

RECORD BUSINESS

May 15, 1978

VOLUME ONE/Number 9

35p

TOP SINGLE

BONEY M—Rivers Of Babylon
Atlantic K 11120 (WEA)
Producer: Frank Farian
Writers: Dowe/McNaughton/Reyam/Farian
See Singles Chart: Page 29

CHARTMAKER

JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—
You're The One That I Want No. 60
RSO 006 (Phonodisc)
Producer: John Farrar
Writer: John Farrar
See Singles Chart: Page 29

RADIOACTIVE

MARSHALL, HAIN—Dancing In The City
Harvest HAR 5157 (EMI)
Producer: Christopher Neil
Writers: Kit Kain & Julian Marshall
See Airplay Guide: Page 14

TOP NEWSPIN

DAVID SOUL—It Sure Brings Out The Love In Your Eyes
Private Stok PVT 137 (EMI)
Producer: Tony Macaulay
Writers: Tony Macaulay/Geoff Stevens
See Airplay Guide: Page 14

PANEL PICK

DAVID SOUL—It Sure Brings Out The Love In Your Eyes
Private Stok PVT 137 (EMI)
Producer: Tony Macaulay
Writers: Tony Macaulay/Geoff Stevens
See Hit Panel: Page 16

THIS WEEK

Taking care of business—the
retailer's viewpoint: Page 7
The modern independent
publicist in a hard commercial
world: Page 10
Roland Rennie, going it alone:
Page 11

Disco fever sets singles sales soaring

By Myles Hewitt

IN THE middle of a traditionally slack period for the singles market, two records—Boney M's 'Rivers Of Babylon' and the Bee Gee's 'Night Fever'—are beating all opposition by a factor of four to one.

This week 'Rivers Of Babylon' scored 168 on the *Record Business* Sales Index, 68 points higher than a normal chart topper and giving the group almost 15 percent of the total current singles market.

WEA claim to have shipped a staggering 700,000 copies of the Boney M disc within the last three weeks. Now WEA has been forced to press up 100,000 12-inch versions of the 45 to cope with demand, which has far outstripped the company's international capacity for 7-inch product.

WEA managing director John Fruin confirmed the move to 12-inch was an attempt to cope with unprecedented demand. 'Dealers will have to take pot-luck as to whether they receive 7- or 12-inch product. The large format singles will sell at the usual price, although we will lose some profit.'

Polydor has also been compelled to take emergency measures to cope with demand for 'Night Fever' which has now shipped 650,000 copies before the *Saturday Night Fever* movie has even opened in Manchester, the North-East and Scotland.

The single and *Saturday Night Fever* album have proved to be the biggest sales success in RSO and Polydor's UK history, and more than 280,000 pressings have had to be imported from America and Europe. Because of this, 'Night Fever' is available on three different catalogue numbers RSO 002 (UK), RS 118 (US) and 2090 272 (Europe). Album shipping figures now stand at 550,000 with a further 100,000 cassette sales.



Goon grabs the gags

HARRY SECOMBE tests some of the gags for his speech at the Variety Club's tribute luncheon to the record industry at the Dorchester Hotel, on Polygram UK chairman Steve Gottlieb and DJ Terry Wogan.

Logo goes to RCA

LOGO RECORDS is to switch its pressing, distribution and sales operations from Decca/Selecta to RCA from June 1—a move that will mean increased dealer margins on Logo product lines. Labels affected are Logo, Transatlantic, Barclay, Black Lion, Brain, Freedom, Leader and Trailer.

Some price increases will come into effect on the switch-over day to bring Logo product into line with RCA pricings. Retailers will benefit by an increase in dealer margin from 34 percent to 36½ percent.

From June 1 all orders should be placed with RCA on 021-525 3000. Until that date dealers should continue ordering through Selecta.

Standard priced albums with LOGO, CLAY and TRA prefixes will show an rrp rise from £3.75 to £3.99. The mid-price XTRA and MOGO prefixes rise to £3.10 from £2.99. Cassettes—now £3.90—will rise to £4.10.

DJM unveil major album project

DJM RECORDS has taken the unprecedented step of cancelling all album releases until September to allow the company to concentrate on a massive promotion for a new soundtrack album of a musical titled 'Dear Anyone'.

The company has also cancelled the release of all but two singles until September. DJM marketing manager, Graham Moon, admitted that it was part of an overall roster trimming operation.

The musical, which was written by Don Black and Jeff Stevens, is scheduled for the West End and Broadway early next year. It tells the story of a newspaper agony columnist.

The soundtrack album, which features Steve Harley and Paul De Vinci, will be released on June 30. The promotion will include nationwide radio and national and consumer press advertising.

Buoyant Anchor expands roster

ANCHOR RECORDS, quiet on the British talent front since signing the Adverts in July last year, is gearing for a renewal of activity in tandem with its parent company ABC Records in America.

Two new acts have been signed and will have debut releases out in June. Rush Hour is a six-piece outfit with two female members, now recording under Ivor Raymonde's direction, and aimed at a European audience. Alan Grooner is a singer-writer, also signed to Anchor Music, whose first release will be a self-penned song, "You Crazy Fool".

The disclosure of the new signings follows a London visit by ABC Records president Steve Diener who stressed the company's commitment to remaining in the record business despite continuing rumours that its future was in jeopardy as a result of losses of \$30 million. Diener told *Record Business* that economies aided by a reduction in the talent roster from

129 artists to 70, followed by rising sales meant that ABC's position was stronger than for many years. The company had enjoyed an excellent first quarter and was budgeted to return to profit in the current financial year.

He also emphasised ABC's confidence in the future of Anchor particularly now that the American company was in a position to deliver material by artists of growing stature such as Jimmy Buffett, Stephen Bishop and The Big Wakko, as well as Steely Dan and Don Williams. The improvement in the company's affairs meant that a programme of talent acquisition in America was now underway.

Raffini said that it was Anchor's intention now to begin rebuilding its UK talent line-up. "We will continue our policy of being selective and I feel that the signing of two quality acts will help us re-establish ourselves in the marketplace."

Dealers guest at A & M concept album launch

RECORD DEALERS from all over the country are to be invited to ambitious audio-visual presentations for the launch of A&M's American Civil War concept album *White Mansions*.

Released on May 26 it is a single LP in a gatefold sleeve, special label and lavish 28-page booklet carrying a retail price of £4.49. AMLX 04091 is the catalogue number.

The British written and financed project will be presented to London dealers on Wednesday, with the complex premiere show rolling through to Birmingham on Thursday 18, Manchester on the 19th and Glasgow on the 20th. This will be backed by extensive music press advertising, 250 window displays, London bus posters and a series of 60-second spots on Capital Radio.

Written by Englishman Paul Kennerley—former manager of disbanded Chrysalis act The Winkies—the album was two

years in the planning but was recorded in three weeks in March of this year by Glyn Johns featuring Waylon Jennings, Jesse Colter, Eric Clapton, Bernie Leadon and others.

A&M is adamant there will be no stage show to follow the LP release and no singles will be taken from the set.

Real Stud Thing

PYE RECORDS is to rush release "Let's Go Disco" by The Real Thing (7N 46078) as a single following the commercial success of *The Stud* film and soundtrack in which the track is featured. In addition The Real Thing are filming an eight-minute insert featuring the song for inclusion in all further prints of the film to be shown in both the UK and US.



Heavenly visitation

CHARLIE'S NEWEST Angel Cheryl Ladd flew into London last week for a press reception to celebrate her signing to Capitol Records and is pictured here with EMI Records managing director Ramon Lopez and the company's finance and administration director James Tyrrell at a Berkley Hotel party.

Avon launch for June 1

THE AVON One Stop operation, being set up for West Country dealers by the London wholesaler Relay, will be trading from June 1 at Third Way, Avonmouth Trading Estate, Bristol.

Relay reps are now visiting retailers throughout the West Country, Wales, Gloucestershire and Wiltshire in an attempt to add accounts to the 150 already serviced by the company in the area.

Relay will face competition from the one stop already operating from Tiverton, Devon, and Terry Blood Records, Stoke-on-Trent, which services a number of dealers in the Bristol area.

MRS. JANE GARROD

THE DEATH occurred on Friday of Mrs. Jane Garrod (51), wife of Norman Garrod, chairman of Garrod and Lofthouse and of Record Business Publications. She had been ill for more than a year. She is survived by her husband, son Chris—a director of the family firm—and a daughter Sally. At press time funeral arrangements had not been completed.

Contempo bows out in debt

CONTEMPO RECORDS, the company set up five years ago by *Blues & Soul* publisher John Abbey, has gone into voluntary liquidation. All catalogue for which the company has rights has been frozen pending a creditors' meeting which is to be announced.

John Abbey, now living in Atlanta, Georgia, was unavailable for comment, but the company has founded amid allegations of lack of adequate support from WEA with whom Contempo signed a licensing deal last autumn. John Fruin, managing director of WEA, refused to comment on the situation.

Contempo was formed by John Abbey and his brother Gof after leaving Polydor where they set up the Mojo label. The company's biggest commercial successes were with artists such as Dorothy Moore and Tammi Lynn. Contempo also held the right to back catalogue by Del Shannon and Johnny and the Hurricanes.

The magazine *Blues & Soul* and Abbey's London record shop are unaffected by Contempo Records' closure.

There's no business like RECORD BUSINESS

Budget prices up

TWO OF THE UK's leading budget album labels, Pickwick and EMI's Music For Pleasure, have implemented price rises.

MFP has raised the price of its single albums from £1.25 to £1.49 effective from May 1. Cassettes remain at the old price of £1.99, but the company's spoken word series of double albums will now retail at £3.99. This is MFP's first price rise for two-and-a-half years.

Pickwick has raised the price of single albums from £1.15 to £1.35 with the price of double albums going from £2.25 to £2.49. Tapes have gone up from £1.75 to £1.95, with the children's line Mr. Pickwick now selling at 49p instead of 39p. Rises are effective from May 1.

NEVER TOGETHER BUT CLOSE SOMETIMES

Carlene Carter K17144



LOVE ONE ANOTHER

Althea & Donna

LIG532



MONEY

Tonight TDS2



YOU BELONG TO ME

Carly Simon

K12289



ONES TO WATCH

MULLINGS

CAN IT be true what we hear that intrepid **H. Goldsmith** was required to deliver a mere £500,000 in cash to **B. Dylan** before he would put pen to paper for the Earls Court gigs? . . . by the time the Chappell box office opened on Sunday morning, the queue for tickets stretched a half-mile into Regent Street and 20,000 tickets were sold on the day . . . meanwhile at Hammersmith Odeon, something approaching a fracas broke out among fans at the back of the queue when **Nicky Horne** interviewing those upfront announced on Capital Radio that permission had been given for them to sleep overnight in the cinema . . .

COLIN BURN, general manager of EMI's LRD, celebrated 20 years with the company last week—which must be some sort of a record for longservice in this day and age . . . among the many refinements at DJM's sumptuous new headquarters (with the offices of **Dick** and **Stephen James** now offering strong competition to **Pickwick's Monty Lewis** as the swankiest in the industry) is the installation of landlines in the studio enabling artists to be interviewed by radio stations worldwide . . . wedding bells soon for Record Sales director **Alan Wade** and **Linda Carey**, his partner in the Second Summer record store in Chiswick, and a former buyer for Record Merchandisers . . . hold the front page—Fulham's new director badly injures knee! revealed press release on **Alan Price**, now hobbling after helping ex-Fulham players Happy Wanderers team defeat a club eleven . . .

FRUSTRATING FOR UA, after making it as the UK's number one singles label in 1978's first quarter, to lose Jet and ELO, one of their greatest sources of business . . .

songwriter **John Worth** has signed his Double W Music company to Logo Music worldwide and is putting finishing touches to *Blag*, a musical written with **Stevy** tv series writers **Tony Hore** and **Ray Jenkins** . . . Bronze promotion man **Roger Bolton** scored something of a coup for a small label by securing simultaneous TOTP appearances for **Manfred Mann** and new signings **Goldie** . . .

WHO GETS the top pop writers job on the Sun following **Bob Hart's** move to EMI now that **John Blake** (*Evening News*) has turned it down—**Judy Wade**, a staffer, and **Kit Miller**, a freelance, being tipped, plus NME's **Steve Clarke** and **Tony Stewart** . . . in America, **Thin Lizzy** expected to sign for Warners . . . at Sanyo Jazz Festival at Chichester Festival Theatre from October 11-15, **Woody Herman Band** will play five shows, each featuring a retrospective of his 42 years as a bandleader . . . and talking of nostalgia, **Million Airs Concert Orchestra** will recreate the Glenn Miller Sound this month in C Hangar at Brassingbury, Cambridgeshire, where he used to give wartime concerts with a band of servicemen . . .

IN LAST week's London council elections, **Arthur Spencer-Bolland**, MTA secretary, elected as a Tory member for Turnham Green . . . **Gerry Rafferty's** 'Baker Street' now making rapid advances up American charts gives UA first British-originate hit since **Maxine Nightingale's** 'Right Back Where I Started' in 1976 . . . Decca's **Maxwell Stellman** recently made a Justice of the Peace . . .

MUCH gagging from a queue of speakers at Variety Club's Tribute To The Record Industry lunch at Dorchester—**Harry Secombe** wondered whether his 20th anniversary LP for Phonogram should be called *My Old Dutch*, **Louis Benjamin** thanked **John Fruin** for providing 150,000 LPs for charity and resolving WEA's stock problem . . . **Fruin** recalled an ancient EMI marketing campaign for a **Max Bygraves** single "Buy 500 copies and get a free tulip!" . . . while **Terry Wogan** displayed an Irish mug with the handle inside and mentioned a listener's letter which suggested **WOGAN** stood for Wind Operated Gramophone Announcing Novelty . . . also good to see that recent illness has not impaired **Geoffrey Eversitt's** ability as an after-dinner/lunch speaker.

RECORD BUSINESS

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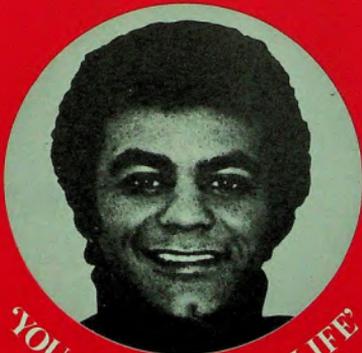
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More Magic from Mathis

The new Johnny Mathis single is 'You Light Up My Life', the title track from his album. It's bound to be a hit, just like the album and his last single, 'Too Much, Too Little, Too Late' with Deniece Williams. How does he do it? Magic. How do you do it? You phone up and order it. Then stand back and watch the Mathis Magic working in your store.



6352

500

Ryman shops try MFP experiment

AS PART of a big effort to extend its range of merchandise, the South-East office equipment chain Rymans has begun retailing records.

Ryman's marketing director Richard Blackwell confirmed that Music For Pleasure racks have been placed in around 20 stores since May as part of an experiment in selling discs, but said the stocking of a wider range of product was a long way off and no decision had been taken.

"Initial indications are that the records are selling fairly well, but they are just part of a scheme to broaden our range which includes cards and books too," he told *Record Business*.



New beat for cop-rocker

NEW YORK cop turned rock 'n' roll star Eddie Money visited CBS London offices to promote his new single 'Two Tickets To Paradise', from the album *Eddie Money*, released next month. From left: Arnold Pustelnick (Money's manager), Martin Sunley (CBS product promoter), Louis Rodgers (CBS promotion manager), Eddie Money, Simon Frodsham (CBS press officer), and Alvin Jordan (CBS product promoter).

deal. Whitmore has already recorded for the company and is featured on its first release—now completed—entitled

Imagination One. He is scheduled to start recording his first solo LP *The Angel Changes Shape* at Imagination's new 24-track North London studio in mid-June, as soon as an extensive re-design and re-equipping work is finished there.

DUNFERMLINE Band The Skids have been signed by Virgin to a long-term recording and publishing contract. The group, which released a single 'Charles' on its own independent No Bad label two months ago recently completed a series of London dates which resulted in the signing. A major tour is now in the pipeline for the Skids plus a John Peel show session.

THE FIRST-EVER philatelic record, aimed squarely at the big stamp collector population, has been launched by a firm of London postage stamp wholesalers.

Entitled 'Penny Black' the single is the first release on the Miramar label. It is described as a disco number recorded by Charles McMiram and Richard Mathews and is available on mail order from 15, Hollycroft Avenue, London NW3.

The disc will carry a picture bag and is being pressed as a numbered limited edition of 10,000 with the choice of a special date-stamped commemorative stamp issued by the Isle Of Man for May 6.

"To our knowledge this is the first 45 of its kind," said Mathews. "But we are confident that we will sell all 10,000 and we are lining up another release for later in the Summer."

ELECTRIC RECORDS first signing of 1978 is Al Matthews who signed a worldwide contract last week. His first single under the deal will be 'People Are People' due for a June 2 release the first 15,000 12-inch pressings.

INS & OUTS

LIGHTNING RECORDS has made three new appointments on its label operations side.

Sandra Brooks, formerly with Target Records and recently returned from America where she worked as New York-based secretary/pa to Robert Stigwood, has been appointed personal assistant to Lightning Records director Alan Davison and will be responsible for co-ordination of the Lightning label.

