

RECORD BUSINESS

THE
MONTH
AHEAD

— Pages 19-2

July 3, 1978

VOLUME ONE/Number 16

35p

TOP SINGLE

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

CHARTMAKER

SEX PISTOLS/
The Biggest Blow 28
Virgin VS 22012 (CBS)
Producers: Paul Cook/Steve Jones
Writers: Ronald Biggs/Paul Cook/
Steve Jones

See Singles Chart: Page 29

RADIOACTIVE

SUZI QUATRO/The Race
Is On
RAK 278 (EMI)
Producer: Mike Chapman
Writers: Mike Chapman/Nicky Chin

TOP NEWSPIN

FOREIGNER/Cold As Ice
Atlantic K10989 (WEA)
Producers: Jones/Lyons/McDonald/
Sinclair
Writers: Lou Gramm/Mick Jones

See Airplay Guide: Page 14

TOP ALBUM

SOUNDTRACK/Saturday
Night Fever
RSO 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.

SUZI QUATRO/The Race Is On (RAK)
RAFFAELLA CARRA/California
(Epic)

THE WHO/Had Enough (Polydor)
SEX PISTOLS/The Biggest Blow
(Virgin)

STEELY DAN/FM (No Static At All)
(ABC)

BARBRA STREISAND/Love
Breakdown (CBS)

NORMAN CONNORS/Say You Love
Me (Buddah)

QUINCY JONES/Stuff Like That
(A&M)

ALAN PRICE/I Wanna Dance (Jet)

BEATLES/I Want To Hold Your Hand
(Parlophone)

Phonogram unworried by Mercury talents 'exodus'

PHONOGRAM MANAGING director Ken Maliphant this week denied that an apparent mass exodus of top UK rock talent from the Eurogrant's American company Mercury would affect future signings to Phonogram UK.

Hard on the heels of Thin Lizzy's deal with WEA, several British acts have told *Record Business* of their dissatisfaction with Mercury.

Ric Dixon, manager of 10cc said:

Stock hiccup halts Smurfs rise to the top

DECCA RECORDS may have missed its first opportunity to achieve a number one hit single for almost seven years because of acute pressing problems with Father Abraham's 'The Smurf Song' (FR 13759).

The sudden, massive demand for the single, largely generated by the National Benzole oil company £1 million publicity campaign, left Decca unable to meet the stream of orders from dealers last weekend.

Mick McDonagh, Decca press officer, told *Record Business*: "We did have a bad stock problem and were forced to ship out part orders to dealers. But we started pressing the single at all our plants during night shifts as well and we are now able to meet the demand."

Reading retailer, Simon Gee, of G. Knight, commented: "My order for 125 copies was cut down to 25 and all the weekend trade was missed. We probably could have sold up to 500 during the whole week. The Smurfs could well have been number one by now."

It is estimated that Decca could have shipped an additional 90,000 copies, but for its production hiccup.

"The band's next album will not be released on Mercury in America."

And Graham Parker's manager Dave Robinson said: "We still owe Mercury one album in America, but I can tell you right now that we will not be going back there for our US deal when the contract is over." Parker has recorded a song called 'Mercury Poison'.

Commented Maliphant: "Obviously it must be a blow for Mercury to lose British rock acts of this status if these reports are true, but we are not worried. It is an increasing trend among managers to make deals for the world outside of America. Every company is experiencing this."



THE POPPING of champagne corks accompanied the signing of former 5000 Volts lead singer Lynda Kelly to a long-term recording deal with Phil Wainman's Utopia Records—thus becoming the first lady singer on the label.

Bigger audience means dearer ads on ILR

INDEPENDENT LOCAL radio stations can be expected to substantially increase advertising rates this autumn following publication of the latest JICRAR audience figures by the Association of Independent Radio Contractors.

According to the new figures, the total national audience for ILR stations has risen to 32 per cent. This compares with Radio-1's figure of 25 per cent.

The national radio sales agencies, Broadcast Marketing Services (BMS) and Associated Radio Independent Services (AIR), have both predicted that advertising rates will go up in the autumn, although detailed figures are not yet available.

Radio advertising by record companies has currently fallen to about ten per cent of the overall market, although revenue from the companies has increased. Record company advertising executives contacted by *Record Business* said that increased rates would be unlikely to affect the level of advertising unless they were extremely high.

However, Tony Woolcott, CBS

marketing director, commented: "If advertising rates rose by as much as 10 per cent this autumn you would be paying about £1,000 for ten slots. Alternative forms of advertising might then offer more appeal."

Wynd-Up deal

THE MANCHESTER one-stop, Wynd-Up Records, which supplies over 600 disc outlets throughout the country, has been purchased for a six-figure sum by the Woking-based retail multiple NSS Newsagents.

Wynd-Up chief executive, Colin Reilly, has joined the NSS board of directors and will retain complete control of the operation, which last year made a pre-tax profit of £150,000 with sales running at £4 million annually.

NSS made a pre-tax profit of £1.92 million last year and its disc outlets are serviced by Wynd-Up. Purchase of the one-stop is part of an overall expansion drive by NSS with moves to larger premises in city centres planned.

Logo set to trounce UA in Rafferty battle

THE JUNE race for Gerry Rafferty's follow-up hit to 'Baker Street' between Logo and UA seems to have been won by Logo with its 'Mary Skeffington' offering, which had been in the company's vaults for seven years.

UA Records followed 'Baker Street' with 'Whatever's Written In Your Heart' and picked up immediate airplay action on 11 stations, although failing to make the Radio-1 featured 40.

The disc entered the *Record Business* singles chart at 82 on June 12, rising to 76 on June 19, but falling back to 78 on June 26 despite a sales surge.

'Mary Skeffington' on the other hand—recently re-mixed under Rafferty's guidance from a 1971 album cut from *Can I Have My Money Back*—was an immediate Radio-1 record of the week followed by playlist action on 11 commercial stations.

Airplay is already heavier than for the UA single and will ensure entry into the *Record Business* singles chart in a higher position this week. Meanwhile Logo is preparing to re-release *Can I Have My Money Back* complete with the re-mixed version of 'Mary Skeffington', on July 7.

Matters are further complicated by the emergence of Gerry Rafferty's

brother Jim on Decca Records with his single 'Don't Let Another Good Day Go By', which has come in as a Top Of The Pops and big airplay everywhere.

South East London label launched

A NEW label, Sound On Sound, concentrating on local acts has been launched by South East London retailer, Colin Morris, of Rockin' Records, Penge.

First single, by the Rivals, titled 'Skateboarding In The UK' (SOS 100) is released later this month. Distribution will be via Lightning Records and Rough Trade and the launch will be advertised in local and music press.

LESLIE PEYTON

LESLIE PEYTON, EMI classical area sales manager for London, Northern Home counties and East Anglia died on Sunday June 25 aged 41 after being involved in a road accident while riding his bicycle in his home village of Beyton, Suffolk on May 31. He joined EMI in July 1958. Mr. Peyton leaves a wife and three children. A funeral was held at Beyton Church on June 30.

K-Tel extends its 'classic Rock' television campaign

FOLLOWING STRONG sales reaction in the Trident Television area to current 30-second commercials from the London Symphony Orchestra album *Classic Rock*, K-Tel is to expand the campaign into the Granada area before going national.

Tony Johnson, K-Tel managing director, told *Record Business*: "We first released the album last autumn and until the present commercials it had sold about 55,000 copies. The

effect of the Trident campaign has been startling pushing the album into the lower reaches of the charts on sales in that area alone."

Other albums currently benefiting by television exposure include K-Tel's *Disco Double*, *Rock Rules-OK*, and *Dream Machine* together with Ronco's *The Lena Martell Collection*, and Warwick's, *Mr. Entertainment* by Liberace and the instrumental album *Beyond The Blue Horizon*.



CHARMDALE CHAMPERS: The north London distributors celebrated a record week of 68 tons of discs delivered with a champagne party. Left to right: Rod Richards, Barry Watts, Alex Speirs (warehouse manager), Peter Hawkins, Steve Farr, Brian J. Smith (director), Neil Johnson, Jeff Watts, D. Orman.

Pinnacle goes for expansion

PINNACLE RECORDS, the Orpington-based distribution company, which is part of the entertainment division of the mammoth Gramplan Holdings empire, is to open a London office and has appointed ex-Hansa Records general manager Paul Lynton as managing director of the record division. These moves are intended, in the words of Pinnacle Group chairman Terry Scully, "To take our place in the music industry. This appointment and move firm up our policy and endeavour."

Lynton's track record includes the signing of Child and Co-Co to Hansa and an involvement in the campaign behind the group Japan. The address for Pinnacle and its joint label Firebird will be 62 Grosvenor Street, W1. Tel: 01-491-3923. The distribution, sales, despatch and computer divisions of the company will remain at Orpington. Already signed to Pinnacle are teen band Flintlock and singer/songwriter John Gregg.

Casablanca wait

CASABLANCA RECORDS European managing director, Robin Taylor, last week confirmed rumours that plans to open a London headquarters had been scrapped.

Proposals for the London office were shelved following the decision by Casablanca to halt negotiations for a pressing and distribution deal with Pye and continue instead with the present licensing arrangement.

IN CONJUNCTION with the *Sun* newspaper, Radio-1 has launched a competition to discover Britain's top unknown bands.

Following the announcement of the competition, demo tapes from hopefuls all over the country have been

pouring into the Beeb—at an estimated rate of 40 a day.

The three most promising bands, which will be picked by Radio-1 producers, will take part in the finals which will be held at the London Palladium on November 26. A top artist will head the bill.

A MAJOR marketing campaign is planned by Pickwick for the autumn including over £100,000 to be spent in a two-week period to support a new range of budget records and tapes.

The autumn campaign will be overseen by Pickwick's newly appointed head of marketing, John Elkons, and the company has engaged the advertising agency Haddons WPT to handle the details.

RENAISSANCE
"Northern Lights"
K17177

BOOTS COLLINS
"Boozilla"
K17196

JOE WALSH
"Life's Been Good"
K13129

ANDREW GOLD
"How Can This Be Love"
K13126

STAR CLIMBERS

MULLINGS

OPEN SECRET that the American producers of the *Buddy Holly Story* film (now on general release in the US) have been touting it around the UK for vast sums of money but have not yet found a taker. Those who have heard the soundtrack are doubtful of its potential away from the film but MCA is now apparently set to fill the gap by springing out with a boxed six-album Holly set priced at £13 or £14. The package, which will include just about everything Holly ever recorded, is scheduled for release in September and will contain a special booklet written by Holly and Crickets authority **John Beecher** . . . Midem dates next year are January 19 to 25 . . . No names, but a press release from a certain record company about a radio producers get-together mentioned that "**Doreen Davis** got thrashed by **Tim Blackmore** on the pinball machine"—the Capital Radio hi/q is being renamed De Sade Towers . . . latest recruit to German-based **Silver Convention** is **Zenda Jacks**, former member of **Muscles** . . .

AT RADIO Luxembourg's recent record industry promotional awards held at Ronnie Scott's, compere **Tony Prince** was completely upstaged by Sandy the Stripper who had just appeared as a cat and came wandering back onstage to look for her ears. She refused to leave the stage while the awards were being presented and finally goosed **Tony Prince** and one of the award winners in her exasperation . . . Musician's Union's **Mike Evans** used tv's *London Weekend Show* to apply pressure on the Marquee club to pay better fees for supporting acts. Telling tales of woe and poverty were **Sore Throat** and **The Records** . . . in fact aspiring musicians might take a look at newly-published *How To Succeed In The Record Business* by Allan Dann and John Underwood. It covers contracts, copyright, royalties and publicity and has a comprehensive list of useful names and addresses . . . and another music book—the second and much fatter edition of *Honky Tonkin*—a guide to music clubs in America, can be obtained from Richard Wootton, 21 Melbourn Court, Anerly Road, Penge, London SE20 8AR at an rrp of £2.50 . . .

FRANK SINATRA tour in the autumn anticipated . . . after pressure from the **RB CAMRA** lobby **Richard Branson** confirmed that his new club The Venue will have **Youngs and Fullers** ales on tap . . . shelved for the moment—a tv promotion on **Johnny Cash** by CBS . . . EMI group music director **Leslie Hill** has authored an article titled 'An Insight Into The Finances Of The Record Industry' for the *Three Banks Review* booklet just published by the National and Commercial Banking Group . . . **Dave Lee Travis** stayed up late for the first time since taking over Radio-1's *Breakfast Show* when he was WEA's guest at the **Nolan Sisters** show at the New London Room, in Drury Lane (small enough for performance/receptions by the way) . . .

NO WONDER *Evita* was produced here and not Broadway. London staging cost was a mere £400,000, much cheaper than NY . . . Stiff has managed to get a truly foul rubber smell on its 'scratch 'n' sniff Akron Compilation album. Is this a coming trend?—the possibilities are endless . . . UA press officer **Michael Gray** has had second thoughts on the supposed 'second shortest single'. He estimates that **Buzzcocks**' 'Love You More' is actually nearly two minutes long rather than the original one minute 29 secs . . . **Fil Towers**, former Phonogram sales manager, now running his own Worthing-based distribution company Music Peddlers . . .

CBS PROMOTIONAL satin bomber jackets for **Meat Loaf** seem to have been sent out only to those of a similar build to the artist . . . songwriter **Mitch Murray** off to live in the Isle of Man while partner **Peter Callendar** returns to the UK . . . in August, **Brenda Carr**, **Louis Benjamin**'s secretary at Moss Empires, celebrates 25 years in his employ . . . **Dylan** postscript: unkind **RB** staffer in distant seat at **Earl's Court** suggested that it was not **El Zim** on stage at all but **Ishar Cohen** . . .

RECORD BUSINESS

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We're all you need to get by.



'You're All I Need To Get By'

is the next smash hit for

Johnny Mathis and Denice Williams

It's taken from their forthcoming album 'That's What Friends Are For,' and with the unbeatable track record of both Johnny and Denice, this soul classic from the 60s is an odds on favourite for the top ten.

And all you need to do is order it now.

6483



Records

Staff changes at CBS

CBS RECORDS has announced seven new staff appointments covering its sales force, personnel and accounts departments.

Tricia Barry has been promoted to the position of personnel manager, head office, after two years with the company. She will be responsible for all personnel matters at Soho Square, April Music studio, regional sales offices and Eire plus training activities throughout CBS.

John Aston has been appointed field sales manager (North). Area managers for Scotland, the North and the Midlands will be reporting to him.

Neville Summers is the new field sales manager (South), with area managers for London and the South reporting to him.

Pete Gibbons has been appointed sales co-ordinator with enlarged responsibilities within the sales/marketing liaison area. Reporting to him will be Sheila Porter, now appointed sales office assistant.

Brian Atkinson moves to the newly created position of key accounts manager.

Steve Ayres has been appointed national accounts and distributed labels manager. He was previously the West End representative.



GOLDIGGER: Tony Bromwich, Record Department Manager of Carols, Newcastle on Tyne, was presented with a gold disc to mark his outstanding sales success with the Diana Ross album *Baby It's Me*.

specialising in marketing and merchandising of tv favourites which recently picked up representation of Rod Stewart and the Beach Boys since expanding into the music area has concluded a deal with Radio-1 DJ Peter Powell for similar representation.

UNITED ARTISTS RECORDS has signed up new band The Boyfriends. Debut single 'I'm In Love Today' is scheduled for release on July 14. The band is also lined up for an appearance on the new pop television show *Revolver*.

DECCA HAS signed up new band *Spooking*. A single 'Mama's Little Girl' (F 13786) is due out on July 14 backed by music press advertising and dealer stickers.

SOHO RECORDS has signed Northampton rockabilly band The Jets and plans to release a single 'Rockabilly Baby' on July 14. The group boasts a 13-year-old rhythm guitarist and the whole band has an average age of 16. Also in the pipeline from Covent-Garden independent Soho is the second release from the Nipple Erectors called 'All The Time In The World.'

BIG BEAR RECORDS of Birmingham has signed the cosmopolitan Ray King Band—featuring members from St. Vincent, East Africa, Jamaica, The Seychelles, Ireland and the UK—to a three-year recording contract. The band's first release is a single 'What You Gonna Do' (BB15).

Merchandising

A MASSIVE media-orientated campaign is planned by United Artists Records for release of the new Ian Gomm album *Holiday on Albion Records*, 400 rocks labelled 'Ian Gomm Rocks on Albion Records', knotted handkerchiefs, seaside postcards, beach balls, badges, Ian Gomm

suntan lotions, byros and string bags are being sent out to coincide with release of the album during August.

UNITED ARTISTS RECORDS will be promoting release of the new Crystal Gayle album *When I Dream during August with giant posters in city centres of London, Manchester, Birmingham and Bristol, music press advertising plus adverts on the London underground. A single from the album 'Talking In Your Sleep' (UP 36422) has just been released.*

A CONSUMER contest in *The Sun* newspaper and a colour sleeve are two of the promotional gambits backing Arista's release of Barry Manilow's new double 'A' sided single 'Somewhere In The Night' and 'Copacabana' due out on July 7.

