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## TOP SINGLE

JOHN TRAVOLTA &  
OLIVIA NEWTON-JOHN/  
You're The One That I Want  
RSD 006 (Phonodisc)  
Producer: John Farrar  
Writer: John Farrar

## CHARTMAKER

SHOWADDYWADDY/A  
Little Bit Of Soap No. 34  
Arista ARIST 191 (Phonodisc)  
Producer: Showaddywaddy  
Writer: Bert Russell

See Singles Chart: Page 29

## RADIOACTIVE

COMMODORES/Flying High  
Motown TMG 1111 (EMI)  
Producers: James Carmichael/  
Commodores  
Writers: Thomas McClary/Lionel Richie

## TOP NEWSPIN

GERRY RAFFERTY/Mary  
Skeffington  
Logo 00314 (RCA)  
Producer: Hugh Murphy  
Writer: Gerry Rafferty

## TOP ALBUM

SOUNDTRACK/Saturday  
Night Fever  
RSD 2658 123 (Phonodisc)  
Producers: Various

See Album Chart: Page 13

## PANEL PICKS

Top new singles chosen by the RB Hit Panel  
of 55 UK radio personalities.

- 1 LIFE'S BEEN GOOD JOE WALSH (ASYLUM)
- 2 IS THIS A LOVINGHAYDIO (ARISTA)
- 3 MAN OF THE WORLD FLEETWOOD MAC (EPIC)
- 4 MY FAVOURITE FANTASY VAN MCCOY (MCA)
- 5 BEST OF BOTH WORLDS ROBERT PALMER (ISLAND)
- 6 PYRAMANIA ALAN PARSONS PROJECT (ARISTA)
- 7 WILL YOU STILL LOVE ME TOMORROW DAVE MASON (CBS)
- 8 IF I EVER SEE YOU AGAIN ROBERTA FERRELL (ATLANTIC)
- 9 GEORGIA ON MY MIND LILIA NELSON (CBS)
- 10 TAKE ANOTHER LITTLE PIECE OF MY HEART ETTA JAMES (WARNER BROS)

## Fraud Squad raid fuels BPI's piracy clamp-down

by Brian Mulligan

A LONDON wholesaler, suspected of dealing in imported counterfeit tapes, was raided last week by the Fraud Squad. Additionally, 30 dealers are likely to be prosecuted for selling counterfeit tapes.

The two moves are indicative of the tougher line now being adopted by



THE GREAT race to snap up Evita stars continues: David Essex, who plays Che Guevara in the West End musical, has now signed a long-term, exclusive contract with Phonogram, covering everywhere except America and Canada.

Pictured with Essex are, left to right, David Baker, Phonogram business affairs director, his managers Mel Bush and Derek Bowman, Peter Bond, Phonogram creative director.

the BPI in its efforts to crack down on the latest and most serious threat to the industry. No information was available at press time about which wholesaler had been raided, but in disclosing to the annual meeting of the BPI on Thursday details of the activities earlier that morning, solicitor Tony Hoffman revealed that this was the first time that it had been possible to enlist the help of the police. Previously all raids have been carried out by BPI investigators, with 23 having taken place since April. A comprehensive display of seized equipment bore testimony to the effectiveness of the BPI's vigilance and Hoffman was able to tell the meeting that there was no longer any piracy of domestic international repertoire in the UK. The chief threat was posed by imports coming in from Singapore and Europe. Customs & Excise was to be asked to provide information on shipments from Singapore so that the tapes could be checked at the import source. Hoffman, who will be in overall control of a new BPI Piracy Control Centre equipped with a forensic laboratory, said that the counterfeiting usually applied to non-UK versions of best-selling albums, apparently coming from such territories as America, Portugal, Spain and Holland, which made detection more difficult.

WITH THE introduction last week of the Top 60 Album Chart, RB now brings a new approach to its popular One-Stop Report.

Each week from today we will be featuring only the top new albums moving out of Britain's one-stop distributors, leaving aside well-established chart material. We also welcome the London operation One-Stop to RB's pages.

ONE-STOPS: page 18

## Thefts force Boots changes

FACED WITH mounting losses from pilfering, Boots is in the process of replacing its self-service record departments with the traditional library system of handling stock.

The decision to maintain closer security on stock comes after a trial run in three shops before Christmas to ensure that staff could cope with the change without disrupting the sales function. Audio manager Ian Smellie told *Record Business*: "We are now in full swing with our conversion programme and by the middle of next year 150 shops will be using the library system once again."

Said Smellie: "We have had branches commenting that customers they hadn't seen for several years were coming back, particularly to buy classical music."

## RCA leads summer discount bonanza

LEADING THE way on the current round of summertime special discounts on back-catalogue material is RCA with an additional 17½ per cent available for dealers ordering a minimum of 15 copies of David Bowie albums.

Record dealers regard this as possibly the most generous offer ever extended by a major company, exceeding the 15 per cent extra offered last Christmas by CBS. The potential appeal of RCA's offer can be gauged by comparing it with similar schemes currently being run by other com-

panies. CBS, for instance, is offering an additional five per cent on orders for 50 tapes that of the company's top 100 best-sellers, rising to 7½ per cent for 100 pieces and 10 per cent for 150 upwards, with gifts such as cassette radios, percolators or drinks being available as an alternative. EMI LRD is offering bottles of wine for orders of 30 units (including ten tapes) from a selected list of best-selling titles. Phonogram's deal is an extra 10 per cent on Marks & Spencer vouchers worth £24 for 100 units.

RCA is also seeking bulk orders

from the trade for the new David Bowie live 2LP (PL 02913) due to be released imminently at an rrp of £5.70, but not subject to the company's catalogue discount. As successfully utilised for previous Bowie albums, RCA is inviting the trade to place pre-release orders for boxes of 20 LPs or 10 cassettes to guarantee availability on the day of release. On earlier Bowie albums this has produced advance sales in excess of 100,000 albums and enabled RCA to accurately plan its pressing requirements.

## Radio 1 gives new talent a chance

RADIO 1 THIS week launches a regular feature titled "Radio One's To Watch" aimed at giving promising new artists extensive daytime exposure.

Each week three artists will be selected and guaranteed at least one play a week on the daytime shows. These six plays will give the chosen artists almost as much exposure as provided on the featured 40.

Kicking off next week, the lucky three picked by Radio 1 are Michael Johnson with 'Bluer Than Blue' (AMI 501), Racey with 'Baby It's You' (RAK 277) and Headline's '1999' (Mercury 6007 180).

Derek Chinnery, head of Radio 1, commented: "The artists we select will be appearing on record for the first time and DJs will be briefed on their backgrounds. We intend to run the feature indefinitely."



ARISTA'S novel double decker bus promotion for US visitors, Raydio, caused so much interest in London that it was promptly hired to follow the group around the country. Pictured here (from left): Lester Queripel (Our Price Records), Jeff Stewart (Tandem display manager), Colin Wallace (OPR), Gary Shoefield (Arista marketing assistant), and Andy Thompson (OPR).



A NEW agreement giving EMI Music Sales exclusive distribution rights to United Artists Publications was signed last week. The distribution was previously handled by the Chappell organisation. Left to right: Bob Wise, Music Sales, Ray Walters, UA, Pat Howgill, of EMI.

## BPI £45,000 in the red

THE BPI, representative body of Britain's record industry, is broke. The annual meeting last week was told by chairman L. G. Wood that there was a deficit of nearly £20,000 on the current year's operation and added to previous years' losses has left the BPI in the red to the tune of £45,000.

"We are insolvent," said Wood. "There is no question of us going under, but we must bail ourselves out of the situation with all possible speed." Pointing to the growing menace of piracy and counterfeiting, Wood said that if the BPI did not continue the UK record industry would cease to be a major operating force in five years.

From January 1, subscriptions are to be drastically increased, with major

A-category companies facing an extra £5000 on their existing contribution of £1500 per year. B-category subscriptions will go from £750 to £1500, C-category from £300 to £600 and D-category from £75 to £100. This will produce additional income of nearly £50,000, but Wood warned that this would not necessarily solve the problem and that further increases might be required.

Wood noted that a senior assistant to director Geoffrey Bridge was needed and also a senior lawyer.

Coinciding with his retirement from the chairmanship of EMI Records (see separate story), Wood will in future have the assistance of WEA's John Fruin as vice-chairman of the BPI.

In the election of council members, Monty Lewis, managing director of Pickwick, was voted on to the council, while Stephen James, m.d. of DJM Records, lost his seat. Steve Gottlieb (Polygram), Maurice Oberstein (CBS), Bill Townsley (Decca), David Bettebridge (Bronze) and Ken Glancy (RCA) were re-elected.

## Phonogram's rise to spark all-round increases?

A FLOOD of applications for price increases may come from record companies following the decision by the Price Commission to allow Phonogram to raise both album and single recommended retail prices from July 1.

Phonogram's single RRP is increased from 80 pence to 85 pence. Albums retailing at £2.45 hold their price, but those currently selling at £3.50 and £3.99 will now retail at £3.99 and £4.50 respectively. Double album prices are increased from £3.99 and £5.50 to £4.50 and £5.99. Classical albums selling at £1.99 and £2.45 remain the same, but those retailing at £3.99 are increased to £4.50.

In all cases tape prices are 15 pence higher than the equivalent record price. 12-inch singles will now retail at £1.25.

GRRC secretary, Harry Tipple, told *Record Business*: "It is inevitable that other companies will now follow suit and put in applications to the Price Commission. Even before the Phonogram increase, WEA were 20 pence cheaper on a standard album.

CBS and WEA could be first off the mark."

He added that the Phonogram increase did seem a bit steep and that it might act as a deterrent to sales of Phonogram product in the short-term.

Tipple also complained that dealers had not been given sufficient advance warning of the price rise.

## Pye gives its jazz a push

PYE RECORDS is giving its jazz catalogue a massive dealer-orientated push during July.

Window displays are to be installed in more than 50 jazz outlets and up to 50,000 leaflets are being mailed out to dealers. Pye is also taking advertising space in various jazz publications.

Twelve albums will be receiving heavy exposure during the campaign including the Ronnie Scott Quintet *Series Gold*, Louis Armstrong's *Evening With Louis Armstrong* and Count Basie's *The Atomic Mr. Chairman*.

## Top management changes at EMI

SIGNIFICANT MANAGEMENT changes at the top of the EMI group, give Capitol chief Bhaskar Menon complete control of all music interests.

Menon is to be chief executive of both EMI Music Europe and International, based in London, and Capitol Industries-EMI, based in Hollywood, from July 1.

Len Wood relinquishes chairmanship of EMI Records (UK), although he will remain a member of the EMI Ltd. board. Leslie Hill will take over his responsibilities as chairman as well as continuing with his role as director, group music.

Hill, who will now be reporting to Menon, told *Record Business*: "The precise nature of responsibilities under Menon still have to be worked out, but I am absolutely delighted with the changes."

ANDREW GOLD  
"How Can This Be Love"

 K13126

JACKSON BROWNE  
"Stay"

 K13128

BOOTSIE COLLINS  
"Bootsie"

 K17196

JOE WALSH  
"Life's Been Good"

 K13129

STAR CLIMBERS

# MULLINGS

SLIGHTLY IN awe of his august presence when he arrived, CBS staff relieved to find that **Bob Dylan** isn't really as godlike as they expected. "He's really a basic human being," commented one reverent executive. Could it be that the man had thawed in response to the good work of presschief **Ely Smith**, seconded as his personal assistant for the duration of his stay, and invited to accompany him for his concerts in Holland . . . parting company, Island and marketing manager **Billy Walker**, former editor of *Sounds* and *Street Life* . . . with the Shortest Night Show, linking presenter **David Carter** with Antartica, Radio London celebrated the longest day . . . former *Time Out* contributor **Mick Houghton** now ensconced in WEA's press office . . .

LOOK OUT for statement by a major one-stop regarding an involvement with a public company . . . isn't one record company contemplating switching the whole emphasis of its selling operation away from personal calls in favour of telephone calls . . . the continuing saga of **Logo** and **Gerry Rafferty** back catalogue involves a truly remarkable story of unreturned telephone calls and unkept appointments by the hierarchy of UA Records in America when the British indie tried to secure a deal with the company which has his 'Baker Street' single closing in on the number one spot. Such a display of inertia has caused Logo to look elsewhere and three other companies are bidding for Rafferty's oldies . . . last week in Newcastle, *War Of The Worlds* producer **Jeff Wayne** recorded a tv programme (possibly to be screened on *Nationwide*) with **Frank Wells**, son of the author . . .

GOOD TO SEE **RSK** recognising efforts of staff to current hot streak by putting everybody on a profit-sharing plan which according to president **Al Coury** will make label employees industry's "highest paid"—in the US that is . . . for *Evita* premiere and general talks, former Epic head **Ron ALEXENBERG** in London for first time last week since MCA lured him away and set him up with his own (so far untitled label) . . . full marks to **David Hughes** and **John Howson** at Polydor—to encourage attendance at a reception for *Atlanta Rhythm Section*, quarter-bottles of a halfway decent bubbly sent to mediapersons (well the album is called *Champagne Jam*) . . . first silver disc for **Ariola** for **John Paul Young's** 'Something In The Air' while **Arista** collect one for **Patti Smith's** 'Because The Night' . . .

While everyone left the *Evita* premiere singing about crying for Argentina, **Louis Benjamin** was heard singing: "Don't Cry for me **Evie Taylor**" . . . FOLLOING much publicised court case, those seven Miss Black California beauties who make up the *American Love Machine* will be appearing on *ATV Golden Gala Performance* to mark anniversary of women's suffrage—can we expect women's lib picket lines? . . . members of **Steve Hillage Band** having bad run of luck with the law—during recent UK tour drummer **Andy Anderson** a victim of mistaken identity and spent night in jail in connection with seven-year-old murder, while bassist **John McKenzie** arrested in East Germany and told Interpol wanted him for a drug offence—also released next day due to lack of evidence . . . Bournemouth residents up in arms about so-called punk open air show on July 15, according to local press—line-up features well known punk acts **Goldie, Darts, Only Ones** and **Steve Hillage** (and hopefully his full band!) . . . personal statement awaited from CBS product manager **Brian Yates**, due to follow colleague **Andrew Pryor** to Ariola . . .

AFTER CANCELLATION of final **Jefferson Starship** concert in Germany, accompanied by audience demonstration, and return of ailing **Grace Slick** to America, RCA m.d. **Ken Glancy** flew out to pour oil on troubled waters prior to band's UK show at **Knebworth**, having also attended **David Bowie's** tour opening at Newcastle presumably to talk about a new contract . . . 'Axes are plunged into people, a severed head is found . . . and the recording manager turns out to be a transvestite. I don't know when I've had so much fun'—Daily Express film critic **Ian Christie** on **Jack Jones** film *Comeback*.

# raffaella

Hot on the heels of her chart single 'Do It Do It Again' comes 'California', a guaranteed sunshine hit for Raffaella Carra.



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## Decca mounts huge Moody Blues Campaign

RELEASE OF the first Moody Blues album for five years, *Octave*, is being backed by one of the biggest ever dealer campaigns from Decca.

Over 600 window displays are being installed throughout the country which will include dealer stickers, counter display cards, posters, browser cards and door banners.

On top of this, advertising slots are booked on Radios Capital, Piccadilly, BRMB, Clyde, Trent and Tees. Advertising space is also being taken throughout the trade, music and national press.

## Merchandising

PHONOGRAM IS running an extensive two month campaign to back release of 'When I Kiss You' (Mercury 6008 13) debut single from David Townsend, who wrote Cliff Richard's hit single 'Miss You Nerves'.

Single is being sent out in special four



A LIFESIZE Smurf bounces through London's West End. With a little help from the National Benzole oil company £1 million publicity campaign, the Decca single 'Smurfsong' (FR 13759) by Father Abraham and the Smurfs has leapt chartwards after weeks of inactivity.

colour bags and the promotion will include advertising space in music, trade and national press as well as badges and stickers for dealers.

BRONZE IS promoting its first releases on the Red Star label with 500 window displays, badges, sew-on patches, tee-shirts and ear-studs. Pro-

duct includes the Suicide album (BRON 508) released July 7 and the group's single Chere (BRO 57) released July 14, in 7" and 12" versions both in coloured bags.

The Real Kids current single 'All Kindsa Girls' (BRO 54) released last Friday will be followed by the band's debut album *The Real Kids* (BRON 509) on July 23. Both bands will be featured in the promotional campaign and on a filmsy sampler to be included in *Circuit* magazine.

Suicide will be supporting The Clash on a nationwide tour commencing July 1. Music press advertising and posters will support the tour and album.

THE NEW Rubettes' single 'Goodbye Dolly Gray' (Polydor 2059042) is being released in a picture bag of an oil painting which apparently bears a remarkable resemblance to the original Dolly Gray. Dealer mailouts are also scheduled.

## INS & OUTS

FOLLOWING THE departure of Tim Chacksfield from Polydor, the company has re-organised its product department to give Dennis Murdoch responsibility for rock while John Perou takes over pop and American product.

DAVID GRIFFITHS has been appointed group financial controller at Pye Records. He was previously group management accountant.

RICHARD ZUCKERMAN, previously with Pye Studios and Precision Tapes, has been appointed label manager for Ariola, Ariola Hansa. He will be responsible for administration of the Precision Tapes catalogue.

