40

**JETHRO TULL: Heavy Horses** (Chrysalis CHR 1175) Prod: Ian Anderson  
Now resident in the Chiltern Hills, this is Ian Anderson's hymn to the countryside; a series of poetic images relating to rural England. The concept is good and the album has a certain charm—but more lyrically than musically. While the typically Tull-like flutterings of acoustic and electric guitars provide a busy tapestry, one can't pretend that it's Jethro's most thoughtful album to date. But the band still has many followers and the idea is an attractive one.

**MARC BOLAN: Marc/The Words and Music of Marc Bolan 1947-1977** (Cube HI FLD1) Prod: Tony Visconti  
Probably the best of the current glut of dis-interested Bolan material, this attractively-priced double set stretches from the bopping elf's first hit with John's Children to the early 70s string of smashers on Cube that ended with 'Jeepster'. As an added bonus there is the previously unreleased 14-minute suite 'Children Of Ram' a lengthy helping of hippy hokum that recalls his earlier, more fragile compositions as Tyrannosaurus Rex. Good value and intelligent

programming plus a special single offer make the set an essential catalogue item.

### Best of the rest

**GENE PAGE: Close Encounters** (Arista AB4174) Prod: Billy Page and Gene Page  
The man who once made hits for Barry White is fast becoming the new darling of the disco circuit with his swirling strings and blaring production. This is the hit dance version of 'Close Encounters' but also includes such memorable tunes as 'Theme From Star Trek' and 'When You Wish Upon A Star' as well as uncredited vocals in the same Star-Struck mould. Space n' disco is a guaranteed winner.

**PIRATES: Skull Wars** (Warner Bros K56468) Prod: Vic Maile  
If there's ever a Museum of Hot Rock 'n' Roll Licks, Mick Green's scything, suspenseful intro to 'All in It Together' (their current single) will undoubtedly qualify for it—along with Chuck Berry and Keith Richards. This is just more vintage Pirates—drinking man's rock 'n' roll, a mixture of Green/Spence originals and some rock/r&b standards. It's all been said before; Green is one of the most remarkable guitar talents in Britain. Spence's vocals are unremarkable but nicely boozey and

the beat pounds along in relentless fashion. May improve slightly on their last album in sales terms as their heavy gigging exposure begins to register.

**TODD RUNDGREN: Hermit Of Mink Hollow** (Bearsville K55521) Prod: Todd Rundgren  
The Runt returns to his one-man-band persona for a latest outing that seems certain to be his most commercial album to date. He utilises all the flash studio effects in the book to perk up the songs which are all more or less straightforward and in places almost romantic. The LP is divided into an easy side and a difficult side but in truth both segments are extremely accessible. The Rundgren cult will snap it up, but given the right exposure, 'Hermit of Mink Hollow' ought to cross those boundaries.

**THE BAND: The Last Waltz** (Warner Bros K 66078) Prod: Robbie Robertson  
Spentend memorial to the Band incorporating a host of superstar guest spots from the likes of Clapton, Dylan, Van Morrison, Neil Young and many others. The £7.99 price tag should not put off the ardent fan who will lust after items like Neil Young delivering a heartfelt version of 'Helpless' in front of the best back-up group he has ever worked with or Neil Diamond, no less, in similar circumstances. A fitting swansong from the Canadian wizards.

**CARLY SIMON: Boys in The Trees** (Elektra K 52066) Prod: Aril Marlin.  
After the enormous success of 'Nobody Does It Better' Ms. Simon returns with a mixed bag of styles from gentle funk to mild humour, with the usual quota of pleasant, dreamy material that has always made up the bulk of her work. Marlin's production is lush in the right places, while Carly's marriage to James Taylor has given the whole album a touch of the laid-back syndrome. Her voice is in great shape throughout and nowhere better than the retrospective title track.

**JAMES LAST: Memories Of Russia** (Country Square Dance Party (Polydor 2630 092) Prod: James Last  
Released to coincide with his UK tour, this is a ZLP set booked as a limited edition which suggests that Polydor is not totally confident that a £6.95 price tag has instant consumer appeal. The Square Dance album is all fairly predictable stuff, fiddles, banjos, jaw's harp and perky rhythms. More satisfying is the Russian material, all based on traditional themes and the better for its unfamiliarity. Brass, strings and voices create appropriate moods of melancholy and gaiety, with two tracks featuring the pan pipes of Gheorghe Zamfir, one of which 'The Lonely Shepherd' is picking up some airplay