Record dealers will be supplied with handbills publicising the competition during the week leading up to July 7 and winners will see Manilow in concert at New York's Forest Hills tennis stadium on July 29.

POWER EXCHANGE RECORDS is pressing 12-inch versions of Black Ivory's 'You Turned My Whole World Around' to meet demand from disco DJs. The five minute 20 second cut is one and a half minutes longer than the seven inch version and will be available to the general public in a limited edition of 2,000 copies.

SATRIL RECORDS is hoping the Bruce Lee legend lives on by timing a special disco single entitled 'Dragon Power' for the fifth anniversary of the martial arts star's death in 1973 and the release of a new feature film *Games Of Death* which carries the last fighting clips the star ever made.

A limited edition 12-inch version in full colour bag has already sold out in advance with the *Satril* sales force able to offer 400 premium tickets for *Games Of Death* to the best customers on the premise.

Performed by the JKD Band the single will be supported by local radio advertising, and meanwhile a major radio, to and press promotion campaign is under way.

RAW RECORDS is releasing new single from Some Chicken 'Arabian Dance' (RAW 17) and the Lockjaw single 'Journalist Live' (RAW 19) on July 14 each with an initial 12-inch press of 2,000.

Disguise kits were sent out to dealers, DJs and media to promote the new Peter Sellers single 'Thank Heavens For Little Girls' (UP 36406), which comes in a picture bag.

RELEASE OF THE new Late Show single 'I Like It' (F 13788) is being backed by full Decca promotion and coincides with the band's current tour. Stickers and door banners will be sent out to dealers and Decca is taking advertising space in the trade and consumer press.

BUNK DOGGER'S debut album on RCA, *First Offence* (RCA PL25138), is being supported over the next five weeks by advertisements in *Melody*

Maker, *New Musical Express* and *Sounds*. A single from the album (PB 5099) will be released on July 14 in a colour bag.

TO BACK Gloria Mudi's debut album *I-Individual* (RCA PL 25157), RCA is taking advertising over seven weeks in the consumer music press with street posters in London, Manchester, Glasgow, Liverpool and Birmingham. There will also be badges, Tee-shirts and other give-aways to support the album.

TO TIE in with Jefferson Starship's recent appearance at the *Knobworth* festival RCA is advertising the band's current album *Earth in the Melody Maker* and *New Musical Express* and has related the band's current US hit 'Runaway' as a single. *Windows* displays featuring Earth are also appearing in London and around *Knobworth*.



GLENN SIMMONS: deputy MD at A&M

A&M changes

IN A series of high-level staff moves at A&M Records, Glenn Simmons has been appointed to the newly-created position of deputy managing director, and will now be directly involved in running all A&M's day-to-day commercial and promotional activities.

Simmons has spent three years at the company as financial director and business affairs manager, and is to continue with these responsibilities.

Prior to A&M, he had been general manager at Tamla Motown and had spent four years at EMI.

'The move will have a lot of internal effect on the company,' A&M managing director Derek Green told *Record Business*. 'It reflects our determination to work on more product at a time, and fires me to take a heavier interest in creative affairs.'

In the promotion department, Alan McGee has been elevated to national promotion manager, another newly-created position in which he will concentrate mainly on presenting and promoting A&M's album releases. McGee's former position as London promotion manager will be filled by Vince Connolly who moves from his job as Southern Area promotion manager. Both men report to head of promotion John Adrian.

INS & OUTS

IN RADIO Luxembourg's awards for record industry promotion personnel the prize for 'Promotion Man of the Year' went to WEA's Mick Carling with the equivalent ladies' award going to Alma Warren of Lesley Music.

Independent Promotion Company of the Year' went to Allan James's Rime Enterprises, with 'Promotion of the Year' being taken by Chrysalis Records for last year's trip to America on behalf of The Bays.

On a less serious note, GTO's Paul Clarke took 'Best Dressed' award with Embex's Chris Denning taking 'Worst Dressed', 'Best Newcomer' was Golly Gallagher of CBS.

NEIL Sarsfield has been appointed deputy director, music operations, South East Asia, reporting to Malcolm Brown, the South East Asia music operations director. Sarsfield will also continue to carry out his responsibilities as managing director EMI (Singapore) Pte and EMI (Thailand) Ltd.

MOYRA SIMPSON has joined Decca's press and promotions department as field representative with responsibilities for Scotland and the North East. She was previously with a Glasgow PR company.

DEALS

STARTEL INTERNATIONAL character merchandising, a firm

GUY MARKS 'LOVING YOU HAS MADE ME BANANAS'

A NEW ALBUM FROM GUY, WHICH FEATURES HIS HIT SINGLE
'LOVING YOU HAS MADE ME BANANAS'
ABC 4211

IF YOU DIDN'T
LIKE MY SINGLE
YOU'LL HATE
MY NEW ALBUM



ABCL 5258



CONTACT YOUR ANCHOR SALESMAN OR CBS DISTRIBUTION 01-960 2155

This week/Last week/Weeks on chart

WITH 'ANNIE'S Song' at Number one in Irish charts, James Galway makes personal appearance at Golden Discs' classical show in Dublin's Grafton Street on Saturday, July 1. He played two concerts with New Irish Chamber Orchestra at St Patrick's Cathedral June 30 and July 1. Both were sold out.

Dolphin Discs reopened Dublin shop in Capel Street after six-week closure due to fire. Meanwhile Furby brothers recording Dolphin album at Trend Studios, and Dublin City Ramblers releasing popular Irish ballad album on Dolphin (DOLB 7020).

July 3 release in Ireland and UK for new Paul Brady album Welcome Here, Kind Stranger on Mulligan label (LUN 024). Brady sings, plays various instruments. Charmade will distribute in UK, with two previously released albums: Matt Molloy, Tommy Peoples and Paul Brady (LUN 017) and Paul Brady and Andy Irvine (LUN 008). Mulligan mourning three-disc launch in UK with reception and music paper ads. Brady can next be seen at Royal Albert Hall July 7 with the Botby Band and Irvine... who's meanwhile appearing at Palais des Arts in Paris with Mick Hanley. Bothies have returned to Ireland after recording and mixing their live album in a Paris studio.

Solomon and Peres general manager Shay Hennessy very pleased with response to firm's first summer trade shows in Sligo, Galway, Limerick, Kilkenny and Cork. S&P reports "re-mendous boost" for record sales from recent Dublin appearance by Harry Chapin.

New single from Danny Doyle on Galaxy label is 'Old Dublin Town' (E 101).

Wexford Opera Festival (October 25-November 5) branching out this year with three performances by the Boys of the Lough. Group to appear at White's and Talbot hotels. Their current record is Good Friends, Good Music distributed by Solomon and Peres.

RCA artiste Digby Richards, now heard on Whisky Sindown (PL 25154), in Ireland for promotional trip.

Fuji tape, first introduced to Irish market 15 months ago, to release new range of cassette tapes. First will be FX-1, available from July 1, a high-output pure ferric type. Tony Philpott services the record outlets, and distributions by J. Silber. Fuji believes it now has 10-15 percent of the Irish market.

Polydor releases two further compilation albums because, says m.d. John Woods, of exceptional sales of The Feast of Irish Folk, put out last year. New titles: The Irish Collection, Vol. 1 and Vol. 2. First (2908035) is instrumental, with tracks from Planxty, the Fureys, Ferdia, Clannad, De Danaan and the Cassidy's. Second (2908036) is vocal, featuring same artists with Christy Moore, McMurrough and Munroe. Both albums to retail at select

IRISH NEWS

by Pat Pretty

price of £2.99. Promotion back-up includes posters, made paper advertising and radio commercials.

The film *Grease* is set to open in Dublin on September 27 at Adelphi One. Polydor is releasing album later this month. Woods meeting Cinema International to discuss promotion for record and film.

Party of Dublin journalists saw Dylan concert in London. Tickets provided by CBS. Promotions man Jack Hayden was along.

CBS is releasing two singles from its roster of single-name lady singers. Twink tells 'Oh, Lonesome Me' (CBS 6434) and Geraldine 'Sunday School to Broadway' (CBS 6488).

Clannad's new live album *In Concert* (BLB 5001) is distributed through CBS, with UK distribution still to be decided. Next playdates: Manchester July 13, Bracknell Festival July 14, Switzerland (Myan) July 20-24, Cambridge Folk Festival July 28-29, Ballisodare Folk Festival August 11-13, Belgian tour from August 24.

In Dublin's Trend Studios: Brendan Shine, Buckshot, Cahir O'Doherty, Barleytree, Na Fili and Sean O Se. ID chief John D'Ardis releasing new single from Platform 'Brave United Men' (ID SS025). Distribution: CBS in Ireland, Shannon in UK.

Tara label chief John Cook releasing three albums end of June: Stockton's Wing (Tara 2004)... The Iron Behind the Velvet by Andy Irvine and Christy Moore (Tara 2002)... and The Lewis Family (Tara 2003). No UK distribution

arranged yet. Cook can be contacted at Dublin 771650.

Irish Record Factors distributing Sandy Robertson's Revolver group single 'Silent Screaming' (RSC 203). New telephone number for IRF is Dublin 715966. About 8,000 Dublin numbers changed from mid-June through opening of new exchanges or extensions.

The Chieftains will be visiting Manchester on July 5 for a Granada TV show. They will be appearing in concert in Cork (9), Glencullen (10), Irish Traditional and Folk Festival, Lisdoonvarna, County Clare (16), Royal Festival Hall, London (17), Dublin Folk Festival (18), Nyon Folk Festival, Switzerland (21).

Joe Cuddy has re-signed with Irish Record Factors. A single and album will be released shortly. Joe is appearing in his own summer show for the season at the Gleamlight Club, Killymore.

Criminal deal

CRIMINAL RECORDS has concluded two distribution deals for Ireland. Symphola Ltd is to handle the label for Ulster while Eire distribution has been placed with Irish Record Factors. Criminal's first single release by Michale Chapman entitled 'While Dancing The Bride Of Erin' is now picking up heavy airplay on Belfast's Radio Downtown.

SCOTTISH CHART— See P. 18

Imminent go-ahead for Radio Dublin?

AN INTERNAL RTE memo says the government is now considering RTE's application to launch Radio Dublin "initially perhaps with a programme of popular music".

Unions have agreed to the operation of local station "on an experimental basis" and have accepted UK-style self-op consoles handed by presenters. However, no permanent appointments in Radio Dublin will be offered until further negotiations are completed.

Further sign of approaching Radio Dublin launch is intensified crackdown by authorities on pirate stations. Cynics say these have been allowed to flourish to build up audiences for new-style State local broadcasting. Official raids shut down one pirate and reportedly used crowbars to break into HQ of another on June 15. But Dublin's "Capital" station survived swoop and Bachelors' Walk.

Limerick City is latest centre to join pirate boom.

- 1 (4) 6 YOU'RE THE ONE THAT I WANT — JOHN TRAVOLTA / OLIVIA NEWTON-JOHN (RSO 005)
- 2 (1) 5 ANNIE'S SONG — JAMES GALWAY (RCA RB 5085)
- 3 (2) 3 MISS YOU — ROLLING STONES (ROLLING STONES EM 2802)
- 4 (6) 3 CA PLANE POUR MOI — PLACIDE BERTRAND (SIRE 6078 616)
- 5 (—) 1 THE SMURF SONG — FATHER ABRHAM (DECCA FR 13759)
- 6 (1) 6 IT SURE BRINGS OUT THE LOVE IN YOUR EYES — DAVID SOUL (PRIVATE STOCK PV 137)
- 7 (9) 3 A BEAUTIFUL LOVER — BROTHERHOOD OF MAN (PYE 7N 46071)
- 8 (30) 2 AIRPORT — MOTORS (VIRGIN VS 21)
- 9 (27) 1 THE BEST OF FROM NEW YORK CITY — DARTS (MAGNET MAG 116)
- 10 (10) 6 LOVE IS IN THE AIR — JOHN PAUL YOUNG (ARJOLA ARO 117)
- 11 (3) 7 OH CAROL — SMOKE (RAK 276)
- 12 (—) 1 THE MAN WITH THE CHILD IN HIS EYES — KATE BUSH (EMI 2806)
- 13 (8) 8 NIGHT FEVER — BEE GEES (RSO 002)
- 14 (14) 3 LOVING YOU HAS MADE ME BANANAS — GUY MARKS (EMI 2806)
- 15 (—) 1 DAVY'S ON THE ROAD AGAIN — MANFRED MANN'S EARTH BAND (BRONZE BRO 52)
- 16 (19) 2 OLD WEST HOME — ELECTRIC LIGHT ORCHESTRA (JET 109)
- 17 (12) 6 ROSALIE (COWGIRLS' SONG) — THIN LIZZY (VERTIGO LIZZY 002)
- 18 (—) 1 (DON'T FEAR) THE REAPER — BLUE OYSTER CULT (CBS 6333)
- 19 (15) 6 COME TO ME — RUBY WINTERS (CANTONE CR 153)
- 20 (18) 6 IF I CAN'T HAVE YOU — YVONNE ELLIMAN (RSO 2090 266)
- 21 (22) 2 RUN FOR HOME — LIN DISFARNE (MERCURY 6007 177)
- 22 (—) 1 MIND BLOWING DECISIONS — HEATWAVE (GTO GT 226)
- 23 (20) 3 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH — MEAT LOAF (EPIC EPC 5980)
- 24 (—) 1 JUST LET ME DO MY THING — SINE (CBS 6351)
- 25 (—) 1 ON A LITTLE STREET IN SINGAPORE — MANHATTAN TRANSFER (ATLANTIC K11136)
- 26 (26) 2 LET THERE BE SUNSHINE — TRAINING (CBS 6357)
- 27 (—) 1 SAILING — ROD STEWART (RIVA 9)
- 28 (16) 2 LET'S GO DISCO — REAL THING (PYE 7N 46078)
- 29 (—) 1 USE TA BE MY GIRL — O JAYS (PHILADELPHIA INTERNATIONAL PR 6332)
- 30 (—) 1 MAKING UP AGAIN — GOLDFIE (BRONZE BRO 50)

(Courtesy IFPI Ireland. Compiled by MCP/S)

It's what dreams
are made of...

Crystal Gayle's
new single
"Talking In Your
Sleep"

Available now on United Artists Records
UP 36422



UA
The United Artists Records Co.

ONE STOP NEWS

PLANS TO open the Avon one-stop have fallen through. West London wholesalers, Relay Records, had intended to launch the operation at the beginning of last month, but according to director John Winnert negotiations to obtain the lease for premises on the Avonmouth trading estate ran into problems, and to date no new site can be found.

Meanwhile Relay continues to service West Country dealers from London.

All this has given Stoke-on-Trent one-stop, Terry Blood Records, the chance to further increase its business in South West England and Wales. Blood claims he has more than doubled his accounts in the area over the last two months (although he won't give any figures). To cope with this increase, Blood has hired extra delivery drivers based in the Bristol area—who receive overnight deliveries from Stoke, servicing dealers the following day.

North of the border, expanding Edinburgh one-stop, Scotia, has just upgraded its extended order system. Manager Derrick Wrenn explained that dealers will now receive any product which is out of stock at time of ordering without having to place an additional order.

In London, Lightning Records is offering full discount on all product, but singles. In the past EMI product sold at a slightly higher price, but although EMI is still not giving Lightning the full margins, the one-stop has dropped prices in line with other product.

Lightning has also introduced a telephone sales department for chart records, breakers and new releases, and dropped the Courier delivery service in favour of Securicor, who can guarantee Saturday deliveries. With discount on orders of 15 or more, Lightning will shortly have exclusive distribution of a mass of Charles imports from France, which include albums from the Small Faces, Nice, Humble Pie and Chris Farlowe.

Back to Relay... the company is now selling top 75 singles and breakers (in the past it has only done punk singles). Relay has also introduced a new discounting system for dealers labelled "retrospective discounting". Everything a retailer orders during a month is totted up with discount being given the following month providing claims are returned. To qualify a dealer must order a minimum of £60 worth of product a month. At the top of the scale, £4,000 worth of orders gives a ten per cent discount.

Apparently due to dealer demand, Relay is now doing the top 100 new cassettes.

Let dealers know what's happening in the Record Business weekly one-stop column: contact Tim Smith (01) 242 2111.

RETAILING

THE DEALER AND THE LAW

Employment law

MANY OF the recent changes in the law relating to employment are still outside the grasp of many smaller employers who simply do not have time to keep abreast of legal developments. The main law in force is the Employment Protection Act 1975. Not only does this create new rights for workers but it also enables the Advisory Conciliation and Arbitration Services (ACAS) to make Codes Of Practice. These, when approved by Parliament, are taken as rules by which industrial relations ought to be followed—and any employer who does not follow a Code will be in for criticism from an industrial tribunal.