PHIL LONG is leaving EMI Records, where he was licensed repertoire promotion manager, to take up the newly created post of Chrysalis Music promotion manager.

BRUNO KRETCHMAR, formerly with Chappells, has been appointed general manager and director of Inter-song Music Ltd.

RONNIE GURR has started work at Ensign Records as Media Administration Manager. He was previously a freelance journalist and has contributed to *Record Mirror* and *New Music Express*.

## DEALS

FRENCH-BASED Record company, Carerre, is opening an office in London on July 1 following recent chart successes which include Sheila B. Devotion's 'Singing In The Rain'.

Running the show will be Freddie Cameron, formerly EMI's commercial manager A&R, and joining him is Oliver Smallman, who was previously with ATV, as new Carerre director of promotion and artist relations. Another EMI A&R man,

Peter Hinton, joins the company as assistant to Cannon.

The current arrangement with EMI's GRD will continue, although it will be handled as a licensing deal. Next product out will be Sheila B. Devotion's follow-up single 'Light My Fire'.

CBS' APRIL Music has extended its long association with Music Sales Ltd with the signing of a new, longterm deal which runs into the 1980's. Music Sales has also obtained rights to State Music's UK sheet music and folios.

POPULAR ISRAELI singer, Igal Bashan, has signed a longterm, worldwide deal with Ariola Records. First album *You Got The Power* has just been released.

JONA LEWIE, formerly of Brett Marvin and the Thunderbolts and Terry Dury and the Donkeys, has signed to Sniff Records. First single is titled: 'The Baby She's On The Street' - released June 30.

FOLLOWING SIGNING of new rock bands The Dickies, A&M Records is releasing a single from the band 'Paranoid'—a version of The Black Sabbath original.

CBS RECORDS has signed up Shakin' Stevens, currently starring in the West End musical 'Elvis', on a longterm, worldwide deal.

A LICENSING deal has been set up for Magnet Records in the Philippines. It was signed last week between Magnet managing director, Michael Levy, and Tony Lustre, director of Home Industria, Philippines.

EX-INCREDIBLE String Band member Robin Williamson has his first album for four years released on July 14 under a new deal with Criminal Records. Titled *American Showstange*, he is backed by the Merry Band. A UK tour is planned for November this year.

MARTIN COSTELLO, Panache Music AOR executive, has just concluded a UK sub-publishing deal with Eckart Rahn, representative for Edition Can in Germany and Can's musical works. Due out are the album *Out Of Reach* and single 'Can-Can', released on Lightning Records.

## Akron launch

A JOINT promotion between Stiff Records and Firestone Tyres will launch *The Akron Compilation*—an album featuring artists from Akron, Ohio, America's rubber capital and the much vaunted "new Liverpool".

Helium filled balloons were released from spots world-wide to mark the album's launch on Friday (June 23) while the two companies shared window display space and joint advertising costs.

Firestone is pushing its Wide Oval tyre and, says Stiff, "believes that the kind of perspicacious chap who buys *The Akron Compilation* will fall within the profile of market the tyre is aimed at".

The album features 10 Akron bands who bear such names as Rubber City Rebels and the Waitresses.

# JUST OFF THE PRESS!

An important new book by Allan Dann & John Underwood

Here, at last, is a comprehensive guide to the business side of music.

It will be of immense value to those on the threshold of their careers, as well as those who have spent a lifetime in the business. This authoritative book deals with such matters as selling a song to a publisher... finding the right publisher... how copyrights work. It discusses royalties and what to look for when signing contracts.

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Price £2.50. From all good booksellers. Or, in case of difficulty, direct from: Music Sales Limited (RB), 78 Newman Street, London W.1.

**HOW TO SUCCEED IN THE MUSIC BUSINESS**

## LETTER

I WAS interested to read your article on record piracy (RB June 5). The matter of piracy and bootlegging has had and can have serious consequences for pressing companies, especially the independents. We have had three known cases in the past 12 months, of which two were spotted by the vigilance of our staff, but the third slipped through and we were obliged to spend several hundred pounds to prove our innocence in court. Another independent became innocently involved recently and the result was high legal fees and much unpleasantness.

Through our Independent Record Plant Association we are currently studying ways to indemnify and protect ourselves against the pirates. Strong assistance is being given by the MCPSP. More cash certainly seems necessary as Geoff Bridge has declared, because as little as three weeks ago, what I can only describe as a pirate syndicate blatantly gave us an order to produce a bootlegged record of a well known punk rock group together with a recent controversial TV interview they had made. We recognised it instantly and when challenged our "customer" admitted several LP productions of this nature in the last year and said "it was a good way of making a fast buck." Naturally we informed the BPI because, as we refused the order, the record was clearly going to be touted round the industry until pressed. Though the BPI showed great concern and interest, apart from asking us to take car numbers, very little seems

to have happened and there was a chance to round up some confessed infringers.

I hope you find these comments relevant and whilst writing, would like to congratulate you on the excellent new content and format of RB. Long may it reign.

R. F. YOUNG  
General Manager  
Orlake Ltd.,  
Dagenham

## Electric goes for disco

ELECTRIC RECORDS has joined the rush to cash in on the rapidly expanding disco market with the release of three singles—its first ever disco product.

Already available are 'Play It Again Sam' (WOT 22) by JRT and 'People Are People' (WOT 23) from Al Matthews. 'I Wish It Were Me (Dub Dancing)' (WOT 24) by David Boydell will be released on June 30.

There is a limited 12-inch pressing of 15,000 for all three singles and up to 5,000 badges and 500 promotional baseball hats are being sent out.

## Chiswick sets Ace releases

CHISWICK RECORDS has set dates for its first releases from the American Ace label catalogue, which it acquired recently. *Rockin' Pyromania* and the *Boogie Woogie Flu* by Huey 'piano'

Smith is its first release on June 16 and two Ace compilation albums will follow on July 14. Meanwhile, Chiswick has also gained rights to catalogue material from Starday, Dot and D in America which will yield material by Willie Nelson, George Jones, Lightnin' Hopkins and many other respected names.

## New Front Liner

VIRGIN'S FRONT Line Records has signed West Indian poet and musician Wallace Lasana Williams, whose revolutionary poetry covers anti-apartheid and South African themes. He has seven dates scheduled for Britain during July.

## Siouxie signs

SIUXSIE AND The Banshees have signed a long-term worldwide recording deal with Polydor. An album is expected in October to coincide with a UK and European tour.

## Safari campaigns

SAFARI RECORDS is running major campaigns for release of the new EP from Wayne County and The Electric Chairs titled 'Blatantly Offensive' (WC 2) and the Chanter Sisters' album *Ready For Love*.

Pressed in gold vinyl, the 'Blatantly Offensive' EP will be backed by advertising space throughout the consumer press and will be distributed via Lightnin' Records. *Ready For Love* will

receive trade and consumer press advertising and will be distributed by Pye.

## Co-Co follow-up

CO-CO'S FOLLOW-up single to 'The Bad Old Days' is 'I Can't Talk Love On The Telephone Line'. It will be released shortly to coincide with the Euro group's national summer tour and dealers will receive from Ariola/Hansa a full colour poster and special Co-Co telephone dial stickers to give away which will fit exactly over telephone customer's dials. 2,500 fan club cards are to be given away at all dates on the tour and display boards will be erected in foyers.

## EMI widens imports team

IN A move aimed at making dealers more aware of the existing imports catalogue, EMI Records Imports Division is launching a major expansion programme to widen sales coverage with newly created positions for international repertoire.

The international sales team will consist of a field sales manager who will co-ordinate the activities of three area salesmen based in London, the Midlands and the North.

Creation of this unit will also enable the Imports Division to realise the sales potential of a large range of additional product which will apparently be added to the imports catalogue in the near future.

## RETAILING

## From record merchandiser to Chiswick record dealer

by Tim Smith

THE TRANSITION from buyer for the 15,000 accounts serviced by Record Merchandisers to small time Chiswick record dealer not only raised a few problems for 25 year old Linda Carey but also opened her eyes to the record industry as a whole.

It was October last year that she quit her job at Record Merchandisers, after five years with the racking company, and began to search around for a suitable site to open a retail outlet. Just married to Alan Wade, of Record Sales, her decision to move was made for a number of domestic reasons.

She finally located a site in Chiswick High Road—a reasonable distance from any competition and named the shop "Second Summer". With the added advantage that no premium was required for the premises as they had stood empty for over two years, it only cost her around £3,500 before she opened her doors to the public.

Linda Carey told Record Business: "I started off with nothing more than a skeleton stock and to begin with I had to rely heavily on such one-stops as Reliance. To be honest, with the £1,000 you have to put down before

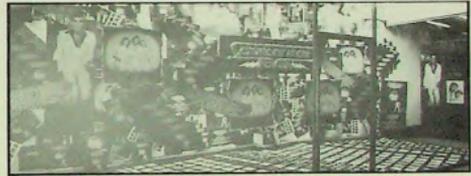
opening an account with the major distributors, I wouldn't have been able to stock anything but EMI for the first few months if it hadn't been for one-stops."

In the early days she used every marketing ploy possible to get the business going—such as sponsoring competitions in the local press and running Captain Video shows in the store every weekend—something which is still operated and the fees is an extremely useful sales weapon.

Through her contacts forged while with Record Merchandisers, she also managed to obtain a contract to supply the Talk Of The Town with current product of all artists who appeared at the venue—she recently shifted 4000 albums during a month run.

The fight to establish the business appears to be won. She commented: "I'm carrying a stock of about £8,000 now and it seems like I've managed to build up a fairly regular clientele with things looking quite promising for the future."

She added: "With heavy competition from the discounts offered by the multiples I knew that the only way I could survive was by selling the extremes of



AINLEY'S RECORDS OF Leicester gets the full 'Saturday Night Fever' treatment. The 30-foot long display was recently installed by Polydor; promotion man Martin Danzebrink.

the musical spectrum rather than the usual Top 50 product."

Her "extremes" boil down to specialisation in deletions, secondhand product, new wave and a wide selection of jazz—which is often ignored by independents, not to mention a large number of the multiples.

But what did she learn about the record industry by switching from supplying such stores as Woolworths and Martins to supplying the public direct?

Linda explained: "Working in a record shop has enabled me to see the two different sides of the record industry. At Record Merchandisers I had to rely to a large extent on what the record companies themselves told me—now I am discovering that the public often want something completely different. Reprs are biased with their advice—the

public are not."

She has also noticed a predictable change in attitude towards herself by many of the company reps, although she is fairly philosophical about it. "When I was at Record Merchandisers the reps couldn't do enough for you—now I'm just responsible for a single outlet they obviously don't bother so much."

As for the problems facing dealers, she sees her main headache as being, on top of huge High Street rents, the unavailability of coloured vinyl and 12-inch singles—which she can only obtain with ease from the one-stops.

Linda Carey is obviously happy with her work and has no longer term expansion plans. Basically she feels she is now moving in "the real world" as opposed to what she regards as the detached environment of Record Merchandisers.

# REGIONAL NEWS

## Scottish News

Edited by Ian McFadden

### Mountain's tv tie-in

MOUNTAIN'S SCOTTISH catalogue gets a June boost with two new albums linked to television.

Already available is *Thingummyjig, Volume II*, a second album from the extremely successful haggis and heather show of the same name (TOPA 9006). It features such STV stalwarts as Jim Johnstone, Company Policy, New Ovation and Walter Perry—together with a plethora of duos: The Alexander Brothers, Gaberlunzie, The Tartan Lads and Anne and Laura Brand. Again produced for STV Entertainment by Alex Robertson, the album will be promoted to tie in with the show, which is currently touring Scotland in a stage version, and a Summer Special. When the series proper returns to the air, a further surge of interest can be expected.

The *Golden Fiddle Awards 1978* (TOPA 9007), is the fourth album Mountain Records have produced from the three Awards shows to date. Sponsored by the *Daily Record*, the show this year featured an orchestra of 293 fiddlers and was networked live on Pebble Mill's Saturday night tv show, and highlights were again networked on BBC1 with Fulton MacKay introducing a week later. There will also be a further 30-minute special from the contest, which was won by Bill Brian of Fife. Later in the year, John Dunn, who

THE HILLS of Donegal, are... alive to the sound of music, with the recent release of 14 recordings—six singles and eight albums—featuring the cream of Donegal entertainers. The albums can fit into all sections, from country to folk, and from traditional to ballads.

In the pop music section there are three singles. The Playboys are a much travelled five-piece pop band, whose debut single on Zip Records (*Outlet*) is 'Come Let's Dance', a hit in Spain for the Cats, and features lead singer Maurice Hamilton. The song enjoyed popularity in the ballrooms, and also on RTE and Downtown Radio. The Philosophers feature leader Dermot Ward with a self-composed 'Samantha' issued by EMI. This is a track from the band's long-awaited album, which includes more of Ward's compositions. The Rascals were voted Top Ulster Band in the Swing-scene Popularity Poll, and have signed a new deal with Rebel Records. Their new single 'Ecstasy' is out throughout Europe, but not on general release here early in August.

In the traditional section there are three albums and one single from Donegal's talented artists. Clannad are currently touring Europe, have formed their own label Ogham Records (distributed by CBS/Sean Nos). Their debut LP *Clannad in Concert* was

organised the show on behalf of the *Daily Record* feels sure that the English interest created by the networking of the programmes should stimulate a greater demand than ever before South of the border.

Once again Mountain have had to pull out all the stops. The show, at Aberdeen Music Hall was on May 27, and the album will be released on June 23.

### More baroque releases

HARD on the heels of their Music For Drummlarig album, the Scottish Baroque Ensemble have released another record on CRD.

*Scandinavian Serenade* (CRD 1042) includes Grieg's Holberg Suite, Canonetta by Sibelius, the Serenade for Strings by Dag Wren and Nielsen's Little Suite. It was recorded in St Mary's Church, Haddington, and is sponsored by Kenneth Newis and his wife. Newis is chairman of the Scottish Philharmonic Society Newington Ltd, the company which runs the parent body of the SBE's new concert hall.

The releases are part of the run-up to the tenth anniversary of the Ensemble, which will also include a visit to Norway and two television dates. There is a programme in SV's *Something Special* series to be transmitted on June 29, and they will also be featured in BBC 2's *Lively Arts* programme on the Spoleto Festival.

### Talent drips from the Donegal hills

Report from Ireland by Donal K O'Boyle

recorded live at various venues throughout Europe. Ferdia won the 1977 Letterkenney International Folk Festival, and part of the prize was a recording contract with Polydor Records. Their debut single 'Lakes of Coolfin', is now in fourth position in the Irish Scene (UK) charts, while their album is also enjoying high sales under the title *A Sigh For Old Times*. The sound of Na Casaidigh is featured also on a Polydor LP *Oidnreach*. The traditional group consists of five brothers. On their debut album they were joined by their uncle Frank Patterson.

The tourist trade buys Donegal's famed ballads, and to meet the 1978 demand there are three albums from leading names. John Kerr known as the master of evergreen ballads signed a deal with Homespun Records, and his debut album *My 14 Irish Requests* went to the number one spot in the Irish Music

### Saturation in Glasgow?

A FURTHER Contender for the Glasgow one-stop business will be Makro, the cash-and-carry hypermarket giant which is to open a store in Glasgow soon. Although a definite date and address have not been announced, the superstore will be 140,000 square feet in Hillington Industrial Estate, on the outskirts of Glasgow and beside the M8 motorway.

The store will be selling records as well as food, hardware jewellery, clothes and photographic equipment. The company has a team of representatives on the road, visiting shops and offering passes to retailers. A pass will only be issued, according to advertising manager Andrew Robertson, when a trader can produce a VAT registration form, but those with passes for food and drink will be allowed to shop in the other categories, but not vice versa.

The operation, the seventh in Makro's chain, is already recruiting heavily to fill 350 jobs; and the operation is fully computerised.

Trade reaction so far has been negligible. Retailers tend to think optimistically that they may have access to cheap bulk-buying of foods, although they are awaiting price lists before committing themselves also record purchasing. Wholesalers, although generally appearing unconcerned, are worried that, with the proposed opening of a Solomon and Peres depot, again in Glasgow, the market may become saturated, or even more saturated; and that packing operations, currently dealing in budget stocks, may consider full-price product from another source.

### BRIEFS

NOW THAT the World Cup football has burst there will be little use for the parodies that suddenly appeared, and were heard ever where. Like: "We've all been coned by Ally's Army..." and "Owe There, Stay Over There..." Most of the rest are unprintable, slap derous, and quite clever...

All may not yet be lost for the Apollo! but we can say no more than that at yet...

Gerry Rafferty's Glasgow gig looked like a Humblebums reunion, with both Tam Harvey and Billy Connolly turning out for the occasion. Rab Noakes, too, seemed to enjoy the after-concert proceedings as only a support act can...

Two Strangers have been charged with breach of the peace in a post-Glasgow restaurant. They pleaded not guilty, and trial set for later this summer.

### SCOTTISH chart—see page 17



JOHN KERR: master of evergreen ballads

Scene (UK) charts. Kerr was presented with a replica of the Liberty Bell by the Mayor of Philadelphia Frank Rizzo on his recent visit to that city.

Emerald Records has issued a new album *Half Door* featuring Bridie Gallagher, who recently celebrated her 22nd anniversary on the cabaret circuit.