Julie Carroll has been promoted from within the company to the post of press, disco and radio promotion assistant reporting to Sandra Brooks and working under the direction of Roger St. Pierre and Brian Hutch.

Lightning's press and advertising is now being handled by Graham Collins. PETER BOND has joined Phonogram Records in the new post of creative director. His appointment brings the working director count at Phonogram up to four including managing director Ken Maliphant, business affairs director David Baker and financial and commercial director Glyn Williams. Bond has joined direct from his post as m.d. of Phonogram Nigeria which he had held since 1972. Previous to that he was a&r and marketing manager for Phonogram in Kenya and later m.d. of the company's Zaire operation.

ROGER BULL has left Decca's promotion department to join the company's pop marketing department as assistant pop marketing manager.

TERRY ATKINS has joined Lightning Records as sales and marketing manager. He was formerly national sales manager with RCA and has previously been with Pye and CBS. Immediately prior to his Lightning appointment, Atkins was sales manager for Linguaphone.

JOHN WHITEHEAD, formerly with Logo Records, has been appointed label manager of Satriel Records UK.

He will be reporting directly to managing director Henry Hadaway and will be in close liaison with WEA's licensed label manager Nigel Molden. He was with Transatlantic and then Logo for seven years as head of creative services, signing artists like Gerry Rafferty, Billy Connolly, Stefan Grossman and the Brighouse and Rastrick Brass Band in that time.

HUGH LOVELL has joined WEA as merchandising administration assistant. Formerly with British Olivetti's data processing department, Lovell will design and operate a revised policy for retailers aiming at more efficient distribution of merchandising and display material.

ROGER BOWMAN has left Acuff Rose Music after two years in its promotion/a&r department to join the promotion team of Epic Records reporting to Judd Lander. Before Acuff Rose, Bowman was with EMI Music for four years.

DEALS

IMAGINATION RECORDS has brought its roster of artists up to the 20-act mark with the signing of Iain Whitmore, ex-lead singer with Starry Eyed And Laughing, to an exclusive three year recording and publishing



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REGIONAL NEWS

SCOTTISH NEWS

Edited by Ian MacFadden

041-339 9616



DUNDEE BAND. Ignatz, have signed a management deal with George Duffin of Edinburgh's Cosmos Agency. Like their fellow townsmen, the Average White Band, Ignatz specialise in funky soul music.

Edinburgh shows signs of rebirth

THE HUB of activity in the Scottish scene seems to have shifted from Glasgow to Edinburgh.

This at least is the theory of the half dozen or so organisations involved in the rather incestuous businesses of management, recording, promotion and record retailing.

Before we get to them, let us mention Bilbo Baggins, another sign of the Edinburgh renaissance. They used to be protégés of Tam Paton, and now seem to have shrugged off their teeny image and have their first single out on Lightning, 'I Can Feel Mad' (LIG 521). They have had an *In Concert* on Scottish Television, and are currently planning a blitz on London venues, as well as their regular Scottish programme of heavy gigging.

Another Edinburgh outfit, the Rezillos, have moved to Sire records for their second single. Called 'My Baby Does Good Sculptures' (6078 612) it is to be released in June. The band has built up an extremely good reputation for their humorous approach to New Wave and their first single on Sensible Records was a strong seller and has become a collectors' item.

Sensible was among the first signs that Edinburgh was becoming a recording centre. But it was George Duffin of the Cosmos Agency who besides doing agency work, used to manage the Rezil-

los and is currently looking after Ignatz; and John Mayer, former retailer who now manages Sandy MacLeland, who gave us the rundown on the Edinburgh scene.

Among the principal movers is Bruce Findlay whose Zoom label and management of Cafe Jacques are diversifications from his chain of record shops. By publishing Gripes, a weekly newsletter, Bruce keeps his finger on the Scottish new talent pulse, and has the opportunity to belabour some of his current raves. Although the size of the Bruce's organisation seem at odds with the New Wave, there can be no denying his enthusiasm for, and belief in, the new music.

Lenny Love despite being Scottish promotions manager for Island found time last year to set up Sensible Records. Now their second single is planned from Newcastle band Neon (FAB 2), and they are also offering a Scottish promotion service to other labels.

Hot Licks, one of Edinburgh's hippest shops, has released 'Do The Smok Walk' by Glasgow band The Cuban Heels on their endearingly named Housewives Choice label (JVI).

The Exile, formerly signed to Boring Records and another Glasgow group, are out on Charly with 'The Real People' (C/S 1033). It is one of the phenomena of the current trade that Glasgow groups

have had to come to Edinburgh for gigs and recording deals.

As George Duffin says: "For whatever reasons, there are still few places in Glasgow where new bands can break. Pubs pay too little because they can't charge, and the bigger venues are too expensive. But now Edinburgh has developed promoters like Mike Finch of Capitol City and Regular Music who are bringing in the local names, and also getting work for the local names. Edinburgh has two clubs which are full time reggae venues, there is nothing like it in Glasgow."

John Mayer adds, "People I used to know in Glasgow thought I had vanished off the face of the earth when I came through here, but the business is so much more active, and people are willing to take risks. Although I've still got interests in retailing, my principal occupation now is managing Sandy MacLeland a star. He used to be lead singer with a Glasgow band called Chico who had a great buzz going about here for some time, but typically for Glasgow, nothing was happening. So now he's forming a group to back him—called Back Line—and we hope to get something off the ground here."

One of the distinct impressions left by Edinburgh is the willingness of all the different facets to co-operate, even when they might sometimes appear to be in direct competition. This is hardly typical of either Glasgow or London.

Duffin's great white hope is Ignatz, who hail from Dundee and like their fellow Dundonians the Average White Band have a predilection for tasteful funky soul. What they do, they do very well; and it is some kind of comment on the current upheaval in the business and the search for young faces, that they haven't yet got a recording contract. However, Duffin now has had a number of offers, and it will only be a matter of time before they sign up.

Another Glasgow outfit, the Subs, made their name on the Edinburgh club circuit and now have a single on the Stiff One-off series. Called 'Gimme your Heart (Off-I Stiff)', it's yet another sign that Edinburgh is listened to more than Glasgow.

On the custom label Side, Dundermine dealer (we're staying on the East coast) Sandy Muir set up No Bad Records specifically for local band Skids. Their first release is Charles (NBI) while in Dundee a plethora of groups seem to be changing personnel on the NRG label to the most significant release appearing to be No Answers by The Alternators.

Aberdeen is represented by one label—Suicide—a custom job for local group Pallas whose single is Reds Under The Beds (PAL 101).

EDINBURGH DIRECTORY: all numbers are prefixed by 031 except where stated. George Duffin 226 4527, John Mayer 667 1310, Bruce Findlay 229 3689, Lenny Love 334 2520, Hot Licks (Steve Mackie) 226 3735, Capitol City (Mike Finch) 332 2195, Bob Last 229 3159, No Band Records, Dundermine 28464.

IRISH NEWS

Edited by
Pat Pretty

TWO BIG summer folk festivals set for the Republic, are timed to tie in with influx of visitors who come to Ireland principally for the traditional music.

The second Dublin Folk Festival is to be held July 16-23, spurred by last year's success—a sellout. Major concerts are scheduled for Liberty Hall, Trinity College and Project Theatre. Top artists participating: The Chieftains, Clannad, De Danann, Paul Brady, the Christy Moore band, Nick Jones, Shirley and Dolly Collins, Vin Garbutt. A series of fringe concerts will be held in pubs and other venues.

The other event is set for Ballisodare on the shores of Sligo Bay. The 'Boys of Ballisodare' Folk Festival runs August 11-13. Organisers Kevin and Philip Flynn have booked Tom Paxton, the Bothy Band, Boys of the Lough, Clannad, Martin Carthy, De Danann, Christy Moore, Andy Irvine and Liam Og O Floinn.

The P. J. Carroll tobacco firm recently hosted a party for classical pianist John O'Connor at their Dublin premises to mark his new RCA recital release.

Following three sellout Irish dates, Belfast concert promoter is hoping to book Don McLean for further appearances before his return home.

Recording in John D'Ardis' Trend Studios: Jamie Stone, Stacc with Alma Carroll, Paul, jazz guitarist Louis Stewart. Louis is back home in Dublin for gigs and TV with Ronnie Scott, coinciding with Pye release of *Milesian Source*.

Inland got its first taste of reggae—the flesh with visit by the Cimarrons. Polydor have their *Live* album on release.

Joe O'Donnell now on tour here. His first solo album *Gaadhul's Vision* is on Polydor 2460 274.

Paddy Moloney of The Chieftains and Claddagh Records chairman Gareth Browne were in London last week for signing of agreement between Claddagh and CBS Records for worldwide licensing of The Chieftains' recordings. Claddagh retains distribution of group's records in the Republic. Signing was celebrated at CBS offices in Soho Square with managing director Maurice Oberstein. CBS to release *Chieftains 7* in June.

Mulligan Records to release record by Shannon airport worker Denis Doody, box-player from Kerry. Title: *Denis Doody Plays Kerry Music* (LUN 019).

Pirate station Radio Dublin has a record label called (why not?) Rip-Off. It's issued 'I Like It', a single based on its jingle and recorded by the DA Band. Distribution is by Solomon and Peres (RIP2).

Album ratings: No. 1 Irish album is *Relax With Brendan Quinn*. RTE's album of the week: *Relics of Auld Dececity*.

RECORD BUSINESS May 15 1978

Retail Business

by Simon Gee

IT ALMOST seems that tradition requires anyone starting a column from the dealer's point of view to begin by attacking Phonodisc. The company seems to have become the first target, the butt of all our complaints. After all it does have some major faults. The most important is the attitude that dealers appear to be secondary to Phonodisc's convenience and smooth running. Another is an alleged tendency towards mind-bending bureaucracy. But I think a few words should be spoken in their defence.

I have encountered nothing but efficiency and accuracy from their phone girls, and helpfulness from the complaints and shortages department. The general delivery service is only marred by Securicor's non-urgent attitude. Phonodisc is the only company to phone me for orders, and the only company to pay for the return of faulty goods. It was the first company to put the retail price on delivery notes, and I get far less mistakes in deliveries than with EMI or CBS which regularly omit or send the wrong records. True, the delivery notes are not in a logical order for the receipt of goods—they are in the picking order. Far more convenient for Phonodisc. The answer has to be a smaller and clearer delivery note, with a larger space between the lines, and the retail price nearer the number,

SIMON GEE, a new contributor to *Record Business*, writes on retail matters with a background of trade and industry. For the last four years he has been the group record buyer of G. Knight Ltd of Reading, controlling record departments in seven stores in southern England. Previously he worked for Polydor as import controller and later as jazz-blues product manager.

as we get from WEA and EMI.

The problem most often quoted by dealers is the numerical system employed by Polydor and Phonogram, and the difficulty of understanding it. What has never been explained by either company, or by Phonodisc whose job it is to inform the customers, that there is a logic within the system. Once understood any record number can be remembered and the record identified. The system works on repertoire source and price. Thus in the case of Polydor Super, repertoire from England has the prefix 2383 while Deluxe is 2442, from America it is 2391 or 2480, etc. If only a full list showing this connection was available from Phonodisc then I'm sure a lot of the queries would diminish. In fact I find the move to Alpha prefixes more confusing.

If there is one major indictment of the record industry it is this lack of communication.

Why, for instance, aren't dealers regularly canvassed for information on re-releases? After all we know what people ask for and what we can't supply for them. How many product managers have had retail experience, or even bother to visit a shop now and then to find out what's actually going on? EMI's current treatment of Stax has to be a classic example—we've had two volumes of a lesser figure like Johnny Taylor, BEFORE one from Isaac Hayes, and nothing from Booker T or The Staple Singers. No doubt there is a

perfectly good reason like the lack of master tapes or sleeve negatives, but then why not inform the trade, so we can pass on the information? Why not wait till a reasonable and professional campaign can be launched for the whole label, instead of destroying Stax's image by releases in dribs and drabs?

Similarly the currently deplorable state of the Island catalogue shows a lack of communication. Large numbers are out of stock and have been for two to three months. So we now get a little note in the dealer mailing telling us that IDBD1, which has been out since last October, will be re-released shortly. Marvellous—how about an explanation, or an apology for the rest of the catalogue? Perhaps the marketing company doesn't actually know what their stock position is. They should also tell Music Centre that at least six items in their new Island pack have been deleted!

Did anybody else notice the unpredictable performance of Ruby Winters' latest single? Having sold precisely one copy among seven shops spread from Croydon to Plymouth, I was surprised to find she jumped from 55 to 30 in the BRMB charts. At the same time Elton John sold 40 and stayed in the same place. Then the record moved to 28 after selling 14 copies, while Elton dropped to 48 after selling 30. How strange. Usually a jump like that shows up in at least one shop, such as Croydon if featured heavily on Capital, but

there was no reaction at all to Ruby. It becomes even more interesting when looking at the playlists, for the record was not in *Music Week's* add-ons, not on the BBC playlist, and received only 27 out of 100 in *Record Business* Airplay Guide for April 24, where six out of 21 stations were playing it. It was not in any of the regional charts in *RGRN*. In the week of May 1 it has gone down in the *RB* chart to 70 from 63, and only rated 35 out of 100 in the *Airplay Guide*.

Perhaps someone at Greole can explain? Now that *Record Business* prints the new release singles so early, do I try and order the new 12-inch limited editions this week, or wait till next? If I try this week they'll probably not be available yet, and if I wait till next they've probably all gone. Do these 12-inch singles actually exist? A classic example has to be Island with the Hot Rods and Hi-Tension singles. If Island would tell us in advance which day they will actually be at Hayes then we can phone in and have an auction. We'd certainly stand more chance than the ludicrous situation at present. I once rang Island to complain that a Tom Petty twerper had all gone when the trade hadn't even been informed of its existence. It was told that it had been advertised in the *Music Press*. Wonderful, so we now have to read *Melody Maker*, *NME*, etc, BEFORE we read the trade papers. And we're supposed to have it in the shop after the customer has read about it. So when the punters come in asking for the latest limited edition to be greeted by "it doesn't exist", it's no wonder they go to Littlewoods and Smiths. Come to think about it all those mysterious and elusive twerpers must be in *Record Merchandisers'* warehouse. I expect that in 20 years' time they'll all be on sale in Woolworth's antique record departments.



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RE

Power Exchange International Ltd

Omni Records

Total Entertainment Inc

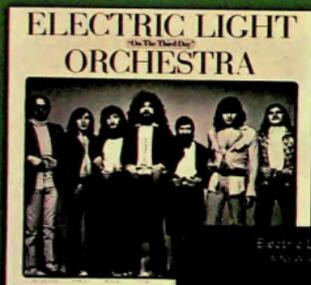
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Electric Light Orchestra



'On The Third Day'
Album JETLP 202
Cassette JETCA 202



'Eldorado'
Album JETLP 203
Cassette JETCA 203



Electric Light Orchestra
'Out of the Blue'

'Out Of The Blue'
Double album JETDP 400
Cassette JETCD 400
Eight track JETED 400



'New World Record'
Album JETLP 200
Cassette JETCA 200
Eight track JETET 200



'Face The Music'
Album JETLP 201

Eight sell out concerts at Wembley, on June 2nd, 9th, 10th, 11th, 12th, 14th, 15th and 16th.
Forthcoming TV, 1 hour 'special' Southbank Show - scheduled early July
Kenny Everett TV show - June 9th - 6.45pm ITV
Magpie TV show.

From **May 15th** the complete Jet catalogue will be distributed by CBS from their Distribution Centre in Barlby Road, London, W10.

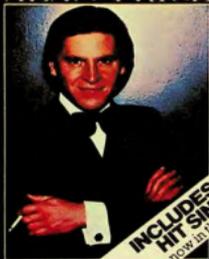
Make sure you use the **new** Jet Records catalogue numbers – and make a note of the number at Barlby Road – **01-960 2155**.

Try our new number – give us a ring and order these Jet top sellers.

Jet jump to CBS for distribution

Alan Price Carl Perkins Trickster

ALAN PRICE

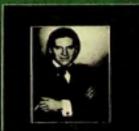


'Alan Price'

Album JETLP 207
Cassette JETCA 207

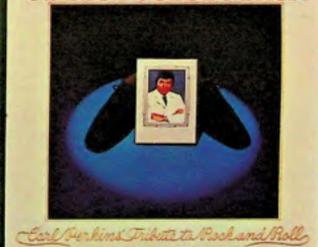
'Just For You'

Single JET 108
The latest album and chart single from Alan Price.



Massive airplay across the country
Forthcoming TV shows:
'special' ITV The Entertainers –

CARL PERKINS O! BLUE SUEDE'S BACK



'O! Blue Suede's Back'

Album JETLP 208
Cassette JETCA 208

The first time in his 26 year career that the legendary Carl Perkins has a British chart album. Sales will be boosted by his sell out tour and massive TV, radio and press coverage.
Forthcoming TV:
BBC TV show in late June –
BBC TV 'special' in Autumn.

Trickster



'Find The Lady'

Album JETLP 206
Cassette JETCA 206

The debut album from Trickster – successfully appearing as special guests on the Electric Light Orchestra World Tour.