Three Codes have been made so far; the most important is called *Disciplinary Practice And Procedures In Employment* which sets out an 11-point list of the main features of an ideal procedure for dealing with industrial trouble. The main points are that procedures should be in writing, specify to whom they apply, be precise, indicate that action may be taken against an "offender". The appropriate level of management responsibility should be clearly spelt out and it is suggested that there should be no power for an immediate superior to sack someone without reference to higher management. An individual should have a clear chance to state his case and should be told exactly what is the nature of the complaint being made against him. A union representative or a fellow worker should be admitted to any disciplinary hearing. The rules should ensure that no worker is dismissed for a first breach of discipline—except for gross misconduct—and that no decision will be made without a thorough investigation. An explanation should be given for any penalty imposed and the procedure should provide for an appeal system.

The Code recommends first that a formal oral—or if serious—a written warning should be given stating the offence and the likely consequences of repetition. Further misconduct may need a second written warning with the statement that any recurrence may lead to suspension, dismissal or other penalty. Any worker who is aggrieved by a decision may take a case to an Industrial Tribunal—so it is important for any manager to ensure that what he does is fair and reasonable at the time—and that it will so appear months later. The Code is available from HMSO at 15p.

Women benefit substantially under the Act. Dismissal of a woman because she is pregnant will be treated as unfair. Only if there is no suitable alternative work available for her will she be fairly dismissed; and she will retain her rights to maternity pay and reinstatement. If she has worked for an employer for two years and is still at work 11 weeks before the baby is due, she qualifies for maternity pay. This is the rate of nine-tenths of a normal week's pay less the state maternity allowance (whether she actually receives that or not) and is payable for the first six weeks of absence. A woman has the right to return to her job or to similar work for up to 29 weeks from the birth of her child. She must have given notice to her employer that she is going to take time off and that she

will want to come back to her job. She had to give one week's notice of her intention to return which may be deferred for up to four weeks at the request of either side. Any replacement employee who is told at the outset that she is a temporary and that her job will be lost when the pregnant worker comes back will not be unfairly dismissed.

Every worker must be given a written statement with his paypacket which shows his gross pay; the amount of any variable or fixed deductions and the purpose for which those reductions are made; the net pay; and the amount and method of payment of each part of the wages if different parts are paid in different ways. Where some deductions are fixed the total of these may be shown on the pay slip, provided the worker has been given a statement of fixed deduction. But where the deductions change from week to week they must be listed each time. Failure to do this gives the worker a right to go to an industrial tribunal and ask what particulars ought to be included to comply with the Act. If the tribunal finds that there have been unnotified deductions the employer can be ordered to repay all of them for a period of up to 13 weeks. That could include income tax, social security contributions—all deductions which have been made without notice to the worker.

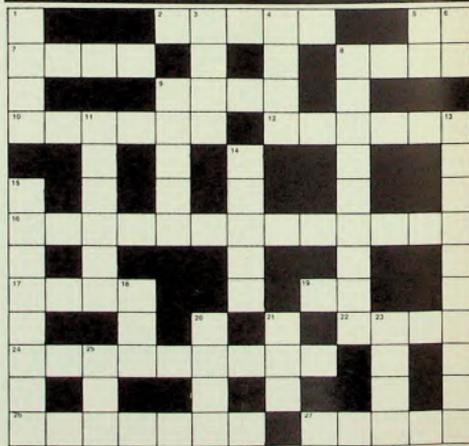
An employee is entitled to have written reasons for any dismissal if he asks his employer. This is a new right which did not exist under the common law—where an employer could "hire and fire" at will without any reason at all.

Longer periods of notice are now in force. It he has been employed for at

least 4 weeks a worker must be given at least one week's notice; and at least two weeks for two years and an extra week for each year up to 12; A worker has to give at least one week's notice. There are now special rules for part-time workers. All those who work 16 or more hours a week are entitled to job security, written terms of employment etc. as for full-timers; and this is now extended to people who have worked for the same employer for five years and who work eight hours a week or more. They will be entitled to redundancy pay, written contract terms and to proper notice—at least five weeks up to a maximum of 12 weeks (one week per year). This may catch all sorts of cleaners, casual shop staff—often women in pin-money jobs—who in the past had no protection at all.

The important thing to remember about employing staff is that the contract of employment comes into existence when the employer says: "Yes I will take you on". This may be reduced into writing but is frequently all done orally. The worker must be given a written statement of the terms and conditions of employment within 13 weeks of starting work.

"The important thing to remember about employing staff is that the contract of employment comes into existence when the employer says: 'Yes I will take you on.'"



Ray Laren—the “odd job man” of Lightning

THE MOST SIGNIFICANT development in UK record distribution over the past four or five years has been the emergence of the one-stop wholesaler. And of those which have moved into fill the gaps left by manufacturers increasingly disinterested by the proliferation of small orders, the most aggressively visible has been Lightning Records.

By selling itself and its service, by utilising the considerable grassroots knowhow of its staff to exploit low-volume but profitable minor markets like oldies, New Wave and reggae, and by a lot of hard slog Lightning has in three years emerged as a shining example of how private enterprise can still make its mark in today's record industry. Indeed, Lightning is now close to being a comprehensive record company.

Since founder-chairman Ray Laren and his partners Alan Davison (ex-Motown label manager) and Keith Yerston (ex-EMI and HMV shop manager) and the less visible but influential Norman Mandell moved into an empty factory building in Harrow Road in deepest unfashionable Harlesden, Lightning has come a long way. Today it services 1,000 regular accounts (including some HMV shops and a certain Knightsbridge emporium of international repute), has its own record labels (one for oldies and the other which delivered a number one hit with Althea and Donna's 'Upstown Top Tanking') and has a majority stake in Berry Street Studios. The company has recently appointed Terry Atkins, former RCA sales Manager, to expand the sales side already servicing some 400 accounts with a next-day delivery of Top 50 material

Continuing a winning streak

by Brian Mulligan

via the Chartline service. Ray Laren moved into the world of one stop trading more by accident than design. His background is retailing via the Pop Inn record shops of East London and Essex, started by his father, of which only two remain. Retailing was expanded to include servicing juke boxes—through the Lawton For Music subsidiary Lightning still supplies some 20,000 locations—and because of his belief in holding comprehensive stocks of records Laren found himself being advised to convert some of his investment into cash. Advertisements for singles started to appear in the classified section of the trade press, and he was surprised to discover that plenty of small dealers were keen to pay more for immediately available stock rather than wait for record companies to process their small orders. Lightning was on its way.

Laren comments: "Record companies have come to accept that one-stops like Lightning have a vital role to play in covering areas of distribution which they aren't interested in because of the size of their operation. In a sense the record business is going back to where it was 10 years ago when there were wholesalers operating on a regional basis. So far as Lightning is concerned the difference is that we have no sales men and gain

business through advertising or word-of-mouth.

"We do not feel that our job is to compete with major record companies, but to support them by distributing in quantities which they don't want to handle or to supplement their efforts at times when their own distribution can't cope efficiently."

There lies the fundamental problem of the one-stop wholesaler and the root of a growing uncertainty on both sides as to how relationships will develop over a period of time. While the role of wholesalers like Lightning is recognised by record companies, the growing strength of the company and others like it gives cause for concern. With a huge capital investment tied up in distribution, record companies are naturally anxious to maintain the viability of this most costly side of their operation. But if one-stops grow in importance and make significant gains in volume, then their power to gain demands will increase accordingly.

The possibility of one-stoppers ultimately being able to make offers that record companies can't refuse now seems to be reflected in a certain reluctance in some quarters to give them more than what is regarded as a miserly discount. It was for this reason that Laren, together with Colin Reilly of Wynd Up, Manchester, Terry Blood of Stoke-on-Trent, and



LAREN: 'a vital role.'

Michael Wolfson of Clyde Factors formed BOOST, an informal association aimed at helping them secure adequate trading terms.

"I can't say what things are going to be like in a year's time," says Laren. "We can't compete with record companies because we rely on their support to keep us operating but without adequate discounts there is no way we can be expected to continue in the distribution side of the business."

"We protect our business by ensuring exclusive distribution of some specialist labels covering oldies, rockably, new wave, reggae etc. which has resulted in dealers treating Lightning as a major account in the sense that they now give us a regular weekly order."

"What we want is that the record companies stop playing off the major one-stoppers who carry a full range of product one against another, and give

● to next page

WIN MOODY BLUES T-SHIRTS

THE MOODY Blues are back with *Octave*, their first album in five years—but how well do you know their back catalogue? Barry Lazell of the *Record Business* Research Department has compiled this crossword based around the group and their earlier recordings. Decca is providing a dozen T-shirts which will be sent to the first 12 correct entries received.

CLUES ACROSS

- The Moody Blues' first (and latest) record label. (5)
- The name of the 'Lost Chord' (2) their live album was recorded at the Royal Albert. (4)
- Clarke, the Moodies' producer. (4)
- In case you didn't know, 'Octave' is their . . . one! (3)
- Mr. Hayward, the 'voice' of the group. (6)
- 'On The Threshold of ' (1,5)
- When in what *Satin*? (5,2,5)
- They have a story in them. (4)
- Initially, the group's principal lead singer, now with Wings (1,1)
- The beginning of 'Days Of Future Passed'? (4)
- Flautist, singer and songwriter with the group. (3,6)
- There's a ' Four Doors' on the way to that Lost Chord'. (5,2)
- 'The ' has a dramatic role on

'Lost Chord' (5)

- ### CLUES DOWN
- A rather backward Mr. Lodge?! (4)
 - When it's a 'Question Of Balance', the odds become . . . (4)
 - 4 down, initially! (1,1)
 - 'I Don't Want To Go . . . Without You' was their 2nd hit single. (2)
 - Ray Thomas sang 'For . . . Lady' (2)
 - Name of the group's own record label. (9)
 - The end of 'Days Of Future Passed'! (5)
 - The little-known 'Lose Your Money' was the group's first (6)
 - Moodies' master of the Mellotron. (4,6)
 - Warwick were their original bass guitarist, later replaced by John Lodge. (5)
 - Of The Lost Chord' (2,6)
 - To 'Ride My See Saw' you must

- first . . . on it! (3)
- The individual Moodies have all made . . . albums. (4)
- There's a 'Melancholy . . . ' on 'Question Of Balance' (3)

- 'Go Now' was certainly one for them in 1965! (1,3)
- "Time waits for no one at all; no, not even . . ." from 'Driftwood on the new 'Octave' album.' (3)

COUPON

Name

Shop

Address

.....

.....

Size (small/medium/large)

● from page 9
us a reasonable discount. We don't expect the old wholesale discount of 17½%, but around 12½% would give us a net profit which would make our operations viable.

Laren considers that margins, averaging about 7½% across the board, make wholesaling a "precarious existence". Lightning charges 2½% above dealer price for handling but gives discounts for bulk orders and early settlement of invoices. He doesn't think it needs to be precarious if record companies would only recognize that since small accounts cannot be serviced efficiently, they must therefore be unprofitable to the supplier. He argues that the majors should withdraw from servicing small accounts and leave them to one-stops, meanwhile passing on a proportion of the saving in the shape of improved discounts. Nevertheless, he concedes that some of the majors would prefer to see the one-stop sales contained at their present level, rather than allow them to increase their retail penetration.

But whatever the misgivings of the majors, it is difficult to see how they can ignore the claims of the legitimate operators for recognition. With dealers reluctant to invest in slow-moving stock, the one-stops provide something of a warehousing facility which allows the dealer to order centrally without the hassle of long distance telephone calls to distribution centres. The cash 'n' carry facility also removes the uncertainty of what the Monday order will bring in the way of unfulfilled weekend requirements. The cash customer knows precisely what is available from the evidence of his own eyes. If he sells what he has bought he will be back the following week confident that he can secure the releases he needs. Another area in which the one-stop is able to assist more effectively than the record companies is with new accounts. The initial investment in stock demanded by the majors before they will do business with a store is usually so high as to make life additionally tough. The cash-with-order arrangement operated by a one-stop is usually more appealing in the early days and allows the dealer time to build up his trade to the point where dealing with manufacturers direct represents better terms.

"There is no other business in the High Street that has to work on such a low profit return, while rents and rates are geared to business making a high profit return," he points out. In his view, in the future it will be shops run by a man and wife who can directly control the business which will show the best profit.

Of his own role within his organisation Laren says: "I suppose I am just the odd-job man—I pick up the ends. It is necessary for someone to know where we are going overall without carrying out the day-to-day tasks that will get us to the end of the road." For Laren and Lightning that is sufficiently far in the distance to be not worth thinking about.

ARTISTS & REPERTOIRE

Still growing Darts bring insanity to the masses

Edited by
DAVID REDSHAW

WITHIN LITTLE more than a year Darts have ascended from being one of the most original and polished acts on the London pub circuit to become one of the most original and polished acts on the international concert circuit.

Anyone who was lucky enough to see the band in their short-lived pub period would have known that here was a highly unusual group of people who should, unless Satan finally achieved full control in the world, make it to the top on the strength of their mental ability, their almost unconscious genius for entertainment, and their sheer uncompromising insanity.

Satan still hasn't made it, but it's been no sweat for Darts. With three hit singles under their belts and the word getting around about just how good their show is, Darts' success as yet shows no sign of losing momentum.

"It's impetuous seems to be growing, and we're gaining recognition from an unusually wide range of people," reports Den Hegarty. "It's particularly striking when we do two shows on one evening. The audience for the early show will contain a lot of Mums bringing the children while the late show is full of all the good old pub louts who followed us in the early days."

California's melodic punk

ONE OF the month's surprises has been the alacrity with which Tom Petty's new album has entered the charts. Petty made a bit of a splash a year ago when he first visited Britain but in the interim period it was rather assumed that perhaps his was a straightforward American rock—San Francisco first generation punk with a touch edge—had got lost in the shuffle that turned British music on its head last year.

Instead, the blond, long-haired musician from the Southern states (he lived in Gainesville, Florida until his teens) has seen his second British album shoot up the charts here and has just made a well-received appearance at the Knebworth Festival.

Petty has always denied being a Southern Rock act. "Strangely enough we've never played in the South" he told *RB*. "I've lived four years in L.A. now and that's what made us move away. We were never part of that thing."

Petty has managed to hit a musical mark that satisfies current punk tastes but is melodic enough to interest older rock fans, although like many American stars confused by the current UK trends he has not intentionally aimed for this. At present he is amused by the fact that



Gaining recognition from an unusually wide range of people

While acknowledging just how tiring the constant touring can be, Hegarty dispels any ideas that the strains of the road create any strains in personal relationships between group members. "As there are nine of us, if any two people do start arguing the others are there to take the Mick and bring them back to their senses."

According to Hegarty the band makes no conscious effort to develop

its stage act apart from rearranging the order of the songs. Even so it's about the best value for money around at the moment. Hegarty himself is a born entertainer while Rita Ray has developed into a front rank singer and performer, a fact that was acknowledged by her being given the lead vocals on the last single 'The Boy From New York City'.

MYLES HEWITT

screaming girls are making a comeback Stateside. 'I haven't seen it for years. They nearly pulled Michael off the stage in Reno, Nevada.'

"We're really a song-oriented band, the song comes first with us. And this new album has got the five personalities of the group rather than just being my trip."

Petty also feels that the time they have spent in England and Europe is beginning to pay off. His kind of thrushful, melodic rock will always find a place on the jukebox and it is especially pleasing to him that he has now scored in the country from where his early heroes such as The Who and The Stones came.

DAVID REDSHAW

DISCO DOUBLE

LAST WEEK some dealers were reporting increasing enquiries for 'Come On Dance Dance' by The Saturday Night Band. This American disco single has been shifting on import but CBS now has the home release out and the album is also due—on July 1.

'Come On Dance Dance' has a similar feel to Michael Zager's 'Let's All Chant' and although the vocal is restricted to a minimal, ethereally sung hook line, the whole production

has an incessantly beaty compulsion that has already taken it to the top of two New York disco charts.

The music is produced and mostly performed by two newish young producers from Muscle Shoals, Alabama: Jessie Boyce and Moses Dillard. The single lasts for 3 min 59 secs while the album version lasts 12 min 48 secs. The single number is S CBS 6367 and the album (titled *Saturday Night Band*) is S CBS 82887.

THE NEW single by Raydio titled 'Is This A Love Thing (Or Just A Sex Thing)' is just out on Arista (ARIST 193). Like 'Jack and Jill' which spent 14 weeks on the *RB* charts it is taken from the band's album *Raydio* (Arista SPART 1041). Raydio, which has just toured Britain as support to Bootsy's Rubber Band, is the brainchild of Ray Parker Jr, a man who has played on more hits than he can remember. "If you picked up a record magazine, every week in the Top 100 there used to be at least 15 to 20 hits I'd played on." Parker started his recording life with Marvin Gaye at Motown—he played on Freda Payne's famous 'Band Of Gold' hit. Now signed to Arista, Parker formed Raydio and cut the band's debut album in his own recording studio.

RECORD BUSINESS July 1978

RB RECORD BUSINESS

Our chart has only been here since March and already it's over a year ahead.

A week can be a very long time in the singles market. Especially if you've been caught napping by the latest chart stormer.

So we'd like to point out the success of our sales and airplay American-style Top 100.