Kathleen Fitzgerald has emerged from semi-retirement to record her

debut album for Homespun, *The Hills, Donegal*. On an excellent collection of old and new ballads she is accompanied on the accordion by her famed brother Richard, who today runs his six 'Music Centres' in Donegal, Sligo, Mayo, and Monaghan.

In the country music section a single on release an original Tony Hatch and page 7

Jackie Trent, 'With The Small Exception of Me' introduces Don Shearer. He spent many years as lead singer with the Clipper-Carlton. Allied Recording Artists has issued a new single and album by Margo a leading country singer. The single a revived version of the Billie Jo Spears hit 'Lonely Hearts Club' was recorded in London. Her album 'Margo's Greatest Hits (Vol II). Her previous album *A Toast to Claddagh* received a Silver Disc for sales.

The Mighty Avons celebrated 18 years in showbusiness, and along with lead singer Hugh McClean released *20 Dancing Hits* on the Polydor label, a showcase album, featuring each member singing a collection of country hits. At present McClean is recording a new single for Skylark Music.

## IRELANDS top 30

- 1 (5) 4 ANNIE'S SONG—JAMES GALWAY (RCA RB 5085)
- 2 (21) 2 MISS YOU—ROLLING STONES (EMI 2622)
- 3 (4) 6 OH CAROL—SMOKE (RAK 276)
- 4 (2) 5 YOU'RE THE ONE THAT I WANT—J. TRAVOLTA/O. NEWTON-JOHN (RSO 508)
- 5 (1) 7 RIVERS OF BABYLON—BONEY M (ATLANTIC/HANSA K11120)
- 6 (19) 2 CA PLANE POUR MOI—PLASTIC BERTRAND (SIRE 6276512)
- 7 (23) 3 BECAUSE THE NIGHT—PATTI SMITH (ARISTA ARIST 181)
- 8 (11) 7 NIGHT FEVER—BEE GEES (RSO 902)
- 9 ( 6 ) 2 BEAUTIFUL LOVER—BROTHERHOOD OF MAN (PVE 7N46071)
- 10 (3) 5 LOVE IS IN THE AIR—JOHN PAUL YOUNG (ARIOLA ARO 117)
- 11 (9) 5 IT SURE BRINGS OUT THE LOVE IN YOUR EYES—DAVID SOUL (PRIVATE STOCK PVT 137)
- 12 (14) 5 ROSALIE—THIN LIZZY (VERTIGO LIZZY 2)
- 13 (—) 1 ANGELS WITH DIRTY FACES—SHAM 69 (POLYDOR 2058 023)
- 14 (10) 2 LOVING YOU HAS MADE ME BANANAS—GUY MARKS (ABC 4211)
- 15 (12) 5 COME TO ME—RUBY WINTERS (CREOLE CR 153)
- 16 (—) 1 LET'S GO DISCO—REAL THING (PVE 7N 46078)
- 17 (29) 7 MATCHTALK MEN—BRIAN & MICHAEL (PVE 7N 46035)
- 18 (15) 5 IF I CAN'T HAVE YOU—YVONNE ELLMAN (POLYDOR 2090 266)
- 19 (—) 1 WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109)
- 20 (18) 2 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—MEAT LOAF (EPIC EPIC 5980)
- 21 (16) 2 WHAT A WASTE—IAN DURY (STIFF BUY 27)
- 22 (—) 1 RUN FOR HOME—LINDISFARNE (MERCURY 6007 177)
- 23 (—) 1 YOU DON'T HAVE TO SAY YOU LOVE ME—RED HURLEY (RELEASE RL 916)
- 24 (20) 7 TOO MUCH, TOO LITTLE, TOO LATE—J. MATHIS/D. WILLIAMS (CBS 6164)
- 25 (—) 1 SOMETIMES WHEN WE TOUCH—DAN HILL (20TH CENTURY BTC 2355)
- 26 (—) 1 LET THERE BE SUNSHINE—TRINITY (CBS 6357)
- 27 (7) 7 THE BOY FROM NEW YORK CITY—DARTS (MAGNET MAG 116)
- 28 (—) 1 WHENEVER I'M AWAY FROM YOU—JOHN TRAVOLTA (POLYDOR 2059 005)
- 29 (22) 7 YOU GOTTA GET UP—REFORM (CBS 8326)
- 30 (—) 1 AIRPORT—MOTORS (VIRGIN VS 219)



## Is This A Love Thing?

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## Previn/Stoppard work gets rush released



### Work, work, work

**KIRI TE KANAWA**, New Zealand's young opera star, has already made several recordings for different companies. Now, for CBS, she is in the middle of a hectic schedule. She has already completed an album of Mozart arias and another including the *Four Last Songs* of Richard Strauss. Next month she starts a complete recording of *Don Giovanni*, conducted by Lorin Maazel, which will also be used for a film of the opera. She is then signed up to make an album of arias by Verdi and Puccini and to feature in Humperdinck's *Hansel and Gretel*.

RCA HAD to make a last-minute sprint to bring out its recording of *Every Good Boy Deserves Favour* (BL 12855) this month instead of in July as scheduled. The reason was that this unusual entertainment by Tom Stoppard and André Previn opened earlier than planned at London's Mermaid Theatre, where it is now running twice nightly until July 29.

Subtitled "a place for actors and orchestra" *EGBDF* was first performed as a one-off affair at the Royal Festival Hall last year. It proved such a success there that it was decided both to record it and to look around for a theatre where it could enjoy a reasonable run.

It was the conductor/composer who first suggested a collaboration with his dramatist friend. They agreed from the beginning that it was not to be a play with incidental music on the one hand, nor a symphonic work with words on the other.

The orchestra had to be made an active participant in the drama, one of the main characters in fact. And Stoppard, the author of *Rosencrantz and Guildenstern Are Dead* and other intriguing plays with mercifully shorter titles, came up with a fine idea.

He took a serious theme, the plight of Russian dissidents who are locked away in mental hospitals. Being the kind of writer he is, however, it was inevitable that he would treat plot and dialogue with twists of black comedy and his usual hilarious playing with words.

So the setting of *EGBDF* is a small room in a mental hospital with the two inmates sharing the same surname. One is the perfectly sane dissident, while the other is a genuine nut-case who believes he is the owner and conductor of a symphony orchestra. Hence the drama is played out literally in the middle of the orchestra on the stage.

Previn turned in a score which fitted the drama like a glove and also had sufficient strength to be interesting for its own sake. *EGBDF* is in fact a gripping piece of music-theatre, which will stand repeated hearings by virtue of Stoppard's brilliant dialogue and Previn's some extent by Prokofiev and Shostakovich in its spikiness.

It all works remarkably well on the recording, with players from the Royal Shakespeare Company whose voices are clearly differentiated and Previn conducting the London Symphony Orchestra. Charles Gerhardt is the skillful producer.

There is often an initial prejudice against pieces which involve speech as well as music. It is argued that they will not survive one or two hearings. This was said, for instance, of Prokofiev's *Peter and the Wolf*, yet it is still with us in the concert hall after 40 years and has been recorded 17 times. *EGBDF* holds the interest on a greater number of levels, so it could well turn out to be a popular album with a wide public.

## Barenboim's grand slams

**DANIEL BARENBOIM** looks like being the busiest recording artist in the business, for his new exclusive long-term contract with Polydor sets him a daunting schedule wearing all his different hats. Music from the German and French romantic repertoire will be the main feature.

As conductor he will record a major series of Bruckner with his Chicago Symphony Orchestra. Then, with L'Orchestre de Paris, with which his current contract has been extended by five years, he will be working steadily through music by Debussy and Berlioz, including the latter's ambitious opera *The Trojans*.

He is shortly to conduct Saint-Saëns' opera *Samson and Delilah* in the giant amphitheatre at Orange, with Plácido Domingo and Elena Obraztsova, a production he will subsequently record in Paris.

As solo pianist he continues with series of albums devoted to works by Debussy and Schumann, while embarking on recordings of the complete piano concertos of Mendelssohn, Beethoven, with the Israel and Vienna Philharmonic Orchestras respectively.

In the field of chamber music he has with Itzhak Perlman for viola solo by Debussy and Ravel as well as take part in other works by Berg, Mahler, Schubert and Schumann.

To avoid having too much time on his hands, Barenboim is taking on the part of accompanist to Dietrich Fischer-Dieskau in albums of the complete songs by Brahms and—for the first time on records—all the songs written by Liszt for male voice.

## Reviews

**BACH:** Concertos for Violin & Strings in A minor and E major. Concerto for Violin, Oboe and Strings in minor. **Takayoshi Wanami** (violin), **Leon Goossens** (oboe), **Vienna Mozart Players/Harry Blech**, Producer: Robert Walker. (RCA 12515) £3.99

Takayoshi Wanami, who makes European recording debut with this album, is the most unusual violinist. He is not the first Oriental to produce a master in Western music, but he surely the first virtuoso who has been blind from birth. There is certainly need to make any pleas or reservations on this account, for his technique that is as dazzling as it is secure. He also shows here a great understanding of Bach is deeply sensitive, and though he favours a rather modern approach his play will please the majority of collectors (The purist insistence on producing smaller Baroque sound has become something of a fad.) In the double concerto he is joined by our veteran oboe Leon Goossens, the agility and brilliance of whose playing belies his spot on their soloists' waveliness resulting in direct, warm-hearted performances of all three concertos. **TCHAIKOVSKY: Suite No 3 in G.** Vienna Philharmonic Orchestra/Lorin Maazel. Producer: James Mallin. (Decca SXL 6857) £3.99

Early sketches for this attractive Suite suggest that Tchaikovsky was originally planning the material for a symphony. It seems he finally decided melodies he had jotted down would respond to symphonic treatment, accordingly opted for a more easily-on-the-ear suite instead, worth bearing this in mind when considering this new version by Lorin Maazel, because he conducts with positive tension that gives the music certain symphonic force. He achieves this, fortunately, without playing down any of the music's colour and melodic warmth, so he gives us the best of both worlds. His Vienna players respond with the same vitality they showed their recordings of Tchaikovsky's Symphonies under Maazel, making this easy album to recommend.

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# Bringing most of it back home

**Artist:** BOB DYLAN  
**Venue:** Earl's Court (15,000) for six nights  
**Promoter:** Harvey Goldsmith  
**Tickets:** £7.50 to £5  
**Audience:** The full rainbow of 60s idealists

**Current product:** *Album Street Legal* (CBS CBS 86067) (C)

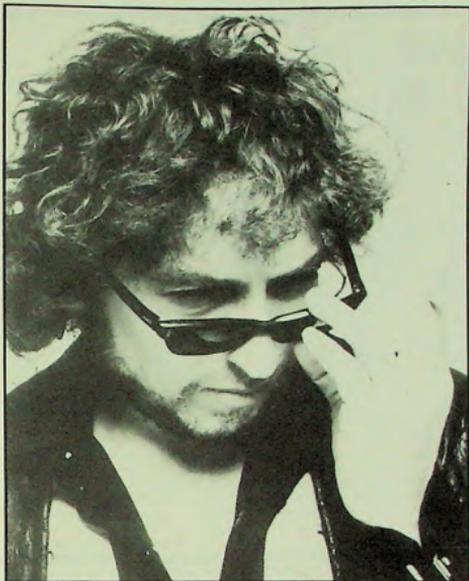
BOB DYLAN'S musical performance in London last week was perhaps less important in the long run than his mere physical presence in Britain for the first time since 1969. The impression on the first night of his Earl's Court dates was of an army of believers come to greet the messiah. There will be many people checking out Dylan album collections this week, re-evaluating half-forgotten songs.

It was a memorable occasion—one of those almost too historic to take in at the time. With 60s music in general almost a dirty word, Bob Dylan has turned the summer of '78 into his own, reminding us that he spanned a decade that changed the outlook of our society and gave us a terminology and imagery for the new feelings of that society. With the Nixon era over and more openness among people generally it is too easy to take the changes of that period for granted.

Even the flaws in that first night's concert were indirectly attributable to Dylan's popularity. Put on bands such as Led Zeppelin at Earl's Court and the physical magnitude of the music will fill the place, overcoming the fact that you can only pick out the performers with binoculars. But what do you do when so many want to see a slightly-built, self-effacing singer who writes songs of such mercurial imagery that you are left pondering one line while the next verse is in progress?

Compensating for this was a sound balance clean and full enough to satisfy those right at the back while not wiping out those in the front rows (who were quite obviously in ecstasy).

The only other flaw was a tendency (rarely predictable if you'd seen Dylan on film recently) to sing a few of his songs in something approaching a monotone. It was this, as much as the changes in tempo and style that he used, that caused confusion about which song he was singing. This was a feature of much of the first half and accounted for some of the lukewarm audience feelings being bandied about at the interval. Neither did it help the



"How does it feeeeeel...?"—better the nearer the front you were

reception of his new songs from *Street Legal* which actually sound much better on record.

His band played in a sympathetic, full-bodied style with touches of brass and a trio of female soul singers adding an r&b edge. It was towards the interval that Dylan caught fire. As he swung into "Like A Rolling Stone" the whole audience appeared to be shrieking the first chorus of "how does it feeeeeel...". From then on Dylan seemed to catch the passion of his own songs and deliver them as we'd hoped he would. He finished the first half with an ecstatically-received "I Shall Be Released" and things were looking brighter.

And indeed, the best was yet to come. "Blowing In The Wind" was delivered with spirited fiddly guitar! "I Want You" was slowed right down to tender ballad style with minimal accompaniment. "Just Like A Woman" brought a roaring, stomping ovation, and "Don't Think Twice" came husking out over a latin rhythm.

"All Along The Watchtower" featured some wild, gypsy fiddle playing and Dylan wound up the screw with "All I Really Want To Do". It's All Right Ma (I'm Only Bleeding)" and "Forever Young" (one of his simplest and most direct songs lyrically and an apt closer). The auditorium was by now a mass of applauding people and lighted matches. He probably played it just right by doing one encore (he played

for over two hours in all) and by doing "The Times They Are A Changing" for it.

Bob Dylan seems to be able to change when he needs to and it was significant that a song like "It's All Right Ma" still came out with a psychotic edge somehow applicable to day. How locked he is into the American big star syndrome and all it implies is anybody's guess. On the evidence of this live performance it seems that his audience still needs him and that once he senses this he starts delivering. A new morning for Dylan and his British audience perhaps. Maybe now they can both evaluate the relationship on less fevered grounds and start seeing each other again.

DAVID REDSHAW

**Artist:** IGGY POP/Aswad  
**Venue:** Music Machine, London (900)

**Tickets:** £2.50  
**Audience:** Punk revival night  
**Current product:** *TV Eye* album (RCA PL 12796)

DESPITE THE guiding force and frequent support of David Bowie, Iggy Pop has never really capitalised on his potential. The stormy advent of the new wave, which had Iggy being billed as "the old man of punk", offered the perfect opportunity to transform his cult following into significant commercial success.

Judging by sales of his *Lust For Live*

album and the recently released live one *TV Eye*, he has missed the boat; neither collection achieved more than a fleeting appearance in the charts. Nevertheless it seemed like every headline punk left in the capital had turned out to pay homage for Pop's two Music Machine dates.

Dressed in nothing more than a baggy loin-cloth he lurched on stage after the capacity audience had impatiently waited through an hour-long warm up from competent British reggae band Aswad. Throwing himself about the stage in his usual suicidal manner, Pop thrashed his way through a stream of high energy numbers, largely taken from his last two albums, climaxing with what must be his most popular number "Lust For Live". The late-night audience, caught in the grips of pogging frenzy, loved it. But it doesn't seem like many of them are buying his records.

TIM SMITH

**Artist:** ROBERT GORDON & LINK WRAY/The Bishops  
**Venue:** Music Machine (900)

**Tickets:** £2  
**Audience:** Big proportion of Tees and quite a few punks too  
**Current product:** *Gordon/Wray; Album Fresh Fish Special (Private Stock PVL 1038)* and single "The Way I Walk" (Private Stock PVT 155) (E). *The Bishops: Album The Bishops Live (Chiswick CH7)* and single "I Take What I Want" (Chiswick NS 33) (C)

BOOSTED BY the declaration of Bob Dylan himself (who showed up at this gig) that Gordon and Wray were about the only artists he could think of still playing old rock'n'roll for new fans, the pair set about wiping last spring's disastrous London date off the record with a gig that was sweaty, spontaneous and full of old-time macho menace.

Robert Gordon is in his early 30s and until recently was singing with New York punk band Tuff Darts. Link Wray is an original rock'n'roll hero who had a series of hits in the mid-60s with Duane Eddy style guitar instrumental. He is doled by Pete Townshend, it is an unlikely pairing but it does work. Gordon provides a modest, utility vocal front (although people said he had improved slightly in the presentation stakes since the London Astoria date) and Wray presents one of the heaviest images ever seen on a rock'n'roll stage—dark glasses, tufted, greasy hair and knee length leather coat. They come off because they are both authentic. Wray's track record is known and Gordon makes it because he obviously loves and can make sense of the medium he works in.