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RECORDS

# THE SINGLES CHART

# TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	o	Dealer Use
★1	3	4	102	91	NIGHT FEVER BEE GEES	RSO 002	F	
2	1	6	78	45	MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS BRIAN & MICHAEL	PYE 7N 46035	A	
3	2	6	69	78	I WONDER WHY SHOWADDYADDY	ARISTA ARIST 174	F	
★4	10	6	69	81	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS	CBS 6164	C	
5	4	6	68	80	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO	● RAK 271	E	
6	7	6	57	80	FOLLOW YOU FOLLOW ME GENESIS	○ CHARISMA CB 309	F	
7	5	6	55	96	NEVER LET HER SLIP AWAY ANDREW GOLD	ASYLUM K13112	W	
8	6	6	48	76	BAKER STREET GERRY RAFFERTY	○ UNITED ARTISTS UP36346	E	
9	8	5	47	94	WITH A LITTLE LUCK WINGS	○ PARLOPHONE R6019	E	
★10	19	6	42	83	EVERYBODY DANCE CHIC	ATLANTIC K11097	W	
11	9	6	33	67	DENIS (DENE) BLONDIE	● CHRYSALIS CHS 2204	F	
★12	15	6	32	81	SINGIN' IN THE RAIN SHEILA B DEVOTION	EMI 2751	F	
13	11	3	30	54	SHE'S SO MODERN BOOMTOWN RATS	ENSIGN ENY 13	E	
★14	24	6	30	70	MORE LIKE THE MOVIES DR HOOK	CAPITOL CL 15967	F	
★15	41	4	30	70	AUTOMATIC LOVER DEE D JACKSON	MERCURY 6007 171	E	
★16	21	5	25	80	LET'S ALL CHANT MICHAEL ZAGER BAND	PRIVATE STOCK PVT 143	E	
17	14	6	24	82	SOMETIMES WHEN WE TOUCH DAN HILL	20TH CENTURY BTC 2355	A	
18	12	6	24	76	WALK IN LOVE MANHATTAN TRANSFER	ATLANTIC K11075	E	
19	20	6	22	94	TAKE ME I'M YOURS SQUEEZE	A&M AMS 7335	C	
★20	31	6	21	77	JACK AND JILL RAYDIO	ARISTA ARIST 161	F	
21	13	6	20	31	WUTHERING HEIGHTS KATE BUSH	● EMI 2719	F	
★22	30	6	20	69	IT TAKES TWO TO TANGO RICHARD MYHILL	MERCURY 6007 617	E	
23	16	6	20	61	I CAN'T STAND THE RAIN ERUPTION FEATURING PRECIOUS WILSON	○ ATLANTIC K11068	W	
24	26	6	18	4	EMOTION SAMANTHA SANG	○ PRIVATE STOCK PVT 128	E	
25	25	6	18	46	EVERY 1'S A WINNER HOT CHOCOLATE	RAK 270	E	
26	18	6	18	13	I LOVE THE SOUND OF BREAKING GLASS NICK LOWE	RADAR ADA 1	W	
27	23	6	17	41	(I DON'T WANT TO GO TO) CHELSEA ELVIS COSTELLO & THE ATTRACTIONS	RADAR ADA 3	W	
28	27	6	17	3	ALLY'S TARTAN ARMY ANDY CAMERON	KLUB 03	M	
★29	33	6	16	9	STAYIN' ALIVE BEE GEES	○ RSO 2090 267	F	
★30	34	3	16	67	BACK IN LOVE AGAIN DONNA SUMMER	GTO GT 117	C	
31	29	3	16	84	EGO ELTON JOHN	ROCKET ROKN 538	E	
32	53	2	14	85	BAD OLD DAYS CO-CO	ARIOLA/HANSA AHA 513	A	
★33	37	5	13	72	I MUST BE IN LOVE RUTLES	WARNER BROS K17125	W	
34	32	3	17	7	LONG LIVE ROCK'N'ROLL RAINBOW	POLYDOR 2066 913	F	
35	62	2	16	22	BECAUSE THE NIGHT PATTI SMITH GROUP	ARISTA ARIST 181	F	
★36	66	3	15	21	DO IT, DO IT AGAIN RAFFAELLA CARRA	EPIC EPC 6094	C	
37	36	4	15	23	HAZELL MAGGIE BELL	SWANSON SSK 19412	E	
38	—	1	16	14	WHAT A WASTE IAN DURY	STIFF BUY 27	W	
★39	48	3	14	10	(I CAN'T GET ME NO) SATISFACTION DEVO	BOOJII BOY/STIFF BOY 1	E	
40	28	6	11	73	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS	BUDDAH BDS 470	A	
★41	50	3	15	2	THEME FROM 'HONG KONG BEAT' RICHARD DENTON & MARTIN COOK	BBC RESL 52	A	
42	17	3	12	60	HEY SENORITA WAR	MCA 359	E	
★43	55	3	12	49	HEY LORD DON'T ASK ME QUESTIONS GRAHAM PARKER & THE RUMOUR	VERTIGO PARK 002	F	
★44	—	1	10	10	RIVERS OF BABYLON BONEY M	ATLANTIC K 11120	W	
★45	51	6	13	*	MONGOLOID DEVO	BOOJII BOY/STIFF DEV 1	E	
46	22	6	12	8	IS THIS LOVE BOB MARLEY & THE WAILERS	ISLAND WIP 6420	E	
47	38	5	9	60	DANCE A LITTLE BIT CLOSER CHARO & THE SALSOUL ORCHESTRA	SALSOUL SSOL 101	E	
★48	56	2	12	*	FOXHOLE TELEVISION	ELEKTRA K12287	W	
49	46	6	8	50	WHENEVER YOU WANT MY LOVE REAL THING	PYE 7N 46045	A	
50	45	6	7	57	THE GHOST OF LOVE TAVARES	CAPITOL CL 15968	E	
51	42	3	9	27	LOVE IS SO EASY STARGARD	MCA 354	E	
52	49	6	10	10	I'LL GO WHERE YOUR MUSIC TAKES ME TINA CHARLES	CBS 6062	C	
53	70	2	6	71	BOOGIE SHOES KC & THE SUNSHINE BAND	TK TKR 6025	C	
★54	—	1	5	85	WHAT GOES ON BRYAN FERRY	POLYDOR POSP 3	F	
★55	69	2	15	78	JUST FOR YOU ALAN PRICE	JET UP 36358	E	
56	35	6	8	8	KU KLUX KLAN STEEL PULSE	ISLAND WIP 6428	E	
57	61	5	6	40	SHADOW DANCING ANDY GIBB	RSO 001	F	
58	67	5	6	32	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY	ATLANTIC K11099	W	
59	52	6	6	11	RUMOUR HAS IT DONNA SUMMER	CASABLANCA CAN 122	A	
★60	95	2	8	*	THE BEAT GOES ON AND ON RIPPLESALSOUL	SSOL 105	E	