Already we've been a full week ahead of our rivals to chart the latest hits by the Bee Gees, Yvonne Elliman, Plastic Bertrand, Ruby Winters, Dee D Jackson, Manfred Mann, Devo, Earth Wind & Fire, Maggie Bell, Alan Price, KC & the Sunshine Band, Bryan Ferry, Steve Gibbons, Nazareth, Goldie, Robert Palmer, Marshall Hain, the Motors, the O'Jays, Voyage and Jackson Browne.

We were a fortnight ahead with the Rutles, Lindisfarne, Candi Staton, Sine, Clout and Guy 'Loving You Has Made Me Bananas' Marks.

Three weeks up front with Roberta Flack, Andy Gibb, Barry Manilow, Meat Loaf, Elkie Brooks and Dean Friedman.

And a whole month on Child's 'When You Walk In The Room'.

Add all those weeks together and it puts *Record Business* more than a year ahead in only three months.

And as we come out on Mondays, a week ahead usually means nine days at least.

Makes you wonder which of this week's new entries are going to make it big soon.

Better check out pages 29 and 30 right now.

When the Sex Pistols were being banned on the air and generally given a hard time, you played 'God Save The Queen' on *Honky Tonk*. Yeah, we were talking on the programme about rockably thing and had Ray Campi on the programme and I played it then. And to make exactly the point I've been talking about I suppose I would feel that 'God Save The Queen' is a more interesting record to make than anything on the Rolling Rock label.

There were many motives. I just wanted to draw attention to the fact that BBC local radio was not subject to all the same rules as Radio-1. The record, although I like it in some ways, isn't that remarkable, but as a statement it was terrific. And also I had a feeling that people were having to buy the record in order to hear it and that seemed to me an outrageous situation so I wanted to at least satisfy people's curiosity.

I don't think I'd have dared to defy the system to that extent if there had been any restrictions. There was a lot of comeback to the head of the station who stood by me all the way although he said he wished I had told him in advance. He denies that he would have said no. I know that the head of Radio-1 and Radio-2 was very irritated that local radio was apparently not subject to the same restrictions he felt restricted to. There's a very uneasy relationship altogether between local radio and the national stations.

Of the guests you've had on the programme, who have you most enjoyed?

It's very hard to anticipate who's going to be a good radio guest. I suppose Smokey Robinson was one of the ones you would expect to be good and really was—very good at remembering little incidents. I had a Motown spell; Smokey Robinson came on and about five weeks later Lamont Dozier. He was really very cool, to put it mildly, until the show started. But then again it's 12 on a Sunday midday and you're not people out of bed, a really anti-social time in the music world so I always feel really grateful for anyone that's managed to get themselves out of bed. But as soon as the show started Lamont Dozier was terrific. And then about three months later Martha Reeves came in. Again, you never know with singers how involved they are with their own career and how aware of what goes on around them but she was very aware. She'd been much more than just a singer, she'd been part of the Motown staff.

Ry Cooder was just complete. His taste is wide as mine is and so he had something interesting about every kind of music that you threw up plus of course he can play it. Dr John is always good because he just speaks music. He's absorbed it all and it just oozes out of him. His voice and everything about him is just magic on the air.

You got into the management side of things for a while, primarily with



Charlie Gillett: Teds, Sex Pistols and American radio

In the first instalment of this interview Charlie Gillett talked about how he came to write his book *Sound Of The City* and to get his own Radio London Sunday show. This week he expands on his relationship with Radio London and also talks about radio in general, managing Kilburn and the High Roads, and the development of pub rock to punk rock. Interview by DAVID REDSHAW.

Kilburn and the High Roads. That was something I got into not exactly through the programme but soon after I started the programme a guy sent me a song he'd written which might be suitable to play on the show. And it was called 'Knee Trembler' by Bees Make Honey'. It had a little verse in it about 'Charlie's on the radio at 12 o'clock' which freaked me out cause I didn't think anyone would write a song about *Honky Tonk*. I went to see Bees Make Honey at the Tally Ho pub and it just awakened all my long dormant interest in live music which had been smashed to death at the hands of people like the J. Geils Band playing at 50 million decibels. So suddenly you could actually stand there and enjoy it and dance and drink and chat to your friends.

One of the next ones that came along was Kilburn and the High Roads (*Ian Dury's old band*) and I came back on the show and said I thought they were fantastic. For some reason the record business just couldn't see it. They approached me to manage them but we just agreed to see if we could conquer this apathy together. And that was my first insight that I could appreciate something that apparently the whole of the business couldn't see. And it's taken until this year for me to really feel 'well I was right'. I don't think Ian Dury's even established what a great songwriter he is—he's

established what a great personality he is.

Did the new wave boom surprise you or do you think it was a natural progression of pub rock? It's only surprising in the sense that we all batted our heads... with the Kilburns, Ducks DeLuxe had Dai Davies (*now manager of The Stranglers*), Brinsley Schwarz had Dave Robinson (*now head of Stiff Records*). We seemed to have established that live music was one thing and you could capture quite large audiences and keep them coming back but it didn't seem to translate to record sales. Dave Robinson was particularly sure that the business was wrong and I wasn't confident about that at the time, I began to accept defeat. But I feel that Oval's turn is just around the corner.

Being a manager is probably one of the best primers in the way the business works. For instance, the value of the press—which a lot of people think are just cosmic books but if you get good coverage in the press it definitely does mean something. Dave Robinson knew that it did but at the time the industry wasn't sure. One of the lessons of Stiff is that you can get people to buy records that they haven't heard. The Devo record sold a thousand copies in one day and that was having been played once I think it was on Alan Freeman. Why did you decide to have a go at forming your own label?

Gordon Nelki and I decided in 1972 to form a label because a little label didn't really exist here then, although I knew all about them in America. I was still geared to my *Honky Tonk* experience, thinking about putting out stuff from America here. The Cajon album (*Another Saturday Night*) is an example. We collected the material, came back here and needed to have a distributor. And came up against all the old arguments like 'How do you market this stuff?' Virgin put it out but we don't have a distribution deal this year.

Stiff picked up Johnny Allan's 'Promised Land' and we may just do things one at a time with whoever's suitable for a particular single. The first time we put out that single it sold 7,000 and this time it's doing about that again.

Do you think there's room here for any kind of American radio system where you have different stations for different types of music?

Well for a start that system in America is generally built up out of the market rather than out of the music so that a black station, say, is because there's enough black people to constitute an advertiser's target and then they fit the music in that appeals to that audience.

Surely South London then could stand a black music station?

I would have thought it could. I mean it's always been true in America that the business has underestimated the interest of black people in music. That they're far more interested, far more likely to spend money on music than the equivalent white person. The same would be true here with the cost of reggae records is ridiculous. The pre-releases cost about £4.50 and yet there are people who will pay that money. So Radio London deserves terrific credit for slogging away, supplying a programme (*Reggae Time*) to that audience and I think part of the reason why Capital hasn't done it is that they haven't worked out the advertising that goes with the music. As long as they're going with their existing advertisers they have to slant the music to the audience that those advertisers are reaching at. And that audience might get bored with reggae after half an hour. So you really need an advertising agency that is particularly geared to the West Indian community and then that agency should go along to Capital and say 'Listen, we can deliver to you two hours' worth of advertising every Saturday night'. I think perhaps that's why Capital hasn't come along to me so far with an offer because what is the nature of my audience? Hard to say really.

Do you ever get threatened by neanderthal Teds because of what you play?

Oh no no. A lot of them have just stopped listening. I suppose in a way somebody else should be doing what they thought I was going to do, playing rock'n'roll. I like surprising people.

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

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

KEY

NEW ENTRY **Re-Entry**

- ◆ Bullet
- Platinum Disc (£1m sales)
- Gold Disc (£300,000 sales)
- Silver Disc (£150,000 sales)

(Platinum, Gold & Silver Disc information supplied by the British Phonographic Industry)

THE ALBUM CHART

TOP 60

This Week	Last Week	Weeks On Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Genre
1	1	3	SATURDAY NIGHT FEVER SOUNDTRACK	Various	R50 2958 123	F	F
2	3	3	LIVE AND DANGEROUS THIN LIZZY	Tony Visconti/Thin Lizzy	VERTIGO 8641 907	F	F
3	9	2	STREET-LEGAL BOB DYLAN	Don DeVito	CBS 86067	C	F
4	2	3	SOME GIRLS ROLLING STONES	The Glimmer Twins	ROLLING STONES CUN 39168	S	E
5	4	3	OCTAVE MOODY BLUES	Tony Clarke	DECCA TX 1109	S	E
6	5	3	THE ALBUM ABBA	Benny Andersson/Born Uvavus	EPIC EPC 86052	C	E
7	8	3	THE STUDIO SOUNDTRACK	Various	RNCO RTD 2029	D	E
8	12	3	THE KICK INSIDE KATE BUSH	Andrew Powell	EMF EMI 322	C	E
9	10	3	NEW BOYS AND PARTNERIGIAN DURY	Peter Jenner/Laurie Latham/Rick Walsh	KITF SEE 2	C	E
10	11	3	DISCO DOUBLE VARIOUS ARTISTS	Not listed	KITF SEE 1024	C	E
11	13	3	BAT OUT OF HELL MEAT LOAF	Todd Rundgren	EPIC EPC 82419	C	E
12	7	3	BLACK AND WHITE STRANGLERS	Martin Rushent	UNITED ARTISTS UKA 30222	E	E
13	12	2	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS ARTISTS	Jeff Wayne	CBS 86000	C	E
14	6	3	YOU LIGHT UP MY LIFE JOHNNY MATHS	Jack Gold	SONAR CDS 450	C	E
15	14	3	... AND THEN THERE WERE THREE GENESIS	David Hentschel/Genesis	CHARISMA CDS 4810	F	E
16	26	3	PASTICHE MANHATTAN TRANSFER	Tim Hauser	ATLANTIC K50444	W	E
17	18	3	20 GOLDEN GREATS NAT KING COLE	Not listed	CAPITOL EMTV 9	E	E
18	16	3	EVERYONE PLAYS DARTS DARTS	Tommy Boyce/Richard Hartley	MAGNET MAG 5022	E	E
19	17	3	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 86061	C	E
20	21	3	RUMOURS FLEETWOOD MAC	Ken Caillat/Richard Dashnik/Fleetwood Mac	WARNER BROS K35344	W	E
21	24	3	CITY TO CITY GERRY RAFFERTY	Hugh Murphy/Gerry Rafferty	UNITED ARTISTS LAS 38194	E	E
22	20	3	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Thomas	EMI EMC 3226	E	E
23	23	3	20 GOLDEN GREATS FRANK SINATRA	Not listed	CAPITOL EMTV 10	E	E
24	NEW	1	A TONIC FOR THE TROOPS BOOMTOWN ALAN PARSONS PROJECT	Robert John Lange	ENIGN EMTV 14	F	E
25	15	3	PETER GABRIEL PETER GABRIEL	Robert Fripp	CHARISMA CDS 4013	F	E
26	19	3	I KNOW 'COS I WAS THERE MAX BOYCE	Bob Barratt	EMI MAX 1001	E	E
27	43	3	BACK AND FOURTH LINDISFARNE	Gus Dudgeon/Lindisfarne	MERCURY 9109 609	F	E
28	28	2	YOU'RE GONNA GET IT TOM PETTY & THE HEARTBREAKERS	Denny Cordell/Tom Petty/Nolan Shark	SHELTER ISA 5017	E	E
29	27	3	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STM 12887	E	E
30	31	3	SHOOTING STAR ELKE BROOKS	David Kershbaum	AMM AMM 64893	C	E
31	NEW	1	THE LENA MARTELL COLLECTION LENA MARTELL	Not listed	RNCO RTL 2028	D	E
32	25	3	DAVID GILMOUR DAVID GILMOUR	David Gilmour	HARVEST SHVA 817	E	E
33	34	3	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETDP 400	E	E
34	29	3	PLASTIC LETTERS BLOONIE	Richard Gottlieb	CHRYSALIS CHR 1166	F	E
35	30	3	KAYA BOB MARLEY & THE WALTERS	Bob Marley & the Walters	ISLAND ILFS 9517	E	E
36	31	3	CENTRAL HEATING HEATWAVE	Barry Blue	GTO GTP 027	F	E
37	36	3	LONDON TOWN WINGS	Paul McCartney	PARLOPHONE PAS 10012	E	E
38	22	3	ANYWHERE RITA COOLIDGE	David Anderle	AMM AMM 64816	C	E
39	35	3	BUT SERIOUSLY, FOLKS JOE WALSH	Not listed	ATLANTIC K50443	W	E
40	40	3	POWER AGE AC/DC	Bill Brymcorch	ATLANTIC K50443	W	E
41	NEW	1	20 GOLDEN GREATS BEACH BOYS	Henry Wanders/George Young	CAPITOL EMTV 1	E	E
42	51	3	WHITE MANSIONS VARIOUS ARTISTS	Glyn Johns	AMM AMM 64891	C	E
43	44	3	PYRAMD ALAN PARSONS PROJECT	Alan Parsons	ARISTA SPART 1054	F	E
44	45	3	THE SOUND OF BREAD BREAD	David Gates	ELEKTRA K52662	C	E
45	46	3	GREATEST HITS ABBA	Benny Andersson/Born Uvavus	EPIC EPC 82118	C	E
46	39	3	THE STRANGER BILLY JOEL	Phil Ramone	CBS 82311	C	E
47	58	3	LOVE ME AGAIN RITA COOLIDGE	David Anderle/Bowser T. Jones	AMM AMM 64899	C	E
48	55	2	DEEP AND MEANINGLESS JOHN OTWAY & WILD WILLY BARRETT	Wild Willy Barrett	POLYDOR 2983 501	F	E
49	49	3	THE DARK SIDE OF THE MOON PINK FLOYD	Pink Floyd	HARVEST SHVA 104	E	E
50	48	3	EASTER PATTI SMITH GROUP	Jimmy Iovine	ARISTA SPART 1043	F	E
51	42	3	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND	Punch Andrews/Bob Seger	CAPitol EAST 11686	E	E
52	38	3	MAN HALEN VAN HALEN	Ted Templeman	WARNER BROS 556470	W	E
53	41	3	REAL LIFE MAGAZINE	John Leckie	VERGIN V2000	C	E
54	56	3	WATCH MANFRED MANN'S EARTH BAND	Manfred Mann/Earth Band	BRONZE BROW 507	E	E
55	57	3	THIS YEAR'S MODEL ELVIS COSTELLO & THE ATTRactions	Nick Lowe	RAJAR RAD 3	W	E
56	NEW	1	CAPTAIN PARALYTIC & THE BROWN ALE COWBOYS MIKE HARDING	Mike Harding	PHILIPS 8641 796	F	E
57	NEW	2	20 CLASSIC HITS FLATTERERS	Not listed	MERCURY 9109 249	F	E
58	NEW	2	ARRIVAL ABBA	Benny Andersson/Born Uvavus	EPIC EPC 86018	E	E
59	53	3	THE PARKER HALLA GRAHAM PARKER & THE RUMOUR	Robert John Lange	VERTIGO 8641 797	F	E
60	52	2	APPROVED BY THE MOTORS MOTORS	Nick Gavey/Peter Keel/Andy McMaster	VERGIN V2101	C	E

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Gladys Knight & the Pips

THE ONE AND ONLY

Album
BDLP 4051

Cassette
ZCBDS 4051

The One and Only
Gladys Knight & the Pips



THE LATEST ALBUM FROM THE NUMBER ONE LADY OF SOUL
Includes the hit singles 'The One and Only' (BDS 470)
and 'Come Back And Finish What You Started' (BDS 473)

THE AIRPLAY GUIDE

YOUR GUIDE TO SINGLE

Stations are listed left to right in page for key to

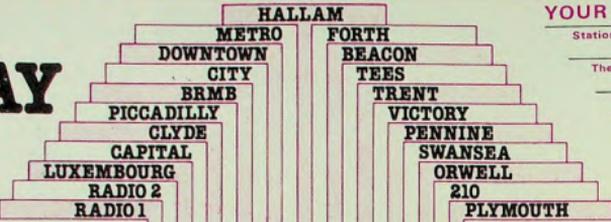
The Airplay Guide covers playlist weekend