They kicked off with some material from the *Fresh Fish Special* album with the single "The Way I Walk" sounding particularly class. Wray's playing has never been better now that he is in a support role and having to harness his beefy, fudd licks to straight rock tunes. He did a solo spot later and while his version of his biggest hit "Rumble" was wild almost to psy-

● turn to page 27

# ARTISTS & REPERTOIRE

## A new octave for the Moody Blues

GRAEME EDGE was hardly recognisable as a Moody Blue. A rounded, bespectacled figure looking more like today's successful young businessman—which in some ways he is—he toyed with a lager and pondered the grand reformation of The Moody Blues after a five year lay-off in which the constituent members had produced spasmodic solo albums but had otherwise dropped from sight compared to the busy days of 1970 to 72 when there always seemed to be a Moody Blues album on the chart, a tour taking place or a song on the radio.

"In 1972" remembered Edge "we'd got a No. 1 single in America, an album at number one, another at number three and number seven. The whole thing was getting a little strange. We were spending more and more time being all kinds of things except musicians. So we decided to back off and let it all die down a bit.

"We were directors of about seven companies which our tax advisers had told us we'd have to have. The original thing when we formed the Threshold label was to get into doing what we call our 'A' and 'B' streams—which we call our solo and group albums, but all the people around us were pressuring us to stay in the Moody Blues which was where the bread was at. And the only way out that we could all see was to pull out completely and let it settle down to some reasonable kind of level. And to be frank we were starting to get a bit stale with each other. I think if we hadn't stopped we would have busted up anyway and it would have been a rotten one because the pressures were just incredible.

"The idea was to set up a system for ourselves which could cover



The opportunity to do things on a less hysterical level

everything. And then other artists could come in if they needed a bit of financial assistance—we'd do that for them and they could be totally free with no interference from us telling them what the single was and all this. It started off like that and then gradually turned into a proper record company. I found myself sitting on one side of a table and a kid and his manager on the other talking about advances and saying how much they were going to get from CBS and that . . . and I'd say 'well go to CBS then' and they'd say 'well no, we like the basic idea of the company, very interesting'. Then I started coming up to town three days a week with a briefcase . . ."

The fans were getting a bit unbelievable too, says Edge. Not so much in Britain but in America where the hard-core ones that beat the security cord often wanted such favours as being blessed by the group. Relationships within the band now are 'super'. Now that the pressure of the old band can do things on a less hysterical level. "When we started the old Moodies we were all bachelors and we set certain things in motion—precedents and mores . . . but during that period we changed to married men with children who have got demands on our time. And so the new set-up has got to have space for solo albums, space for families and space for the Moodies. We mustn't get caught up again in that frantic thing that was happening.

"The way it's fixed with Decca now is that we've totally and completely blown every promise that we ever made to them contractually. We're in so many defaults that there's no point in even talking about it. And so they've finally realised 'well we'll just shut up and release their albums when they make 'em'. Because if they wanted to use us they could but then

they're going to get nowhere. It's the old saying—you can lead a horse to water but you can't make it drink. We've got to give them three more albums—which were due about two years ago!"

Decca appears to be delighted though with the prospect of the new Moody Blues album, *Octave*, and has mounted a gargantuan campaign for it. Edge confides that the band would really have liked to see TV promotion but Decca's marketing and promotion people had thought otherwise.

The new album has not presented any problems on the songwriting side because all the members had been writing for solo projects. "We play our stuff to each other and sit round a table. We're quite ruthless. We can be after this length of time. The difficulties were working in America and not knowing the studio, not knowing the engineer."

He explains that the band has definite ideas on studios. "We like quite a live control room, one that carries the transience well. Because we use a good width of sound, so we don't like a Led Zeppelin kind of studio which is usually very dense so that it sucks the sound in. I'm sure that when Led Zeppelin record they don't like too much reflected sound. Their sound spectrum is a lot narrower than ours, they like a room that sucks all the bass and sound out, goes past you once and is all over; whereas we like a room that will have a bit more echo because we use string sounds and bass sounds and vocal sounds for the middle, so we like a room with a live response."

From a situation where the band sold more albums than anybody in the world in 1972, Edge now contemplates: "See I'm not that hot to get huge again. I'd like to be nice and comfortable and about where I think we're going to be now."

# BRIEFS

If Richard Branson's plans for his forthcoming Victoria club The Venue come up to expectations, the 600-seater music place should be exactly what discerning fans and industry folk have been wanting. "We expect to attract a high proportion of acts," says Branson, "say Paul McCartney or a Van Morrison tour play there as well as playing bigger venues." The club will be licensed until Jam 1 and will present two sets a night. Customers will be able to eat while watching the show and Branson thinks that food and drink prices will be kept down while tickets will average out at around £3. A large selection of short drinks, cocktail and beers will be available. The Venue is also being designed to high acoustic standards suitable for recording and a control room will be part of the club. Apart from the club itself there will be other room areas and Branson expects that these and the club should be available for receptions outside scheduled concert hours. Such clubs have long been a part of the scene in America—one thinks of New York's Bottom Line for example.

Rated reggae group Culture makes its first tour of Britain next month. The three-piece Jamaican outfit will be bringing over a local band and will play five dates—in London, Birmingham, Manchester, Liverpool and Edinburgh. Culture gained cult status last year with the single 'When The Two Sevens Clash' and this year has seen three black releases: *When The Two Sevens Clash* (Lightning), *Africa Stands Alone* (April)—a bootleg, and the current official album *Harder Than The Rest* (Front Line). The band is now signed to Virgin's Front Line label on a long-term contract.

The new single from The Clash 'White Man (In Hammersmith Palais)' is moving up RB's chart with, as usual, little airplay. The single does not come from the band's first album but has long been a live favourite. B-side is 'The Prisoner'. The Clash's next album is still being recorded. Supporting The Clash is new-to-Britain New York new wave band Suicide. Suicide features music that some might call inventive and others pretentious. How this two-man electronics band will be received by Clash fans is anybody's guess but singer Alan Vega last week told RB that he expected the experience to be "interesting".

Superb album just out from Jhahman—*Haile I Hyem* (Island) sets a new standard in reggae, for want of a better term, one might call progressive reggae. And on the reggae beat, Virgin Front Line releases Tapper Zukie's famous MPLA album on July 14.

RECORD BUSINESS June 26 1973

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# ALBUM REVIEWS

Record Business Album Chart—See Page 13



## TOP 40

**RITA COOLIDGE: Love Me Again (A&M 84699) Prod: David Anderle/Booker T. Jones**

Another impressive package of hip easy-listening music from Rita Coolidge, whose last album is still on the chart a year after release. The formula is the same as before with the material carefully chosen, including the Everly's 'Bye Bye Love', Christine McVie's 'Songbird' and the current single, Boz Scaggs' 'Slow Dancer'. The production is impressive as ever and the album is being T-promoted in London and Manchester.

## REGGAE

**CULTURE: Harder Than The Rest (Virgin Front Line) Prod: S. E. Pottinger**

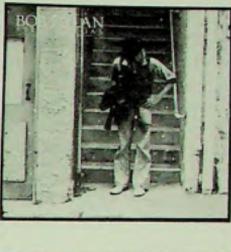
There is a bootleg going around titled *Africa Strands Alone* which consists of tapes ripped off from this album's sessions. Virgin is anxious to emphasise that this is the official Culture album. And it is a worthy partner to the famous *Two Sevens Clash* LP. It runs neither to mind-boggling dub techniques at one end of the reggae spectrum nor to the sweet, melodic work of such as Marley or The Diamonds at the other, but it is a very well made, technically sound and rhythmically satisfying piece of class reggae which impresses in all departments and should build up good sales. The band is something of a cult name outside strict reggae circles.

**THE ICEBREAKERS WITH THE DIAMONDS: Planet Ice Dub (Virgin Front Line) FL 1010) Prod: Karl Piterson**

While it must be encouraging for every grass roots reggae man to witness Virgin's new flirtation with Caribbean music, not all of the albums have been of Front Line importance. This dub set, however, is the exception. Practically visual in its texture producer Karl Piterson takes full honours among a veritable plethora of Jamaican stars. The icebreakers are to Jamaica what bands like The Section, Russ Hunkel, Lelan Sklar, etc., are to America's West Coast. They play on every-

## TOP 10

**BOB DYLAN: Street Legal (CBS 86067) Prod: Don DeVito**  
Despite the rather unconvincing showcasing of some of these songs at Earl's Court, two plays of the album reveal that it's a work of considerable overall strength and a worthy follow-up to *Blood On The Tracks* and *Desire*. There are two new directions. One is the use of girl soul singers and the topping off of the mix with some exhilarating r&b brass—the opening track would not be out of place on a Southside Johnny album. The other direction is a return in some places to the anguished, personal, visionary imagery of *Highway 61 Revisited*, particularly evident on the stately march of 'Is Your Love In Vain'. Dylan's vocals generally are wedged into one of the thickest, roughest mixes he's ever used and the message which emerges is not always a comfortable one. Tucked in amid the seductive waltz feel of 'No Time To Think' and the country influences of 'True Love Tends To Forget' and 'We Better Talk This Over' comes the foreboding atmosphere of 'Senor' and what appears to be an ominous symbolic message in 'New Pony', this latter sung in a raw blues style that Dylan has not used since his earliest albums. This new release is guaranteed to have A. J. Weberman diving headfirst into Dylan's dustbin all over again.



**YELLOW DOG: Beware Of The Dog (Virgin V2 104) Prod: Kenny Young**  
The band that brought you the singles hit 'Just One More Night'—which is included here along with their new single 'Wait Until Midnight'. The music often features a west coast feel. It's well-played, easy-on-the-ear rock without being spectacular but it's doubtful whether the band can qualify as an album seller yet.

**THE WALKER BROTHERS: Nite Flights (GTO GTLP 033) Prod: Scott Walker/Dave MacRae**  
Someone has had the idea of getting

this once popular trio back together to face the vastly changed Top 40 market. Thus, Scott, John and Gary float their ethereal vocals over neither Bacharach/David nor Jacques Brel but instead try to come to terms with new wave in its wider sense. Surrealistic songs and space noises are a feature of the music and although the instrumentals sometimes achieve a kind of doomy splendour there's nothing in the material itself to suggest that The Walkers will make it this time round. The mixture just doesn't fit.

**ADVERTISING: Advertising Jingles (EMI EMC 3253) Prod: Kenny Laguna**

The publicists are pushing this band mercilessly but it's hard to see Advertising's chirpy, stylised send-ups of modern life finding any definite market, well sung and played though they are. The whole thing is just a mite too self-conscious.

**SAILOR: Greatest Hits (Epic EPC 82754) Prod: Georg Kajanus/Jeffrey Lesser/Bruce Johnston/Curt Becher**

Somewhat optimistic title considering the band have had only three chart records—'Class Of Champagne', 'One Drink Too Many' and 'Girls Girls Girls'. The eleven other tracks are taken from their four previous albums plus 'All I Need Is A Girl' and 'The Runaway'—both 1978 releases. As their popularity is obviously on the decline this does however seem a good time to put this package together.

**BARCLAY JAMES HARVEST: Live Tapes (Polyd. PODV 2001) Prod: David Rohl and Barclay James Harvest**

With release of this double live album, recorded during the band's 1977 European tour, Polyd. is no doubt attempting to halt Barclay James Harvest's slide into oblivion, a positive danger after the failure of the last album *Come To Earth*. With such old favourites as the brilliant 'Mockingbird' and 'Poor Man's Moody Blues', there's some hope of success. But sales will probably be limited to ageing freaks.

## Best of the rest

**LINDISFARE: Back And Fourth (Mercury 9109) Prod: Gus Dudgeon**  
Aside from pleasing their legions of fans, this reunion album by Britain's best loved folk/rock band could win them new friends. Instantly appealing in a melodic folksy way, the cuts character most of the ground already covered by the band, yet with a deal more dynamics. Messrs Hull and Jackson et prove they are stronger together than apart. Expect a lot of interest.

**TOWER OF POWER: We Came To Play (CBS 82239) Prod: Steve Cropper**

Arguably the band's best since Lenny Williams quit some years back, this set is ideally balanced for contemporary soul fans. On one hand there are some really muscular funk tracks in TOP's best brassy tradition, while there are an equal number of softer melodic tracks with very strong harmony vocals. Although bands like Brass Country new seem to be leading this particular field, TOP have enough style and talent to maintain some interest.

**CILLA BLACK: Modern Priscilla (EMI EMC 3232) Prod: Mike Hurst**

Typically unpretentious album from Cilla Black, now 15 years a recording artist and still delivering the goods with commendable regularity. She doesn't aspire to any great display of vocal technique, but what she does tackle is done with enthusiasm, honesty and feeling. There is plenty of zestful up-tempo material, but she still shows that her best ability to tug a heartstring is with those breathy ingenious treatments of simple plaintive songs like 'Me And The Elephant'.

**ARETHA FRANKLIN: Almighty Fire (Atlantic K56470) Prod: Curtis Mayfield**

A winning combination of the well-established Curtis Mayfield sound and the unique vocal style of Aretha Franklin, each complementing the other perfectly. The result is a smoother version of Franklin than we have previously heard, but without any loss of soul. Franklin can be assured of the continuing support of her following, but to win new fans UK appearances are essential.

# Singles reviews

**WINGS—I'VE HAD ENOUGH (PARLOPHONE R6020)**

Producer—Paul McCartney; writer—Paul McCartney; publishers—ATV/McCartney

For all those expecting the title cut from the London Town album as the follow-up to 'With A Little Luck' the choice of this mid-tempo rocker must come as a surprise. Despite the song's catchy chorus and two previous Top 10 smashes this year, this could have difficulty breaking the Top 20 barrier.

**RAYDIO—IS THIS A LOVE THING (ARISTA ARIST 193)**

Producer—Ray Parker Jr.; writer—Ray Parker Jr.; publisher—Raydio

With 'Jack And Jill' on RB's Top 100 since its inception, Raydio follow it up with an edited version of the opening cut from their debut album. A far funkier feel than before, although not nearly so strong; but with the band coming off a Top 20 record this should do well.



**CLASH—(WHITE MAN) IN HAMMERSMITH PALAIS (CBS 6383)**

Producers—Clash; writers—Mick Jones/Joe Strummer; publishers—Nedden/Riva

Already picking up some strong sales action, this follow-up to 'Clash City Rockers' should become the band's biggest hit to date. Strong crossover potential for a cut which can only be described as new wave reggae. On this form, the Clash look set to emerge as one of the few consistent new wave hitmakers.



**IDRIS MUHAMMAD—BOOGIE TO THE TOP (KUDJU 943)**

Producers—David Matthews/Tony Sarafino; writers—David Matthews/Tony Sarafino; publisher—Copyright Control

Muhammad scored a minor hit with 'Could Heaven Ever Be Like This' last year. This is a much stronger effort which relies on a hook laden chorus, and some catchy instrumental work throughout. Already picking up sizeable sales and disc action, which should soon see it into the charts.

**SATURDAY NIGHT BAND—COME ON DANCE, DANCE (CBS 6367)**

Producers—Jesse Boyce/Jesses Dillard; writer—Jesse Boyce; publisher—Bocu

The CBS/Prelude pact has already scored chart success with Sine's 'Just Let Me Do My Thing' and this current disco favourite should follow suit. Already selling strongly as a '12' import, this is standard New York disco fare, but with that little bit extra to give it some success.

**DAVE MASON—WILL YOU STILL LOVE ME TOMORROW (CBS 6467)**

Producers—Dave Mason/Ron Nevison; writers—Gerry Goffin/Carole King; publishers—Screen Gems-EMI Already set to break big in the States, Mason's version of the Shirelles' 1961 smash, is taken at a more leisurely pace than the original Progressive lead and harmony vocals complement Allan MacMillan's fine string and horn arrangement. Likely airplay contender, but Mason has never been a strong UK seller.

**ROBERT PALMER—BEST OF BOTH WORLDS (ISLAND WIP 6445)**

Producer—Tom Moulton; writer—Robert Palmer; publisher—Island The second cut from the *Double Fun* album sees Palmer in strong vocal form on this reggae influenced number. Impressive back-up work from members of Little Feat, and producer Moulton's mix is crystal clear. Palmer has never scored strongly in the singles market, but this perfect summery disc could change that.

**RACEY—BABY IT'S YOU (RAK 277)**

Producer—Mickie Most; writers—Chris Norman/Pete Spencer; publishers—Cherry Music/RAK Mickie Most's magic wand seems to have been waved again on this debut disc which is picking up nationwide airplay and sales action. Written by two members of Smokie, the cut is standard RAK rare—catchy, melodic and simple, yet effective, vocal and rhythm arrangements.

**PETER GREEN—THE APOSTLE (PIVK PV 061)**

Producer—Peter Vernon-Kell; writer—Peter Green; publisher—Tashman (Leosong)

In the week which sees the reissue of Fleetwood Mac's 'Man Of The World', its composer releases his first record in over five years. Although never that technically taxing, the instrumental is

lovingly performed on acoustic guitar by Green, backed simply with harp and strings.

**DAVID DUNDAS—GUY THE GORILLA (AIR CHS 2236)**

Producers—David Dundas/Jon Kelly/Graham Preskett; writer—David Dundas; publishers—David Dundas/Air

**JUDIE TZUKE—FOR YOU (ROCKET ROKN 541)**

Producer—Lem Lubin; writers—Mike Paxman/Judie Tzuke; publisher—Rocket

In a year which has already seen the emergence of Kate Bush comes another extraordinary homegrown female talent. The contrapuntal accapella intro heralds a song of startling originality. The overbubbled vocals of Ms Tzuke and the occasional sections of string playing make for an atmospheric, yet sadly totally uncommercial disc.