# THE SIMPLES CHART

61-100

The Singles Chart is compiled by the *Record Business* Research Department from a combination of sales and airplay over the last week.

The Top 30 is compiled from sales only. Positions 31-100 are compiled from a formula blending sales and airplay where an Airplay Index rating of 100 approximates the sales of a record at position Number 50 on a sales only chart.

Sales are returned by 350 conventional outlets, the average return time being Thursday noon. Airplay is taken from last week's Airplay Guide updated to include BBC's Top Of The Pops. Airplay ratings are calculated from play frequency and audience size.

**SALES INDEX**  
100 equals strong Number One sales. All other figures are relative to this.

**AIRPLAY INDEX**  
100 equals maximum normal nationwide exposure on listed radio-TV stations.

Indexes are rounded to nearest whole number. \* equals Index of less than 0.5 but more than zero.

**DISTRIBUTORS**

A—Pye, C—CBS, E—EMI, F—Phonocord, K—Creslo, L—Ladbroke, R—RCA, S—Selecta, V—Virgin, W—WEA, M—Musica

**KEY**

- Bullet
- Platinum Disc (1 million sales)
- Gold Disc (1/2 million sales)
- Silver Disc (1/4 million sales)

Disc information supplied by the British Phonographic Industry

This Week	Last Week	Wks. On Chart	Sales Index	Airplay Index	TITLE/ARTIST	D	Debut
61	54	5	8	1	MOVE YOUR BODY GENE FARROW	MAGNET MAG 109	E
62	-	1	4	66	JUPITER EARTH WIND & FIRE	CBS 6267	C
63	65	5	5	38	COME TO ME RUBY WINTERS	CREOLE CR 153	K
64	63	4	4	66	WEREWOLVES OF LONDON WARREN ZEVON	ASYLUM K1191	W
65	-	1	7	*	THE DAY THE WORLD TURNED DAYGLO X RAY SPEX	FMI INT INT 553	E
66	81	2	4	51	SHE'S ALWAYS A WOMAN BILO JOE	CBS 6266	C
67	47	6	5	33	FANTASY EARTH WIND & FIRE	CBS 6056	C
68	40	6	5	30	WISHING ON A STAR ROSE ROYCE	WHITFIELD K17060	W
69	-	1	2	72	LOVE IS IN THE AIR JOHN PAUL YOUNG	ARLOLA ARO 117	A
70	-	1	1	78	DANCING THE NIGHT AWAY LEO SAYER	CHRYSALIS CHS 2218	F
71	79	2	2	71	COUNT ON ME JEFFERSON STARSHIP	GRUNT FB 1196	R