**Don't forget the Jet number 01-960 2155
at the CBS Distribution Centre, Barlby Road, London W10.**

ARTISTS & REPERTOIRE

Altham: setting the tender PR trap

AT FIRST thought, the role of the independent PR man seems easily defined. He is simply an intermediary between artist and media, responsible for securing the maximum, and the most beneficial, press coverage for his client. Working with new and little-known acts he may have to use all his contacts and ingenuity just to get one mention; with established stars the boot is on the other foot—he can pick and choose, filtering out unwanted attention from the press, and placing his shots when and where they best help his artist's career.

But the best PRs, those with wide business knowledge and experience, often find themselves drawn into a closer involvement, becoming a kind of unofficial consultant to artists, and advising on a whole range of problems outside their own immediate area. In this wider role the PR's job can be as rewarding as a manager's, if less remunerative. Such, at any rate, is the experience of Keith Altham, one of the record industry's best-known and most respected PRs.

Altham's own approach to his work is relentlessly professional, and though less than scornful, he expresses himself at a loss to understand how newcomers with no experience have the presumption to set themselves up as professional press agents overnight.

Like many PRs, Altham started as a journalist, moving from a Surrey local paper to IPC at 18, writing football copy at first, then disc columns for the teen mags, like *Fabulous*.

"I was just the right age. I'm an exact contemporary of what are now I suppose the great superstars of yesterday, and I got to know a lot of them at that time, finding incidentally that the best interviews were usually the ones you were a bit frightened of: people like Jagger, Lennon, Beck, Burdon, Zappa, Townshend."

On the basis of those contacts NME took him on. After four years, winding up as features editor, and doing news and interviews for the BBC's *Scene and Heard*, he left to freelance.

He was then offered an opportunity to do PR for Amen Corner.

Realising the problem of the transition from journalist to PR man, Altham joined up with Chris Williams, who had learned the ropes with Leslie Perrin, doyen of record business publicists.

Altham became Williams' partner in a PR company called Jigsaw and their clients included ELP, Manfred Mann, Status Quo, The Who, the Moody Blues and Marc Bolan. Four years later, Altham set up on his own

account, taking many of the Jigsaw acts with him and rapidly acquiring others—John Miles, Leo Sayer, Justin Hayward—to build up a roster that numbered, then as now, between nine and a dozen artists.

It's the concentration of effort possible with a small roster that gives the independent publicist his edge. Record companies rarely employ PRs directly—most commonly management and artist retain the PR, either at their own expense or with money budgeted into a recording contract. But the handling of publicity for a successful act can be very time-consuming, and overworked record company press offices are usually more than happy to share the load. For the client the advantage lies in having someone directly accountable. "We are much more exposed. Record companies are always to some extent impersonal; they have a corporate structure; the guy in the press office can always plead he's got 40 other acts to work on at the same time. We don't have any of that to hide behind."

The pressure for results reflects in the kind of contracts made between PR and client. "The acts I've worked with for a long time, like The Who, know what I can do, so there's no need of contracts. With young acts I might arrange to do three or six months, to see how we go. The problem is that you can do an awful lot of groundwork just stirring up interest in a new act before the results begin to be visible, and it can be hard to convince the management that you're doing a job."

There is a pecking order in Altham's roster, just as there is in a record company's.

"We have a first and a second team, I suppose, and people like Steve Gibbons challenging for a first team place, and then at the other extreme, we have a band like The Look who don't have a recording contract yet."

What is more surprising is that Altham uses income from established acts to allow him to invest in new ones, just as a record company does, though with very much less prospect of a return. "A new act can need every bit as much work as any other, so you can't really charge one a tiny retainer and the other an enormous one. But in practice of course, a supergroup can afford the money, an unknown band can't, so you end up making exceptions by taking on groups you think have the potential to develop, for a lesser fee, in the hope that later on they are going to be able to pay you what you deserve. It quite often doesn't work out of course; what happens is they blow you out



"There are thresholds in an artist's career and you have to take a different approach at every stage."

and go back to the record company, or develop this syndrome of wanting an internal PR because they are so big."

So why not confine the roster to established acts? "You've got to keep aware of what's new or else they go right by you and you get lost in a kind of void. The punk thing has been a good kick up the backside in that way. I caught up with bands like Generation X and the Stranglers when the new wave was still in embryonic form, and I've enjoyed following it through, though it hasn't been quite the revolution that was thought—more of a launching platform."

Altham maintains a network of contacts that extends beyond the music press and the nationals to local papers and to a multitude of magazines as disparate as *The Lancet* and the new wave publications coming out of Birmingham and Leicester.

"It's all very well and pleasant to have a spread in a national daily or a *Melody Maker* front cover, but if you disregard that whole vast ocean of publications outside you're doing your artist a disservice. You've got to read them, you've got to know what the requirements are. The whole art of PR, of being a bridge between artist and press, is to know what each side needs. It's no good finding a journalist who isn't sympathetic to your act and giving him the kind of story he doesn't need anyway. Nobody's happy. By the same token, it's no good having a paper that's well disposed to your new band if you send them photos they can't use because the definition's wrong or they don't fit the layout. If you are doing a photo session aimed at the nationals, then you use a photographer who is known by those papers and knows their requirements. It may be more expensive than some cheapo cheapo session, but it's money well spent."

This attention to detail is a long way from the view that any publicity is good publicity. "There are thresholds in an artist's career and

you have to take a different approach at each stage. With new bands I get involved in advice and direction that may go into the management area and the agency area and entails putting people in contact with each other and so on. At a halfway stage it's a question of consolidating the success the act has had so far, taking advantage of the opportunities success has opened up. With stars it's much more a matter of discretion and control, the right thing at the right time for specific purposes, such as to sell concert tickets or albums or whatever. You try to ensure that the information that is channelled out to the press works favourably to the artist, but you can't always do it. Some years ago Pete Townshend did an interview that nearly broke The Who up. Fortunately they are used to fighting their battles in the open. Daltrey did an interview in reply and the whole thing blew over. But they are a band I have enormous respect for, and it would have broken my heart if they had split because of something in the press.

"Of course, even bad reviews can be very damaging. The journalist forgets what he wrote in a week, but the artist remembers it for literally years. Recently we've seen the cult of the rock writer as personality, and with that there has been a tendency to write copy at the artist's expense in order to gain attention. I don't believe you have to be destructive to be interesting.

"That development has its own dangers too. In America there has been a trend, which I hope will not spread to Britain, for artists to demand the right to veto and censor copy as a precondition of doing interviews. One can imagine how the journalists feel about that, but more interesting from my point of view is how the PRs feel. Because if you can select copy and keep out everything damaging just by having a secretary or someone read through it all, what's the point of having a PR? The PR becomes virtually redundant."

NICK ROBERTSHAW

● from previous page

outfit over there. Although stressing his own freedom to operate as he wishes, Rennie will be working out of the Power Exchange h.q. in Harrow Road. Product generated through Roland Rennie Enterprises will probably appear on the Power Exchange or Omni labels with a logo credit to RRE, but only if the music is right for the environment. If not, and Rennie does not intend to limit his horizons, it will be placed elsewhere.

In his new venture, Rennie anticipates being able to function in his favourite role—as a catalyst—to even greater effect now that he does not need to conform to corporate policies. He likes being the man-in-the-middle, the one who is able to mix the right ingredients in the correct proportions in order to trigger the creative explosion. He mentions one example of being a successful middleman, when he helped a group called Ambrose Slade which wasn't making it at Phonogram to transfer to Polydor where as Slade they became one of the company's biggest sellers. "The chemistry wasn't right at Phonogram—but Noddy Holder's voice didn't change when they went to Polydor. It was just necessary for the group to be handled in the right area of activity," he says. Rennie can also claim to have played his part in the emergence of the Who. After an unsuccessful spell with Decca, he signed the group to Polydor

'I can't think of anyone who is highly successful who has not experienced certain setbacks'

and considers that the upturn in fortunes that followed was due to "getting the chemistry right with their managers Kit Lambert and Chris Stamp." Status Quo, too, he had a helping hand in when the group was signed to Phonogram after their early success at Pye had not been maintained.

But his greatest achievement must be the faith he showed in a bankrupt Robert Stigwood, with whom he did one of the first deals after being appointed as managing director of Polydor. Rennie first met Stigwood during his days at EMI as a personal assistant to L. G. Wood. Then Stigwood had a production deal with EMI covering such artists as John Leyton and Mike Sarne. On his return to Britain after a spell at head of EMI's New York office, Rennie immediately made contact with Stigwood and did the deal for the Reaction label out of which Polydor gained Cream, the first supergroup, and the Bee Gees.

"I can't think of anybody who is highly successful who has not experienced certain setbacks in the

course of his life," says Rennie.

"Here was a highly intelligent person with great theatrical leanings towards presentation and exploitation. I couldn't ignore a talent such as that which is so rare. When the Bee Gees came over to England after their first hit with 'Spicks and Specks', they needed management of the highest order. I arranged their introduction to Robert."

One of the occasions when the Rennie formula didn't work and which he regards as being his greatest disappointment was the signing of a band called Fat Mattress. This had been formed by Noel Redding, onetime bassplayer with Jimi Hendrix, and the potential appeared to be enormous, to the extent that Polydor was committed to a particularly heavy advance (rumoured at the time to be £75,000). The album flopped and the band split. Unfortunately, Polydor had paid the advance in full and discovered that the band had lost no time in spending it. By the time an attempt was made to recoup the advance there was nothing left.

Rennie dismisses any suggestion that his age could be an inhibiting factor in helping him to keep in touch with current musical trends, which inevitably has to be a prime requirement of success as an independent. "You can't be an expert on all things," he points out, "but provided you listen to what is going on in the street you don't have to like or even understand it to provide that which is necessary to be involved with it. As long as you listen to younger people you can't go wrong, particularly if you are sure that the person is sincere and knows what he is talking about." Rennie has nevertheless taken with him from Chappell a younger pair of ears which belong to Emil Zogby who discovered one of Polydor's brightest hopes, the Pat Travers Band and produced their first and second albums.

Rennie feels that the record industry is a machine which has grown faster than it has been able to produce the skilled people needed to run it effectively.

"You have to learn how to handle the machine. Feed it at the wrong time and nothing happens—it can't digest the nourishment. You just study what it can cope with and the best time for it to do so. A machine can't make communication, but by guiding the writers and the artists and helping them to make contact with those people out there, we can ensure that the diet is right for the machine to do its work properly."



Album UAS 30151
Cassette TCK 30151

Dottie West

New Single
Come See Me And
Come Lonely

c/w
Even If You Were Jesse James

UP 36396



NEWS

EMI aims for student vote

EMI'S GROUP Repertoire Division is making a determined play for the campus market this month with a 60-minute touring video show featuring nine acts.

Under the banner of 'Rocky's Roadshow' the operation will visit 22 universities and polytechnics. Featured artists are No Dice, Little River Band, Kevin Ayres, Tom Robinson Band, Be Bop Deluxe, Kate Bush, Roy Harper, The Saints and Queen.

The show will run continuously between 11 am and 6 pm daily at each of the venues accompanied by posters, display boards, badges, stickers and leaflets, tour managed by Alan Wilson who fulfilled similar duties on the EMI video show which toured 100 retail outlets last year.

Merchandising

MOTOWN RECORDS are running a major promotion campaign for the new Commodores album *Natural High*, rush released last week. It will include radio and press advertising and in-store displays throughout the country. A special flexi-disc with two tracks from the band's last album will also be enclosed in the first 35,000 copies.

WITH THE film *Thank God It's Friday* shortly scheduled for release, Pye Records is putting out the single 'Thank God It's Friday' (DGFS 1) by Love And Kisses on May 19. There will be a limited 12 inch press run.

PYE RECORDS has planned a full consumer advertising campaign for the new album from Dead Fingers Talk *Storm The Reality Studio*, due for release on June 9.

DECCA IS taking advertising spots on eight commercial radio stations, including Capital, Piccadilly and BRMB, to promote the new Robin Sarstedt single 'French Waltz' (F13778) taken from his forthcoming album.

BADGES, T-SHIRTS, posters, in-store displays and heavy press advertising will be used by Pye to promote the new Brotherhood of Man single 'Beautiful Love'. Forthcoming album *B For Brotherhood* will be released this summer.

IGGY POP'S new RCA album, *TV Eye*, will have the backing of a 5-week advertising campaign in NME, Sounds and Melody Maker. Meanwhile his sometime mentor David Bowie will have his new album Prokofiev's *Peter and the Wolf*, promoted with advertisements in the Times Educational Supplement, Music Teacher, Music and Education as well as the usual pop press.

78 RPM makes a comeback on May 26 when CBS releases a specially-designed old-fashioned single from the 30s-influenced Pasadena Roof Orchestra.

The title is undecided as yet but it is understood that it will be the title track of a forthcoming Pasadena Roof Orchestra album (now re-scheduled for June). This A-side will be recorded at 78 rpm while the B-side will consist of the A-side again plus another title at 45 rpm for those who do not have a 78 rpm mode on their players.

78 rpm sleeve design has been followed to produce a brown bag with a A NEW single from Altha and Donna called 'Love One Another' has been rush-released by WEA on the Lightning label. Along with a special dealer mail-out to 5,000 accounts, WEA is taking selected radio spots until the stations pick up the single.

The song was produced by Joe Gibbs at the same session as 'Uptown Top Ranking'. Meanwhile Virgin has signed the Jamaican duo and have released an album featuring a new version of the hit.

TO BACK THE MOVIES' second album *Bullets Through The Barrier* (GTLP 031) GTO is to take radio spots on Capital, BRMB, Piccadilly and Clyde together with other stations to be decided. Advertisements will also be taken in the consumer music press. First 10,000 albums will be available in clear vinyl, and the single 'No Class', taken from the album, will be available in four-colour bag for the first 15,000 copies. A 16-date nationwide tour begins on May 13 and runs through to June 29.

CALENDAR RECORDS is launching a heavy radio advertising campaign with the aim of breaking Sarr Band's latest single 'Double Action' (DAY 115) into a crossover hit from the disco market. Spots have been booked with radios Metro, BRMB, City, Hallam, Trent, Beacon and Clyde.

In addition a 137-date version of 'Double Action' (L DAY 115) will be released at the end of May with the band's previous single 'Magic Mandrake' as the joint 'A' side.

COLOUR BAGS and press advertising are the main merchandising features for two Phonogram single releases for May 19. Scottish band the Rezillos put out 'Cold Wars' (Sire 6198 215) prior to hitting the road on a four week British tour while Black Sabbath have 'Never Say Die' (Vertigo SAB 001) on the market to coincide with a 27-date national tour. The number is taken from the band's new album of the same name which is released in early June, and the colour bag will only be issued on the first 15,000 copies.

GERRY RAFFERTY'S follow up to hit single 'Baker Street' will be released on June 2. Titled 'Whatever's Written In Your Heart' (UP 36403), it will coincide with Rafferty's UK tour and will be backed by press advertising.

Kass holds key to pop movies

THE GUIDING hand behind the success of Ronco's movie compilation from *The Stud* belongs to the film's producer, Ron Kass, better known to the international music industry as former head of Apple and Warner Bros. in the UK and MGM Records in the US.

With its discotheque background and strong music content—original songs composed by Biddu and Sammy Cahn plus previously recorded repertoire—*The Stud* represents another stage in the developing involvement of pop music and films, a successful commercial trend which Kass may well have helped to pioneer.

Kass, husband of the film's star Joan Collins, decided to involve himself fulltime in films having been briefly

involved during an earlier estrangement from the record business. During that time he gave an initial break into film music to the Bee Gees, whose contributions to the soundtrack have helped make *Saturday Night Fever* into such a huge box-office attraction. In 1971 he gave them a scoring assignment for *Melody*, a modestly budgeted production aimed at the juvenile market which starred Jack Wilde and Mark Lester. In this country neither film nor LP did any business worth noting, but in Japan it was a tremendous success and the LP was a top-seller. The film went on to gross four million dollars worldwide and as well as starting Kass on his film career alerted him to the potential of pop music and films for mutually beneficial exploitation.

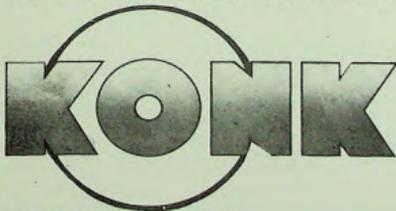
Melody also marked the first involvement of attorney Mary Machat in tackling the legal side of using recorded copyrights in a film, skills later put to use in such as *Star dust*, *That'll Be The Day*, and, of course, *The Stud*.

Kass can also claim to have helped John Williams along the way. Currently one of Hollywood's most fashionable soundtrack writers thanks to his work in *Star Wars* and *Close Encounters Of The Third Kind*, Williams was hired to write the music for a 1973 production of *Kidnapped* starring Michael Caine. The former Apple boss can also claim some of the credit for Paul McCartney's assignment to write the theme song for the James Bond film *Live And Let Die*.

With *The Stud* album available for acquisition outside the UK, depending on the offshore spread of the film, Kass has another property lined up for filming, *Final Score*, based on a novel by Emmett Grogan. Like his previous efforts, a strong musical content is envisaged.