## Alternatives

Although most big dealers seem to have gone quiet, the independents are having a ball with some very big specialised records. A top single for sure is 'Substitute' by Clout, (Carrere Records EMI 2788). Although it's had loads of airplay on Radio 1 it's only just crossed over to discos and now shops are doing well. I've held off this one for a few weeks now but at last it is moving fast.

Crossover of the week is a reggae gem from Birmingham's very own Black Wax label. It's called 'Midnight' by Willie Lindo, (Wax 21). A lovely instrumental that grooves along on a Barry White tune. This will be a top reggae single and will cross over to the white shops. It will make a good filler on radio. It will be a monster in Brum and that can't be bad.

By the time you read this you could have missed out on a big selling '12' 'Boogie Oogie' Taste of Honey, (12CL 15988), already crossing over—this will give it the kick it needs to go Top 30.

Another big '12' is the Bootsy single 'Bootzilla' c/w Hollywood Squares (K17196). Normally I wouldn't think this would cross but this American funk legend is playing here and he's just wild enough to make it. The single is so US it's not true. It's sort of progressive black rock. Can't see it getting any day time play but it has a great lease. Dealers should stock about six copies.

Now raves of the week and don't miss them. 'Whistle Bump' Eumir Deodato, (K17190, Warner Bros), produced by Tommy Lipuma. This is the best instrumental I've heard for a long time—a monster disco record and monster airplay record. This will be a Top 20 for sure. Very much in the Benson mood but far more disco but so well played it's untrue. If you know any British records that sound as good as this let me know. When you hear this sort of record it makes you feel like taking US citizenship.

Till ringer of the week. You can boogie oogie oogie it—the magic 'Get Off' by Roxy on US Dash! It's a 'Let's all chant' part two and like that will be big disco. Although the sound is not strong, it's perfect disco and will move to DJ's quickly. Try six—all profits keeps the tax man happy.

A couple of big albums are 'Perception', Charles Earland (Mercury SRM1—3720) US import, best cut 'Let The Music Play', an instrumental with vocal chorus. A great club disco record—top sound in many clubs. Another great club record is the Mass Production LP *Three Miles High*, (US Cotillion, SD 5205). Best cuts 'Watch Me Do It!'/ 'Sky High!'/ 'Groove Me'. It's also nice to see 'Let The Music Play' get radio play. That's the Dorothy Moore single (EPC 6366)—great record. Two greats, for your Bar 01s are 'Badlands!'/ 'Candy's Room' from the Springsteen LP. Both Top 20 singles. Anyway, what do I know. I'm off now—see ya soon.

Peter Waterman

# THE ALBUM CHART

# TOP 60

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

**DISTRIBUTORS**  
A—A&E, C—CBS, D—Ranco, E—EMI, F—Phonodisc, G—K-Tel, H—Lightning, J—Multiple Sound, K—Creole/CBS, L—Luglons, N—Enterprise, O—President, R—RCA, S—Selecta, W—WEA.

**KEY**  
● Platinum Disc (£1m sales)  
● Gold Disc (£300,000 sales)  
● Silver Disc (£150,000 sales)  
+ Bulet

Week	Last	Wks of Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Upper Unit
	1	2	SATURDAY NIGHT FEVER/SOUNDTRACK	Vanucci *	RSD 2658 129	F	
+2	18	2	SOME GIRLS/ROLLING STONES	The Gimmer Trench	Rolling Stones CUN 39108	E	
+3	7	2	THE DARK DANGEROUS/THIN LIZZY	Thin Lizzy/Tony Visconti *	Vertigo 6641 807	E	
+4	35	2	OCTAVINE/NOODOY BLUES	Tony Clarke	Decca TXS 129	S	
5	2	2	THE ALBUM/ABBA	Benny Anderson/Bjorn Ulvaeus *	Epic EPC 86052	C	
6	6	2	YOU LIGHT UP MY LIFE/JOHNNY MATHIS	Jack Gold	CBS 86055	C	
7	2	2	BLACK AND WHITE/STRANGLERS	Martin Rushent *	United Artists UAK 30222	E	
8	4	2	THE STUD/SOUDTRACK	Vanucci *	Ranco RTD 2029	D	
+9	NEW	1	STREET-LEGAL/BOB DYLAN	Don DeVito	CBS 86067	C	
10	8	2	NEW BOOTS AND PANTIES/IAN DURY	Peter Jenner/Laurie Latham/Rick Walton	Sniff Sez 4	E	
11	5	2	DISCO DOUBLE/VARIOUS ARTISTS	Not listed	K-Tel NE 1024	G	
+12	22	2	THE KICK IN/ESKATE BUSH	Not listed	EMI EMI 3223	E	
13	10	2	BAT OUT OF HELL/MEAT LOAF	Toots Rudolph	Epic EPC 82419	C	
14	14	2	...AND THEN THERE WERE THREE/GENESIS	David Hentschel/Genesis	Charisma COS 4010	F	
15	17	2	PETER GABRIEL/PETER GABRIEL	Richard Frigg	Charisma CFS 4013	F	
16	9	2	EVERYONE PLAYS DARTS/DARTS	Tommy Boyce/Richard Hartley *	Magnet MA 5022	E	
17	19	2	DARKNESS ON THE EDGE OF TOWN/BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 86061	C	
18	13	2	20 GOLDEN GREATS/NAT KING COLE	Not listed	Capitol EMTV 9	E	
19	12	2	I KNOW 'COS I WAS THERE/MAX BOYCE	Bob Barrat *	EMI MAX 1001	E	
20	11	2	POWER IN THE DARKNESS/TOM ROBINSON BAND	Chris Thomas	EMI EMC 3226	E	
21	20	2	RUMOURS/FLEETWOOD MAC	Ken Caillat/Richard Dashu/Fleetwood Mac *	Warner Bros K36344	W	
22	15	2	ANYTIME, ANYWHERE/RITA COOLIDGE	David Anderle *	ASM AMLH 64816	C	
23	16	2	20 GOLDEN GREATS/FRANK SINATRA	Not listed	Capitol EMTV 10	E	
24	26	2	CITY TO CITY/GERRY RAFFERTY	Hugh Murphy/Gerry Rafferty *	United Artists UAS 30104	E	
25	24	2	DAVID GILMOUR/DAVID GILMOUR	David Gilmour	Harvest SHVL 817	E	
26	21	2	PASTICHE/MANHATTAN TRANSFER	Tim Hauser	Atlantic SK5044	W	
+27	41	2	NATURAL HIGH/COMMODORES	James Carmichael/Commodores	Motown STML 12067	E	
+28	NEW	1	YOU'RE GONNA GET IT/TOM PETTY & THE HEARTBREAKERS	Denny Cordell/Tom Petty/Nano Shark	Shelby ISA 5017	E	
29	27	2	PASTIC LETTERS/BLONDIE	Richard Gotterer *	Chrysalis CHR 1166	F	
30	23	2	KAYA/BOB MARLEY & THE WAILERS	Bob Marley & the Wailers *	Island ILPS 9517	E	
+31	37	2	CENTRAL HEATING/HEATWAVE	Barry Blue	GTO G1P 027	C	
+32	NEW	1	JEFF WAYNE'S THE WAR OF THE WORLDS/VARIOUS ARTISTS	Jeff Wayne	CBS 96000	C	
33	28	2	SHOOTING STAR/ELKIE BROOKS	David Kershbaum *	ASM AMLH 64895	C	
34	31	2	OUT OF THE BLUE/ELECTRIC LIGHT ORCHESTRA	Jeff Lynne *	Jet JETPD 400	C	
35	38	2	BUT SERIOUSLY, FOLKS/JOE WALSH	Paul Szymczyk	Asylum K53081	W	
36	25	2	LONDON TOWN/WINGS	BM McCartney *	Parlophone PAS 10012	E	
37	28	2	THIS YEAR'S MODEL/ELVIS COSTELLO & THE ATTRACTIIONS	Nick Lowe	Radar RAD 3	W	
38	36	2	VAN HALEN/VAN HALEN	Ted Nempson	Warner Bros K56470	W	
39	32	2	THE STRANGER/BILLY JOEL	Phil Ramone	CBS 82311	C	
40	34	2	POWER AGE/AC/DC	Henry Vanda/George Young	Affinity K50483	C	
+41	50	2	REAL LIFE/MAGAZINE	John Leckie	Virgin V2000	C	
+42	57	2	STRANGER IN TOWN/BOB SEGER THE SILVER BULLET BAND	Punch Andrews/Bob Seger	Capitol East 11698	E	
43	56	2	BACK AND FORTH/LINDISFARE	Gus Dugdale/Lindisfare	Mercury 9109 600	F	
44	50	2	PYRAMID/ALAN PARSONS PROJECT	Alan Parsons	Arista SPART 1054	F	
45	43	2	THE SOUND OF BREAD/BREAD	David Gates *	Eletra K52062	W	
46	45	2	GREATEST HITS/ABBA	Benny Anderson/Bjorn Ulvaeus *	Epic EPC 82918	C	
47	42	2	RUBY WINTERS/RUBY WINTERS	Stanley Shulman	Creole CRP 512	K	
48	33	2	EASTER/PATTI SMITH GROUP	Jimmy Iovine	Arista SPART 1043	F	
49	51	2	THE DARK SIDE OF THE MOON/PINK FLOYD	Perk Floyd *	Harvest SHVL 804	E	
50	30	2	THE RUTLES/THE RUTLES	Nail Jones	Warner Bros K56559	W	
51	47	2	WHITE MANSIONS/VARIOUS ARTISTS	Glyn Johns	ASM AMLH 64891	C	
+52	1	1	APPROVED BY THE MOTORS/MOTORS	Nick Garvey/Peter Kar/Andy McMaster	Virgin V2101	C	
53	46	2	THE PARKERELLA/GRAHAM PARKER & THE RUMOUR	Robert John Lange	Vertigo 6641 797	F	
54	44	2	FONZIE'S FAVOURITES/VARIOUS ARTISTS	Not listed	Warwick WM 5037	J	
+55	NEW	1	DEEP AND MEANINGLESS/JOHN OTWAY & WILD WILLY BARRETT	Wild Willy Barrett	Polydor 2363 501	S	
56	54	2	WATCH/MANFRED MANN'S EARTH BAND	Manfred Mann/Earth Band	Bronze BRON 507	F	
57	39	2	HEAVY HORSES/JETHRO TULL	Ian Anderson	Chrysalis CHR 1175	F	
58	59	2	LOVE ME AGAIN/RITA COOLIDGE	David Anderle/Booker T. Jones	ASM AMLH 64899	C	
59	16	1	DOWN IN THE BUNKER/STEVE GIBBONS BAND	Tony Visconti	Polygram PCLF 1001	F	
60	53	2	THEIR GREATEST HITS 1971 - 1975/EAGLES	Glyn Johns/Bill Szymczyk *	Affinity K53017	W	

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# MART GAINÉ

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# THE NEW SINGLES

ARTIST/TITLE A Side/Title B Side/Label	Cat. No.	D	Gimmicks	Dealer Use
ALAN PRICE I LOVE DANCE/Life Is Good (Jet)	JET 113	C 7"		
ASHTON GARDNER & DYKE RESURRECTION SHUFFLE/Hymn to Everyone	CL 15944	E 7"		
BARBARA STREISAND LOVE BREAKDOWN/How Can I Put on Your Clothes (CBS)	CBS 8476	C 7"		
BRUCE FORSTH LOVE MEDLEY (PART 1)/Love Medley (Part 2) (CBS)	CBS 8469	C 7"		
BUCKINGHAM-NICKS DON'T LET ME DOWN AGAIN/Crystal (Polydor)	2006 700	F 7"		
CHILD IT'S ONLY MAKE BELIEVE/It Might as Well Rain Until September (Ariola Hansa)	AHA 522	A 7" BAG		
CHRIS EAST WHERE WILL I BE NOW/Back on the Road (GTO)	GT 227	C 7"		
COUSIN JOE FROM NEW ORLEANS YOU'RE NEVER TOO OLD TO BOOGIE/Hannah from Savannah (Big Bear)	BB14	B 7"		
CRYSTAL GAYLE TALKING IN YOUR SLEEP/Paintin' the Old Town Blue (United Artists)	UP 36422	E 7"		
DAVID BOWDLE WISH IT WERE ME (DUB DANCING)/En Afrique (Electric)	WOT 24	A 7" 12" BAG		
DELEGATION OH HONEY/Love Is Like a Fire (State)	STAT 82	W 7"		
DENNIS O'BRIEN TALK/Malibu Bay (Safari)	SAFE 7	H 7"		
DICKIES PARANOID/I'm O.K., You're O.K. (A&M)	AMS 7368	C 7" BAG		
EDDIE MERRY TWO TICKETS TO PARADISE/Don't Worry (CBS)	CBS 6385	C 7"		
E COCO UNDER CONSTRUCTION/Masquerade (Pye International)	7N 25782	A 7"		
ENCHANTMENT IF YOU'RE READY (HERE IT COMES)/Angel in My Life (United Artists)	UP 36420	E 7"		
FLYN SPIDZER CITY BOY/Don't Wanna Go (R2)	RTU 0002	E 7"		
FLYING SAUCERS TEXAS CALLS YOU HOME/Pretty Baby (Alaska)	ALA 2014	C 7"		
FREDDIE STARR HALFWAY TO PARADISE/Love Me Tender (PVC)	PV 015	W 7"		
GARY PORTLAND DANCE YOU OUT OF YOUR RAIN/Cold Shoulder (Capitol)	CL 15995	E 7"		
GEORGE CHANDLER IT'S ALL OVER NOW/Let the Music in (RCA)	PB 5092	R 7"		
GERRY & THE PACEMAKERS FERRY ACROSS THE MERSEY/Don't Let the Sun Catch You Crying (EMI)	EMI 2814	E 7"		
GLADIATORS DREADLOCKS THE TIME IS NOW/Pocket Money (Front Line)	FLS 111	C 7"		
HARRY SCOMBIE ATHENA/Time Was (Philips)	6006 598	F 7"		
INTELLIGENTS ROCKIN' BAND/War Dance (Atlantic)	K11162	W 7"		
JAN LINDBLAD SHENANDOAH/Danzante Dei Destino (Decca)	F13782	S 7"		
JENNY NICHOLAS BABY ME BABY/Think of Me (Spark)	SRL 1161	A 7"		
JERRY STEVENS WHAT'S YESTERDAY/Gettin' Over You (Ember)	EMBS 362	A 7"		
J. J. WILLIAMS SO SAD MY YESTERDAYS/So Sad My Yesterdays (Instrumental) (EMI)	EMI 2818	E 7"		
JOHN WILLIAMS RIMANZA/Cavatina (Cubel)	BUG 80	A 7"		
JOHNNY RIVERS SWAYIN' TO THE MUSIC (SLOW DANCING)/Flying Away With You (Polydor)	2001 790	F 7"		
JONA LEWIE THE BABY, SHE'S ON THE STREET/Denny Laine's Valet (Stiff)	BUY 30	E 7" BAG		
KENETH MCKELLAR CATRIONA/Rona (Decca)	F13787	S 7" BAG		
KINKS LIVE LIFE/In a Foreign Land (Arista)	ARIST 199	F 7" BAG		
KRIS KRISTOFFERSON & RITA COOLIDGE LOVER PLEASE/Slow Down (Monument) 23/67/78 release)	MNT 6474	C 7" BAG		
KRYPTON TUNES LIMITED VISION/All in Jail (Lightning)	GIL 546	H 7" BAG		
MARSEILLE KISS LIKE ROCK & ROLL/Can Can (Mountain)	TOP 39	F 7"		
MCGANN-EVANS D.I.A.L.I.N. DIANE/One Day (MCA)	MCA 375	E 7"		
MIKE MORAN MY BABY GIVES IT AWAY/'All Make Me Funky (Mercury)	6007 179	F 7" BAG		
MR BIG SENORA/Death Boy (EMI)	EMI 2819	E 7" BAG		
NIGEL MARTINEZ YOU'RE MINE NOW/Better Things to Come (State)	STAT 81	W 7"		
NOEL MURPHY THE BRICKLAYERS SONG/Medley—A Few More for the Road/Where Do You Go to My Lovely/I Walk the Line/One-Eyed Reilly (RCA)	PE 5090	R 7"		
NORMAN CONNORS SAY YOU LOVE ME/Captain Connors (Buddah)	BDS 476	A 7"		
OAK RIDGE BOYS CRYIN' AGAIN/If You Can't Find Love (ABC)	ABC 4224	C 7"		
PANDORA (MAGGIE MOONE) DEAR ANYONE/PANDORA & CORRESPONDENTS—SHORTCOMINGS (DJM)	DJS 10865	C 7" BAG		
PARADOX CHANGES/It's All Right (Ariola Hansa)	AHA 512	C 7"		
PRINCE FAR I NO MORE WAR/No More War (Version) (Front Line)	FLS 112	C 7"		
QUINCY JONES STUFF LIKE THAT/Train Leavin' (A&M)	AMS 7367	C 7"		
RAAW LILI TWIL/Just a Little Different (Tempus)	TEM 111	7" BAG		
TEMPUS, 7 Glenloch Court, Glenloch Road, London NW3				
RAFFAELLA CARRA CALIFORNIA/Tauti Auguri (Epic)	EPC 6450	C 7"		
RAY KING BAND WHAT YOU GONNA DO?/What You Gonna Do? (Instrumental) (Big Bear)	BB 15	B 7"		
ROYAL SCOTS DRAGON GUARDS ARRIVAL/Trumpet Voluntary (Pye)	7N 46087	A 7"		
RUBINOOS I WANNA BE YOUR BOYFRIEND/Gorilla (Beserkley)	BZZ 18	S 7" BAG		
SALLY J IT'S SO EASY/Secret Love (Birds Nest)	BN 107	A 7"		
SEX PISTOLS NO ONE IS INNOCENT/My Way (Virgin)	VS 220	C 7" BAG		
SEX PISTOLS THE BIGGEST BLOW (A PUNK PRAYER BY RONNIE BIGGS)/My Way (Virgin)	VS 22012	C 12" BAG		
SLEEPY LABEEF GOOD ROCKIN' BOOGIE/Corine, Corina (Sun)	CYS 1037	A 7"		
STEELY DAN FM (NO STATIC AT ALL)/FM (No Static at All) (Reprise) (MCA)	MCA 374	E 7" BAG		
STEVE CASH AS CALEB STONE WHITE TRASH/JOHN DILLON AS MATTHEW J. FULLER Bad Man (A&M)	AMS 7366	C 7"		
	SB 2	P 7"		
SURREY SOUND THE DANCER/I Can't Help Myself (Super Bad)	RAK 278	E 7"		
SUZI QUATRO THE RACE IS ON/Noe Citizen (Rak)	RAK 278	E 7"		
TIMOTHY TOUCHTON I LOVE YOU MORE THAN MY WIFE/I Want to Love You Tonight (RCA)	PB 5562	A 7"		
TOMMY ROCK IS IT LOVE?/It's Later Than You Think (Spark)	SRL 1160	A 7"		
TONY FATTON LOVE ME/Let It Be Me (December Songs)	DSS 45	A 7" BAG		
WHO HAD ENOUGH/Who Are You? (Polydor)	WHO 1	F 7" BAG		