Records in the Sine

★ RADM Making signfic

▲ If Shows national maximum national BBC

Further information Rem



AIRPLAY INDEX	TITLE/ARTIST	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	PLYMOUTH	ORWELL	SWANSEA	PENNINE	VICTORY	TRENT	TEES	BEACON	FORTH	HALLAM					
77	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6412	F	
76	RUN FOR HOME LINDISFARNE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MERCURY 6007 177	F
★ 75	HOW CAN THIS BE LOVE ANDREW GOLD	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ASYLUM K13126	W
69	FLYING HIGH COMMODORES	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MOTOWN TMG 1111	E
69	COME BACK AND FINISH... GLADYS KNIGHT & THE PIPS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	BUDDAH BDS 473	W
★ 69	STAY JACKSON BROWNE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ASYLUM K13128	A
69	I'VE HAD ENOUGH WINGS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	PARLOPHONE R6020	W
67	'5,7,0,5' CITY BOY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	VERTIGO 6059 207	E
★ 67	BABY IT'S YOU RACEY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 277	F
★ 64	CALIFORNIA RAFFAELLA CARRA	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EPIC EPC 6450	C
★ 63	IS THIS A LOVE THING RAYDIO	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARISTA ARIST 193	F
★ 61	IDON'T LET ANOTHER GOOD DAY GO BY JIM RAFFERTY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	DECCA F13779	S
★ 61	BLUER THAN BLUE MICHAEL JOHNSON	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI-AMERICA AMI 501	F
59	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	JET 109	C
★ 59	LIFE'S BEEN GOOD JOE WALSH	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ASYLUM K13129	W
58	CARRY ON WAYWARD SON KANSAS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	KIRSHNER KIR 4932	C
★ 57	THE RACE IS ON SUZI QUATRO	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 276	W
56	BEIRUT PETER SARSTEDT	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARIOLA HANSA AHA 517	A
55	JUST LET ME DO MY THING SINE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6351	C
55	NORTHERN LIGHTS RENAISSANCE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	WARNER BROS K17177	W
54	ANTHEM NEW SEEKERS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6413	C
51	SATISFY MY SOUL BOB MARLEY & THE WAILERS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ISLAND WIP 6440	E
★ 51	COLD AS ICE FOREIGNER	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ATLANTIC K10986	W
49	TILL YOU TAKE MY LOVE BOB SEGER	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CAPITOL CL 15990	E
43	TALKING IN YOUR SLEEP CRYSTAL GAYLE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARISTA ARIST 188	F
40	ON THE SHELF STEVE VOICE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	UNITED ARTISTS UP 36422	W
40	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 2809	F
39	DISCO CRAZY JESSE GREEN	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6368	C
39	DAYS OF PEARLY SPENCER TRADE MARK	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	EMI 2810	E
★ 37	MY FAVOURITE FANTASY VAN MCCOY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RSO 010	E
★ 37	TWO TICKETS EDDIE MONEY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MCA 370	F
36	WARM RIDE RARE EARTH	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6385	C
35	MARY SKIFFINGTON GERRY RAFFERTY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	PRODIGAL PROD 9	F
34	GUY THE GORILLA DAVID DUNDAS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	LOGO GO 314	F
33	THAT'S THE KIND OF LOVE... DUSTY SPRINGFIELD	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	AIR CHS 2226	F
★ 29	ROCKIN' BAND INTELLIGENTS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ATLANTIC K1162	W
★ 29	WHAT A LOVELY DAY JOHN JOLIFFE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ROCKET ROCKN 542	F
★ 28	LOVE ON THE LINE LEVINSKY SINCLAIR	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHARISMA CB 316	F
28	MAKE LOVE TO THE MUSIC MARIA MULDAUR	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	WARNER BROS K17192	W
27	LOVER PLEASE KRIS KRISTOFFERSON & RITA COOLI	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MONUMENT MNT.6474	C
★ 27	IF YOU'RE READY (HERE IT COMES) ENCHANTMENT	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	UNITED ARTISTS UP 36420	W
★ 26	TOOK THE LAST TRAIN DAVID GATES	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ELEKTRA K12307	W
★ 26	FM (NO STATIC AT ALL) STEELY DAN	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MCA 374	F
26	I CAN'T TALK LOVE ON THE TELEPHONE LINE CO-CO	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARIOLA HANSA AHA 521	A
22	FEELS SO GOOD CHUCK MANGIONE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A&M AMS 7357	C
21	CAPITOL DR HOOK	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA CL 15992	E
★ 20	EVERYTIME JIGSAW	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	SPLASH CP 20	F
20	DON'T BE CRUEL ELVIS PRESLEY	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA PB 9265	F
19	OH LAURIE! DON'T LET ME SEE YOU CRY QUINT	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA PB 509R	R
19	TWO DOORS DOWN DOLLY PARTON	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RCA PB 1240	R
18	I NEED TO KNOW TOM PETTY & THE HEARTBREAKERS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ISLAND WIP 6426	F
17	MEMORIES DON'T LEAVE LIKE... PATTI BOULAYER	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POLYDOR 2059 045	F
17	I'M NOT GOING TO... ATLANTA RHYTHM SECTION	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POLYDOR 2066 937	F
★ 17	FLIGHT OF THE WILD GEESE JOAN ARMATRADE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A&M AMS 7365	C
16	SLOW DANCER RITA COOLIDGE	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A&M AMS 7362	C
16	NEW YORK'S A LONELY TOWN TRADE WINDS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHARLY CYS 1035	A
★ 16	RIO DE JANEIRO GARY CRISS	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CARRERE EMI 2820	F
★ 16	PYRAMANIA ALAN PARSONS PROJECT	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARISTA ARIST 195	F
★ 15	RENO ME, SHAPE ME GILLA	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARIOLA HANSA AHA 518	A

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
TO	A Featured 40	NOT	Top 40	A List	Tartan 30	Hit 30	Playlist	Top 30	Top 50	Singles
AIRPLAY	B 5+ plays	NOT	Page 2 Singles	B List	Climbers	Climbers	Rockshow list	Breakers	Featured 50	Singles
RATINGS	C 1-									

THE NEW SINGLES

ARTIST/TITLE A Side/Title B Side/Label

ARTIST/TITLE A Side/Title B Side/Label	Cat. No.	D	Gimmicks	Deezer USA
ANDREW LLOYD WEBBER VARIATION 23/Variation 5 (MCA)	MCA 376	E	7"	
ANDY LLOYD BACK TO SCHOOL/It's Up To You (Ariola Hansa)	AHA 519	A	7"	
BARON LONGFELLOW HARLEM/It's Got To Be Magic (MAM) (30/6/78 release)	MAM 176	E	7"	
BARRY MANLOW SOMEWHERE IN THE NIGHT/Copacabana (Arista)	ARIST 196	F	7"	
BILL ANDERSON I CAN'T WAIT ANY LONGER/Keeps Me Going (Ember)	EMBS 361	E	7"	
BILLIE DAVIS RUN JOEY RUN/Easy Come, Easy Go (Magnet)	MAG 124	E	7"	
BLACK BLOOD A.I.E.A. MWANA (LONG VERSION)/A.I.E.A. Mwana (Short Version) (Chrysalis)	CHS 2235	F	7" 12" BAG	
BOB GRAHAM EXPERIENCE BLAST OFF/Malfunction (Anchor)	ANC 1055	C	7"	
BOUZOUKI DISCO BAND DISCO BOUZOUKI/Do Re Mi Fa Soul (Decca)	FR 13783	S	7"	
BUTCH LEAK YOU'RE LIKE MAGIC/Let's Take a Chance (Super Bad)	SB 1	D	7"	
CALIFORNIA I CAN HEAR MUSIC/Love's Supposed To Be That Way (RSO)	RSO 14	F	7"	
CANDIDATE DON'T WANNA SAY GOODNIGHT/It'd Like To Be Closer (RAK)	RAK 280	E	7"	
CHARLES AZNAVOUR YOU MAKE ME HUNGRY FOR YOUR LOVING/Then (MAM) (30/6/78 release)	MAM 175	E	7"	
CHRISMA BLACK SILK STOCKINGS/Lola—Wanderlust (Polydor)	2111 360	F	7"	
DAN HILL LET THE SONG LAST FOREVER/Longer Fuse (20th Century)	BTC 2371	A	7"	
DAVID GATES TOOK THE LAST TRAIN/Ann (Elektra)	K12307	W	7"	
DAVID MCWILLIAMS DAYS OF PEARLY SPENCER/By The Lights Of Cyran (EMI)	EMI 2827	E	7"	
DEE DEE BRIDGEWATER SWEET RAIN/Night Moves (Elektra)	K12309	W	7"	
DELLAH SAMSON DON'T STICK STICKERS ON MY PAPER KNICKERS/Scat Cat Shoobedoo (White Rose)	WRD 1	B	7" BAG	
DIANA ROSS LOVIN', LIVIN' AND GIVIN'/You Got It (Motown)	TMG 1112	E	7"	
DOUBLE LIFE ANGEL STREET/Tourist (Quiet)	SCH 1	C	7"	
EARTH WIND & FIRE MAGIC MIND/Love's Holiday (CBS)	CBS 6490	C	7"	
ELEVATOR MOVEMENT FROM THE SKATEBOARD SYMPHONY (PART 1)/Movement From The Skateboard Symphony (Part 2) (Pye)	7N 46089	A	7"	
ELKIE BROOKS SINCE YOU WENT AWAY/Too Precious (A&M)	AMS 7369	C	7" BAG	
FLIRTATIONS LITTLE DARLING/LENNY GAMBLE I'LL DO ANYTHING (RK)	CC 1	A	7"	
FOREIGNER COLD AS ICE/I Need You (Atlantic)	K10986	W	7" (Clear) BAG	
GANG WE'LL MEET AGAIN/Doctor Love (Power Exchange)	PX 278	S	7"	
GATLE MCCORMICK IT'S A CRYIN' SHAME/Rescue Me (ABC)	ABC 4222	C	7"	
GRACE JONES DO OR DIE/Comme Un Oiseau Qui S'envole (Island)	WIP 5450	E	7" 12" BAG	
HOMBRE THE GOOD, THE BAD AND THE UGLY (SHORT VERSION)/The Good, The Bad And The Ugly (Long Version) (Chrysalis)	CHS 2231	F	7" 12" BAG	
ISLEY BROTHERS GROOVE WITH YOU/Footsteps In The Darkness (Parts 1 & 2) (Epic)	EPC 6481	C	7"	
JACK SCOTT MIDGE/CHARLIE FEATHERS GOOD ROCKING TONIGHT/BUDDY KNOX PARTY DOLL/WARREN SMITH UBANGI STOMP (Harvest)	HAR 5164	E	7" BAG	
JIM CARM HAPPY TO BE WITH YOU/Together Once Again (Philadelphia International)	PIR 6468	C	7"	
JERRY JAMES AND THE VAGABONDS I CAN'T STOP MY FEET FROM DANCING/Loving You Is So Easy (Pye)	7N 46109	A	7" 12"	
JOAN ARMATRADE FLIGHT OF THE WILD GEESE/No Way Out (A&M)	AMS 7365	C	7" BAG	
JOEY TRAVOLTA I DON'T WANNA GO/Where Do I Go From Here? (RCA)	PXB 1048	R	7" BAG	
JOHN HUTCHINSON DREAM/For The First Time (Power Exchange)	PX 272	S	7"	
JOHN JOLIFFE WHAT A LOVELY DAY/No More Blue Skies (Rocket) (23/6/78 release)	ROKM 542	E	7"	
JOHNNY MATHEIS & DENICIE WILLIAMS YOU'RE ALL I NEED TO GET BY/You're A Special Part Of My Life (CBS)	CBS 6483	C	7"	
JOLTI I CAN'T WAIT/Route 66 (Polydor)	2059 039	F	7" BAG	
J. J. BARRIE CALL MY NAME/Lady Singer With A Country Music Band (RCA)	PB 5101	R	7"	
K & C THE SUNSHINE BAND IT'S THE SAME OLD SONG/Let's Go Party (TK)	TKR 6037	C	12"	
KENNIE DELT PARANA CONQUER ALL/Conquer All (Mercury)	6167 654	F	7"	
LANDSCAPE WORKERS PLAYTIME/Nearly Normal/Too Many Questions (Don't Ask Me Why) (Event Horizon)	EVE 139	F	7" BAG	
LATE SHOW I LIKE IT/I Wrote A Book (Decca)	F13788	S	7"	
LEN BOONE LOVE WON'T BE DENIED/Living Just To Love You (Chrysalis)	CHS 2227	F	7" 12" BAG	
MAGGIE RYDER FOR THE LOVE OF YOU/Heavy Loving (Polydor)	2059 048	F	7"	
MAMBA STRIKE CAT O'NINE TAILS/A Woman's Fate (White Rose)	WRO 2	B	7" BAG	
MOE BANDY COWBOYS AIN'T SUPPOSED TO CRY/Fill I Stop Needing You (CBS)	CBS 6425	A	7"	
MUPPETS FOR WHAT IT'S WORTH/The Pig Calypso (Pye) (16/6/78 release)	7N 46085	C	7"	
NEON HEARTS IS THIS THE ANSWER/Armchair Thriller (Satri)	SAT 133	W	7"	
PABLO CRUISE LOVE WILL FIND A WAY/Always Together (A&M)	AMS 7370	C	7"	
PULI MURRAY END OF MY TIME/Before He Goes To Sleep (Private Stock)	PVT 150	E	7"	
PUSH CAMBRIDGE STOMP/Front Room Revolution (Sticky)	STK 500	B	7"	
RAB NOAKES I WON'T LET YOU DOWN/Long Dark Night (Ring O')	2017 117	F	7"	
RANDY BACHMAN JUST A KID/Survivor (Polydor)	2066 954	F	7"	
RICHARD HEWSON ORCHESTRA WHAT SHALL WE DO WHEN THE DISCO'S OVER?/Dancing Under The Moonlight (Splash)	CP 12	E	7"	
ROY MASON APPS EVERYTIME WE SAY GOODBYE/Pearl (Safari)	SAFE 8	A	7"	
SHEILA B. DEVOTION YOU LIGHT MY FIRE/Gimme Your Loving (Carriere)	EMI 2828	E	7"	
STACC YOU PUT THE LOVE IN MY HEART/Holy Smoke (Epic)	EPC 6482	C	7"	
TURLEY RICHARDS UNDER THE BOARDWALK/Holy Holy (Epic)	EPC 6494	C	7"	
VERDEN AND LUTHER ON THE REBOUND/A New Way (Jet)	JET 112	C	7"	

SCHEDULED FOR RELEASE FRIDAY JULY 7

Last week's releases: 65
This week's releases: 62

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COWBOYS AIN'T SUPPOSED TO CRY	M
DAYS OF PEARLY SPENCER	D
DISCO BOUZOUKI	B
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KEY TO GIMMICKS

7"—7 inch single
12"—12 inch single
BAG—Picture sleeve
(Clear)—Special coloured vinyl

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A—Pye, B—One Stops, C—CBS, E—EMI, F—Phonodisc, H—Lightning, K—Creslic, L—Ligutons, O—President, P—Pinnacle, R—RCA, S—Selecta, T—Faulty Products, W—WEA, X—Clyde Factors

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ONE-STOP

BEST-SELLING NEW ALBUMS In descending order of sales

NATIONAL

SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
STREET-LEGAL—BOB DYLAN (CBS 86067)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86000)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGN ENVY 003)
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)
REAL LIFE—MAGAZINE (VIRGIN V2100)
DARKNESS ON THE EDGE OF TOWN—BRUCE SPRINGSTEEN (CBS 86061)
DAVID GILMOUR—DAVID GILMOUR (HARVEST SHVL 817)
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM KS3081)
YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS (SHELTER ISA 5017)
THE LIVE TAPES—BARCLAY JAMES HARVEST (POLYDOR 2679 054)
PETER GABRIEL—PETER GABRIEL (CHARISMA CDS 4013)
GREASE—SOUNDTRACK (RSD RSD 2001)
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (K-Tel NE 1023)

LONDON LIGHTNING

LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (K-Tel NE 1023)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86000)
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)
STREET-LEGAL—BOB DYLAN (CBS 86067)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGN ENVY 003)
REAL LIFE—MAGAZINE (VIRGIN V2100)
THE LIVE TAPES—BARCLAY JAMES HARVEST (POLYDOR 2679 054)
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM KS3081)
DAVID GILMOUR—DAVID GILMOUR (HARVEST SHVL 817)
DARKNESS ON THE EDGE OF TOWN—BRUCE SPRINGSTEEN (CBS 86061)

ONE-STOP

A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGN ENVY 003)
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
STREET-LEGAL—BOB DYLAN (CBS 86067)
OCTAVE—MOODY BLUES (DECCA TXS 129)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
THE LIVE TAPES—BARCLAY JAMES HARVEST (POLYDOR 2679 054)
SHADOW DANCING—ANDY GIBB (RSD RSD 2001)
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM KS3081)
REAL LIFE—MAGAZINE (VIRGIN V2100)
YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS (SHELTER ISA 5017)
STRANGER IN TOWN—BOB SEGER & THE SILVER BULLET BAND (CAPITOL EAST 11698)
LOOKING OVER MY SHOULDER—CHRIS RAINWATER (POLYDOR 2983 457)
GEORGE THOROGOOD & THE DESTROYERS—GEORGE THOROGOOD & THE DESTROYERS (ISONET SNTF 760)
BULLETS THROUGH THE BARRIER—MOVIES (GTO GTLP 031)

NORTH-WEST

WYND-UP, Manchester
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)

LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
PETER GABRIEL—PETER GABRIEL (CHARISMA CDS 4013)
STREET-LEGAL—BOB DYLAN (CBS 86067)
DARKNESS ON THE EDGE OF TOWN—BRUCE SPRINGSTEEN (CBS 86061)
DAVID GILMOUR—DAVID GILMOUR (HARVEST SHVL 817)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86000)
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-Tel ONE 1009)
OCTAVE—MOODY BLUES (DECCA TXS 129)
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)
ROCK RULES OK!—VARIOUS ARTISTS (K-Tel RD 001)
RUBY WINTERS—RUBY WINTERS (CREOLE CRLP 512)
GREASE—SOUNDTRACK (RSD RSD 2001)