But despite his involvement with films, Kass maintains an interest in live talent through a company called Triple K Music (the other partners are Pete Kameron and Bert Kameron) which manages the Millington Sisters (formerly Fanny) and Joanne Mackell. The Millingtons are signed to UA for British release, and also now Joanne Mackell, a singer/songwriter in the Jullian Joplin mould. BRIAN MULLING

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DE TO NEXT WEEK'S AIRPLAY

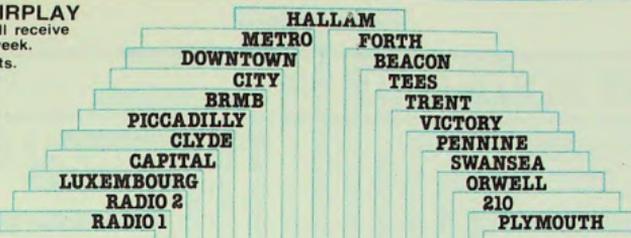
the Top 30 Singles Chart which will receive national and commercial radio this week. Playlist and programme scripts. C, T, I) for each station are shown at bottom of the page.

are those gaining significant play last week.

its play rotation and weekly audience reach, single is shown by the Airplay Index where all stations plus BBC's Top Of The Pops.

updated to include Top Of The Pops, playlisting in most cases is not a

For details of unlisted titles call (01-242 2111) Mondays only.



AI	TITLE/ARTIST	C	T	I	Label/Number	D	DEALER USE	
★ 16	BEAUTIFUL LOVER BROTHEROOD OF MAN	• C	A B	• C	I B •	PYE 7N 4607 1	A	
★ 15	I'M ON MY WAY CAPTAIN & TENNILE	C	C	A •	B	A&M AMS 7350	C	
15	YOU KEEP ME DANCIN' SAMANTHA SANG	C	B	B	B A A A A	PRIVATE STOCK PVT 151	E	
14	MIXED-UP, SHOOK-UP GIRL PAUL SHUTTLEWORTH	C	B B	B	B A A A A	EPIC EPC 6117	C	
14	THEME FROM 'HONG KONG BEAT' DENTON & COOK	C	C	B A	A B A	BBC RESL 52	A	
★ 14	WHATEVER IT TAKES OLympic RUNNERS	C	C	B A	A •	RCA PC 5078	R	
14	THIS TIME I'M IN IT FOR LOVE PLAYER	C	C	C A B	A B A B A •	RSO 008	F	
★ 14	WAITING HERE FOR YOU RAB NOAKES	C	I	A		RING O' 2017 115	F	
13	I'VE GOT TO GO BILLIE JO SPEARS	C	A	B		UNITED ARTISTS UP 36393	E	
13	ONLY LOVING DOES IT GUYS 'N' DOLLS	C	B	A	B A B A B A A A	MAGNET M&M 115	C	
12	FIRE DOWN BELOW TINA CHARLES	C	B	B	A B B • C	CBS 6272	E	
★ 12	OH WELL GORDON GILTRAP	C	B	B	B B • C	ELECTRIC WOT 21	A	
12	SUBSTITUTE CLOUT	C		•		EMI 2788	E	
12	THE CLOSER I GET TO YOU FLACK & HATHAWAY	C	B	A B B B	A A A A	ATLANTIC K 11099	W	
12	LOVE MUSIC FIVE SAPPHIRES	C	A	B	B B	ROCKET ROKN 539	E	
11	LET YOURSELF GO T-CONNECTION	C			B B	TK TKR 6024	C	
11	MOTHS JETHRO TULL	C	B B	B	C B	CHRYSALIS CHS 2214	F	
11	UM UM UM UM UM (CURIOUS MIND) JOHNNY RIVE	C	B B	A	B	POLYDOR 2001 774	F	
11	(I CAN'T GET ME NO) SATISFACTION DEVO	C	B	B	B A A	BOO-III/STIFF BOY 1	E	
11	YOU ARE THE SUNSHINE MARTY MITCHELL	C	B	•	A	MC 7001	E	
10	HEY LORD DON'T ASK ME QUESTIONS GRAHAM PARKER	C	B	B A B B	B A A	VERTIGO PARK 002	F	
★ 10	D.I.Y. PETER GABRIEL	C	•	• • •	I	CHARISMA CB 311	F	
10	DO YOU WANNA DANCE RAMONES	C			B A B	SIRE 6078 615	F	
★ 9	ALL I EVER WANNA BE IS YOURS DAVID CASTLE	C	C	A • B	A • A	PARACHUTE RRS 503	A	
9	STYX (EP) STYX	C			A	A&M AMS 7355	C	
8	READY FOR THE TIMES CRYSTAL GAYLE	C	B	B B B	B	UNITED ARTISTS UP 36362	E	
8	MONEY TONIGHT	C	A		B	T D S TDS 2	C	
8	LOVELY NIGHT FOR DANCING BILL WITHERS	C	A	C	B A	CBS 6193	W	
8	HOW'S YOUR LOVE LIFE BABY EDDIE KENDRICKS	C				ARISTA ARIST 182	F	
8	TAKE ME TO THE NEXT PHASE ISLEY BROTHERS	C	A	C	B A	A A A B	EPIC EPC 6292	C
8	SOMETIMES WHEN WE TOUCH DAN HILL	C			A A	20TH CENTURY BTC 2355	A	
7	FALLING LEBLANC & CARR	C	B	B	C A	B	BIG TREE K 11114	W
7	DANCE A LITTLE CLOSER CHARO & SALSOU ORCHESTRA	C	C	A A	A A	A A B	SALSOU SSOL 101	E
7	FOOL IF YOU THINK IT'S OVER! CHRIS REA	C	A		A A	A A B	MAGNET MAG 111	E
7	GIMME JUST A LITTLE BEAT OF YOUR HEART DOMINO	C			A	A A	EMI 2764	E
7	DO THE SWIM LITTLE NELL	C			B	B	A&M AMS 7351	C
7	ROLLERCOASTER MADDY PRIOR	C			B	B B	CHRYSALIS CHS 2224	F
7	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS	C	B	•	A A B	B	MOTOWN TMG 1104	E
6	MARIONETTE THE ART GARFUNKEL	C	B	•	B A A	A	CBS 6325	C
6	GET BACK LEROY JOE TEX	C			•	B	EPIC EPC 6303	C
★ 6	SHAME 'EVELYN' CHAMPAGNE' KING	C	C		B	A	RCA PB 1122	R
6	WALK IN LOVE MANHATTAN TRANSFER	C	A	A	A A	A	ATLANTIC K 11075	E
6	HONEY I'M RICH DELEGATION	C	A	A B A	A	A	STATE STAT 75	W
6	YOU'RE O.K., I'M O.K. BILLY SWAN	C	B	B	B C	A B	A&M AMS 7354	C
6	ROXANNE POLICE	C	B	B	B		A&M AMS 7348	C
6	SUN IS HERE SUN	C					CAPITOL CL 15979	E
6	HEARTLESS HEART	C			B	B B	ARISTA ARIST 187	F
5	I LIKE TO BE WITH YOU RONNIE SESSIONS	C	A	B B	B		MCA 341	E
5	FEEL A WHOLE LOT BETTER FLAMIN' GROOVIES	C	B	A	•	B B	SIRE 6078 619	F
5	EASY AS PIE PURIFY BROS FEATURING BEN MOORE	C			A	•	DJM D.J.S 10863	C
5	DISCO REGGAE MAYTALS	C	C				STATE STAT 78	W
5	I LOVE NEW YORK METROPOLIS	C	C				SALSOU SSOL 107	E
5	SIRIUS III DUNCAN MACKAY	C			B	B	PEPPER UP 36369	E
5	IMAGINARY LOVER ATLANTA RHYTHM SECTION	C			B B B	B A	POLYDOR 2066 179	F
5	GETTING BETTER STEVE HILLGAE	C	B	B	C	A	VIRGIN VS 212	V
5	NOTHIN' SHAKIN' EDDIE FONTAINE	C				A	CHESS 6078 709	F
5	ONE STOP BABY MANDY ANN HUGHES	C	•			A	PRESIDENT LBA 101	O
5	IPSWICH, IPSWICH GET THAT GOAL IPSWICH TOWN F.C.	C				A	PHILIPS 6006 602	F

Available at time of going to press.

STATION	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
AM	Fan 40	A List	Playlist	Playlist	Victory Hall	Top 40	Playlist	Top 40	Top 40	Top 30
B	High Flyers	B List		Instrumentals	Extras	Clubs	Instrumentals	Newspics	Sound Spectrum	Add On Playlist
Celebrations	Prizes	C List								Evening Playlist
Star Picks	Personality Picks		People's Pick		Rollercoasters	Presenter Picks	Presenter Picks	Presenter Picks		Hit Picks
	Station Hit				Station Special	Pennine Pick				

THE NEW SINGLES

SCHEDULED FOR RELEASE
FRIDAY MAY 12

ARTIST A SIDE/B Side (Label)

Last week's releases: 81
This week's releases: 63

Cat. No.

Dst. Dealer Code USA

ALTHIA & DONNA LOVE ONE ANOTHER/ MIGHTY TWO LOVE ONE ANOTHER (INSTRUMENTAL) (Lightning)			
BETHNAL DON'T DO IT/Where Do We Stand (Vartlog)	LIG 532	W	
BLUE OYSTER CULT (DON'T FEAR) THE REAPER/ U. Ready 2 Rock (CBS)	BET 002	F	
BOB MARLEY AND THE WAILERS SATISFY MY SOUL/Smile Jamaica (Island)	CBS 6333	C	
BOLLAND AND BOLLAND SPACEMAN/Young Girl (EMI)	WIP 6440	E	
BONZO DOG DOO DAA BAND I'M THE URBAN SPACEMAN/The Intro and the Outro/The Strain (United Artists)	EMI 2790	E	
BROTHERHOOD OF MAN BEAUTIFUL LOVER/Much Better Than You (Pye)	UP 36397	E	
BUZZ WHAT A FEELING/Mad Woman (Crystal)	7N 46071	A	
CANE DICE /Suburban Guerilla/O.K. Dance (Lightning)	CR 7031	O	
CAPTAIN & TENNILLE I'M ON MY WAY/We Never Really Say Goodbye (A&M) (rescheduled from 14/4/78)	GIL 531	H	
CHUCK MANGIONE FEELS SO GOOD/Maui Waul (A&M)	AMS 7350	C	
DILLA BLACK SILLY BOY/I Couldn't Make My Mind Up (EMI)	AMS 7357	C	
	EMI 2791	E	
CORNEL CAMPBELL ONE AND ONLY LOVER/ AGROVATORS VERSION (Third World)	TW 88	W	
DAVID SOUL IT SURE BRINGS OUT THE LOVE IN YOUR EYES/A Friend of Mine (Private Stock)	PVT 137	F	
DAVE JONES AND A MILLION KIDS (HEY RA RA RA) HAPPY BIRTHDAY MICKEY MOUSE/You Don't Have to Be a Country Boy to Sing a Country Song (Warner Bros.)	K17611	W	
DENNE AND GOLD LET'S PUT OUR LOVE BACK TOGETHER/Don't Go Away (MCA)	MCA 364	E	
DOTTIE WEST COME SEE ME AND COME LONELY/Even If You Were Jesse James (United Artists)	UP 36396	E	
EDDIE FONTAINE NOTHIN' SHAKIN'/ BILLY CURLEY BARRIX COOL OFF BABY/ RUSTY YUK SUGARIE (Chess)	6078 709	F	
ENGLBERT HUMPERDINCK LOVING YOU, LOSING YOU/Put a Light in Your Window (EMI)	EMI 2799	E	
FAMILY BURELLOUSE /In My Own Time/Weaver's Answer (Reprise)	K14487	W	
FAST BREEDER AND THE RADIO ACTORS NUCLEAR WASTE/Digital Love (Virgin)	NUKE 235	V	
GEORGE BENSON LADY BLUE/Down here on the Ground (Warner Bros.)	K17172	W	
HARVEY MASON TILL YOU TAKE MY LOVE/What's Going On (Arista)	ARIST 188	F	
	12188 (12")	W	
	FTC 156	E	
HOODOO RHYTHM DEVILS WORKING IN A COAL MINE/Sweet City Street (Fantasy)			
ILLUSION MADONNA BLUE/Every Way You Go (Island)	WIP 6430	E	
JAMES COTTON BAND ROCK 'N' ROLL MUSIC (AIN'T NOTHING NEW)/Help Me (Buddah)	BDS 471	E	
JAN ANKERMAN CRACKERS/Angel Watch (Atlantic)	K11131	W	
JOHNNIE TAYLOR KEEP ON DANCING/Love to Make Love When It's Raining (CBS)	CBS 6304	C	
JOHNNY WAKELIN AFRO AFRIQUE/Black Magic Man (Pye)	7N 46072	A	
JOSH WHITE JUNIOR MARCO POLO/Mink (Vanguard)	VS 5007	A	
JULIAN CURVEY EVERY LITTLE BIT HURTS/Sweet Bacon (Island)	WIP 6442	E	
KATE BUSH THE MAN WITH THE CHILD IN HIS EYES/Moving (EMI)	EMI 2806	E	
KELLY'S EYE RUN RONNIE RUN/Things'll Get Worse (Response)	SR 506	A	
KRAFTWERK THE ROBOTS/Space Lab (Capitol)	CL 15981	E	
LATE SHOW DROP DEAD/Ain't Gonna Stamp on His Face (Decca)	F13777	S	
LOVE MACHINE RATTLE/SHAKE/Give Me Your Love (EMI)	EMI 2798	E	
LUCY NEVER NEVER/Feel So Good (Lightning)	GIL 516	H	
MADLEEN KANE ROUGH DIAMOND/Fever (Decca)	R 13775	S	
MANDY ANN HUGHES ONE STOP BABY/I'm So Glad You Called (President)	LBA 101	O	
MASTERMIND HUSTLE BUS STOP/Hustle Bus Stop (CBS)	CBS 6329	Z	
MAXINE NIGHTINGALE (BRING OUT) THE GIRL IN ME/Most Important Person (United Artists)	UP 36395	E	
MFSB K-JEE/My Mood (Phil Int)	PIR 6287	C	
MOON WILLIAMS ARGENTINA HEROES (WE'RE ON OUR WAY)/So Good So Far (Pye)	7N 46077	A	
PATSY GALLANT STAY A WHILE WITH ME/Why (EMI)	EMI 2794	A	
PAUL NICHOLAS ON THE STRIP/Beauty Queen (RSD)	RSO 011	F	
PETER GABRIEL D.I.Y./Perspective (Charisma)	CB 311	F	
PRINCE HAMMER BIBLE/Morwell Esquire (Front Line)	FLS 106	D	
PURIFY BROS. FEATURING BE MOORE EASY AS PIE/Keeping in Touch (DJM)	DJS 10863	C	
RADIATORS MILLION DOLLAR HERO/Blitzin' at the Ribz (Chiswick)	NS 29	A	
RAH BAND IS ANYBODY THERE?/Vampire Vamp (Epic)	Eye 9	R	
RARE EARTH WARM RIDE/Would You Like to Come Along (Prodigal)	PROD 9	E	
RAY MERRELL CITY GIRL/Ghost of Love (President) (rescheduled from 14/4/78)	PT 473	O	
RAY REALLY DANCIN'/Child of Mine (Sonet)	SON 2141	A	
RUBICON I'M GONNA TAKE CARE OF EVERYTHING/That's the Way Things Are (20th Century)	BTC 2362	A	
SALT KEEP YOUR MOTHER WORRYING/All Wired Up/Key to the Highway/The Cobras' Melody (Raw)	RAW 18	K	
SOFT BOYS (I WANT TO BE YOUR) ANGLE POISE/Lamp/Fat Man's Son (Radar)	ADA 8	W	
STANLEY CLARKE MORE HOT FUN/Slow Dance (Epic)	EPC 6353	C	
STEVE WINWOOD/MICHAEL SHRIEVE/AL DIMELLA CROSSING THE LINE/Winner, Loser (Island)	WIP 6444	E	
S.S.O. DISCO SOUL ROOTS/Won't You Try (Polydor)	2059 927	L	
TODD RUNDGREN CAN WE STILL BE FRIENDS/Determination (Bearsville)	K15539	W	
TOMMY COOPER WE'LL MEET AGAIN/Sheikh of Araby (Pye)	7N 46061	A	
U.K. IN THE DEAD OF THE NIGHT/Mental Medication (Polydor)	POSP 4	F	
VOYAGE FROM EAST TO WEST/Scots Machine (GTO)	GT 224	C	

HIT PANEL

The top releases as chosen by the Record Business nationwide panel of radio personalities. The panel is at present 55-strong.