SCHEDULED FOR  
RELEASE  
FRIDAY JUNE 30

Last week's releases: 52  
This week's releases: 85

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NO MORE WAR	P
NO ONE IS INNOCENT	S
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TWO TICKETS TO PARADISE	E
UNDER CONSTRUCTION	E
WHAT YOU GONNA DO?	R
WHAT'S YESTERDAY	J
WHERE WILL I BE NOW	C
WHITE TRASH	D
WISH IT WERE ME (DUB DANCING)	D
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YOU'RE NEVER TOO OLD TO BOOGIE	C

### KEY TO GIMMICKS

7"—7 inch single  
12"—12 inch single  
BAG—Picture sleeve

### KEY TO DISTRIBUTORS:

A—Pye; B—One Stop; C—CBS; E—EMI; F—Phonodisc;  
H—Lightning; K—Cresla; L—Luigoni; O—Pres-  
ident; P—Pinnacle; R—RCA; S—Selecta; T—Fasty  
Products; W—WEA; X—Clyde Factors

# ONE-STOP

## NATIONAL

**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**DISCO DOUBLE**—VARIOUS ARTISTS (K-TEL NE 1024)  
**DAVID GILMOUR**—DAVID GILMOUR (HARVEST SHVL 817)  
**OCTAVE—MOODY BLUES** (DECCA TXS 129)  
**DARKNESS ON THE EDGE OF TOWN**—BRUCE SPRINGSTEEN (CBS 86061)  
**WHITE MANSIONS**—VARIOUS ARTISTS (A&M AMLX 64691)  
**PYRAMID**—ALAN PARSONS PROJECT (ARISTA SPART 1054)  
**YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS** (SHELTER ISA 5017)  
**JEFF WAYNE'S THE WAR OF THE WORLDS**—VARIOUS ARTISTS (CBS 96000)  
**LOVE ME AGAIN—RITA COOLIDGE** (A&M AMLH 64699)  
**REAL LIFE—MAGAZINE** (VIRGIN V2100)  
**BUT SERIOUSLY, FOLKS—JOE WALSH** (ASYLUM KX3081)  
**ELVIS: THE '56 SESSIONS, VOL. 1—ELVIS PRESLEY** (RCA PL 42101)

## LONDON

### LIGHTNING

**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**THE WORLD'S WORST RECORD SHOW**—VARIOUS ARTISTS (K-TEL NE 1023)  
**WHITE MANSIONS**—VARIOUS ARTISTS (A&M AMLX 64691)  
**JEFF WAYNE'S THE WAR OF THE WORLDS**—VARIOUS ARTISTS (CBS 96000)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**DISCO DOUBLE**—VARIOUS ARTISTS (K-TEL NE 1024)  
**BUT SERIOUSLY, FOLKS—JOE WALSH** (ASYLUM KX3081)  
**PYRAMID**—ALAN PARSONS PROJECT (ARISTA SPART 1054)  
**YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS** (SHELTER ISA 5017)  
**REAL LIFE—MAGAZINE** (VIRGIN V2100)  
**OCTAVE—MOODY BLUES** (DECCA TXS 129)  
**GO LIVE FROM PARIS—STOMI YAMASHITA** (ISLAND LPD 10)  
**NATURAL FORCE**—BONNIE TYLER (RCA PL 25152)  
**APPROVED BY THE MOTORS—MOTORS** (VIRGIN V2101)

## ONE-STOP

**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**DAVID GILMOUR**—DAVID GILMOUR (HARVEST SHVL 817)  
**YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS** (SHELTER ISA 5017)  
**LOVE ME AGAIN—RITA COOLIDGE** (A&M AMLH 64699)  
**APPROVED BY THE MOTORS—MOTORS** (VIRGIN V2101)  
**GREASE—SOUNDTRACK** (RSO RSD 2001)  
**A TONIC FOR THE TROOPS—BOOMTOWN RATS** (ENIGMA ENVY 003)  
**ELVIS: THE '56 SESSIONS, VOL. 1—ELVIS PRESLEY** (RCA PL 42101)  
**PYRAMID**—ALAN PARSONS PROJECT (ARISTA SPART 1054)

## NORTH-WEST

**WYND-UP**  
 Manchester  
**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**DAVID GILMOUR**—DAVID GILMOUR (HARVEST SHVL 817)  
**DISCO DOUBLE**—VARIOUS ARTISTS (K-TEL NE 1024)  
**20 GOLDEN GREATS—BEACH BOYS** (CAPITOL EMTV 1)  
**DARKNESS ON THE EDGE OF TOWN**—BRUCE SPRINGSTEEN (CBS 86061)  
**LOVE ME AGAIN—RITA COOLIDGE** (A&M AMLX 64699)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**WHITE MANSIONS**—VARIOUS ARTISTS (A&M AMLX 64691)  
**BUT SERIOUSLY, FOLKS—JOE WALSH** (ASYLUM KX3081)

## WEST MIDLANDS

### TERRY BLOOD

#### Stoke-on-Trent

**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**ROCK BLUES**—VARIOUS ARTISTS (K-TEL NE 0621)  
**OCTAVE—MOODY BLUES** (DECCA TXS 129)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**DISCO DOUBLE**—VARIOUS ARTISTS (K-TEL NE 1024)  
**DAVID GILMOUR**—DAVID GILMOUR (HARVEST SHVL 817)  
**GREASE—SOUNDTRACK** (RSO RSD 2001)  
**BACK AND FOURTH—LINDISFAER** (MERCURY 9109 609)  
**JEFF WAYNE'S THE WAR OF THE WORLDS**—VARIOUS ARTISTS (CBS 96000)  
**PYRAMID**—ALAN PARSONS PROJECT (ARISTA SPART 1054)  
**DEEP AND MEANINGLESS—JOHN OTWAY & WILD WILLIE BARRETT** (POLYDOR 2383 501)

## WEST COUNTRY

### ERIC MOSS

#### Bideford, N. Devon

**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**DAVID GILMOUR**—DAVID GILMOUR (HARVEST SHVL 817)  
**DISCO DOUBLE**—VARIOUS ARTISTS (K-TEL NE 1024)  
**PYRAMID**—ALAN PARSONS PROJECT (ARISTA SPART 1054)  
**DARKNESS ON THE EDGE OF TOWN**—BRUCE SPRINGSTEEN (CBS 86061)  
**WHITE MANSIONS**—VARIOUS ARTISTS (A&M AMLX 64691)  
**CENTRAL HEATING—HEAT WAVE** (GTO GTP 027)  
**TRAVELLING**—JOHN WILLIAMS (CUBE HYF 27)  
**THE MAN WITH THE GOLDEN FLUTE—JAMES GALWAY** (RCA LRL 5127)  
**BUT SERIOUSLY, FOLKS—JOE WALSH** (ASYLUM KX3081)  
**VAN HALEN—VAN HALEN** (WARNER BROS K56470)

## EAST SCOTLAND

### SCOTIA

#### Edinburgh

**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**LIVE AND DANGEROUS**—THIN LIZZY (VER-TIGO 6641 807)  
**REAL LIFE—MAGAZINE** (VIRGIN V2100)  
**OCTAVE—MOODY BLUES** (DECCA TXS 129)  
**YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS** (SHELTER ISA 5017)  
**DARKNESS ON THE EDGE OF TOWN**—BRUCE SPRINGSTEEN (CBS 86061)  
**HARDER THAN THE REST—CULTURE** (FRONT LINE FL 1018)  
**FULHAM FALLOUT—THE LURKERS** (BEGGAR'S BANQUET BEGA 2)  
**PETER GABRIEL—PETER GABRIEL** (CHARISMA CBS 4013)  
**JEFF WAYNE'S THE WAR OF THE WORLDS**—VARIOUS ARTISTS (CBS 96000)  
**LOVE ME AGAIN—RITA COOLIDGE** (A&M AMLH 64699)  
**THE IMAGE HAS CRACKED—ALTERNATIVE TV** (DEPTFORD FUNK CITY DLP 01)  
**DAVID GILMOUR**—DAVID GILMOUR (HARVEST SHVL 817)  
**BULLETS THROUGH THE BARRIER—MOVIES** (GTO GTP 031)

## WEST SCOTLAND

### CLYDE FACTORS

#### Glasgow

**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**STRANGER IN TOWN**—BOB SEGER & THE SILVER BULLET BAND (CAPITOL EAST 11698)  
**ELVIS: THE '56 SESSIONS, VOL. 1—ELVIS PRESLEY** (RCA PL 42101)  
**SOMEONE LOVES YOU HONEY—CHARLEY PRIDE** (RCA PL 12478)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CN 39108)

# SCOTLAND'S TOP 30

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

(Last week's positions in brackets)

- (1) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO 006)
- (2) THE SMURF SONG—FATHER ABRAHAM (DECCA FR 19359)
- (3) ANNIE'S SONG—JAMES GALWAY (RCA RED SEAL RB 5085)
- (4) DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND (BRONZE BR 870 52)
- (5) RIVERS OF BABYLON—BONEY M (CAPITOL K1120)
- (6) I HATE CRAW—SADIE (RAK 276)
- (7) (8) YOU'RE ROLLING STONES (ROLLING STONES EM 2802)
- (8) CA PLANE POUR MOI—PLASTIC BERTRAND (SIRE 8078 816)
- (9) 7 AIRPORT—MOTORS (VIRGIN VS 219)
- (10) MAKING UP AGAIN—GOLDIE (BONNIE BRO 53)
- (11) THE BOY FROM NEW YORK CITY —DARTS (MAGNET MA 116)
- (12) THE MAN WITH THE CHILD IN HIS EYES—KATE BUSH (EMI 2805)
- (13) LIKE CLOCKWORK—BOOMTOWN RATS (ENIGMA ENVY 14)
- (14) DANCING IN THE CITY—MARSHALL, HAN MARSH (HAR 5157)
- (15) IF I CAN'T HAVE YOU—YVONNE ELLIEMAN (RSO 2090 266)
- (16) LOVE IS IN THE AIR—JOHN PAUL YOUNG (ARJOLA ARO 117)
- (17) DON'T FEAR THE REAPER—BLUE OYSTER CULT (CBS 8333)
- (18) NIGHT FEVER—BEE GEES (RSO 002)
- (19) WILD WEST HERB—ELECTRO LICHT (RCA PC 5078)
- (20) BEAUTIFUL LOVER—BROTHERHOOD OF MAN (PYE 7N 46078)
- (21) IT SURE BRINGS OUT THE LOVE IN YOUR EYES—DAVID SOUL (PRIVATE STOCK PVT 137)
- (22) YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—MEAT LOAF (EPIC EPIC 830)
- (23) (—) WHITE MAN IN HAMMERSMITH PALAIS—CLASH (CBS 6383)
- (24) (22) BECAUSE THE NIGHT—PATTI SMITH GROUP (ARISTA ARIST 181)
- (25) (—) ON A LITTLE STREET IN SINGAPORE—MANHATTAN TRANSFER (ATLANTIC K1136)
- (26) (30) BANG BANG—SQUEEZE (A&M AMS 7369)
- (27) (—) NEVER SAY DIE—BLACK SABBATH (ATLANTIC SA 801)
- (28) (—) MIN BLUING DECISIONS—HEATWAVE (GTO GT 226)
- (29) (—) ARGENTINE MELODY—SAN JOSE (MCA 369)
- (30) (18) WHAT A WASTE—IAN DURY & THE BLOCKHEADS (STIFF BUY 27)

# THE DISCO CHART

## TOP 20 BREAKERS

The Disco Breakers Chart is compiled by Record Business with the co-operation of Disco International from returns on 20 DJ Associations nationwide.

Records that have reached the Top 30 of the Record Business Singles Chart are excluded.

- (1) BOOGIE OOGIE OOGIE—A TASTE OF HONEY (CAPITOL CL 15988)
- (6) JUST LET ME DO MY THING—SINE (CBS 8351)
- (7) FROM EAST TO WEST—VOYAGE (GTO GT 224)
- (4) DISCO INFERNO—TRAMPS (ATLANTIC K1135)
- (10) GET UP (AND LET YOURSELF GO)—J.A.L.N. BAND (MAGNET MA 118)
- (2) I'S HERE—SUN (CAPITOL CL 15979)
- (3) LET'S GET FUNKIFIED—BOILING POINT (BANG 013)
- (5) LET'S DISCO—REAL THING (PYE 7N 46078)
- (9) SHAME—EVELYN "CHAMPAGNE KING" (RCA PC 1122)
- (12) AINT NO SMOKE WITHOUT FIRE—EDDIE KENDRICKS (ARISTA ARIST 182)
- (28) FUNK THEORY—ROKOTTO (STATE STAY 80)
- (10) THANK GOD IT'S FRIDAY—LOVE AND KISSES (CASABLANCA TGFS 1)
- (13) TAKE ME TO THE NEXT PHASE—ISLES BROTHERS (EPIC EPC 6292)
- (16) HONEST I DO LOVE YOU—CANDY STATION (WARNER BROS K17164)
- (18) SUBSTITUTE—CLOOT (CARRERE EM 2788)
- (—) FLYING HIGH—COMMODORES (ATLANTIC K1136)
- (11) WHATEVER IT TAKES—OLYMPIC RUNNERS WITH GEORGE CHANDLER (RCA PC 5078)
- (17) YOU AND I—RICK JAMES (MOTOWN TMC 1110)
- (14) EYESIGHT—JAMES BROWN (POLY-DOR 2086 915)
- (—) DANCE WITH ME—PETER BROWN (TK TRK 6027)



# Anonymous popularity

THE CURRENT popularity of disco films like *Saturday Night Fever*, *The Stud* and *Thank God It's Friday* has brought the continuing success of discos and disco music into sharp focus in the national media.

To the lay public it must seem as if the disco is nothing more than the very latest craze, but those involved in the disco business and those who go regularly to discos for their entertainment are rather bemused by all the current fuss, since this has been their regular recreation for a long, long time.

As Biddu, one of the leading figures behind British disco music put it in a recent interview in the specialist disco magazine, *Disco International*: "People have been saying that disco is a nine-day wonder, and yet it's been going for years; so these films have given us at least another year although they may ultimately kill it."

The essence of disco is dance. Unlike other forms of popular music, particularly the rock field, which seek to build heroes for young people often on a very flimsy musical basis, the disco industry aims to provide music to which working class kids can dance their cares away on a Saturday night.

The film *Saturday Night Fever* brings out what disco means to its public very clearly indeed. For those who by some quirk of fate still haven't seen it, SNF is basically a sympathetic portrait of a young working-class New Yorker played, of course, by John Travolta. Struck in a dead-end job in a paint store and increasingly turned off by the oppressive atmosphere of his parents' home, he relieves for his self-respect on his prowess on the dance floor of his local disco. On Saturday night the Travolta-character can, however briefly, transcend day-to-day reality and become the essence of style. And all the lesser mortals who do not share his agility still have their place in the society of the disco.

It's an old story which has been played out in different costume by succeeding generations. The story of the Saturday night out. Money in your pocket, the dreary working week behind you, Monday still far enough away not to be a threat, a few drinks, and boy may meet girl, girl may meet boy, or in quite a few of today's clubs maybe even boy meet boy, or girl meet girl.