WEST MIDLANDS

LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
STREET-LEGAL—BOB DYLAN (CBS 86067)
ROCK RULES OK!—VARIOUS ARTISTS (K-Tel RD 001)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
OCTAVE—MOODY BLUES (DECCA TXS 129)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86000)
GREASE—SOUNDTRACK (RSD RSD 2001)
DARKNESS ON THE EDGE OF TOWN—BRUCE SPRINGSTEEN (CBS 86061)
DAVID GILMOUR—DAVID GILMOUR (HARVEST SHVL 817)
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)
PYRAMID—ALAN PARSONS PROJECT (ARISTA SPART 1054)
DEEP AND MEANINGLESS—JOHN OTWAY & WILLIE BARRETT (POLYDOR 2383 501)
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM KS3081)
CENTRAL HEATING—HEATWAVE (GTO GTLP 027)

WEST COUNTRY

ERIC MOSS, Bideford
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
DAVID GILMOUR—DAVID GILMOUR (HARVEST SHVL 817)
OCTAVE—MOODY BLUES (DECCA TXS 129)
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)
PYRAMID—ALAN PARSONS PROJECT (ARISTA SPART 1054)
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM KS3081)
CENTRAL HEATING—HEATWAVE (GTO GTLP 027)
VAN HALEN—VAN HALEN (WARNER BROS K56470)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGN ENVY 003)
DARKNESS ON THE EDGE OF TOWN—BRUCE SPRINGSTEEN (CBS 86061)
REAL LIFE—MAGAZINE (VIRGIN V2100)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86000)
ELVIS: THE '56 SESSIONS, VOL. 1—ELVIS PRESLEY (RCA PL 42101)
RUBY WINTERS—RUBY WINTERS (CREOLE CRLP 512)
CAPTAIN PARALYTIC & THE BROWN ALLE COWBOYS—MIKE HARDING (VERTIGO 6641 798)

EAST SCOTLAND SCOTIA, Edinburgh

STREET-LEGAL—BOB DYLAN (CBS 86067)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENIGN ENVY 003)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)

JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86000)
OCTAVE—MOODY BLUES (DECCA TXS 129)
DARKNESS ON THE EDGE OF TOWN—BRUCE SPRINGSTEEN (CBS 86061)
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)
OBSESSION—LUF (CHRYSALIS CDL 1182)
SHORT CIRCUIT, LIVE AT THE ELECTRIC CIRCUIT—VARIOUS ARTISTS (VIRGIN VVL 5003-107)
PETER GABRIEL—PETER GABRIEL (CHARISMA CDS 4013)
REAL LIFE—MAGAZINE (VIRGIN V2100)
YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS (SHELTER ISA 5017)
LOVE ME AGAIN—RITA COOLIDGE (& AMALY 64699)
FLHAM FALLOUT—THE LURKERS (BEGG BANGS BANQUET BEGA 2)
HARDER THAN THE REST—CULTURE (FRONT LINE FL 1016)

WEST SCOTLAND

CLYDE FACTORS, Glasgow
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
REAL LIFE—MAGAZINE (VIRGIN V2100)
SHOWDOWN—ISLEY BROTHERS (EPIC EPC 86039)
OCTAVE—MOODY BLUES (DECCA TXS 129)
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)
VAN HALEN—VAN HALEN (WARNER BROS K56470)
ELVIS: THE '56 SESSIONS, VOL. 1—ELVIS PRESLEY (RCA PL 42101)
CAPTAIN PARALYTIC & THE BROWN ALLE COWBOYS—MIKE HARDING (VERTIGO 6641 798)
SYDNEY DEVINE'S GREATEST HITS—SYDNEY DEVINE (EMERALD GES 1183)
THE ROMANTIC VOICE OF SCOTLAND—GRANT FRAZER (NEWS NEWSV 121)
A TOUCH OF THE KENNEDYS—CALLUM & FIONA HENDEY (PEARL CKLP 1000)
LIVE FROM SCOTLAND, VOL. 2—CORRIES (DARA PA 008)
FOR A THAT—FIVE HAND REEL (RCA PL 25066)
STREET-LEGAL—BOB DYLAN (CBS 86067)
STRANGER IN TOWN—BOB SEGER & THE SILVER BULLET BAND (CAPITOL EAST 11698)

THE DISCO CHART

TOP 20 BREAKERS

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

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

- BOOGIE OOGIE OOGIE—A TASTE OF HONEY (CAPITOL CL 19986)
- GET UP AND LET YOURSELF GO—J.A.L. BAND (MAGNET MAG 118)
- DISCO INFERNNO—TRAMMIPS (ATLANTIC K11135)
- AIN'T NO SMOKE WITHOUT FIRE—EDDIE KENDRICKS (ARISTA AP81 182)
- FROM EAST TO WEST—VOYAGE (GTO GT 224)
- DANCE WITH ME—PETER BASTICH (TK TWR 6027)
- MY SINE HERE—SUN (CAPITOL CL 15976)
- FLUNK THEORY—ROKOTTO (STATE ST4 80)
- LET'S GO DISCO—REAL THING (PYE TN 46078)
- FLYING HIGH—COMMODORES (ATLANTIC TMS 111)
- LETS GET FUNK TIFIED—BOILING POINT (BANG BANG 118)
- YOU AND I—RICK JAMES (ATLANTIC TMS 111)
- (-) IS THIS A LOVE THING—RAYDIO (ARISTA AP81 193)
- (-) FUTURE LOUD (CARRERE EM 2788)
- EYESIGHT—JAMES BROWN (ATLANTIC TMS 111)
- HONEST I DO LOVE YOU—CANDI STATON (WARNER BROS K17154)
- (-) HIT AND RUN—LOLETTA HENDEY (RCA PL 25066)
- (-) DISCO CRAZY—JESSE GREN (EMI 2610)
- (-) RHEO AND JULIET—ALEC R. COSTANDINO (LIGHTNING LG 535)
- (-) FUNK GOD'S FRIDAY—LOVE AND KISSES (CASABLANCA TGFS 1)

SCOTLANDS TOP 30

Compiled by Record Business from RB chart return shops throughout Scotland.
(Last week's positions in brackets)

- YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHNS (RSD 006)
- THE SMURF SONG—FATHER ABRAHAM (DECCA FR 13759)
- PLANE YOUR MIND—GAIL WALKY (RCA RED SEAL RB 5085)
- RIVERS OF BABYLON—BONEY (& ATLANTIC K1120)
- AIRPORT—MORTONS (VIRGIN VS 219)
- DAVY'S ON THE ROAD AGAIN—MANFRED MANN'S ARGENTINE MERRY (FAT 52)
- OH CAROL—SMOKIE (RCA 276)
- THE MAN WITH THE CHILD IN HIS EYES—KATE BUSH (EMI 2804)
- WORK—BOOMTOWN RATS (ENIGN ENVY 14)
- MISS YOU—ROLLING STONES (EMI 2808)
- DANCING IN THE CITY—MARSHALL HAIN (HARVEST HAR 8157)
- MAKING UP AGAIN—GOLDIE BRONZE (BRO SD)
- CA PLANE YOUR MIND—PLASTIC BRONZE (SIRE 8078 616)
- (-) ISAP—SHOWADOWYDDY (ARISTA AP81 191)
- (29) CONCHITA MARTINEZ (CONCHITA DE ARGENTINA)—SAN JOSE FEATURING RODRIGUEZ ARGENTINA (MCA 369)
- NIGHT FEVER—BEE GEES (RSD 002)
- THE BOY FROM NEW YORK CITY—DARTS (MAGNET MAG 116)
- IT SURE BRINGS OUT THE LOVE IN ME—DAVID SOUL (PRIVATE STOCK PVT 137)
- LOVER—BROTHERHOOD OF MAN (PYE TN 46077)
- WHITE MAN IN HAMMERSMITH PALAIS—CLASH (CBS 8383)
- WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 108)
- (-) SUBSTITUTE—CLOUT (CARRERE EM 2788)
- (-) ROSALIE/COWGIRLS' SCENE—THIN LIZZY (VERTIGO LG 22)
- NEVER SAY DIE—BLACK SABBATH (VERTIGO SAB 001)
- (-) BLOWING IN THE WIND—DECISIONS—HEATWAVE (GTO GT 22)
- (-) RUN FOR HOME—LINDISFARNE (RECORDER 6007 177)
- (-) RUN FOR HOME—LINDISFARNE (RECORDER 6007 177)
- (-) BLOWING IN THE WIND—DECISIONS—HEATWAVE (GTO GT 22)
- (-) RUN FOR HOME—LINDISFARNE (RECORDER 6007 177)
- (-) BLOWING IN THE WIND—DECISIONS—HEATWAVE (GTO GT 22)
- (-) LOVE IS IN THE AIR—JOHN PAUL MONTECALVO (ARO 117)
- (-) SATISFY MY SOUL—BOB MARLEY & THE WALLERS (ISLAND WP 6440)

THE MONTH AHEAD

MFP's summer cassette campaign

TO TAKE advantage of the traditionally slack summer holiday period, Music For Pleasure is launching a cassette campaign based on the slogan "You Can Take Them With You" (pictured below).

Advertising will appear from the end of July continuing through August in *The Sun*, *The Daily Express*, *Motor Boat and Yachting* and *Practical Caravan*. The campaign will also include in-store window displays and streamers.

MFP sales director *Record Business* says that the company's cassette sales from Xmas to the end of May showed an increase of 140% over the equivalent period last year. This figure excludes sales of the recently launched Listen For Pleasure talking-book series. With LFP sales included the figure jumps to 200%.

MFP record sales have also shown a big rise with a 100% increase on last year.



MFP's slogan

'Friday' film due

THE MOTOWN/Casablanca film 'Thank God It's Friday' premieres in the West End on July 12. Advance information gave the impression that the film was along the same lines as 'Saturday Night Fever'. However it turns out to be a highly amusing comedy, with the disco score playing no more than a supporting role. The talented cast are largely unknown, with Donna Summer making her debut in an acting role, and a special guest appearance by the Commodores who sing 'Too Hot To Trot'. The soundtrack album (Casablanca TGIF 100) has already charted and should meet with more success once the film has opened, but the unfamiliar material and the lack of a smash hit single from the movie will undoubtedly be a drawback.



NOLAN SISTERS: first album

WEA's £200,000 to break Nolan Sisters

WEA IS gambling a national tv promotion campaign worth £200,000 at rate card prices to break the Nolan Sisters, an act which has never appeared in the chart.

Following comprehensive consumer market research as to most popular repertoire and a test-market trail in the Tyne Tees area, WEA will go national for three weeks from July 12 with *20 Giant Hits* on the Target label (TGS 502 TV). To hit the adult MOR market, WEA has booked time during such family shows as *Crossroads* and *Coronation Street* and will be working on similar lines to those used on the successful *Sound Of Bread* tv campaign. Produced by Roger Greenaway, the album will be further supported by the release of a single 'Don't It Make My Brown Eyes Blue' (TGT 140) in a colour bag.

There will be the usual point-of-sale display aids and special browser boxes for all orders of 25 units. The album has an rrp of £3.79 and is available on firm sale at a 25 per cent discount.

General support includes tv appearances by the act on the *Two Ronnies* tv show and live concert dates including a summer season in Blackpool.

THE NOLAN SISTERS: 20 Giant Hits (Target TGS 502 TV) Prod: Roger Greenaway

A full-scale tv promotion on an act which has never charted here has certainly something of a gamble about it. However, WEA is taking a calculated risk for there is no doubting the popularity of the sisters after four years of club and tv appearances. It may be argued therefore that it only requires a sufficiently determined promotion campaign to bring the customers flocking into the shops. The album has been carefully planned to incorporate a comprehensive repertoire of MOR winners among them 'Chanson d'Amour', 'Sailing', 'Mull Of Kintyre' and 'Don't Give Up On Us'. The material lends itself easily to the girls' clear balanced harmonies and the album amply fulfills requirements of the easy-listening con-

cept. If the formula works, and the tv spend should justify itself in consumer interest but without necessarily generating a blockbust, then an album act of longterm potential will emerge.

Dylan mania continues

WITH SELL-out Earls Court shows, the Blackbush open air concert and Britain generally in the grips of 'Dylanmania', CBS Records is, as might be expected, witnessing rapidly growing demand for the artist's back catalogue material.

The company is apparently at present shifting everything Dylan ever put on vinyl, but the current favourites with record buyers are *Blonde On Blonde*, *Greatest Hits*, *Nashville Skyline*, *Desire*, *Bringing It All Back Home*, *Blond On The Tracks* and *More Greatest Hits*.

A CBS spokesman commented: "We are obviously delighted to see this significant upsurge in sales on all Dylan albums and expect it to continue well into July."



Steel Pulse LP debut

THOSE LONG weeks of touring, which included playing support at Bob Marley's one-off Stafford gig, look like paying off for British roots reggae band, Steel Pulse (pictured above).

Island Records is releasing the group's debut album *Handsworth Revolution* (ILPS 9502) on July 14 (originally scheduled for July 7) plus the follow-up to first single 'Ku Klux Klan' titled 'Prodigal Son' (WIP 6449)—out this week.

Both Steel Pulse singles, with their strong political overtones, will be included on the album. Track listing is as follows: side 1—Handsworth Revolution, Bad Man, Soldiers, Sound Check; side 2—Prodigal Son, Ku Klux Klan, Prediction, Macka Splaff.

Sales are guaranteed among the fast expanding British reggae market and are certain to be fuelled by a full scale Island promotion campaign.

Full page adverts are being taken through the music press. Shop display units, window displays and posters will be sent out to dealers and a fly-posting campaign is planned for major cities.

TALKING HEADS, quality new wave band from New York, have their second album scheduled for release in July. The album is on the Sire label, now available through WEA since Sire's split with Phonogram. Title is *More Songs About Buildings And Food*.

Talking Heads have built up critical credence since they toured here with The Ramones last year and although they did not make the charts with their first album this one should stand a better chance since they are now more of a name. Talking Heads will be visiting Britain in mid-July to play one London date at The Lyceum.

ABERDEEN
1 Music Hall CLASH/SUICIDE

ACCUMINGTON
9 LARKINS BULLETS

ATLESBURY
1 Civic Centre REAL THING
15 Fiesta MAGAZINE

ATR
1 Gary Theatre ALEXANDER BROTHERS
19-20 Biltons MOIRA ANDERSON

BEDFORD
1-15 Nile Spot MICK & GRIFF

BIRKENHEAD
9 Hurnhouse FRANKIE VAUGHAN
22 Football Club ACKER BILK

BIRMINGHAM
1 Barbarells MAGAZINE
3 Cresta Ballroom MUSCLES
4 Barbarells DIRE STRAITS
6 Washin' College RAY KING
8 Barbarells DICKIES
8 Elmsley College RICHARD DIGANCE
10 Dukes Drum PARADYD
17 Top Rank CLASH/SUICIDE
17 Locarno CULTURE
20 Town Hall MOTORJOLT
29-29 SHOWBOW/WADDY

BLANDFORD
15 Festival Bob DYLAN/JAN ARMATRAIDING/GRHAM PARKER & THE RUMOUR ERIC CLAPTON/LAKE

BLACKPOOL
16 ABC BROTHERHOOD OF MAN

BODNOR REGIS
16 JIM DAVIDSON

BOLTON
8 & 29 SALFORD JETS

Bournemouth
14-15 BOOMTOWN RATS/YOUNG ONES
16 Pavilion MAX BYGRAVES
30 Pavilion MAX BYGRAVES

BRADFORD
5 St Georges MAGAZINE

Bristol
28 BOOMTOWN RATS/YOUNG ONES
23 Spa BROTHERHOOD OF MAN

BRIGHTON
6 Dome BOOMTOWN RATS/YOUNG ONES

BRIGHTON
9 Locarno CLASH/SUICIDE
14 Colston Hall MAGAZINE
22 Gnaty DODGERS

BURTON
15 Hesdard FRINGE BENEFIT

CAERMAEON
16 Majestic ACKER BILK

CAMBOURNE
1 Folk Festival RICHARD DIGANCE

CANTERBURY
16 Odeon MAGAZINE

CARDIFF
1 TACKING CARS
11 Top Rank CLASH/SUICIDE

CHARNOCK RICHARD
20-29 FRANKIE VAUGHAN

CHELTENHAM
3 Pough PENETRATION
10 Town Hall MARY O'HARA

CHESTER
6 Beeside Leisure Centre CLASH/SUICIDE
17 Quayside BULLETS

CHIPPENHAM
13 RAF Lynton JIGSAW

CLEETHROPES
25-26 Biltons CO-GO
30 Imperial CO-GO

COLWYB BAT
4 Davand Showbar GEORGE MARKE
13 Davand Showbar END

CONY
2 Ebbett PARADYD

COVENTRY
15 Locarno PENETRATION
6 Locarno MAGAZINE
13 City Centre RAY KING

CRAWLEY
8 Sports Centre CLASH/SUICIDE

Doncaster
9 SALFORD JETS
10 Outlook MAGAZINE

DUNDEE
20-25 Whitnall Theatre GLEN DALY
27-29 Whitnall Theatre MOIRA ANDERSON

DUNSTABLE
9 Queensway PIRATES

EASTBOURNE
9 Civic Theatre MAX BYGRAVES

EGGLES
18-22 Talk Of The Town BROTHERHOOD OF MAN

EDINBURGH
3 Dukes MAGAZINE
10 Triton's DICKIES
20 Upper Hall CULTURE

ENFIELD
14-15 Starline GUY'S DOLLS

EXETER
28 ACKER BILK
31 Reeds DODGERS

FALKESTONE
8 Less Off Hall END

GLASGOW
1 Apollo LHO/MARSELLE
4 Apollo CLASH/SUICIDE

GLOUCESTER
5 Shoals MUSCLES

GOLDINGH
1 Sorey University VIBRATORS
7 Civic Hall MOVIES

HARLOW
1 Spurnam Park HEATWAVE

HORSHAM
8 Captains Table VISITOR 2015

Huddersfield
8 Aracaw RAY KING

IPSWICH
1 Bournemouth SHOWBOW/WADDY
3 Belmont UFO/MARSELLE

ISLE OF MAN
3 Douglas Gaiety Theatre DES O'CONNOR
9 Palace Lido SHOWBOW/WADDY
11 Douglas FRANKIE VAUGHAN