72	71	5	6	2	SUPERNAUT CERRONE	ATLANTIC K11089	W
73	44	6	5	21	COME BACK MY LOVE DARTS	MAGNET MAG 110	E
74	39	5	6	9	YOU'RE SO RIGHT FOR ME EAST SIDE CONNECTION	CREOLE CR 149	K
75	77	3	2	73	ONE MORE NIGHT WITH YOU SUTHERLAND BROTHERS	CBS 6226	C
76	43	4	5	10	I LOVE MUSIC O JAYS	PHIL INT PIR 6093	C
77	73	4	3	57	CAN'T SMILE WITHOUT YOU BARRY MANLOW	ARISTA ARIST 176	F
78	84	4	6	4	DON'T COST YOU NOTHING ASHLEY & SIMPSON	WARNER BROS K17096	W
79	60	6	5	3	AUTOMATIC LOVER VIBRATORS	EPIC EPC 6137	C
80	64	4	2	61	CUT ACROSS SHORTY MUD	RCA PB 9075	R
81	-	1	5	*	I DON'T MIND BUZZCOCKS	UNITED ARTISTS UP 36386	E
82	82	2	3	37	HERE AM I BONNIE TYLER	RCA PB 9076	R
83	83	2	3	59	LOVELY NIGHT FOR DANCING BILL WITHERS	CBS 6193	C
84	89	5	3	18	WHEN YOU WALK IN THE ROOM CHILD	ARLOLA HANSA AHA 511	A
85	90	5	1	50	DO YOU BELIEVE IN LOVE AT FIRST SIGHT DIANNE WARWICK	WARNER BROS K17104	W
86	-	1	4	*	WE'LL BE OVER THERE ANDY CAMERON	KLIPS 06	M
87	68	4	3	4	SCOTLAND FOR EVER (EP) SYDNEY DEVINE	PHILIPS SCOT 7	F
88	88	4	2	28	THE KIDS ARE ALRIGHT PLEASERS	ARISTA ARIST 180	F
89	100	2	4	2	FROM A RABBIT RADIO STARS	CHISWICK NS 36	C
90	-	1	3	5	ANOTHER GIRL ANOTHER PLANET ONLY ONES	CBS 6228	C
91	97	2	2	28	TUMBLING DICE LINDA RONSTADT	ASYLUM K 13120	W
92	-	1	4	*	ME AND MY DESIRE 999	UNITED ARTISTS UP 36376	E
93	-	1	2	28	IF I CAN'T HAVE YOU YVONNE ELLIAMAN	RSO 2090266	R
94	98	2	2	14	LOVING YOU HAS MADE ME BANANAS GUY MARKS	ABC 4211	C
95	1	1	3	*	TOUCH AND GO MAGAZINE	VIRGIN VS 207	V
96	-	1	1	28	MUSIC'S TAKIN' OVER JACKSONS	EPIC EPC 6253	C
97	-	1	1	49	WE'LL NEVER HAVE TO SAY ... ENGLAND DAN & J F COLEY	BIG TREE K 11111	W
98	-	1	2	7	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS	MOTOWN TMB 1104	E
99	-	1	1	35	YOU TOOK THE WORDS ... MEAT LOAF	EPIC EPC 598G	C
100	-	1	1	3	HI-TENSION HI-TENSION	ISLAND WIP 8422	E

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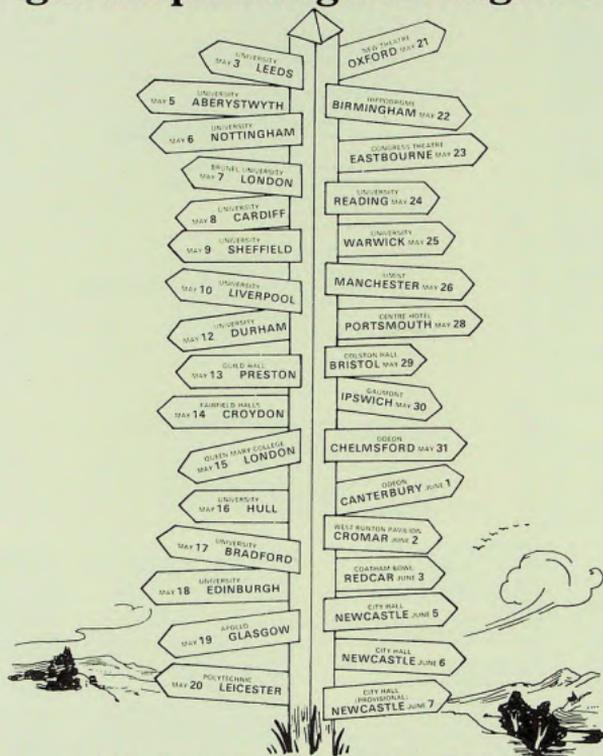
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