The backdrop for this rich flow of life is the music; non-stop music which allows only for action, not reflection. "Get up and Dance! Keep your body moving! Forget your troubles and dance!" That's the message of the disco. If you wish to deeply ponder the observations of the latest pimply-faced youth setting himself up as the nation's social conscience as his manager counts the money in the corner, then

you'll have to look elsewhere. The kids are their own heroes in the world of the disco.

It's perhaps this very lack of upfront names among the artists which has allowed the disco industry to escape the maraudings of the media for so long. Travolta and The Bee Gees have of course been seized upon with glee by the press, but Travolta has no connection with disco other than the film part while The Bee Gees, although being the current leading purveyors of disco music, are not heroes in the way that artists like The Beatles or Presley were. The need for idols fades in the warmth of togetherness offered by the best discos.

The ugly side of disco is that whatever the kids on the dance floor may feel and however much fun it may offer in a drab industrial society, it is also a highly sophisticated sub-industry geared to commercial exploitation of its public. Many discos are part of chains run along the lines of Mecca Ballrooms, and as such aim to recoup maximum profit from heavy investments in top city-centre sites, expensive decor and hefty wage bills. Among the activities which help the money go round are special promotion nights for record and drink companies, and merchandising tie-ins with all kinds of local businesses. Disco equipment itself is a huge sub-market of the disco industry proper.

But the main area for commercial development within the disco scene is of course exploitation of the main all-powerful product: the music. On sales to the disco-going public alone a record can chart to the lower-half of the Top 100, but with astute promotion a good record can achieve the kind of success enjoyed by recent chart smashes like Michael Zager's 'Let's All Chant' and The Bee Gees' 'Night Fever'. Disco favourites Boney M have, of course, astounded even themselves with the runaway popularity of 'Rivers Of Babylon'.

In the US, disco is even bigger business than it is here. To give some measure of just how seriously this market is taken in the US can be gained from a glance at the agenda of Billboard's Fourth International Disco Forum held this month in New York. Among the topics listed are 'Increasing Involvement of Radio and Discos Working Together', 'Education Of The American Public Regarding Disco', and 'How To Utilise Key Independent Promotion Personnel in the Evolution of a Disco Hit.' Altogether the forum lasted three days.

What happened to the music, did I hear you ask? Despite all the promotion it still there, and just as lively as ever. Pop music and businessmen have always gone hand in hand but the music always survives.



ASHANTI: fusing Afro/disco mix

## Small labels want a fair hearing

ONE OF the most irksome problems for the small independent record company is the lack of promotional muscle which can prevent the breakthrough to wide public however good the product on the catalogue.

Calendar Records based in West London is a case in point. As one of the UK's leading disco-based independents, the label is an everyday word in disco circles with a wide-range of high quality disco and pop product from both European and American sources.

The stumbling block for companies like Calendar is making radio station programmers aware of their importance. Radio station people (with some admirable exceptions) are notoriously ignorant of grass roots pop music movements until the steam has gone out of them, and it's all too easy to stick to the powerful established record companies when making up playlists.

"The situation with the radio stations is very frustrating," admits Calendar boss Don Lawson. "Disco music has been a big market for years now, but over the last nine months or so it's really begun to sell records in a very big way. We've always received tremendous support from both disco DJs and their audiences, but it's been an uphill struggle to interest the radio stations."

At the end of last year Calendar had a big disco success with 'Magic Mandrake' which also made the Breakers for a number of weeks. Unfortunately airplay was not forthcoming and a potential big crossover hit was lost. Lawson says: "We've always received tremendous support from both disco DJs and their audiences, but it's been an uphill struggle to interest the radio stations."

"Disco music has in the past suffered from the same sort of prejudices that kept reggae music off the radio for so long," says Lawson. "The popularity of reggae music was quite simply not recognised for a long time by the radio stations."

"With the current attention focused on disco by films like *Saturday Night Fever* it is particularly irritating to find artists like Olivia Newton-John jumping on the bandwagon and stealing attention from more authentic disco acts."

Hopefully Calendar will redress this imbalance somewhat by bringing the current single 'Disco Fly' from afro-disco junk band, Ashanti, to the attention of the powers that be, along with a strong single with crossover potential from the French singer Anne Marie. Called 'Tout Doucement' the single is scheduled for mid-July release, and Lawson believes that it has the same kind of whimsical charm that put Kate Bush at the top of the charts.

At the end of July, Calendar will release 'Keep On Rolling' by Joe Champagne. Inspired by the American roller-skating craze, this is a Canadian product which is without doubt one of the strongest disco singles this year with crossover potential if promoted strongly.

Despite the airplay problems Lawson is confident that Calendar will be able to continue with its expansion. Satisfied with Selecta's distribution and with the feedback from the disco industry, he is concerned only that he should increase his promotional impact outside. Undoubtedly the product is there, so it shouldn't be long before the general public hears a lot more from Calendar.

Calendar Records is based at 89 Chiswick High Road, London W4 (01-995 3682).

## DISCO FEVER

# Power Exchange = disco commitment

OVERCOMING PREJUDICE against soul and disco music and raising its status accordingly is the chosen mission of Power Exchange, the independent black music label set up three years ago in London by American managing director Paul Robinson.

To help the process along Power Exchange is currently working on an award system for black music acts which will be open to all comers and not just the label's own artists. Comments Robinson: "Our commitment to black music is total. Although our best known hit was 'No Charge' by JJ Barrie, that was an unusual record for us and we are now working hard on re-establishing our identity as a definite soul and disco label."

Robinson intends to create a label-loyalty towards Power Exchange of the same level of power that Chess, Sue or Motown had during their most vigorous days.

"Many people reject the idea that record buyers can be loyal to a particular label, but I believe that if the right amount of work is put into establishing credibility there's every reason for black music fans to buy our releases quite simply because they know in advance that they're going to be good".

Robinson believes that the fact that Power Exchange is a small company is what gives it a massive advantage over the competition in establishing popularity among the fans at a roots level. "We're free of the bureaucracy that bedevils many of the big organisations, and because we don't have the same financial reserves to fall back on we have to really put our backs into building up our acts.

Above all we simply cannot afford to ignore the wishes of the record buyers when we release product. Basically we're a street company, and I believe that when you get out of the streets, you might as well get out of the business altogether."

Even so Robinson understands only

'You must have a number and a market share before the industry will believe in you. It doesn't matter how good your product is. Everybody is playing that great roulette wheel in the sky'

too well the need for hit records to ensure Power Exchange's survival as an independent company. "However insane the system might be, you must have a number and a market share before the industry will believe in you. It doesn't matter how good your product is, everybody's playing that great roulette wheel in the sky."

Power Exchange's biggest promotional effort this year has been put into The Imperials whose current single 'Do What I Gotta Do' is now climbing the charts. The band has recently been supporting Bob Marley on US concert appearances.

"We believe that The Imperials will replace The Stylistics as the top touring cabaret act", says Robinson confidently. Putting his money where his mouth is, Power Exchange has already spent around £50,000 on promotion for The Imperials in the belief that the band is an act that will be together for a long time with the



PAUL ROBINSON, Power Exchange MD (fourth left) with (left to right) Jimmy Bishop, president of Omni Records, The Imperials: Harold Jenkins, Bobby Wade and Clarence Collins, and Don Taylor, manager of the Imperials.

staying power to remain at the top once they break through.

Another major push from Power Exchange will centre around Paul Mauriat who has a disco single 'Come Back' out in August with an album following in the autumn.

Yes, it is Paul Mauriat of 'Love Is Blue' fame, and the album is going to surprise a lot of people. Mauriat went to New York to record with some of America's best funk players including the Brecker Brothers, and the result is disco music of the first order. The single will be promoted using twelve-inchers. Paul Mauriat's come a long way.

In the US Mauriat will be released

on Jimmy Bishop's Omni label with which Power Exchange formed a partnership four months ago. The Power Exchange/Omni deal was the culmination of a long lasting dream of Robinson's whose original idea for Power Exchange was that it should provide an exchange of 'soul power' between America and Europe. Now he feels he has the right facilities and hopes to bring a disco/soul package of about eight acts to Europe later in the year.

Certainly Power Exchange deserves further success. The company knows where it is focused, and its level of commitment to its chosen area should ensure the success of its mission.

## Disco now sustaining singles market

PROMOTION EXPERTS working in the field now believe disco to have captured 60 per cent of the pop market. They cite Boney M's 'Rivers Of Babylon' as the best example of the marketing possibilities now available—particularly via the 12-inch single.

Most companies now use the 12-inch gimmick to spur a single's chart potential then follow-up with the regular seven-inch cut to consolidate.

RB correspondent, Peter Waterman, said: "Nothing is selling like disco at the moment and it's the 12-inch record that is leading the boom. Most 12-inches will do 10,000 copies in a week and that's big business."

He claims the disco boom has left a big void in the marketplace. "Sales have slumped in regular shops while disco specialists are doing fantastic business."

It is reckoned that of the records that gain a place between 30-75 on

the RB chart, 70 per cent are disco.

Every major city now has at least two big discotheques while some cities—like Manchester—have more than 10 clubs catering for hot disco music. In addition there are an estimated 2,000+ mobile DJs on the road.

Without doubt it is American imports and special 12-inch releases which are sustaining the boom and this suggests that record companies may be considering extending the 12-inch to full release status.

**RECORD  
BUSINESS**  
disco  
chart  
—see  
page 17

# the best thing for dancing since feet...

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# BOOTZILLA

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NOW HIS FUNK ATTACK IS TUNED ON YOU.**

**BOOTZILLA IS WITH US.**

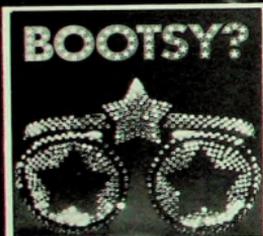
**IN THE ROUND SHAPE OF HIS NEW ALBUM BOOTSY? PLAYER OF THE YEAR.  
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A Warner Bros. Recording distributed by WEA Records Ltd., 1978

**BOOTSY'S RUBBER BAND**

**BOOTSY? PLAYER OF THE YEAR**  
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**OTHER MONSTER ALBUMS**

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**'BOOTZILLA'  
AMAZING  
MONSTER  
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SINGLE**

BOOTZILLA  
HOLLYWOOD SQUARES  
(Warner Bros. 17195)



# DISCO FEVER

## Specialist Promotion Ensures market penetration

DISCO PROMOTION is the Cinderella of the record industry. Although most big companies have indulged in a certain amount of record promotion through discos for some years now, it's only very recently that the top management have caught on to what an effective promotional tool the disco scene can offer. Now real money and real effort is being expended to ensure that the disco industry benefits the record companies to the greatest possible extent.

To this end most record companies have set up proper disco promotions departments to make sure that their current product gains the fullest possible exposure in discos throughout the country and in to disco gather grass-roots reactions to individual records.

All disco promotions executives hold mailing lists of DJs to whom records or promotional material may be sent; the DJ plays the records in his show, notes the audience reaction and reports back to the company. DJs are usually keen to co-operate in the schemes in order to acquire free or at reduced price the records they need for their shows.

The main benefit of the system from the record company's point of view is that it can pinpoint possible crossover hits for promotion to the wider record-

turn his nose up at.

"Native New Yorker" had obvious crossover potential which was borne out by the records huge chart success," according to Sally Ormsby, head of RCA's Disco Direction, promotion department. "This was a very good dance record, but also had excellent production, strong vocals and a first-class lyric all of which made it acceptable to an unusually wide range of record buyers."

buying public. But they can also use disco reaction to select album tracks for singles release, and to pick out records suitable for UK release from the vast mass of disco product available from US and European sources. If the disco audiences give a record the thumbs down, chances are it's a stiff and the record company is unlikely to put in further effort on its behalf.

If the record does go down well in the disco, the record company must then decide whether it could take off among the non-disco-going public. As with all specialist fields, there are many huge successes among the disco fraternity which would be far too esoteric for the uninitiated to relate to. Similarly there are a number of Top Ten "disco" hits which the hard-core disco fan would

have helped break records for the last six years," comments Michael Peyton, GTO's marketing and promotion manager. "But they only give an initial impetus which must then be capitalised on with the right level of radio exposure. Donna Summer was difficult to break at first, but she happened through the discos to reach enormous general popularity.

"For us, however, the main value of our liaison with the DJs is as an advisory service. GTO's marketing policy is that we have minimum product release with a high success ratio, so we must make sure that the right singles are released. For instance, we released the Voyage album following heavy import demand from the disco fraternity, and reaction in the discos prompted us to release 'From East To West' as a single. Within two weeks of release it entered the bottom reaches of the charts and we then rushed it to the radio stations."

Sally Ormsby at RCA also keeps a very close watch on the demand for import albums, and to this end keeps up a close liaison with a number of specialist import shops.

Recent publicity has certainly made top record company executives aware of what a goldmine disco music represents, and long after the hulla-balloo around John Travolta et al has died away discos will remain an enormously important part of the music industry.

## Promotional contacts

ALASKA (Alaska, Black Bear)—01-402 4550, Veronica Jones. A&M—(01-736 3311), Alan Firth. ANCHOR (Anchor, ABC, Redwood)—(01-734 8642), Orville Sweeney. ARIOLA—(01-408 1262), Richard Evans. ARISTA—(01-491 3970), Tony Barry. BIG BEAR—(021 454 7020, Tom Simpson. BRONZE—(01-267 4499), Debbie Littlestone. BUS STOP—(01-439 0312), Garry James. CALENDAR—(01-995 3682), Don Lawson. CAPITOL—(01-486 4488), Pete Dyos. \*CBS (CBS, Philadelphia International, Epic, Mums, Embassy, Kirshner, Portrait, Blue Sky, Caribou, BUK, TK)—(01-734 8181), Greg Lynn (Manager Discotheque Promotions), Lorraine Trent (Assistant to Manager Discotheque Promotions). CHARISMA—(01-434 1351), Bob Barnes. CHARLY (Charly, Affinity, Smack)—(01-741 0011), Max Needham. CHISWICK (Chiswick, Thrust)—(01-267 5192), Trevor Churchill. CHRYSALIS—(01-408 2355), Gill Watkins. CREOLE (Creole, Cactus)—(01-965 9223), Dave Brooks. CUBE (Cube, Electric)—(01-734 8121), Bernice Cosentino. \*DJM (DJM, Weekend, Colour)—(01-242 6886), Andy Stanton (Sally Dyos). \*EMI (UK PRODUCT: EMI, Harvest, Carrere)—(01-486 4488), Pete Dyos. \*EMI (US PRODUCT: EMI International, Fantasy, Stax, Salsoul, plus RAK, SAFARI, SPLASH, MAM, PURPLE)—(01-486 7144), Steve Turner, Lorraine Lewis. \*ENSGN—(01-723 8464), Chris Hill. GM (GM, Riva)—(01-734 4182), Bill Stonebridge. GTO (GTO, Lifesong)—(01-629 8816), Jillie Anderson. ISLAND (Island, Shelter)—(01-741 1511), Zoe Clitheroe. JET—(01-486

6040), Alan Cunningham. KLIK (Klik, Angen)—(01-965 5970), Joe Sinclair. LIGHTNING (Lightning, Old Gold)—(01-969 5355), Roger St. Pierre. LOGO (Logo, Chipping Norton, Milestone, XTRA, Barclay)—(01-486 4353), Linda Johnson. \*MAGNET—(01-935 4049), Joanna Kochen. MCA—(01-439 9951), John Gould. \*MOTOWN—EMI Ltd, (01-486 7144), Les Spain. PHONOGRAM (Phillips, Fontana, All Platinum, Chess, Sire, Vertigo, Mercury, W & L, Bang)—(01-491 4600), John Walker. \*POLYDOR (Polydor, Phil Spector International, Ring-O, Capricorn, MGM, Verve, Kudu, CTI, Trace, RSO, Pablo, Barn, EG, Oyster, Spring, Obscure, Tangent, Chelsea)—(01-499 8686), Theo Loyla. \*POWER EXCHANGE—(01-289 1036), Nick Sands. PVE (PVE, Immediate, 20th Century, Buddha, Dawn, Casablanca, RK, Gull, Kama Sutra)—(01-262 5502), Mike Allen. \*RCA, Midson International, Rockfield, Millenium, Ebony)—(01-499 4100), Sally Ormsby. STATE—(01-486 5234), Maggie Ross. UNITEE ARTISTS (UA, Sunset, Pepper, Jet, Blue Note)—(01-636 1655), Dave Phinister, Geoff Morris. VIRGIN (Virgin, JCOA, ECM, ATRA, WATT)—(01-727 8090), Gaylene Martin. \*WEA (Warner Bros, Reprise, Discreet, Atlantic, Elektra, Asylum Swansong, Dark Horse, Radar, PVK, Satril, Pacific, TDS, Curton, Little David, Bearsville, Carb, Target, Cotillion, Whitfield, Big Tree)—(01-434 3332), Fred Dove. \*MIF—(01-240 3731), Garrell Redfearn.

\*denotes companies with specialist disco promotion department or person.

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# DISCO FEVER

## Hot vinyl — a few of the pacesetters

PETER BROWN's new single 'Dance With Me' has entered the charts and is proving very popular in the discos. Brown is a self-taught musician and writer from Chicago whose talent is bound to develop still further. Brown records on the TK label distributed by CBS.