KINGS LYNN
28 Festival FAIRPORT CONVENTION

KNITSFORD
14 ACKER BILK
14 SALFORD JETS

LEEDS
2 Grand UFO/MARSELLE
6 Rovers DICKIES
28 Clouston Arms SALFORD JETS

LEICESTER
1 Granby Hall CLASH/SUICIDE
31 Buteys JIGSAW

LIVERPOOL
8 Eric MAGAZINE
14 ERIC DICKIES
22 Mountford Hall CULTURE

LONDON
1 Earl Court DAVID BOWIE
1 Hammersmith Odeon JASPER CARROTT
1 Marquee RUBEN/DOGS
1 Ritz JOLT
1 Rainbow END
1 Richmond College VISITOR 2015
1 Midfield Hospital FABULOUS POODLES
1 Hammersmith FOLK ADVERTISING
2 Postcard MARY O'HARA
2 Lyricum DOCTORS OF MADNESS
2 Roundhouse VISITOR 2015
2 Rococo's CASH SKIDS
3-8 Ronnie SPOON FREDIE HUBBARD
5 Red Cow SKIDS
5 Marquee DIRE STRAITS
6 Nashville SKIDS
7 Nashville PENETRATION
7 Royalty Souptique PACIFIC EARLDRUM
7 Music London TYLA GANG
7 Drayton's DODGERS
7 Central London PLYA CIMARONS
8 Albert Hall BOTHY BAND
9 Festival Hall ACKER BILK
9 Woodcut RICHARD DIGANCE
9 Lyricum DAVID COVERDLE/LEAD FINGERS TALK
9-10 Hammersmith Odeon BOOMTOWN RATS/YOUNG ONES
12 Lyricum TALKING HEADS
13 Alfred Dick Centre Mayor F LOUS POODLES
15 Music Machine RACING CAR
17 Festival Hill CHEFTAINS
18 Festival Hill LINDA LEWIS/ALPHA PHA
19 Fetti RAY KING
19 Marquee DEAD FINGERS TALK
21 Music Machine DICKIES
22-26 Palladium ROY ORBISON
23 Roundhouse SQUADIE & THE BANSHIES
26 Hammersmith Odeon SEA LEVEL/DIXIE DREGS
28 Ransom CULTURE



BOOMTOWN RATS: ending their tour with two Hammersmith dates.

MANCHESTER
1 Talk Of The North BILL FREDERICKS
2 Apollo CLASS/SUICIDE
3-6 Golden Gateer SHOWBOW/WADDY
31/07/78-31 Duke Of Wellington Sweeney SALFORD JETS
7-8 Golden Gateer BARRON KNIGHTS
15 Carl RAY KING
15 Rovers DICKIES
21 Russell Room CULTURE
22 Rovers DEAD FINGERS TALK
31 Fetti CO-GO

MARGATE
7-31 (with breaks) Water Gardens JIM DAVIDSON
9 Water Gardens GUY'S DOLLS
30 Water Gardens GUY'S DOLLS
31 Cliff Pavilion FRANKIE VAUGHAN

MIDDLEBROUGH
1 Rock Garden MOVIES
1 Madsons MUSCLES
15 Rock Garden DODGERS
27-29 Manilla FRINGE BENEFIT

MILLON
22 Cambra Club SALFORD JETS

NEWCASTLE
1 Festival TRIBESMEN
3 City Hall BOOMTOWN RATS
7 Maylar PIRATES
21 Maylar MOTORJOLT

NORWICH
2 Top Rank SHOWBOW/WADDY
8 St Andrews MATCHBOX
17-22 Top Rank FRANKIE VAUGHAN

NOTTINGHAM
1 Sandpiper TYLA GANG
1 Cornmarket FRANKIE VAUGHAN
10-15 Heart Of The Midlands BROTHERHOOD OF MAN
13 Langley Mill PARADYD
21 Sandpiper ADVERTISING

OLDMAN
8 Tower BULLETS

OXFORD
1 Polytechnic DIRE STRAITS
15 Croysey FAIRPORT CONVENTION

PAUSETON
2 Theatre CO-GO
16 Theatre GUY'S DOLLS
30 Festival Theatre JIM DAVIDSON

PLYMOUTH
3 Fetti HEATWAVE
8 Metro ADVERTISING
13 Metro MAGAZINE

POOLE
3 Chequer Inn FRINGE BENEFIT
9 Arts Centre FRANKIE VAUGHAN
15 Arts Centre LINDA LEWIS/ALPHA PHA
22 Chequer Inn FRINGE BENEFIT
23 Arts Centre MAX BYGRAVES

POSTCARD
26-29 Storehead Club GUY'S DOLLS

REDCAR
2 Cullum Bowl MAGAZINE

REDITCH
3 Truro's BULLETS
29 Triton's SALFORD JETS

REIDILL
21 Surrey Centre MATCHBOX

ROCHELLE
21 Festival/VISITOR 2015

ROM福德
2 Youth Club CYANIDE

SCARBOROUGH
29-30 Lyricum GUY'S DOLLS

SHEFFIELD
9 Top Rank MAGAZINE
12 Lyricum RAY KING
12 Lyricum TRIBESMEN
13 Lyricum DICKIES
17-22 Fetti CO-GO

SKEGNESS
12-13 Festival Pavilion GUY'S DOLLS
18-20/06-27 Festival Pavilion GUY'S DOLLS

SLOUGH
1-2 College of Art THE PIRATES

SOUTHSEA
2 Kings Theatre MAX BYGRAVES

ST ALBANS
8 Civic DIRE STRAITS

STOCKPORT
7 Tamworth Theatre BARRON KNIGHTS

STOCKTON ON TEES
3-8 Fests GUY'S DOLLS

STONELIGH
4 Royal Show ACKER BILK
STRATFORD UPON AVON
23 RSC ACKER BILK

SWANSEA
6 Nuffield GEORGE MARKE

SWINDON
15 Oasis LINDA LEWIS/ALPHA PHA

TORQUAY
9 Princess Theatre CO-GO
10 Town Hall CLASH/SUICIDE
12 Town Hall MAGAZINE

WATFORD
7-8 Baiters AGSAW

to labels and distributors of current product

ACKER BILK (Pye) (A)
ADVERTISING EM (E)
ALPHA PHA (EM) (E)
BARRON KNIGHTS (CBS) (C)
BILL FREDERICKS (Polydor) (F)
BOB DYLAN (CBS) (C)
BOOMTOWN RATS (Ensign) (F)
BOTHY BAND (Polydor)
BROTHERHOOD OF MAN (Pye) (A)
BULLETS (Big Bear)
CHEFTAINS (CBS) (C)
CIMARONS (Polydor) (F)
CLASH (CBS) (C)
CO-GO (Arista/Hansa) (A)
CYANIDE (Pye) (A)
CULTURE (Front Line) (C)
DAVID BOWIE (RCA) (A)
DAVID COVERDLE (EM International) (E)
DEAD FINGERS (Talk) (Pye) (A)
DICKIES (AMM) (C)
DIRTY STRAITS (Phonogram) (F)
DIXIE DREGS (Capricorn) (F)
DOCTORS OF MADNESS (Polydor) (F)
DODGERS (Polydor) (F)
EM (EM International) (E)
ERIC CLAPTON (RSO) (F)
FABLA GUY'S (POODLES) (Pye) (A)
FAIRPORT CONVENTION (Phonogram) (F)
FRANKIE VAUGHAN (Pye) (A)
FREDIE HUBBARD (CBS) (C)
FRINGE BENEFIT (Arista) (A)
GEORGE MARKE (CBS) (C)
GLEN DALY (Pye) (A)
GRHAM PARKER (Ensign) (F)
GUY'S DOLLS (Magnet) (E)
HEATWAVE (STC) (C)
JASPER CARROTT (DUM) (C)
JOBRAH (Solex) (E)
JIM DAVIDSON (Pye) (A)
JAN ARMATRAIDING (AMM) (C)
JOLT (Polydor) (F)
LARK (CBS) (C)
LINDA LEWIS (Arista) (F)
MAGAZINE (Virgin) (C)
MARSELL (Mountain) (F)
MARY O'HARA (Chrysalis) (F)
MATCHBOX (Rockhouse)
MOIRA ANDERSON (Pye) (A)
MOVIES (GTO) (C)
MUSCLES (Big Bear) (E)
PACIFIC EARLDRUM (Chrysalis) (F)
PARADYD (Arista/Hansa) (A)
PENETRATION (Virgin) (C)
PIRATES (Warner Bros) (F)
RACING CARS (Chrysalis) (F)
RAY KING (Big Bear) (E)
RICHARD DIGANCE (Chrysalis) (F)
ROY ORBISON (Mountain) (C)
RUBEN/DOGS (Benson) (E)
SALFORD JETS (WEA International) (W)
SEA LEVEL (Capricorn) (F)
SHOWBOW/WADDY (Arista) (F)
SQUADIE & THE BANSHIES (Polydor) (F)
SKIDS (No Bad) (Virgin) (C)
TALKING HEADS (Polydor) (F)
TRIBESMEN (The Label)
TYLA GANG (Benson) (E)
UFO (Chrysalis) (F)
VIBRATORS (Ensign) (F)
VISITOR 2015 (Arista/Hansa) (A)
YOUNG ONES (Virgin) (C)

THE NEW ALBUMS

July
1978

KEY TO LISTINGS
Information appears as follows:

ARTIST
TITLE
Album cat. no.
Catalogue cat. no.
(where applicable)
Dist. Code
Price
Price
Price

BOB SEGER & THE SILVER BULLET BAND
STRANGER IN TOWN
Capitol EA-ST 11696
TC-EAST 11698

BOBBY BARE
BARE
CBS 82711

BONEY M
NIGHT FLIGHT TO VENUS
(No number yet allocated)

BOSTON
BOSTON
Epic EPC 86057

BRECKEN BROTHERS
HEAVY METAL BEBOP
Arista SPART 1070

BRINSLEY SCHWARZ
FITTEEN THOUGHTS OF BRINSLEY
SCHWARZ
United Artists UA-K 30177

BROTHERS JOHNSON
BLAM
A&M AMM 64774
CAM 64714

BURT KAMPEFERT
SWING
Capitol SPS 2310 592
3100 435

BIG MAMA THORNTON
MAMA'S PRIDE
Vanguard VPC 40001

BIG STAR
NO RECORD
Stax S&SP 302

BIG YOUTH
DREADLOCKS DREAD
Poly Gram FL 1014

BILL CONNERS
OF MIST AND MELTING
ECM 1120

BILL HALEY & THE COMETS
ARMCHAIR ROCK 'N' ROLL
MCA MCFM 2838
TC-MCFM 2838

BILLY CONNOLLY
ANTHROLOGY
Transatlantic MTRA 2008

BILLY FALCON
BURNING ROSE
Mercury 9103 450

BILLY JOEL
STREETLIFE SERENADE
CBS 82766
4080766

BILLY STRANGE
WHELAN AND RAILROAD THEMES
A
Pye Golden Hour GH 874
ZCQH 874

BILLY SWAN
BILLY SWAN
CBS/Empassy 31674
4021674

BING CROSBY
MUSIC SINGS SONGS OF THE ISLANDS
E
MCA MCFM 2839

BING CROSBY
A BING CROSBY COLLECTION VOLUME II
1950-1954
CBS/Empassy 31656
4021656

BLOOD SWEAT & TEARS
BLOOD SWEAT & TEARS
Hallmark SH-M 963
HSC 738
H 838

BOB DYLAN
STREET LEGAL
CBS 82657
4286057

CHRISTOPHER PLUMMER

JULIES VERNE'S AROUND THE WORLD IN
EIGHTY DAYS
Cadmion TC 1552

CHRISTOPHER PLUMMER

STEPHEN LEACOCK'S GERTRUDE THE
GOVERNESS
Cadmion TC 1559

CLARK TERRY'S BIG BAD BAND

LIVE ON 73TH STREET
Big Bear BB-48 13

COUNT BASIE

JUMPING AT THE WOODSIDE
Pye Golden Hour GH 873
ZCQH 873

COUSIN JAY

GOSPEL WAILING JAZZ PLAYING ROCK 'N'
ROLLING SOUL SHOUTING TAP DANCING
BLUESMAN FROM NEW ORLEANS
Big Bear BB-48 3

CROWN HEIGHTS AFFAIR

DREAM WORLD
Mercury/D&L DOR 9056

D. C. LARUE

CONFESSIONS
Pye International NSPL 28262
ZCQ 28262

DAVE HOLLAND

EMERALD TEARS
ECM 1109

DAVE MASON

MARIPOSA DE ORO
CBS 82625
1082625

DAVE SWARBRICK

LIFT THE LID AND LISTEN
Sony SNTF 763

DAVID GATES

GOODYE GIRL
Elektra EK2091
K452091

DAVID JOHANSEN

DAVID JOHANSEN
Blue Sky SPS 62323

DARYL WAY

CONCERTO FOR ELECTRIC VIOLIN
E
Island LPS 9550

DENNIS BROWNE

VISIONS
Lightness LP 7

DOLLY PARTON

HEARTBREAKER
RCA PL 12797
PK 12797

DON ELLIS

LIVE AT MONTREUX
Atlantic K50-496

DON PULLEN

LIVE AT MONTREUX
Atlantic K50-499

DON RAY

THE GARDEN OF LOVE
Polygram 2310 610

DOUGLAS FAIRBANKS JR

SIR WALTER SCOTT'S 'JAHNOE'
Cadmion TC 2076

E. E. CUMMINGS

E. E. CUMMINGS READS HIS COLLECTED
POETRY 1943-1958
Cadmion TC 2081

EDDIE CALVERT

GOLDEN TRUMPET GREATS
Polygram 2384 105
3192 481

EGBERTO GISMONTI

SOL DO MEIO DIA
ECM 1116

ELVIS PRESLEY

THE ELVIS PRESLEY COLLECTION VOL 2L
Pickwick PDA 042

ENGELBERT HUMPERDINCK

THE LAST OF THE ROMANTICS
EMI EMC 3257
TC-EMC 3257

ENNIO MORRICONE

ONE UPON A TIME IN THE WEST
RCA PL 13187
PK 13187

ERIS CARMEN

CHANGE OF HEART
Arista SPART 1068

ERNEST BROADBENT

MORE REQUESTS FROM THE TOWER
BALLROOM
One Up OU 2209

ETTA JAMES

DEEP IN THE NIGHT
Warner Bros WB 6492

FAMOUS FIVE

A MYSTERY
Epic/Blyton EBLP 005

FATBACK

FIRE UP 'N TICKIN'
Polygram 2291 351
3177 851

FRANKIE VAUGHAN

GOLDEN HOUR PRESENTS FRANKIE
VAUGHAN
Pye Golden Hour GH 661
ZCQH 661

FREDDIE HUBBARD

SUPER BLUES
CBS 82866

GARY BARTZ

LOVE AFFAIR
Tower EA-AST 11789
Tower EA-AST 11789

GEORGE DUKE

DONT LET GO
Epic EPC 82821

GERRY FORD

SOMEONE TO GIVE MY LOVE TO
S
Emerald GES 5006
SEC 5006

GEORGIO AND CHRIS

GEORGIO AND CHRIS
C
Dass OASLP 504

GLEN GRAY

GLEN GRAY & HIS CASA LOMA
ORCHESTRA
London HMG 3028 12.50

KHCC 5028

GLEN MILLER
THE BEST OF GLEN MILLER
RCA Camden CDS 1160

CAM 475

GLORIA MUNDI
INDIVIDUAL
RCA PL 2817

GRACE JONES

FAME
Island LPS 9525
UK 9525

GRAND THEATRE

HAVE YOU SEEN THIS BAND?
EMI International IS2 2019
(June release)