- 1 IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL (PRIVATE STOCK)
- 2 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH (EMI)
- 3 SATISFY MY SOUL BOB MARLEY & THE WAILERS (ISLAND)
- 4 BEAUTIFUL LOVER BROTHERHOOD OF MAN (PYE)
- 5 ON THE STRIP PAUL NICHOLAS (RSD)
- 6 K-JEE MFSB (PHIL INT.)
- 7 D.I.Y. PETER GABRIEL (CHARISMA)
- 8 STAY AWHILE WITH ME PATSY GALLANT (EMI)
- 9 (DON'T FEAR) THE REEPER BLUE OYSTER CULT (CBS)
- 10 I'M THE URBAN SPACEMAN THE BONZO DOG DOO DAA BAND (UNITED ARTISTS)

Index

AFRO AFRIQUE	.....	J
ARGENTINA HEROES (WE'RE ON OUR WAY)	.....	M
BEAUTIFUL LOVER	.....	B
BIBLE	.....	B
(BRING OUT) THE GIRL IN ME	.....	F
BURLESQUE	.....	F
CAN WE STILL BE FRIENDS	.....	P
CITY GIRL	.....	R
CRACKERS	.....	J
CROSSING THE LINE	.....	S
DICE	.....	S
DISCO SOUL ROOTS	.....	S
DON'T DO IT	.....	B
(DON'T FEAR) THE REAPER	.....	B
DROP DEAD	.....	P
D.I.Y.	.....	J
EASY AS PIE	.....	C
FEELS SO GOOD	.....	C
FROM EAST TO WEST	.....	M
(HEY RA RA) HAPPY BIRTHDAY MICKEY MOUSE	.....	M
HUSTLE BUS STOP	.....	M
(I WANT TO BE YOUR) ANGLE POISE LAMP	.....	S
I'M ON MY WAY	.....	J
IN THE DEAD OF THE NIGHT	.....	C
IS ANYBODY THERE?	.....	R
IT SURE BRINGS OUT THE LOVE IN YOUR EYES	.....	R
I'M GONNA TAKE CARE OF EVERYTHING	.....	R
I'M THE URBAN SPACEMAN	.....	R
J-EE	.....	M
KEEP ON DANCING	.....	J
KEEP YOUR MOTHER WORRYING/ALL WIRED UP	.....	S
LOVE ONE ANOTHER	.....	A
LOVING YOU, LOSING YOU	.....	E
MADONNA BLUE	.....	J
MARCO POLO	.....	J
MILLION DOLLAR HERO	.....	J
MORE HOT FUN	.....	S
MORSE	.....	S
NOTHIN' SHAKIN'	.....	E
NUCLEAR WASTE	.....	P
ON THE STRIP	.....	P
ONE AND ONLY LOVER	.....	M
ONE STOP BABY	.....	M
RATTLE/SHAKE	.....	L
REAR WINDOW	.....	L
ROCK 'N' ROLL MUSIC	.....	J
ROUGH DIAMOND	.....	M
RUN RONNIE RUN	.....	K
SALLY BOY	.....	B
SATISFY MY SOUL	.....	B
SCOTS MACHINE	.....	B
SPACEMAN	.....	F
STAY A WHILE WITH ME	.....	P
THE MAN WITH THE CHILD IN HIS EYES	.....	K
THE ROBOTS	.....	K
TILL YOU TAKE MY LOVE	.....	H
WARM RIDE	.....	R
WE'LL MEET AGAIN	.....	T
WHAT A FEELING	.....	T
WORKING IN A COAL MINE	.....	H

KEY TO DISTRIBUTORS:

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



Lucky for Some

These 13 radio personalities are a few of the 50-plus who each week select for *Record Business* the best of the week's new singles. See the Hit Panel (Page 16) for this week's hopefuls and watch *RB* for more faces behind the picks.

(Clockwise from left hand corner): Cherrie McIlwaine (Downtown), Pete Baker (Piccadilly), Dave Gregory (Tees), Ian Calvert (Plymouth Sound), Dougie Donnelly (Clyde), Marc Paul (Metro), Brian Ford (Clyde), Jay Crawford (Forth), Chris Jones (City), Kelly Temple (Hallam), Peter Greig (Plymouth Sound), Andy Peebles (Piccadilly), Jo Round (Pennine).

We've Got The Ears

ACTION ROUND UP

ONE-STOP

BEST SELLING ALBUMS

LIGHTNING

London

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSC 2658 123)
- (4) YOU LIGHT UP MY LIFE—JOHNNY MATHIS (CBS 86055)
- (2) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (6) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (9) PENNIES FROM HEAVEN—VARIOUS (WORLD RECORDS SH 266)
- (3) THE STUD—SOUNDTRACK (RONCO RTL 2029)
- (-) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1175)
- (16) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (11) SKULL WARS—PIRATES (WARNER BROS K56456)
- (-) PLEASE DON'T TOUCH—STEVE HACKETT (CHARISMA CDS 4012)
- (5) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (-) 20 CLASSIC HITS—PLATTERS (MERCURY 9100 049)
- (12) THE RUTLES—RUTLES (WARNER BROS K56459)
- (17) ANYTIME ANYWHERE—RITA COOLIDGE (A&M AMLH 64616)
- (-) HERMIT OF MINK HOLLOW—TODD BONDREN (CAPITOL EMTV 10)
- (20) GOLDEN GREATS—FRANK SINATRA (CAPITOL EMTV 10)
- (-) FLAMIN' GROOVES NOW!—FLAMIN' GROOVES (RCA 9175 2302 080)
- (7) KAYA—BOB MARLEY & THE WALLERS (ISLAND ILPS 9517)
- (13) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (-) THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)

TERRY LLOUD

Stoke-on-Trent

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSC 2658 123)
- (-) THE STUD—SOUNDTRACK (RONCO RTL 2029)
- (3) YOU LIGHT UP MY LIFE—JOHNNY MATHIS (CBS 86055)
- (2) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (11) THE ALBUM—ABBA (EPIC CDS 86052)
- (-) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
- (-) I KNOW C'S I WAS THERE—MAX BOYCE (EMI 1001)
- (13) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (20) CLASSIC HITS—PLATTERS (MERCURY 9100 049)
- (-) 20 GOLDEN GREATS—FRANK SINATRA (CAPITOL EMTV 10)
- (12) PASTICHE—MANHATTAN TRANSFER (ATLANTIC K30444)
- (9) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (17) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (-) SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)
- (6) ANYTIME ANYWHERE—RITA COOLIDGE (A&M AMLH 64616)
- (7) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (8) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1166)
- (15) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (18) MY BOOTS AND PANTIES!—IAN DURY (GTF 35)
- (10) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)

WYND-UP

Manchester

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSC 2658 123)
- (3) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (5) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (4) THE STUD—SOUNDTRACK (RONCO RTL 2029)
- (2) 20 CLASSIC HITS—PLATTERS (MERCURY 9100 049)
- (7) YOU LIGHT UP MY LIFE—JOHNNY MATHIS (CBS 86055)
- (13) ALL THIS AND HEAVEN TOO—ANDREW GOLD (ASYLUM K 53072)
- (17) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (9) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (8) THE RUTLES—RUTLES (WARNER BROS K56459)
- (11) ANYTIME ANYWHERE—RITA COOLIDGE (A&M AMLH 64616)
- (12) KAYA—BOB MARLEY & THE WALLERS (ISLAND ILPS 9517)
- (15) NATURAL ACT—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- (19) SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)
- (14) ADVENTURE—TELEVISION (ELEKTRA K5072)
- (12) PENNIES FROM HEAVEN—VARIOUS (WORLD RECORDS SH 266)
- (16) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (18) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (-) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (-) HERE AT LAST ... THE BEE GEES LIVE—BEE GEES (RSC 2658 120)

SCOTIA

Edinburgh

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSC 2658 123)
- (3) LONG LIVE ROCK'N'ROLL—RAINBOW (POLYDOR POLD 5002)
- (9) SHOOTING STAR—ELKIE BROOKS (A&M AMLH 64695)
- (4) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
- (16) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)
- (2) ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CDS 4010)
- (11) THE LAST WALTZ—BAND (WARNER BROS K66076)
- (-) THE LENA MARTELL COLLECTION—LENA MARTELL (RONCO RTL 2098)
- (7) HEAVY HORSES—JETHRO TULL (CHRYSALIS CHR 1175)
- (15) ANDY'S TARTAN ALBUM—ANDY CAMERON (KLPB KLP 5)
- (-) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)
- (17) GREEN—STEVE HILLAGE (VIRGIN V2098)
- (6) 20 GOLDEN GREATS—FRANK SINATRA (CAPITOL EMTV 10)
- (14) LONDON TOWN—WINGS (PARLOPHONE PAS 10012)
- (13) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)
- (-) APPROVED BY THE MOTORS—MOTORS (VIRGIN V2101)
- (-) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)
- (18) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)
- (20) THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)
- (-) I KNOW 'COS I WAS THERE—MAX BOYCE (EMI MAX 1001)

THE DISCO CHART

- (1) NIGHT FEVER—BEE GEES (RSC 002)
- (4) HI-TENSION—HI-TENSION (ISLAND WIP 6422)
- (3) LET'S ALL CHANT—MICHAEL ZAGER BAND (PRIVATE STOCK PVT 143)
- (15) RIVERS OF BABYLON—BOEY M (ATLANTIC K1120)
- (2) DANCE A LITTLE BIT CLOSER—CHARO & THE SALSOU ORCHESTRA (SALSOU SSOL 101)
- (5) AUTOMATIC LOVER—DEE D JACKSON (MERCURY 6007 171)
- (13) THE BEAT GOES ON AND ON—RIPPLE (SALSOU SSOL 105)
- (7) DANCER DANCE—PUSSYFOOT (EMI 2755)
- (11) DELIRIUM—FRANCINE & GEE (RCA PC 5078)
- (10) DON'T COST YOU NOTHING—ASHFORD & SIMPSON (WARNER BROS K17096)
- (17) JUPITER—EARTH WIND & FIRE (CBS 6267)
- (6) EVERYBODY DANCE—CHIC (ATLANTIC K11097)
- (9) CLOSE ENCOUNTERS OF THE THIRD KIND—GENE PAGE (ARISTA ARIST 171)
- (20) VOYAGE (JL)—VOYAGE (GTO GLT 030)
- (8) JACK AND JILL—RAYDIO (ARISTA ARIST 161)
- (-) WHATEVER IT TAKES—OLYMPIC RUNNERS WITH GEORGE CHANDLER (RCA PC 5078)
- (-) LOVE IS IN THE AIR—JOHN PAUL YOUNG (ARIELA AOR 117)
- (-) SHAME—EVELYN 'CHAMPAGNE' KING (RCA PB 1122)
- (15) MORE THAN A WOMAN—TAVARES (CAPITOL CL 15977)
- (20-16) IF I CAN'T HAVE YOU—YVONNE ELLIMAN (RSC 2090 266)
- (10-10) SHADOW DANCING—ANDY GIBB (RSC 2090 266)

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

US ACTION

TOP 20 SINGLES

- (4) TOO MUCH, TOO LITTLE, TOO LATE—JOHNNY MATHIS & DENICE WILLIAMS (COLUMBIA)
- (5) WITH A LITTLE LUCK—WINGS (CAPITOL)
- (3) THE CLOSER I GET TO YOU—ROBERTA FLACK & DONNY HATHAWAY (ATLANTIC)
- (6) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSC)
- (1) NIGHT FEVER—BEE GEES (RSC)
- (9) SHADOW DANCING—ANDY GIBB (RSC)
- (8) ON BROADWAY—GEORGE BENSON (RSC)
- (2) IF I CAN'T HAVE YOU—YVONNE ELLIMAN (WARNER BROS)
- (11) FEELS SO GOOD—CHUCK MANGIONE (A&M)
- (12) IMAGINARY LOVER—ATLANTA RHYTHM SECTION (POLYDOR)
- (10) COUNT ON ME—JEFFERSON STARSHIP (GRUNT)
- (7) CAN'T SMILE WITHOUT YOU—BARRY MANILOW (ARISTA)
- (13) JACK AND JILL—RAYDIO (ARISTA)
- (14) DISCO INFERNO—TRAMPS (ATLANTIC)
- (15) IT'S A HEARTACHE—BONNIE TYLER (RCA)
- (18) BABY HOLD ON—EDDIE MONEY (COLUMBIA)
- (17) USE TA BE MY GIRL—O JAYS (PHIL INT)
- (18) BAKER STREET—GERRY RAFFERTY (UA)
- (19) MOVIN' OUT (ANTHONY'S SONG)—BILLY JOEL (COLUMBIA)
- (20) YOU BELONG TO ME—CARLY SIMON (ELEKTRA)

TOP 20 ALBUMS

- (1) SATURDAY NIGHT FEVER—SOUNDTRACK (RSC)
- (2) LONDON TOWN—WINGS (CAPITOL)
- (3) SHOWDOWN—SILEY BROTHERS (ASYLUM)
- (5) RUNNING ON EMPTY—JACKSON BROWNE (ARISTA)
- (4) EVEN NOW—BARRY MANILOW (ARISTA)
- (6) POINT OF KNOW RETURN—KANSAS (KIRSHNER)
- (7) SLOWHAND—ERIC CLAPTON (RSC)
- (9) EARTH—JEFFERSON STARSHIP (COLUMBIA)
- (8) THE STRANGER—BILLY JOEL (A&M)
- (11) FEELS SO GOOD—CHUCK MANGIONE (A&M)
- (13) CHAMPAGNE JAM—ATLANTA RHYTHM SECTION (POLYDOR)
- (11) WEEKEND IN L.A.—GEORGE BENSON (WARNER BROS)
- (10) SON OF A SAILOR—JIMMY BUFFET (ABC)
- (14) MAGAZINE—HEART (MUSHROOM)
- (12) AJA—STEELY DAN (MCA)
- (24) FM—SOUNDTRACK (MCA)
- (16) SO FULL OF LOVE—O JAYS (PHIL INT)
- (18) ALL'N'ALL—EARTH WIND & FIRE (ATLANTIC)
- (20) EXCITABLE BOY—WARREN ZEVON (ASYLUM)
- (20) RUMOURS—FLEETWOOD MAC (WARNER BROS)

(Courtesy Record World)

*Indicates UK release

Dealers' guide to IMPORTS

Edited by NICK ROBERTSHAW

Giving the public what they demand

THE RECORD industry is a cosy world. A few dozen major and minor companies find talent, record it, manufacture a product, promote it and sell it to the dealers, and then sit back and wait for an obedient public to lap it up. Which, by and large, they do. But on the fringes of the music business establishment can be found a growing number of firms which, if not actually subversive, are at the least very definitely rocking the boat.

They are the importers, who undermine the record companies' comfortable monopoly of what the public is about to receive by pointing to the vast quantities of recorded music generated elsewhere in the world. Sometimes the records they bring into the UK are parallel imports and pre-releases, in which case the game is to gain a price advantage, or to snatch sales for anything from a few days to many months while somewhere a record company wishes it had managed simultaneous release. It's a volatile business and the chances of being caught out are high, but it caters for a genuine and virtually inextinguishable market—those who want the record now, not tomorrow or next week.

Sometimes the imports comprise material which a British company has had access to, but chosen not to release. In such a choice, sales projections are likely to be the main consideration—in this case the importer serves the function of making available to enthusiasts product limited in appeal, in quantities too small for a record company to bother with. Sometimes the material originates from obscure and far-flung labels that most record companies will never even have heard of.

Wherever there is a gap, an importer of one sort or another will jump in to fill it. Over the years many have come and gone, thanks to the chancy economics of the business. But at the moment the economic climate is favourable and more importers are bringing in more product than ever before. The state of the pound and the continuing rise in record prices here have brought UK software costs close to European levels, transforming notions of what is financially viable to such an extent that some firms previously devoted to exporting have gone into reverse and joined the ranks of the importers.

The most fascinating aspect of importing is perhaps the way it upsets the relationship—admittedly intri-

cate—between what the public demands and what the record companies supply. The industry can argue that the whole business of A&R is in a sense the response to public taste. But from time to time a member of that public—and it is fair to say more probably a member of the enthusiastic and discerning minority than of the pliant majority—turns around and says to a dealer, "I don't want what you're offering, I want this other thing. Why haven't you got it?" And the importers are geared to respond to that assertion of free will far more quickly and flexibly than a record company can hope to do.

Of course, the industry has its own involvement in importing. One of the UK's main importers is EMI itself, which brings in the cream of its worldwide catalogues through an international imports division. Material from small labels—sometimes EMI-licensed like Fantasy, sometimes independent like New York's DRG Records—can be released in quantities the record company would not look at. Recently EMI Imports started handling WB product, first checking with WEA title by title for clearance, a procedure developed with MCA for MCA-owned repertoire. Occasionally the imports side can function almost like a record company itself: handling promotion on its own artists, as it did when MPS star Monty Alexander came in recently, and creating demand for new product later taken over by the parent, as happened with La Belle Epoque's 'Black is Black' single.

EMI is not alone in this kind of activity and there is a noticeable trend for more and more companies to interest themselves in imports. Logo has just acquired rights to Metronome's Brain catalogue and become UK licensee for



SPANISH CONNECTION: The importers of GRD, (from left) Simon Hawman, Graham Pauncefort, and Roy Carter, won the Bical Del Sonido award for the best recording of Spanish music—Granados' 'Goyescas' by Thomas Rajna.

Barclay. Capitol has set up the Tower attempts to achieve simultaneous label to try and beat the importers at their own game. And even those that have not gone so far as to set up in opposition have at least stepped up with.

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LA BELLE EPOQUE: originally on import

Dealer guide to IMPORTS

Be prepared to take a chance

HOW RISKY is importing? In the mainstream no more than any other part of the business.

CRD repertoire and promotions manager Roy Carter points out the tremendous business possible in jazz and classical, simply because the majors put out so little of the full wealth of material available.