WILLIAM "BOOTS" COLLINS has just played sell-out concerts in the UK with his Rubber Band. Already a funk superstar, Boots is continuing to win new fans as a 'legend in his own time'. Current album is *Bootsy? Player Of The Year* (Warner Brothers K56424) and single 'Bootzilla' (K17196).

THE OLYMPIC RUNNERS are a home-grown band fast gaining in popularity. Including top British session musician Pete Wingfield and British blues producer Mike Vernon and featuring American vocalist George Chandler, The Olympic Runners made the Breakers with their last single 'Whatever It Takes'. An autumn tour is likely which will consolidate their popularity further. Current album is *Keepin' It Up* (RCA PL 25124).

EVELYN "CHAMPAGNE" KING had an enormous disco smash with her first single 'Shame' taken from the album 'Smooth Talk' (RCA PL12466). 'Shame' didn't quite make it into the Top 40, but the album's title track 'Smooth Talk' is currently picking up heavy plays in the discos and will be probably be the next single. If Mavis Staples won't sing disco, Evelyn King certainly fits the gap.

A TASTE OF HONEY is destined to have the next huge disco crossover hit with 'Boogie Oogie Oogie' (Capital CL 15988) currently climbing the charts fast and still gaining momentum. The album 'A Taste Of Honey' is unlikely to achieve the same success however.

LINDA CLIFFORD has soared up the charts with her single 'If My Friends Could See Me Now' taken from her second album of the same name. Clifford, a former Miss New York State, had a long history of unsuccessful records with small US labels, but her career has really taken off since signing to Curtis Mayfield's Curtom label distributed in the UK by WEA.

THE REAL THING have scored with the only big hit single to emerge from the album smash, *The Stud*. 'Let's Go Disco' is, however, an uncharacteristic track for the group, and it remains to be seen whether their current success will prompt them to pursue the mainstream disco area more fully.

DONNA SUMMER deserves a mention as the first and the greatest of the disco crossover successes. Although she now fits firmly into the pop establishment, it was the discos that made her.

SINE are achieving massive chart success with their single 'Just Let Me Do My Thing' (CBS 6351) centred around the strongest catchy riff this year. Airplay for the single is increasing, and although the album *Happy Is The Only Way* (CBS 82870) has been and gone amongst the disco fraternity, the general public should catch on to the band very quickly.



BOOTS

## Educating the elite at the Embassy

LONDON'S NEWEST disco is the Embassy Club in Old Bond Street which claims to bring the New York style of discotheque to the UK. Without doubt the club has rapidly become the place to go for jetsetters. Unlike most disco goers, the Embassy clientele makes few pretensions to dancing ability, but even so The Embassy could represent the avant-garde of the trend in UK discos towards increasing sophistication. Certainly in terms of equipment, The Embassy is streets ahead of most clubs. The sound system includes huge main speakers supplemented by tweeter arrays sus-

pended from the ceiling which allow for faultless fidelity of sound reproduction combined with very high volume. In addition to this the light shows utilise the very latest in sophisticated laser units.

Another particularly striking point is that resident DJ Greg James utters not a word between records. A brief "Good evening" and "Goodnight" is about it in the talk stakes, with the rest of the time being taken up with non-stop music.

James takes particular care with the run-on from one record to the next spending most of each afternoon care-

fully timing the beat of all records so that they blend absolutely smoothly.

Currently James is discussing plans with a backer for extending The Embassy concept into the mainstream disco market. "The UK disco-goer almost invariably puts up with sub-standard equipment offering second-rate sound quality and second-rate light show," says James.

"Although the British are used to more in the way of talk from the DJ during the evening, I'm sure that good non-stop dance records and a high quality club environment are bound to prove popular."



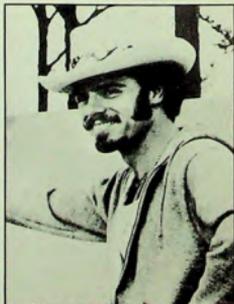
EVELYN "CHAMPAGNE" KING



A TASTE OF HONEY



LINDA CLIFFORD



PETER BROWN

# DISCO DANCIN' THE WORLD'S FIRST TAKEAWAY DISCO



There's never been a campaign like Disco Dancin' in the history of the music industry.

Impelled by the current wave of dancing fever, EMI have activated twenty disco albums on the Stax, Fantasy, Salsoul and EMI International labels.

Six have been pulled out to spearhead the campaign. These will be power-promoted through four different



90-second radio ads scheduled to saturation on Luxembourg and local stations.

In-store dumper bins will feature all twenty albums and window displays will hook-up with Disco Dancin' Nights in over 100 top discos across the nation.

Disco Dancin'.  
One party you can't afford to miss.



## DISCO FEVER

### Servicing the elite — the DJ pool

by Greg Lynn, disco promotions manager with CBS Records

THE RANGE of disco DJs used by record companies is very limited. There is a nucleus of DJs of between 500 and 1,000 who are on most mailing lists. A disproportionate number of these DJs are from London and the Home Counties, simply because it is the centre of the record industry in the UK.

Many good regional DJs fail to make the mailing lists. However, this situation is improving as more promotion people travel the country and worthwhile jocks are 'discovered' or make themselves apparent.

Since many DJs are on most of the major disco mailing lists one can assume that we are plugging the same jocks. At present, the RCA, EMI (Licensed Label Division) and CBS lists are almost identical but relatively new additions and deletions!

The effectiveness of disco mailing lists is obviously highly dependent upon the quality of the DJs on the list, but more important than that is the quality of the person or persons administering the list—the discotheque promotion staff.

Disco DJs in many cases are still regarded as a necessary evil (some companies still think an unnecessary one) but the norm today is for them to be treated with respect, but always with a certain amount of caution! Disco promotion folk don't like being taken for a ride!

The disco DJ is an important part in the jigsaw of selling records, as much as the radio DJ, the press, the wholesaler, retailer and the record buyer. The last year has shown the influence of disco jocks. They started the 12-inch disc boom, demanded them from the business, got them and then sold them to the public furor.

The next year will prove interesting in the disco promotion field. What more will be done to capture the DJs interest in one particular company's product? (RCA's Disco Direction proved it works). There are schemes and plans afoot by various companies to expand their share of the lucrative market and it will be interesting to see how effective they are.

One thing is for sure, disco is not considered an underground phenom-



THE O'JAYS: top-selling Philadelphia act who have proved to have unusual staying power. Current single 'Use Ta Be My Girl' proved a huge disco smash and has now crossed over to achieve Top Forty success.

non anymore and it is at last receiving the attention it has for so long deserved. Although irrelevant to the British disco scene, *Saturday Night Fever* has helped to shake the media out of a deep sleep and turn them on to an aspect of music that for thousands of people in Brit-

tain—is life.

With the increased professionalism of disco promotion staffs things can only get better for the jocks, and therefore for the public who will benefit from the growing attention of the record companies.

# George Chandler



Hot from his successes with The Olympic Runners, George Chandler has recorded a new single, a re-working of the Stones' classic...

Released  
June 30th

# It's All Over Now

Telephone orders: 021-525 3000. PB 5092.

# RCA



# LIVE MUSIC

• from page 9

chedelia his interest paid the more he played. Gordon and Wray are about to split and try and make it in their own respective rights but it seems doubtful if either can have the same impact in this way. Together, they don't offer material that is drastically new but they do provide an evening of classy authenticity—like having your own juke box of rock classics to choose from. A pity.

DAVID REDSHAW

**Artist: HEATWAVE**

**Venue: Birmingham Odeon (2,500)**

**Promoter: Mark Howes**

**Tickets: £3-£1.50**

**Audience:** Silent disco-funk fans who's only sign of life was the inevitable "ooop-ooop" pandemonium at the end of the gig.

**Current prod: 'Central Heating' (GTO LP 027); 'Mind Blowing Decisions' (GTO single GT 226)**

HEATWAVE'S CAREFULLY orchestrated rise from London pub band to international stars took a hefty side swipe in Birmingham.

Ironically it was the band's first headlining gig proper and they chose, rather recklessly perhaps, to allow this momentous occasion to coincide with the departure of their keys player, writer and anchorman, Rod Temperton.

Doing something of a Brian Wilson, Temperton has decided to concentrate on his writing and will soon be delivering material for a new Heatwave album plus material for a musical and possibly a film. All very well once his replacement is played into the band but on this occasion the band fell apart when they most needed to be together and though the audience responded well in the end, it was more a tribute to their hits than any devastating musical performance.

Indeed the huge raised platform with its posse of 10, yes 10, female backing singers looked mighty impressive; it's plain that Heatwave mean to attack the highest echelons of stage presentation. But before they do they must think more about pacing their show, improving the new bigger sound, and, hopefully, maintaining the more intimate nature of some of the numbers.

This was a bad gig that they will no doubt quickly put behind them. It is just to be hoped that their rise in stature doesn't prove to mean an inevitable falling off in live performance value. **PETER HARVEY**

**Artist: GEORGE THOROGOOD AND THE DESTROYERS**

**Venue: Dingwalls, London (400)**

**Current product: Album: *George Thorogood and The Destroyers***

(Sonet SNTF 760).

THIS GIG played before an invited audience was the Thorogood's band's UK live debut.

The band works in an established blues tradition and primarily features Thorogood's electric slide guitar. Although faultless in their own style, the band shows severe limitations in that even for the blues idiom there was a distinct lack of variety.

Another lack was the absence of any attempt to provide visual excitement. Thorogood spends a large part of his set sitting down. This refusal to bow to showbusiness tradition is bound to contribute to roots credibility, however. And its always worth remembering that The Beatles were constantly told by their early German audiences to 'mak show!'. The fact that they chose not to co-operate didn't seem to stop them.

All in all a competent, if unexciting, blues band, but you can see as good in West London pubs most nights of the week.

MYLES HEWITT

**Artist: BOOTSY'S RUBBER BAND/ Raydio**

**Venue: Hammersmith Odeon (3,480)**

**Promoter: Straight Music**

**Tickets: £3.50-£2.00**

**Audience: Heavy funk freaks and Bootsy lookalikes**

**Current Product: Raydio: *Raydio (Arista SPART 1041)* Is This A Love Thing' (Arista 193/Bootsy: *Player Of The Year* (Warner Bros K 56424) 'Bootzilla' (WB K17196)**

**SOUND PROBLEMS** destroyed potentially the best funk gig of the year when Raydio was forced to appear with hired equipment and the full unexpurgated Bootsy show proved just too loud for this size of venue. The fact that both bands looked to be better than any of their rivals was lost and many fans must have been left to ponder what might have been.

Even so Bootsy Collins did deliver the most outrageous piece of neon-lit, cartoon strip, funk-driven fantasy that the UK has ever seen, and if he could only sell out an outdoor venue the funk market this side of the pond would surely explode. He takes the whole business of identity—in his case the star motif—to its ultimate conclusion, multiplied ad nauseum, and sugars it with the hippest playing and lyrical ver-nacular imaginable.

Surely Warner Bros, having spent a fortune to get the band onto a UK stage, could have given the crew some idea of the sound potential of the venue? Despite this, with a nearly sold-out two nights, the message is clear: heavy funk is a growing force in the UK. **PETER HARVEY**

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# THE SINGLES CHART



SHOWADDYWADDY: Clean into the charts

# TOP 60

Wks Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Gen. US
1	1	7	125	84	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO 006	▽	F
★2	4	5	73	18	THE SMURF SONG FATHER ABRAHAM	DECCA FR 13759		S
★3	5	6	59	43	ANNIE'S SONG JAMES GALWAY	RED SEAL RB 5085		R
4	3	5	52	73	MISS YOU ROLLING STONES	ROLLING STONES EMI 2802 E		
5	2	10	48	29	RIVERS OF BABYLON BONEY M	ATLANTIC K 11120	☆	W
6	6	8	42	73	DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND	BRONZE BRO 52		E
★7	11	5	38	73	AIRPORT MOTORS	VIRGIN VS 219		C
★8	10	7	37	80	MAKING UP AGAIN GOLDIE	BRONZE BRO 50		E
9	9	7	34	73	OH CAROL SMOKIE	RAK 276		E
★10	20	4	32	81	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2806		E
★11	15	6	26	84	DANCING IN THE CITY MARSHALL, HAIN	HARVEST HAR 5 157		E
12	8	9	26	66	CA PLANE POUR MOI PLASTIC BERTRAND	SIRE 6078 616		F
★13	22	3	23	48	LIKE CLOCKWORK BOOMTOWN RATS	ENSGEN ENY 14		F
14	7	9	22	31	THE BOY FROM NEW YORK CITY DARTS	▽ MAGNET MAG 116		E
15	13	10	19	36	IF I CAN'T HAVE YOU YVONNE ELLIMAN	▽ RSO 2090 266		F
16	16	6	19	83	IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL	PRIVATE STOCK PVT 137		A
17	12	10	18	17	LOVE IS IN THE AIR JOHN PAUL YOUNG	ARIOLA ARO 117		E
★18	65	2	17	2	(WHITE MAN) IN HAMMERSMITH PALAIS CLASH	CBS 6383		C
19	14	13	17	9	NIGHT FEVER BEE GEES	RSO 002	●	F
20	19	7	17	86	MIND BLOWING DECISIONS HEATWAVE	GTO GT 226		C
21	21	6	16	47	BEAUTIFUL LOVER BROTHERHOOD OF MAN	PYE 7N 46071		A
22	17	10	14	5	WHAT A WASTE IAN DURY & THE BLOCKHEADS	STIFF BUY 27		E
23	18	9	13	20	MORE THAN A WOMAN TAVARES	CAPITOL CL 15977		E
★24	38	4	13	66	USE TA BE MY GIRL O'JAYS	PHIL INT PIR 6332		E
★25	34	5	13	50	JUST LET ME DO MY THING SINE	CBS 6351		C
26	27	6	12	73	(DON'T FEAR) THE REAPER BLUE OYSTER CULT	CBS 6333		C
★27	37	7	12	34	ON A LITTLE STREET IN SINGAPORE MANHATTAN TRANSFER	ATLANTIC K 11136		W
28	23	11	11	14	BECAUSE THE NIGHT PATTI SMITH GROUP	▽ ARISTA ARIST 181		F
29	24	10	11	6	HI-TENSION HI-TENSION	ISLAND WIP 6422		E
★30	46	8	10	68	RUN FOR HOME LINDISFARNE	MERCURY 6007 177		F
★31	47	4	10	71	SUBSTITUTE CLOUT	CARRERE EMI 2788		E
32	28	4	10	71	SATISFY MY SOUL BOB MARLEY AND THE WAILERS	ISLAND WIP 6440		E
33	31	4	9	63	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	JET 109		C
★34	NEW	1	9	60	A LITTLE BIT OF SOAP SHOWADDYWADDY	ARISTA ARIST 191		F
★35	73	2	10	19	ARGENTINE MELODY SAN JOSE	MCA 369		E
36	32	10	7	67	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEAT LOAF	EPIC EPC 5980		C
37	29	5	9	26	NEVER SAY DIE BLACK SABBATH	VERTIGO SAB 001		F
★38	50	4	8	26	FROM EAST TO WEST VOYAGE	GTO GT 224		C
39	36	9	9	20	ROSALIE (COWGIRLS') SONG THIN LIZZY	VERTIGO LIZZY 002		F
40	45	8	9	14	PUMP IT UP ELVIS COSTELLO AND THE ATTRACTIONS	RADAR ADA 10		W
41	33	5	7	39	LET'S GO DISCO REAL THING	PYE 7N 46078		A
★42	54	3	8	17	BOOGIE OOGIE OOGIE A TASTE OF HONEY	CAPITOL CL 15988		E
43	25	14	8	7	COME TO ME RUBY WINTERS	CREOLE CR 153		K
★44	69	2	5	61	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473		A
45	44	3	8	2	ROCK 'N' ROLL DAMNATION AC DC	ATLANTIC K 11142		W
★46	75	2	7	24	FLYING HIGH COMMODORES	MOTOWN TMG 1111		E
★47	NEW	1	4	66	I'VE HAD ENOUGH WINGS	PARLOPHONE R6020		E
48	48	7	6	31	HONEST I DO LOVE YOU CANDI STATON	WARNER BROS K 17164		W
★49	60	2	4	58	HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K 13126		W
50	52	4	3	70	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL	CBS 6412		C
51	30	8	7	3	ANGELS WITH DIRTY FACES SHAM 69	POLYDOR 2059 023		F
52	40	11	6	26	LOVING YOU HAS MADE ME BANANAS GUY MARKS	ABC 4211		C
53	43	8	5	25	WOMAN OF MINE DEAN FRIEDMAN	LIFESONG LS 401		C
54	53	4	3	50	LAST DANCE DONNA SUMMER	CASABLANCA TGIFS 2		A
55	26	5	6	4	OLE OLA (MULHER BRASILEIRA) ROD STEWART	RIVA 15		W
56	42	4	5	17	BANG BANG SQUEEZE	A&M AMS 7360		C
57	35	8	5	7	ONLY LOVE CAN BREAK YOUR HEART ELKIE BROOKS	AMS 7353		C
58	59	2	5	13	SNAKEBITE (EP) DAVID COVERDALE'S WHITESNAKE	EMI INT. INEP 751		E
59	57	3	5	19	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD	CURTOM K 17163		W
★60	79	2	2	58	STAY JACKSON BROWNE	ASYLUM K 13128		W



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