These gaps will always exist. But among hardline importers, those dealing in pre-releases and parallel imports, things are a little more nerve-racking, as Record Corner's Dave Hastings describes: "We try to keep in touch with what the record companies are doing, but all of a sudden they'll rush release something and catch us out. You have to budget for being stung up occasionally."

At Disc Empire Tony Monson makes the same point: "Record companies are so vague and unpredictable you can't know whether they are going to put things out, so you have to poke around, then take the risk. We feel that to run the business properly we have to keep a

good range of stock, so inevitably there are a lot of mistakes that have to be built into our costings."

Like other importers Monson feels the record companies overreact. "In trying to hit back they tend to muck up not only the importers but themselves as well. What they forget is that there are always going to be new and obscure artists that a few people want on record; there are always going to be influential deejays who go for their own discoveries. Not everyone wants to be spoonfed. Some companies, like Phonogram, have the sense to wait and see how the importers get on first."

Charmdale m.d. Mike Campbell recently stuck up for importers after

WEA's advertised warning on pirated imports, saying prices on almost any label could be undercut by buying from the Continent, and that if record companies really wanted to stop importing they should give distributors and wholesalers better discount. "We would cooperate if they gave the required discounts, but failing that we buy where we can in the EEC. Parallel imports are going to get bigger and bigger and they can't control that. There are always going to be price differences in the EEC and we will eventually get to the same situation as on the Continent, where the shops carry lots of records with the same label from a variety of different countries."

"I don't have that much sympathy for the record companies. When there was a good price difference they were quite happy to shunt thousands of exports abroad, though they are not so happy when it happens the other way round." Campbell sees imports as a fine

opportunity to the independent dealer. "With the multiples cutting prices right, left and centre it's a heaven-sent chance for the independent to compete, either with alternative product or with a better price. Our deluxe material is around £2.25 dealer price, as against £2.60 elsewhere. Certainly we have had countless inquiries about parallel imports, and we are taking on new accounts at a great rate."

Not all dealers are equally enterprising however. John Deacon of Conifer Records reports dealers "a little timid", and, perhaps understandably, "frightened by the Arab writing on my releases". David Hastings describes business as steady rather than growing and Tony Monson adds: "Retailers are afraid of getting their fingers burnt. Import trade for a small shop could easily be 25 percent of turnover, but often they don't order intelligently so they get stuck. We get to the point of telling them exactly what to take and then they do very well. I personally prefer dealing with small specialist shops rather than chains because I honestly believe good music should get exposure, and that's a job they are well-equipped to do by stocking imports, while prospering themselves."

On the retail side, a considerable number of dealers have found imports

'Record companies are so vague and unpredictable you can't know whether they are going to put things out'



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sufficiently attractive to begin bringing them in on their own account. *Beggars Banquet* in London is one of Europe's biggest importers of new release quadrophonic recordings; *Greensleeves* in Shepherd's Bush brings in soul and reggae material for its outlet. The *Music Shack* in Bournemouth has just started importing country records direct from the *Candy Stripe* one-stop America, accompanied incidentally by another profitable line, personality dollar bills, legal tender even with Elvis Presley on. The shop is even considering wholesale imports.

One of the best examples in Britain of a successfully import-oriented outlet is *Harlequin's* Dean Street store, run by Dave King. "Eighty percent of our business is imports. For the customer I think they are the best thing going. You get a better pressing, nicer sleeve, more detail and the whole thing shrink-wrapped, months before it's released here. Dealers who are just doing a job won't be interested, but for dealers with a genuine interest in music they are very rewarding. We carry rock, soul and country imports plus new wave material and we keep good import back catalogue as well. Half our customers are people connected with the business, artists and well-known deejays like Andy Dunkley and Tom Brown. Lots of record com-

pany people come in too. I don't think the record companies are very much on the ball; they don't know what's happening in the States. It's not unknown for us to have executives come in to buy some of their own product on import, because they can't get test-pressings for themselves."

Next week in RECORD BUSINESS: the future of in store video



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Distribution by: CRD Limited

Dealers' guide to IMPORTS

Strictly speaking, anyone who brings back a handful of albums from America is an importer. It would be hard to estimate the total number of import businesses in this country. The following is a list—by no means exhaustive—of some of the major names in the field and some of the many smaller specialist importers, together with some details of background, current activity and range of product available.

CHARMDALE

Started five years ago, originally dealing only in American material, a range since expanded to include European and occasionally Japanese recordings. Stock includes delirious and parallel imports. One of the largest import operations in Britain, with 15,000 sq. ft. of warehouse space, a staff of more than 40 people and a fleet of 14 Mercedes sales vans, each fully racked out and visiting a total of around 1000 accounts each week, among them accounts as main import suppliers to W.H. Smith and Boots. Telephone sales girls deal with a further 2000 retailers, taking orders dispatched largely via Courier Express. Also handles distribution for home-grown product including releases from the main TV companies. Recent import sellers include Donna Summer's Greatest Hits, imported from Holland for some months before it became available here, Abba's French release *Golden Double*, which has sold over 50,000 units in a year at £3.50 plus VAT dealer price, and the 5-LP *Motown Story* box set, released in a limited edition by

WHO'S WHO?

EMI and still selling through Charmdale at a rate of 40,000 sets a year, dealer price £4.50 plus VAT.

CONTINENTAL RECORD DISTRIBUTORS

Well-respected firm started in 1965 by managing director Graham Pounceford as a one-man operation handling the French classical label Erato, plus a variety of US jazz labels. Moved in 1974 to Greenford, stocking around 800,000 units in 12,000 sq. ft. Eight reps on the road, visiting 800 outlets at least once a month, including Harlequin, HMV and W.H. Smith, plus a telephone sales force. Unlike many importers, CRD deals direct with record companies and now handles nearly 100 labels, most of them independents. The exceptions come via deals with CBS and with the Polygram group to release in this country product that is either deleted or not going to be released otherwise. There are, for instance, around 20 James Last albums that come under this heading. Product runs the gamut from classical to pop. Chief classical sources include the Swedish BIS catalogue and titles from Amadeo in Austria, Calliope in France and Claves in Switzerland. Jazz comes from Stoville

(Sweden), Biograph (USA) and Black and Blue (France) among others. Ethnic material includes the Arabic repertoire acquired by John Deacon (see below). Recently signed France to distribute catalogue of Music in France. Since 1972 CRD has also had its own classical label, currently boasting 60 titles. The company makes efforts to cushion prices from currency instability and reckons to provide 80 per cent of imported product at within 20-30p of normal dealer price.

EMI INTERNATIONAL IMPORTS

Fifteen years old, has its own warehouse in the MFP building at Hayes. Very large broad-spectrum catalogue based on product from EMI subsidiaries and licensees worldwide, though the company can, and does, buy elsewhere. EMI handles distribution and EMI sales reps sell in new releases from the import side. EMI's unusually lax attitude towards EMI itself to avoid clashes of interest and also makes a point of not pre-releasing against any other company, otherwise has total autonomy on product selection. Very strong Indian catalogue, warranting special sales manager, reflecting the dominating position of EMI India in the subcontinent. Recently took over the MPS jazz label, offered by Metronome after being without UK distribution for nearly 18 months.

SELECTA

The import department run by Peter Barnett is now one arm of Decca's Distributed Labels Division. Has been importing for 12 years, mainly from Germany and other European countries, concentrating on filling up the gaps in classical and pop repertoire. Sources are generally associated companies and those with which Decca has reciprocal export arrangements, for example RCA in France, which provides the Black and White historical jazz catalogue among other things. Telefunken in Germany contributes important collection of early and Baroque music. Handles own advertising, albeit on a modest budget. Otherwise marketed like all other Decca product.

STAGE ONE

Going four years, based in Godalming with own retail outlet. Receives two or three shipments a week from America, plus product from the Continent. Prides itself on speed, and offers service whereby records released on Wednesday in the States are taken into London accounts by van on Thursday with a phone-out to nearly 500 other outlets on Friday. Haste reflects importance of pre-releasing—e.g. of the new Genesis album acquired from Holland before it was available here. Keeps a close eye on economic opportunity to shop at advan-

tageous rates; recently, for instance, brought in current RCA material from Italy at less than UK price, likewise Abba releases from Sweden and Italy. This exercise involves buying in some quantity, unlike the main US business, where supplies are so good as to allow small orders and rapid re-ordering, thereby minimising risk. Product goes right across the board. Also, like most importers, will do special orders. Major customer in this area is HMV.

LIGHTNING

The major one-stop is renowned for its Golden Oldies, upwards of 4000 titles, imported in quantities of up to 500 of each single. Most are on catalogue in the US, but Lightning has, like other importers in the disco field, had items specially pressed. Otherwise the company's main area of importation is Jamaica, in the form of pre-released

US imports must show MCPS sticker

ANY RETAILER intending to trade in imported albums or singles must be aware of the legal requirements concerning royalties on imported records. If a dealer infringes the law in this area he could find himself in court.

Royalties on records coming from countries other than the US will not normally concern the dealer since these will have been paid in the country of origin.

But for records from the US, there are a number of strict rules which must be observed. Any one wishing to import from the US must inform the Mechanical Copyright Protection Society (MCPS) of how many records and of what category they wish to bring into the country. Royalties will then be charged per record as follows: deductions—10p per album; full-price albums—25p per album; singles—5p each.

On payment of the royalties the MCPS will issue the dealer with the appropriate amount of official tickers (one per record). These must be affixed to the records before they are offered for sale to the public.

Normally, of course, these chores will be dealt with by the wholesaler, but retailers should check to see that royalties have been paid. The MCPS employ inspectors to make spot checks on shops, and if you are caught out, it can be both embarrassing and expensive for you.

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mcps

Dealers' guide to IMPORTS

Jamaican albums. Product includes the Joe Gibbs label and records by the Mighty Diamonds, Dennis Brown and others. Sales of individual albums may be several thousands.

PACIFIC RECORDS

Set up three-and-a-half years ago by Simon Goodman, formerly a director of Non-Stop, who left with the important Jen Records account. Until this year one of the largest exporters in Britain, Pacific executed something of an about-turn recently in response to the changing balance of prices between the UK and abroad and now has import turnover measuring £2-3000 a week and growing rapidly, though there is no question of abandoning exports for imports. Most material comes from the American parent via Visa and Passport labels, augmented by US new wave product from Bomp and Ork. Top sellers include a Straws double album pressed specially for Pacific by A&M in Canada. Pacific has made the same deal with other companies, buying a master, and guaranteeing an initial pressing in exchange for a few months' exclusive sales. Now planning increased compilation imports from Europe, Pacific remains scrupulously careful not to compete with catalogue already available here, no doubt mindful of its good relations, as an exporter, with British record companies. Unusual in that it handles only a dozen or so major accounts, comprising premium stores in London plus six or seven one-stops, Pacific recognises it may shortly need to cater for demand from more distant retailers.

FLYOVER

For the last six years has specialised in Japanese imports. Japanese record companies like Sony, JVC and Toshiba combine hi-fi know-how with pressing expertise to produce what are widely regarded as among the finest recordings in the world, beautifully packaged, and as such can always find a ready market among the discerning, despite high prices exacerbated by air freight charges of up to £1 an album. Flyover specialises in live albums unavailable elsewhere, in which Japan has an immense store, and in jazz recordings of the Fifties and Sixties, often lovingly re-released in their original sleeves by the Japanese companies. Catalogue includes live sets from Dylan, Kiss, Cat Stevens and Weather Report. Surprising best-sellers are John and Yoko's Wedding album, long deleted here, and a hardly perennial, the Boroletto soundtrack. The company reckons to wholesale around 1000 units a week, at an average retail price around £8, servicing more than 100 dealers by mailorder. Also imports rocks, reggae, soul and other material from the Continent and America.

WRD

Set up four years ago by Steve Johannsen specifically to bring in Elvis Presley material. WRD remains the major name in that field, currently very active, but has since spread its net to include material from the States, Europe, Australia and Japan. Main lines include c&w product from RCA in Germany, some of it already available, and dance music from Phonogram in Germany, with Bela Sanders a particularly popular figure in this

field. WRD has 200 outlets, several vans and plans for a move to larger premises.

CONIFER

The general name under which Arab music specialist John Deacon operates from CRD's headquarters. During seven years as sales director of EMI Greece, Deacon built up a monopoly of Arab repertoire for the company. When he left he obtained rights to this catalogue, did a deal with CRD, and set up on his own account. Now sells 30,000 units a year, and reckons to have 4-500 titles in stock. CRD distributes to retailers; Deacon handles non-traditional accounts. Business is heavily concentrated in London and among the Arab populations in South Coast towns. Popular lines include instrumental belly dance music and the world's only complete authentic recording of the Koran in a box-set of 31 C-90 cassettes retailing for £99! With little, other than illegal, competition in his area, Deacon nevertheless plans to diversify over the coming years into ethnic and folklore material from Europe.

DISC EMPIRE, ORPINGTON

Important supplier in the disco field. Run from home by Tony Monson whose background, not untypically, includes deejay and retailing experience. Wide range of full-price material, with emphasis on soul/disco/jazz, supplied largely by US one-stops. Heavily into 18-month old trend to 12ins singles, started by Double Exposure's '10%'. Fast-selling extended and re-mixed singles have included Bruce Johnson's 'Pipeline', Donna Summer's 'I Feel Love' and Roy Ayers'

'Running Away'. Retail prices average £2.50. Also claims responsibility for popularising artists that otherwise would have remained obscure, such as Idris Muhammad, Wilbur Bascomb, Francine McGee and Manu Dibango. 100 accounts, half in London, with specialists rather than retail chains owing to cash-flow problems with the latter. Currently seeking own Central London outlet.

RECORD CORNER, BALHAM

Another small business, dating from 1970, supplying disco and oldies material to 100 dealers, imported largely from the States and France. Best-selling US-originated releases include the Sex Pistols EP 'Submission' and David Bowie on a Peter and the Wolf album in green plastic. Other names in this field include Park Records, Contempo, Pipeline and, in the Birmingham area Neil Rushton.

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Singles reviews

Single of the week

KATE BUSH—THE MAN WITH A CHILD IN HIS EYES (EMI 2806)

Producer—Andrew Powell; writer—Kate Bush; publisher—EMI/Kate Bush

From her smash hit album *The Kick Inside* comes Kate's follow-up to the even bigger smash 'Wuthering Heights'. Another distinctively original high-quality song, and bound to have immediate impact, though it probably lacks that edge of way-out 'differentness' which took its predecessor to the very top. A big hit, though, and will help sell yet more albums.



DAVID SOUL—IT SURE BRINGS OUT THE LOVE IN YOUR EYES (PRIVATE STOCK PVT 137)

Producer—Tony Macaulay; writers—Tony Macaulay/Geoff Stephens; publisher—Macaulay/Cookaway

With four top ten hits out of four releases already behind him, it's so difficult to predict similar success for Soul with this one. It has much of the funky feel of 'Silver Lady', with rich choral support and a melody with plenty of hook. Picture sleeve, too.

BOB MARLEY & THE WAILERS

—SATISFY MY SOUL (ISLAND WIP 6440)
Producer—Bob Marley & the Wailers; writer—Bob Marley; publisher—Rondor

Another strong track from the *Kaya* album, which should have little difficulty in following 'Is This Love' into the charts. A point to note is the 'Ripside', 'Smile Jamaica', an in-demand Marley item not previously available here on record.

HEATWAVE—MIND-BLOWING DECISIONS (GTO GT 226)

Producer—Barry Blue; writer—Johnnie Wilder; publisher—Wilder/Copyright Control

In contrast to their 'Boogie Nights' and 'The Groove Line' hits, this is a beautifully laid-back, summery funk ballad. Ideal cool radio programming for hot Summer afternoons (assuming we get any), and the exposure should turn it into a good-sized hit. A longer version is on the album *Central Heating*.

MANFRED MANN'S EARTH BAND—DAVS ON THE ROAD AGAIN (BRONZE BRO 52)

Producers—Manfred Mann's Earth Band; writers—Robbie Robertson/John Simon; publisher—Island

Following the slightly disappointing sales of his 'Mighty Quinn' revival, Manfred comes up with a potentially stronger cut from the *Watch* album. With immediate and strong airplay reaction before the single was even in the shops, his potential is very strong indeed.



HEATWAVE: cool

BEST OF THE REST

PAUL NICHOLAS—ON THE STRIP (RSO 011)

Producer—Chris Neil; writers—Dominic Bugatti/Frank Musker; publisher—Pendulum/Sea Shanty/Chappel

A crisp and punchy dance production wraps this extremely lightweight but insidiously catchy number into a tight commercial package. Picking up some airplay reaction already, and with Nicholas already a chart name of reasonable standing, it's bound to sell. Pic cover is useful bonus.

BLUE OYSTER CULT—(DON'T FEAR) THE REAPER (CBS 6333)

Producers—Murray Krugman/Sandy

Pearlman/David Lucas; writer—Donald Roeser; publisher—Garlin

Recently here for concerts, this US group have a real cult following among heavy-metal rock enthusiasts which has never really translated itself into much in the way of disc sales. This cut is one of their very best, however, owing more to the Byrds than heavier influences—and is very commercial. Must get radio exposure, however.

BOX TOPS—CRY LIKE A BABY (SIB BUY 28)

Producer—Dan Penn; writers—Dan Penn/Spooner Oldham; publisher—London Tree/Mecolco

Alternatives

WITH A lull in the market after May Day it's time to catch up a bit. This week's batch is down to three records.

Tailor-made for discos, two are albums, one a single: 'Disco That Is'. T H P Orchestra—'Too Hot for Love' (Butterfly, US Import), Grand Tour—'On Such a Winter's Day' (Butterfly, US Import), 'Something's Up', Wynne St John (Salsoul US Import).

The T H P Orchestra record has been to number one in the US Disco Chart and is still in the Top 60 US LP Chart. Side one of this album is one piece of music with four movements all linked.

It's taken UK disco some time to get on to the full length tracks that are things, but they're now well into 20 mins music. This is disco at its best—UK Top 40 LP, Top 15 Single. No UK date yet. The Grand Tour LP takes a little longer to get into but now is one of my favourite disco things. There are a couple of standard pop numbers on it but again it's the two DJs should play bands one and two on side one and two a few times, then start playing

'Disco Flower Packer'.

So to the single. 'Something's Up' is a Gary Benson song done sort of Heatwave. This is a smash single great for radio and disco. It has already been number one in the US Disco Charts and will do the same here. Till ringer of the week. Ready for UK release in May/June. Disco as a form of music seems to take a bit of a bending from radio stations as too many say it's pure disco, this meaning in their eyes it's dress and shouldn't be Top 50. It seems on some station if it's not M O R/Pop. Manhattan Transfer or Rita Coolidge, it's not good. My advice to these station programmers is to get with the people who listen to their shows and boogie.

So here's two LPs and one 45 that should all be hits. Great disco, good radio and fantastic productions, all three are produced by Ian Guehner and Willi Morrison for Three Hats Productions (T H P). So as I do me Travolta bit and boogie on up to Tipton it's tara for now.

—Peter Waterman



DAVID SOUL: funky

A smash hit 10 years ago, this incredibly commercial production, highlighting the voice of Alex Chilton and an electric sitar, was long overdue for reissue. An uncharacteristic release from Stiff, maybe, but with their other biggie 'The Letter' on the tip, it must have everything going for it to hit.

COLIN BLUNSTONE—I'LL NEVER FORGET YOU (EPIC EPC 6320)

Producer—Bill Schnee; writers—Colin Blunstone/Richard Kerr; publisher—Rondor

Blunstone, one-time lead singer with the Zombies and maker of several quality hits under his own name, has been absent for the charts for a long time. This is another quality production, but with plenty of commercial bite, and could well be a left-field contender.

CHUCK MANGIONE—FEELS SO GOOD (A&M AMS 7357)

Producer—Chuck Mangione; writer Chuck Mangione; publisher—Gates/MCP/S

A surprise top 20 hit in the States, (as is the album of the same title from which this cut is edited), this cool but sparkling slice of top-drawer jazz-rock, highlighting Chuck's flugelhorn and the wondrous guitar of Grant Geissman, is a listening delight. Has to be said, though, that it's totally uncommercial for British radio and probably 90% of our record-buying public.

RAB NOAKES—WAITING HERE FOR YOU (RING RECORDS 2017 115)

Producers—Terry Melcher/Rab Noakes; writer—Rab Noakes; publisher—Beachport/BAT

Melcher's somewhat Spectroesque arrangement lends a rich commerciality to this fairly lightweight but infectious mid-tempo item, which could endear it to some radio men. While not a new name, Noakes has never been much of a chart contender; this release just might justify Polydor's apparent enthusiasm—which stretches to a deluxe colour pic EP-type sleeve.

HOODOO RHYTHM DEVIIS—WORKING IN THE COAL MINE (FANTASY FTS 156)

Producers—Clayton Ivey/Terry Woodford; writer—Allen Toussaint; publisher—Ardmore & Beechwood/KPM
Revised oldies are having a field day at the moment; this is an excellent rock-hard version of the Lee Dorsey top tenner of 1966, and the familiarity of the tune coupled with strong dance floor appeal could see it joining the ranks of the successful second timers.

EVERYTHING—IM GONNA TAKE CARE OF EVERYTHING (20th Century BTC 2362)

Producer—Richard Podora; writer—Max Haskett; publisher—Chappel

Recently in the US Top 30, this is a tightly produced, sophisticated rock ballad, impeccably played and sung. Typical American chart fare, but of the kind usually put down in the UK, music press as 'pomp-rock', and probably lo against the grain of our radio. It really scores here—witness relative UK failure of Sly, Kansas, etc.



MARLEY: strong

ALBUM REVIEWS

THANK GOD IT'S FRIDAY



VARIOUS: Thank God It's Friday (Casablanca TGIF 100) Prod: Various
The disco movie with matching soundtrack album seems to be firmly established as '1978's thing' and following up the impact of *Saturday Night Fever* and *The Stud* comes *Thank God It's Friday* from Casablanca. The film has yet to hit town, but the music contained on this double set with added bonus 12-inch version of Donna Summer's 'Je T'Aime' is crammed full of the biggest Stateside black music stars, Diana Ross, the Commodores, Ms. Summer, Thelma Houston and many more conspire to deliver four sides of non-stop, well-programmed funk. As soon as the media ball starts rolling, this one is bound to chart high.

FOTOMAKER: Fotomaker (Atlantic KS5040) Prod: Eddie Kramer/Ron & Howard Albert

The drum-beating is on in America for this debut effort by Fotomaker, which includes in its line two original members of Rascals, Gene Cornish and Dino Danelli, plus ex-Raspberries Wally Bryson. The pedigree of the line-up is an indication of what to expect, hard-driving, accessibly commercial rock which appeals to the feet rather than the brain. As a first effort it shows why Atlantic is hustling around, but without a chart single the word will take time to spread in this country.

THE RUBETTES: Sometime in Old-Church (Polydor 2389 480) Prod: The Rubettes with Alan Blakely

A collection of dreary dirges intone for the most part in a whining transatlantic voice. Now they're trying to be taken seriously, The Rubettes are even worse than when they were putting out straight bubblegum. A classic of awfulness is the first song 'Great Be The Nation' which illustrates what Margaret Thatcher would come up with if she was a songwriter.

DETECTIVE: It Takes One To Know One (Swan Song SSK 59406) Prod: Steve Smith

And it'll take a fairly convincing metal fan to buy this. The singer is Michael Des Barres, one time vocalist for the now defunct Silverhead, and although the music doesn't quite have the objectionable edge of some metal, it's not exactly subtle, featuring endlessly riffing, rather unimaginative guitar work and a desire to blot out any 'space' in the mix. Ironically, it will probably fail because it's simply not over-the-top enough for the average metal buff.

LINK WRAY: Early Recordings (Chiswick CH6) Prod: Ray Vernon

These are not the original Wray recordings on Cadence but re-recordings made on the Swan label during 1963 to 1964. Not that it matters much because Wray moved labels once or twice and laid down his repertoire each time, finally getting a hit on Swan with 'Jack The Ripper' (included



TOP 40

MAX BOYCE: I Know Cos I Was There (EMI MAX 1001) Prod: Bob Barratt

Recorded before howl crowds at Nantmoe and Maesteg, the album catches Boyce's ruby orientated humour at its maddest. With such favourites as 'The Day That Gareth Was Dropped', the now traditional 'Hymns And Anns' and a bionic send-up 'Steve Mostyn Evans', the man from the valleys has a definite winner. Heavy television promotion should further enhance Boyce's reputation as Wales' answer to Billy Connolly.

Best of the rest

here). The collection here includes such Wray stalwarts as 'Rumble', 'Jack The Ripper' and 'Ace Of Spades' and while Wray performs classier rock 'n' roll on his recent album with Robert Gordon this represents the man in the familiar, grooving, gimmicky guitar style for which he first became famous.

MATCHBOX: Settin' The Woods On Fire (Chiswick WIK 10) Prod: Matchbox

The debut album from one of the UK's best Rockabilly revival bands recently supporting Carl Perkins on stage. While Matchbox has been successful in re-creating the authentic 50s sound, this would have been a far better introduction of more familiar numbers were chosen. Not one real classic song is included, most numbers being self-penned. The result is too much unfamiliarity for most record buyers to cope with, although the band's many London fans will be glad to see them on vinyl at last.

ESTHER PHILLIPS: Esther Phillips (Kudu Special SKU 01) Prod: Various

Well-chosen compilation which kicks off with Ms. Phillips 'best known UK hit', 'What a Difference a Day Made', and goes on to feature very fine interpretations of the work of many of the leading writers of the time. Gil Scott-Heron, Alan Toussaint, Bill Withers, Janis Jan and Gamble/Huff are among the songwriters represented here. An excellent introduction to Esther Phillips.

THE KILLERS: Killer (Ariola ARL 5003) Prod: Dave Courtney/Tony Meehan

Some good raw material here. The instrumentation on this straight-ahead punk release is rock solid and even fluid at times, the lead singer has a gutsy voice and the band as a whole has plenty of oomph. They come on as if the raw days of 1976 were still here and it may be that it'll take a bit of club work and another album to break their name, but it's an encouraging start nonetheless.



GLADYS KNIGHT AND THE PIPS: The One And Only... (Buddah BDLP 4051) Prod: Various

An up-to-scratch album despite a bewildering variety of producers including Van McCoy. Gladys Knight is a superb singer who ranks critically alongside more prestigious contemporaries like Aretha Franklin and Diana Ross. To her credit she's never tried to get rid of The Pips, and opt for solo superstarhood. The K-Tel compilation of her greatest hits has re-entered the charts, and this album should also confirm her steady popularity.

THE ANDERSON BROTHERS: The Anderson Brothers (DJM DJF 20533) Prod: Tim Whitsett, Chick Churchill and Carson Whitsett

A musically worthwhile album that may suffer sales-wise by not hitting any market right on the nose. It's pleasantly funky, blue-eyed soul, produced in Jackson, Mississippi and having the kind of laid-back black influences one might expect. The brothers have good, smoky vocal styles but the instrumentation can't make up its mind whether to go for pare-down Memphis send or uplown disco. In the event, it makes for quality easy-listening.

CHARLIE FEATHERS/BUDDY KNOX/WARREN SMITH/JACK SCOTT: Four Rock 'n' Roll Legends (Harvest Heritage SHSM 2024) Mixed: John Heritage and Colin Miles

Live recording of the Sun Records package show which played London's Rainbow in spring 1977. A main point of interest to collectors will be having several consecutive tracks on one album from cult legend Charlie Feathers. Though oodly Feathers by no means turns in the best performance of the album—that privilege goes to class Jack Scott whose teen-angled rock 'n' roll was very much to the audience's taste). The backing band is British and turns in a credible performance without hitting any great highs, although an anonymous sax player and two American guest instrumentalists do help things along. It's a fun album though and should pick up healthy sales in ethnic rock 'n' roll regions.

GEORGE THOROGOOD AND THE DESTROYERS: George Thorogood and the Destroyers (Sonet SNTF 760) Prod: Uncredited.

Debut album from this white American r/b group which will be playing a number of UK dates in June. The album features material by blues masters such as Elmore James, Bo Diddley, Robert Johnson and John Lee Hooker alongside George Thorogood's own compositions. The band works in an established tradition which includes illustrious names like The Rolling Stones (in earlier days) and the J. Geils Band. George

Alternatives

ALTHOUGH ONE track from Joe Walsh's *But Seriously Folks* (Asylum, June 6, KS1079) is already available on the *F4M* soundtrack album, (MCA, MCSP 284) and it's a goodie, it pales in comparison with the rest of the album. Walsh's latest is easily up to the standard of his previous work, and with his current Eagle status as a bonus, sales should be healthy.

Released at the same time will be ex-Eagle Randy Meisner's solo album (Asylum KS3079).

The next few weeks should keep Phonogram busy—leaving aside Rush's *Rush Archives* (Mercury 6641 799) and Graham Parker's *Parkerella* (Vertigo 6641 797), the company also has Black Sabbath and Thin Lizzy sets due for early June (*New Sex Die*, Vertigo 9102 75), and *Live and Dangerous*, Vertigo 6641 795 (respectively). Above and beyond these, may I commend to you the utterly fabulous *Dire Straits* album from the band of the same name. Currently set for June 9 issue on Mercury 910 071, the album should garner positive reviews in the rock weeklies, and is certain to pull down a lot of rock airplay.

Over in the ludicrously heavy side of things—which it must be said, frequently means decent sales—will be Van Halen (*Warner Brothers* KS 64 470), a U.S. bunch doing the usual stuff—leather pants, whips, chains, posing, ac/DC-style. Their latest, the same postures are KLU/DC. Their grazing, *Pouage* (Atlantic KS5048) comes after a period of retrenchment in the face of last year's punk onslaught. The mix is much as before, and the fans should be too. I wish I could say the same about the Amazing Rhythm Aces' new one, *Burning The Ballroom Down* (ABC, ABCI, S244); but in all honesty, despite the great guitar, good taste, and songwriter Russell Smith's excellent material, it still doesn't look like the album will do that much.

The last Sanford-Townsend album wasn't accorded UK issue, but gathered decent reviews anyway. Their second, *Duo-Glide* (Warner Brothers KS6476), while not as strong as their first, should still get a fair amount of airplay from Rock and Top 40 shows. Equally attractive is the new one from Journey. *Infinity* (U.S. CBS AL 34912) has the band moving away from their heavy origins towards a melodic approach, packed with harmony vocals, shorter songs, and the whole is well produced by Roy Baker.

A&M have come up with an extraordinary album from Letta Mbulu. *Litica* (U.S. A&M SP-4688) could well do for African music what Santana has done for Latin music. Very difficult to describe, great to listen to and it could break a lot of barriers. Equally extraordinary, but a lot more predictable are Pere Ubu, with *The Modern Dance* on Mercury 910005. Predictable, in that they're this month's Devo-type sensation. Pere Ubu in the country at the present, cashing in on the latest thing: Cleveland Chic. This will sell them albums. File under fringe appeal.

—Robin Valk

Thorogood's excellent guitar work showcased throughout, along with his Jaggeresque vocals. The band is musically more accomplished than mid-Sixties Stones, massed crowds of screaming, fainting girls and unlikely to break when they lay in. However they should turn on a few more young fans to this perennially popular style of music.

The Diana Ross double act

Artist: DIANA ROSS
Venue: London Palladium (2,500)
Promoter: Derek Block
Tickets: £20 to £5
Audience: Stuffed shirts and gown-like evening straps

RELIABLE SOURCES suggest dear Diana received £100,000 for her three days of theatrical flutulence in the UK, and the fact that she did receive it is a sad indictment of us Brits. Who after all could honestly say the lady was worth it? Although her *Celebrity Squares* type set—a 31 piece orchestra arranged in layers—was suitably dazzling, her show was more or less the same as the one she did last time round—her hits, some blues and 'The Point' sequence. She even repeated the outrageous piece of campery in which she has her own divine visage projected onto her white gown. The mime artists, a worthy and great addition to any act, looked exactly the same, and some of her rap, like her references to her daughters, was word perfectly re-run. OK, the girl's got a great voice and a huge number of fans, and if the world does need superstars then she's a good contender, but she would do everyone a favour if she dumped the dress. Artists who turn their shows into a question and answer thing with the audience (microphones provided) deserve inane questions like: "What are you doing after the show?" The best that can be said is that she and the audience deserved each other.

PETER HARVEY

Artist: DAVID COVERDALE
Venue: Hexagon, Reading (1,800)
Promoter: Robert Corder for Hexagon

Tickets: £2-£12.20
Audience: Sizeable amount of young rockers amongst the Deep Purple diehards
Current product: Album *Northwinds* (Purple EP available soon)
 THE HEXAGON in Reading is an excellent, medium-sized provincial theatre purpose-built for an evening with the Spinners. There was more than a feeling, as Coverdale's powerful vocals echoed head-achingly round the half-empty hall, that the Deep Pur-

ple offering deserves a much better setting for his rock and roll talents.

Even with the sore throat which he had at Reading (rock vocalists always have an excuse), Coverdale is a big-stage performer of the first order. In just a few weeks he has built around him a five-piece band that give the impression of having played the clubs together for years. The twin guitars of Micky Moody and Bernie Marsden are the high-spot—Coverdale left the stage at one point to let them wallow in some heavy country-flavoured rock together—for they mesh together on track after powerful track without ever threatening Coverdale's lead.

That's part of the band's secret: they take the threat out of rock. Freed from the aggressive superstardom of Deep Purple, Coverdale fronts a relaxed set that never loses momentum. The band generated a feeling of goodwill throughout the rather sparse audience.

The other new departure is in Coverdale's material. Alongside the straight rockers and Deep Purple standards are two outstanding songs,



DAVID COVERDALE: powerful

the Bobby Bland hit 'Ain't No Love' and Coverdale's own 'Steal Away', to be featured on a forthcoming EP. Both are controlled and melodic, and 'Steal Away' is as good a synthesis of blues and hard rock as ever graced a stage. Rock heroes don't fight shy of hit singles any more, and Coverdale has the potential to produce them. Good marketing and the right tours and Coverdale could go the same successful route as his old partner Richie Blackmore and prove again that the parts can be just as big, if not bigger, than the whole. Keep an eye on him.

GODFREY RUST

Artist: DON McLEAN
Venue: Royal Albert Hall, London
Promoter: Derek Block
Tickets: £3.75 to £12.5
Audience: Mixture of loyal McLean fans and late 20's suburbanites who liked 'American Pie'.
Current product: *Prime Time* album (EMI International INS 3011)

WHAT HAPPENS to an artist who receives overnight commercial success, and more significantly what happens when that success turns to commercial failure almost as quickly? For Don McLean it's a very real problem. 'American Pie' and 'Vincent' are obviously at the root of it, and McLean's reading of the former at this sell-out concert was simply dreadful. Hopefully there will come a day when he will just say enough's enough and leave it out of the act altogether.

During much of the concert McLean seemed jaded and disinterested, and the ever-popular 'By The Waters Of Babylon' was a disaster, with some bewildered members of the audience gamely singing along to something they'd never heard before. Yet despite some untypical low points McLean finally won through, basically because he still remains a monumental talent who, when he puts his mind to it, can totally control an audience. The thrill of singing non-original material is as strong as ever for him, and his reading of 'Shenandoah' reached even the coldest of hearts. 'Lovesick Blues', 'Riding The Range' and 'Everyday' weren't far behind.

But where does McLean go from here? He is without a recording contract in the US and his worldwide record sales are at a standstill, yet he can still tour here annually and sell out every venue. Perhaps he should write a song about his plight, it may turn out to be another 'American Pie'.

DAFYDD REES

Artists: THE BOWLES BROTHERS
Other details: See Don McLean

A CONSIDERATION for any upcoming act winning a break as the support attraction on a major tour should be the kind of music audiences will be turning out to hear. It is arguable that fans lining up for the Albert Hall opening of Don McLean (and elsewhere on the tour) would not have been expecting the likes of Decca's new bright hopes the Bowles Brothers Band. Here was an act of four immensely talented individuals who put on a performance that would have been perfect for the informality of Ronnie Scott's jazz club. It was not the kind of show for the Albert Hall.

To be sure, the group has a debut album, *Roger Buys A Fridge*, to promote, and they had to make the effort, but the complex vocal arrangements of songs they write themselves provided no real point of contact for an audience of conventional tastes there to enjoy McLean's poetic ballads and folksy humour. Some recognition of this would have produced more material of the familiarity of 'Just One Of Those Things'. Communication in the cavernous auditorium is of vital importance and if the audience doesn't know the songs, then some visual contact is an essential requirement.

BRIAN MULLIGAN

Artist: JETHRO TULL
Venue: Rainbow Theatre, London (2,900)

Promoter: Harvey Goldsmith
Tickets: £2 to £4
Audience: old rockers
Current product: *Heavy Horses* album (Chrysalis CHR 1175)
 WITH FOURTEEN albums over the last ten years, Jethro Tull has practically become an institution. They may be the old men of British rock, but judging from the Rainbow performance and the latest album *Heavy Horses*, they are definitely not an endangered species.

The excellent two and a half hour set was a well balanced mixture of old anthems and new material. It delighted the hordes of ageing Jethro Tull fans and must have won a few new converts. The charismatic Ian Anderson remains the focal point of the band, the old dirty coat cast aside for a battered bowler hat.

The basic style has not changed—the unique brand of British rock interspersed with wild flute solos. But the new numbers, with their emphasis on rural England, have a more acoustic feel, confirming that writer Anderson is still capable of producing original, fresh material. Sales of the new album have been fairly good and Jethro Tull look like being around for another ten years.

TIM SMITH



BLUE OYSTER CULT: progress

Artists: BLUE OYSTER CULT Japan
Venue: Hammersmith Odeon (3,500)

Promoter: Straight Music
Tickets: £3 to £15.0
Audience: Heavy youths and the last of the longhairs.
Current product: Album, *Spectres* (CBS 86050) Single, 'Don't Fear The Reaper' (CBS 6333)
 AFTER A long but somewhat directionless thrash from Ariola in Japan with their sub-New York Dolls image, Blue Oyster Cult finally took the stage.

The concert was sold out, underlining the progress the Cult have made these past couple of years on this side of the water, but whether it was the music or the promise of the world's most spectacular rock laser show that did the trick is another matter. In the early part of the set, the lasers were used to complement the music with great success, but as the show progressed the gimmicks tended to take over from the music. The selection of songs from all the albums that the Cult ran through, climaxing with 'Don't Fear The Reaper'—the best number of the night and now re-released as a single here.

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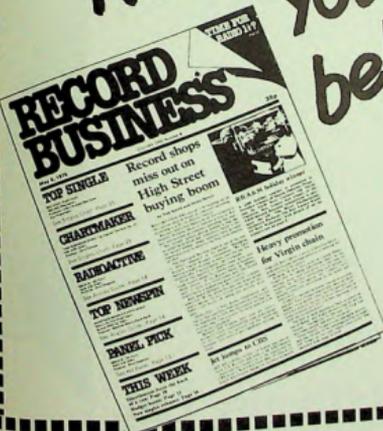
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Send details and CV in confidence to:

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Record Business Publications
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52/54 High Holborn
London WC1V 6RL

Sales Representatives

Record Sleeves

Garrod and Lofthouse are Europe's leading suppliers of record sleeves, with a name that is well known and respected throughout the recording industry.

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Mr. Christopher Garrod,

Garrod & Lofthouse Ltd.
Chaldon Road, Caterham, Surrey.

THE SINGLES CHART

TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Genre
★1	2	4	168	100	RIVERS OF BABYLON BONEY M	● ATLANTIC K 11120		W
2	1	7	100	80	NIGHT FEVER BEE GEES	● RSO 002		F
3	3	9	38	54	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS DENIECE WILLIAMS	▽ CBS 6164		C
4	4	7	38	72	AUTOMATIC LOVER DEE D JACKSON	▽ MERCURY 6007 171		F
★5	13	3	37	84	THE BOY FROM NEW YORK CITY DARTS	MAGNET MAG 116		E
6	6	5	32	93	BECAUSE THE NIGHT PATTI SMITH GROUP	ARISTA ARIST 181		F
7	5	9	31	67	NEVER LET HER SLIP AWAY ANDREW GOLD	▽ ASYLUM K 13112		W
★8	8	3	29	99	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR BLONDIE	▽ CHRYSALIS CHS 2217		F
9	9	8	26	48	LET'S ALL CHANT MICHAEL ZAGER BAND	PRIVATE STOCK PVT 143		E
10	7	9	25	9	MATCHSTALK MEN & MATCHSTALK CATS & DOGS BRIAN & MICHAEL	● PYE 7N 46035		A
★11	41	4	24	87	IF I CAN'T HAVE YOU YVONNE ELLIMAN	RSO 2090 266		F
★12	15	9	24	79	JACK AND JILL RAYDIO	ARISTA ARIST 161		F
13	11	6	24	17	SHE'S SO MODERN BOOMTOWN RATS	ENSIJN ENY 13		F
★14	29	3	22	86	MORE THAN A WOMAN TAVARES	CAPITOL CL 15977		E
★15	20	3	21	15	NICE 'N' SLEAZY STRANGLERS	UNITED ARTISTS UP 36379		E
16	14	9	21	42	EVERYBODY DANCE CHIC	ATLANTIC K 11097		W
★17	23	4	20	80	LOVE IS IN THE AIR JOHN PAUL YOUNG	ARIOLA ARO 117		A
★18	21	6	20	56	DO IT, DO IT AGAIN RAFFAELLA CARRA	EPIC EPC 6094		C
★19	22	9	19	70	TAKE ME I'M YOURS SQUEEZE	A&M AMS 7335		C
20	12	9	18	18	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO	RAK 271		E
★21	44	4	18	10	HI-TENSION HI-TENSION	ISLAND WIP 6422		F
22	10	9	18	36	I WONDER WHY SHOWADDYWADDY	ARISTA ARIST 174		F
23	17	9	17	33	SINGING IN THE RAIN SHEILA B DEVOTION	EMI 2751		E
24	16	9	17	20	FOLLOW YOU FOLLOW ME GENESIS	▽ CHARISMA CB 309		F
25	24	4	16	9	THE DAY THE WORLD TURNED DAYGLO X-RAY SPEX	EMI INT. INT 553		E
26	18	5	15	69	BAD OLD DAYS CO-CO	ARIOLA HANSA AHA 513	A	A
27	19	8	15	65	WITH A LITTLE LUCK WINGS	▽ PARLOPHONE R6019		E
★28	43	2	14	38	PUMP IT UP ELVIS COSTELLO AND THE ATTRACTIONS	RAMAR ADA 10		W
★29	37	2	14	37	UP AGAINST THE WALL TOM ROBINSON BAND	EMI 2787		E
30	26	4	13	78	WHAT A WASTE IAN DURY	STIFF BUY 27		E
31	31	6	12	81	BACK IN LOVE AGAIN DONNA SUMMER	GTO GT 117		C
★32	40	5	11	78	BOOGIE SHOES KC & THE SUNSHINE BAND	TK TKR 6025		C
★33	54	2	11	72	A-BA-NI-BI (ISHAR COHEN AND THE 'ALPHA-BETA')	POLYDOR 2001 781		F
★34	39	3	11	28	CA PLANE POUR MOI PLASTIC BERTRAND	SIRE 6078 616		F
35	34	3	10	26	IT MAKES YOU FEEL LIKE DANCIN' ROSE ROYCE	WHITFIELD K 17148		W
★36	46	3	10	27	ROSALIE (COWGIRLS' SONG) THIN LIZZY	VERTIGO LIZZY 002		F
37	27	9	11	19	MORE LIKE THE MOVIES DR HOOK	CAPITOL CL 15967		E
38	33	5	7	78	JUST FOR YOU ALAN PREE	JET 108		E
39	25	9	10	12	BAKER STREET GERRY RAFFERTY	● UNITED ARTISTS UP 36346		E
★40	53	7	10	22	CAN'T SMILE WITHOUT YOU BARRY MANILOW	ARISTA ARIST 176		F
41	36	8	9	32	COME TO ME RUBY WINTERS	CREOLE CR 153		K
★42	80	2	9	19	ANGELS WITH DIRTY FACES SHAM 69	POLYDOR 2059 023		F
43	30	9	9	27	IT TAKES TWO TO TANGO RICHARD MYHILL	MERCURY 6007 167		F
44	32	6	9	23	HEY LORD DON'T ASK ME QUESTIONS GRAHAM PARKER & THE RUMOUR	VERTIGO PARK 002		F
★45	57	8	7	54	SHADOW DANCING ANDY GIBB	RSO 001		F
46	28	6	9	14	THEME FROM 'HONG KONG BEAT' RICHARD DENTON & MARTIN COOK	BBC RELS 52		A
47	49	8	8	29	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY	ATLANTIC K 11099		W
★48	59	4	4	69	JUPITER EARTH WIND & FIRE	CBS 6267		C
49	42	6	7	30	(I CAN'T GET ME NO) SATISFACTION DEVO	BOOJ/STIFF BOY 1		E
★50	75	2	8	7	WHATEVER IT TAKES OLYMPIC RUNNERS WITH GEORGE CHANDLER	RCA PC 5078		R
51	38	9	7	8	SOMETIMES WHEN WE TOUCH DAN HILL	20TH CENTURY BTC 2355	A	A
★52	86	2	6	24	FEELS LIKE THE FIRST TIME FOREIGNER	ATLANTIC K 11086		W
53	35	8	6	23	DANCE A LITTLE BIT CLOSER CHARO & THE SALSOUL ORCHESTRA	SALSOUL SSOL 101		E
★54	64	3	4	58	EDDY VORTEX STEVE GIBBONS BAND	POLYDOR 2059 017		F
★55	95	2	7	2	TAKE ME TO THE NEXT PHASE ISLEY BROTHERS	EPIC EPC 6292		C
★56	69	3	3	66	A PLACE IN YOUR HEART NAZARETH	MOUNTAIN TOP 37		F
57	50	8	6	18	WHEN YOU WALK IN THE ROOM CHILD	ARIOLA HANSA AHA 511	A	A
★58	70	5	5	31	LOVING YOU HAS MADE ME BANANAS GUY MARKS	ABC 4211		C
59	52	4	6	*	I DON'T MIND BUZZCOCKS	UNITED ARTISTS UP 36386		E
60	55	4	4	31	WHAT GOES ON BRYAN FERRY	POLYDOR POSP 3		E

THE SINGLES CHART

61-100

The Singles Chart is compiled by Record Business Research by a system adapted from the one used by the successful American trade paper Record World.

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

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

AIRPLAY
Returned by 21 radio stations and BBCV's Top Of The Pops.
Airplay index: 100 = maximum nationwide exposure.

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

(Indexes are rounded to the nearest whole number after the chart has been compiled).

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

DISTRIBUTORS
A—Pye; C—CBS; E—EMI;
F—Phoniscis; H—Lightning;
K—London; L—United; M—Musica;
O—President; R—RCA; S—Selecta;
T—Faulty Products; V—Virgin;
W—WEA.

KEY
★ Bullet
▶ Platinum Disc
● Gold Disc
▶ Silver Disc
▶ Index less than 0.5
(Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

This Week	Last Week	Chart Index	Wks. on Sales Index	Airplay Index	TITLE/ARTIST	D	Distributor
61	1	2	62		YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOH	RSO 008	F
62	1	1	76		OH CAROL SMOKE RAK 276		F
63	47	9	4	35	DENIS (DENEE) BLONDIE ● CHRYSALIS CHS 2204		F
64	96	2	4	37	ONLY LOVING DOES IT GUYS 'N' DOLLS MAGNETIC MAG 115		F
65	97	2	1	86	DAVEY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND BRONZE BRO 152		F
66	82	1	5	68	SHAME EVELYN 'CHAMPAGNE' KING RCA PB 1122		R
67	84	2	2	60	ONLY LOVE CAN BREAK YOUR HEART ELKIE BROOKS AMS 7353		C
68	64	2	2	60	WOMAN OF MINE DEAN FRIEDMAN LIFESONGS L5 401		C
69	60	4	1	73	DANCING THE NIGHT AWAY LEO SAYER CHRYSALIS CHS 2218		F
70	45	6	3	34	EGO ELTON JOHN ROCKET ROKN 538		F
71	73	4	1	61	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEAT LOAF EPIC EPC 5980		F
72	48	9	4	12	WALK IN LOVE MANHATTAN TRANSFER ATLANTIC K 11075		E
73	77	3	* 73	43	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE MCA 365		E
74	1	* 72			MAKING UP AGAIN GLOVE WARNER BROS 610		E
75	83	4	* 66		WE'LL NEVER HAVE TO SAY... ENGLAND DAN & JOHN FORD COLEY BIG TIE K 11411		W
76	88	2	1	59	EVERY KINDA PEOPLE ROBERT PALMER A&M AMS 7382		C
77	1	* 66			I FOUGHT THE LAW KRIS KRISTOFFERSON & RITA COOLIDGE ELEKTRA K 12289		W
78	85	2	* 62		YOU BELONG TO ME CARLY SIMON ATLANTIC K 11136		W
79	1	3	7		ON A LITTLE STREET IN SINGAPORE MANHATTAN TRANSFER GTO GT 320		C
80	81	2	2	22	DON'T TAKE IT LYIN' DOWN DOOLEYS MERCURY 607 177		F
81	67	2	2	25	RUN FOR HOME LINDISFARE BOOJ/STIFF DEV 1		E
82	71	9	3	* 55	STRANDED IN A LIMOUSINE PAUL SIMON CBS 8280		C
83	1	* 53			ON THE STRIP PAUL NICHOLAS RSO 011		F
84	1	* 53			HERE AM I BONNIE TYLER RCA PB 5076		R
85	72	6	* 52		HONEST I DO LOVE YOU CANDI STATON WARNER BROS K 17164		W
86	1	* 52			EVERY 1'S A WINNER HOT CHOCOLATE RAK 270		E
87	58	3	* 49		TUMBLING DICE LINDA RONSTADT ASYLUM K 13120		W
88	91	5	* 46		NEVER TOGETHER BUT CLOSE SOMETIMES CARLENE CARTER WARNER BROS K 17144		W
89	1	2	19		YOU KEEP ME DANCIN' SAMANTHA SANG PRIVATE STOCK PVT 151		E
90	1	* 44			LITTLE HILTER NICK LOWE RADAR ADA 12		W
91	1	3			FIRING SQUAD PENETRATION VIRGIN VS 213		C
92	1	1	24		MIND BLOWING DECISIONS HEATWAVE GTO GT 326		C
93	49	5	* 42		SPESH'S ALWAYS A WOMAN BILLY JOEL CBS 8266		C
94	1	2	5		IPSWICH, IPSWICH GET THAT GOAL IPSWICH TOWN FOOTBALL CLUB PHILIPS 6006 602		F
95	98	9	2	8	STAY AWAY ALVIN REEFS & THE TROOPERS RSO 2090 267		F
96	94	4	2	5	WE'LL BE THERE OVER THERE ANDY CAMERON TOD MULLER 10		M
97	91	8	2	4	I MUST BE THERE OVER THERE ANY CAMERON WARNER BROS K 17125		W
98	51	8	2	4	ROLL OUT THE RED CARPET ARSENAL 1978 SQUAD LIGHTNING LG 544		W
99	1	2	4		DEAD ON BLUES STEELY DAN ABC 4217		C
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