HARRY 'SWEETS' EDISON AND JIMMY FOR-
REST

SWEET TRACKS
Vogue VJD 547

HERBIE HANCOCK

SUNLIGHT
CBS 82240
452240

HOLLIES

20 GOLDEN GREATS
EMI EMV II
TC-EMV II
8X-EMV II

HUEY PIANO SMITH & THE CLOWNS

ROCKIN' PNEUMONIA AND THE BOOGIE
WOOGIE FLU
Chessbox CH 8

IAN CARR'S NUCLEUS

INFRAGRANTE DELECTO
E
Capitol SPS 11771
TC-EST 11771

IAN RICHARDSON

ROBINSON CRUSOE
Cadmion TC 2078

IN CROWD

HIS MAJESTY IS COMING
C
Crestic CTF 1461

LIVE DEIVAL QUINTET

JACK
Rediffusion GSD 502

JACK JAMES

THE LOOK OF LOVE
RCA Camden CDS 1167
CAM 447

JACK MACLEOD

FOCUS ON JACK MACLEOD
S
Decca FOS 5152
KROC 5152

JIM REEVES

JIM REEVES
RCA PL 12720
PK 12720

JIM REEVES

JIM REEVES
RCA PL 12720
PK 12720

JIM REEVES

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RCA PL 12720
PK 12720

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PK 12720

JIM REEVES

JIM REEVES
RCA PL 12720
PK 12720

JIM REEVES

JIM REEVES
RCA PL 12720
PK 12720

A TASTE OF HONEY

A TASTE OF HONEY
Capitol E-ST 11754
TC-EST 11754

ACKER BILK

EXTREMELY LIVE IN STUDIO ONE
A
Pye NSPL 18569
ZCP 18569

ADVERTISING JINGLES

ADVERTISING JINGLES
EMI EMC 3253
TC-EMC 3253

AFRO CUBAN BAND

AFRO CUBAN BAND
Arista SPART 1069

AMANDA LEAR

SWEET REVENGE
Arista ARJ 1006
ZCARL 1006

ANDREA TRUE CONNECTION

WHAT'S YOUR NAME, WHAT'S YOUR
NAME
Buddah BDDP 4054
ZCDBS 4054

ASLEEP AT THE WHEEL

COLLISION COURSE
Capitol E-ST 11726
TC-EST 11728

BAKERLOD JUNCTION

THE EMIGRANTS RETURN
Emerald GES 1187

BARE

BARE
Epic EPC 86057
4686057

BONEY M

NIGHT FLIGHT TO VENUS
KQEC 1169
4286057

BOTTICELLI

CLASSICS IN LATIN
Phase 4 PPS 4427
CBS 4427

BRECKEN BROTHERS

HEAVY METAL BEBOP
Arista SPART 1070

BRINSLEY SCHWARZ

FITTEEN THOUGHTS OF BRINSLEY
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3100 435

BIG MAMA THORNTON

MAMA'S PRIDE
Vanguard VPC 40001

BIG STAR

NO RECORD
Stax S&SP 302

BIG YOUTH

DREADLOCKS DREAD
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BILL CONNERS

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ECM 1120

BILL HALEY & THE COMETS

ARMCHAIR ROCK 'N' ROLL
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BOB DYLAN

STREET LEGAL
CBS 82657
4286057

BOB DYLAN

STREET LEGAL
CBS 82657
4286057

to next page

KEY TO DISTRIBUTORS
A—Pye; C—CBS; E—EMI; F—Phono-
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THE NEW ALBUMS

July '78

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THIS MONTH'S RELEASES
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Hits of the week



SUZI QUATRO—THE RACE IS ON (ISLAND WIP 6449)

Producer—*Mike Chapman*; writers—*Nicky Chinn/Mike Chapman*; publisher—*Chinnchap/Rak*. This is unlikely to sustain the momentum of her sudden comeback with 'If You Can't Give Me Love', being a comparatively ordinary mid-tempo number without the catchiness or melodic hook of that hit. Suzi's name will give it a start, but EMI will need to work hard.

SEX PISTOLS—THE BIGGEST BLOW (A PUNK PRAYER BY RONNIE BIGGS) (VIRGIN VS 22012) (12')

Producers—*Paul Cook/Steve Jones*; writers—*Paul Cook/Steve Jones/Ronald Biggs*; publisher—*Warner Bros.* With Ronnie Biggs on lead vocal, this is not a Pistols single in the strict sense; nor is the flip, a Sid Vicious solo 'rendering' of 'My Way'. As a novelty of sheer outrage though, it's great fun, on a par with anything on the 'World's Worst Record Show' album. The '7' version is, for some reason, titled 'No One Is Innocent'.

DAVID TOWNSEND—WHEN I KISS YOU (MERCURY 6008 103)

Producer—*Robin Geoffrey Cable*; writer—*David Townsend*; publisher—*Warner Bros.* Disc debut from the writer of Cliff Richard's 'Miss You Nights' is a breezy uterpo item with strong melody and hook, which should catch the ears of many a radio programmer. From his forthcoming album 'Making Up The Numbers'.

Best of the rest

STEEL PULSE—PRODIGAL SON (ISLAND WIP 6449)

Producer—*Karl Pitterson*; writers—*Steel Pulse*; publisher—*Blue Mountain*

Their 'Ku Klux Klan' charted quite strongly with hardy a whiff of airplay, but this more muted follow-up, smoothly produced but much more bland in commercial terms, will be hard put to do likewise. Expect good sales in strong reggae outlets, however.

RAFFAELLA CARRA—CALIFORNIA (EPIC EPC 6450)

Producer—*Gianni Boncompagni*; writers—*Boncompagni/Collini/Braccardi/Olmi*; publisher—*Sugar/Britico*

A fast-paced disco beat with show-biz brass embellishments supports Raffaella's follow-up to the surprise 'Do It, Do It Again' hit. Lyric is rather weak and the disc does get repetitively tedious after a while, but it should find favour with some.

JOHNNY RIVERS—SWAYIN' TO THE MUSIC (SLOW DANCIN') (POLYDOR 2001 790)

Producer—*Johnny Rivers*; writer—*Jack Tempchin*; publisher—*Warner Bros.*

A big U.S. hit last year, this cut from Rivers' *Outside Help* album is a beautiful mellow slow groover which deserves to emulate that success here. Exposure, however, may be split between this and a couple more current versions of the song.

HEADLINE—1999 (MERCURY 6007 180)

Producer—*Alan David*; writers—*Alan David/Lionel Martin*; publisher—*David Martin/Heath Levy*

A nostalgic look at 60s-type music which includes some clever plagiarism of the Beatles and Beach Boys—for which arranger Steve Gray must take much credit. Has immediate but maybe short-lived appeal, and will certainly live or die on the strength of its radio exposure.

ROBERTA FLACK—IF EVER I SEE YOU AGAIN (ATLANTIC K11165)

Producer—*Joe Brooks*; writer—*Joe Brooks*; publisher—*MCPs (H. Fox)* A typical high-class MOR ballad from Ms Flack, of the kind which her American audience regularly snaps up in platinum-sized quantities. Her success here is less guaranteed, but airplay chances are strong, and this is following a moderately strong chart record.

HOLLIES—LOOK THROUGH ANY WINDOW (EMI 2813)

Producer—*Ron Richards*; writers—*Graham Goldman/Charles Silverman*; publisher—*Manchester* A trailer to the Hollies' '20 Golden Greats' album, this maxi-single (also featuring 'I'm Alive' and 'Just One Look on the Flip'), could well pick up good sales in its own right as listeners hear the songs again on TV. Attractive pie sleeve, too.

SPIRIT—NATURE'S WAY (ILLEGAL IL 007)

Producers—*Randy California/Paul Chas Watkins*; writer—*Randy California*; publisher—*Fondor*

Superlative live version (originally recorded on their *D. Sardonicus* album in 1970) by one of the cut West Coast bands of the 60s. Now down to a trio, they make a full-sounding guitar, bass and drums backup to the perfectly-matched vocals of Randy California and Ed Knight.

PANDORA (MAGGIE MOONE)

DEAR ANONGE (DJM DJS 10865) Producers—*Geoff Stephens/Andrew Powell*; writers—*Don Black/Geoff Stephens*; publisher—*Dick James/Cookaway*

A trailer to the album of the same name, behind which DJM are putting heavy promotion over the next couple of months. The song is a simple melodic ballad which could well have tremendous 'grow' appeal. A cert for MOR radio programming.

ROSETTA STONE—SHEILA (PRIVATE STOCK PVT 158)

Producer—*Jonathan King*; writer—*Tommy Roe*; publisher—*Lowery-Chappell*

Tommy Roe's 1962 No. 2 hit gets the full commercial bash on this teenybop band who have to hit with one of their oldie revamps eventually. This may not be it, though, for the sound and arrangement are rather dated—reminiscent of the early 'I Am a Believer' Monkees.

SHIRLEY ELLIS—THE CLAPPING SONG (MCA 12MCEP 1) (12')

Producer—*Lincoln Chase*; writer—*Lincoln Chase*; publisher—*EMI* First in a potentially interesting 12' oldies EP series from MCA, this couples Shirley's 1965 U.K. smash with three of her other American chart-riders from the same period. Familiar material; should reap healthy disco plays and comparable sales.

VAN MCCOY—MY FAVOURITE FANTASY (MCA 370)

Producers—*Van McCoy/Charles Kippis*; writer—*Van McCoy*; publisher—*Warner Bros.*

Standard hustling disco beat behind a quite acceptable McCoy vocal on a catchy if not outstanding song. Dance-floor potential is obvious, and it could just be strong enough to pick up some airplay and subsequent sales action.

GEORGE CHANDLER—IT'S ALL OVER NOW (RCA BL 5092)

Producer—*Mike Vernon*; writer—*Bobby Womack*; publisher—*Kags/Essex* Solid disco-funk revival of the old Valentinos/Rolling Stones hit of 1964. The number stands up well in its new dressing, and with Chandler hot off a disco smash in 'Whatever It Takes' (with the Olympic Runners), this could well see similar action.

Alternatives

Firstly, apologies to all my friends for not propping their counters up this week as I am boogalooing off to New York to check out the disco forum so this week we are tipping a couple of disco singles: Patrick Juvet 'Gotta Feeling' on Casablanca US import due for English release in two weeks and Wayne St John 'Something's Up' on State records—no number available as yet plus the Sine Album 'Happy is the Only Way' CBS 82870; and Dusty Springfield 'That's the Kind of Love I've Got For You' released by Phonogram on Dusty 002.

As tipped in *Record Business* issue no. 14, the Patrick Juvet record is very much in the same vein as David Christie and where David Christie fails, Patrick succeeds. It's French record big in American discos at the moment. A good song with a good chorus, 3 min 30, there could be a 12' version becoming available but the record has tremendous pop potential. Dealers should order between six and 10 copies.

The Wayne St John record we have tipped before but now the English release date is set for two weeks hence and it will be on State records on a 7" and 12" limited edition with a re-mix.

Unusual to review an album but on the Sine LP every track seems to be an absolute winner and with the single 'Just Let Me Do My Thing' currently on the pop charts and CBS doing a special offer of £2.99 on the album, we could well see a very big disco chart album.



Dusty Springfield—shops report that this record is moving out quite well. It is hard to explain this record—it's sort of, dare I say it, Donna Summer with some unusual effects on Dusty's voice. Not my favourite record but could well be Top 30.

All radio programmers that like to be a little bit ahead of record companies should pick up on 'Sandy' by John Travolta on the RSO Grease album. This is outstanding and will probably be his next single. Reactions from little girls has been mind blowing. I have heard it on local stations on my travels and, as I said, it will probably be the next single. Do yourself a favour and get on this one. See you when I am back from New York.

Peter Waterman



Russian maestro on EMI

DMITRI ALEXEEV is soloist in the July release of Rachmaninoff's Second Piano Concerto with the Royal Philharmonic Orchestra conducted by Vladimir Fedoseyev (HMV ASD 3457). This marks a new agreement between EMI and Melodiya under which outstanding Russian artists are being recorded in this country by the English company's producers. The sound quality should be a great improvement on that of the previously imported Melodiya product.

Coliseum Ring comes full circle on vinyl

THE RELEASE this month of the English National Opera's recording of *Twilight Of The Gods* (HMV SLS 5118, six LPs) sets the crown on perhaps the greatest adventure in our country's musical life. When the company embarked on Wagner's mammoth *Ring* cycle eight years ago there were years in some quarters that it was biting off more than it could possibly hope to chew, while even its strongest supporters hoped for no more than a moderate local success.

The four long operas were cast from the permanent company of British and Commonwealth singers at the London Coliseum, with no international stars to help out in the most demanding dramatic roles any composer has ever created. They were also to be sung in English, in a new translation prepared by critic Andrew Porter. So who, apart from Coliseum regulars, would be interested?

There were some unbelievably crazy incidents on the side-lines. Rita Hunter, the leading soprano, was given a year free from performances in order to study for the marathon part of Brünnhilde—and the sum of £100 to keep body and soul together during the period. She recalls having frequently to borrow bus fares from the conductor, veteran Reginald Godall.

What eventually happened is now another history. As one opera followed another into the repertoire, culminating in the first full cycle in 1973, the company's success was sensational. The box-office could not cope with the demand for tickets from all over the world, especially Germany, to hear

Wagner sung in English by artists with no international reputation.

Inevitably a recording had to be considered, 20 LPs of it. The problem was now a financial one, for it was doubtful that an English *Ring* could attract sufficient sales to compete with the existing versions with star casts. Seeing the performance in the opera house was one thing, but persuading customers to buy it for home listening would be a different matter.

EMI decided to take the plunge, supported by a generous grant from the Peter Moores Foundation. For reasons of economy it was agreed to record from live performances and the occasional rehearsal in the theatre. Thanks to the consistency of the performers and the skill of EMI's engineers, no listener would ever guess that takes from more than one performance had been used.

The whole venture has taken four years to complete, *Siegfried* appearing first in 1974, with each of the sets receiving world-wide acclaim. There is nothing chauvinistic in feeling proud of this *Ring* because it has been praised even by German Wagnerites who make their annual pilgrimages to Bayreuth, which is like devotees of the Royal Shakespeare Company going wild over *Hamlet* performed in German in Hamburg.

The Coliseum *Ring* has established Reginald Godall as one of the great Wagner conductors of all time. It has made international stars out of Rita Hunter and Alberto Remedios (Siegfried), who is a complete Liverpoolian

in spite of his name. Even more important perhaps, it has placed the English National Opera on the world map. The artists, and the British musical public in general, owe a debt of gratitude to EMI for putting this unique achievement in permanent form.

July album releases

BACH: Brandenburg Concertos. I Solisti dell'Orchestra del Teatro alla Scala/Abbado (CBS) 79215 (2 discs).

BACH: Goldberg Variations. Leonhardt (Harmonia Mundi) 065-99710.

BACH: Well-Tempered Clavier. Leonhardt (Harmonia Mundi) HM 20309-13 (5 discs).

BACH: Christmas Oratorio. Solists, Chorus, Collegium Aureum/Schmid-Gaden (Harmonia Mundi) 153-99640-2 (2 discs).

BACH: Organ Works. Marchal (Deutsche Grammophon) FC 401.

BACH: Complete Cantatas, Vol. 19. Solists, Gent Collegium Vocale, Leonhardt/Conor/Leonhardt (Telefunken) EX6 55341 (2 discs).

BEETHOVEN: Mass Solennis. Solists, Chorus, Collegium Musica and Orchestra/Solti (Decca) D870 (2 discs).

BERG: Chamber Concerto, etc. Zuckerman, Barncorn, Fay, Boulet (Deutsche Grammophon) 2531 007.

BOCCERINI/VIVALDI/TARTINI: Cello Concertos. Rostropovich, Collegium Musicum/Sacher (Deutsche Grammophon) 2430 974.

BRAMMS: SYMPHONY No 1. Boston Symphony Orchestra/Owens (Deutsche Grammophon) 2530 869.

BRAMMS: Symphony No 2. National Philharmonic Orchestra/Stokowski (CBS) 76667.

BRAMMS: Symphony No 3. Academic Festival Overture. Philharmonic Orchestra/Klemperer (HMV) SY 8029.

CASTELNUOVO-TEDESCO: Guitar Concerto No 1. Gutar solo. Segovia. New London Orchestra/Sherman (HMV) HLM 7134.

CHOPIN: Complete Piano Works, Vol 3. Ashkenazy (Decca) SXL 6810.

CHOPIN/GODOWSKY: Studies and Waltzes. Bolser (Oiseau Lyre) D5L0 20.

COPLAND: Clarinet Concerto; Piano Concerto; Fanfare for the Common Man. Benny Goodman, Various orchestras/Copland, Bernstein (CBS) 61837.

DEBUSSY, FRANCK: Violin and Piano Sonatas. Gullis, Argerich (CBS) 76714.

FRANCK: Symphony in D minor. French National Radio Orchestra/Beecham (HMV) SXL P 30256.

GRANADOS: Toccadillas and Canciones. Amoros, Lorengar, Larrocha (Decca) SXL 6666.

GABRIELI: Symphonias Sacrae. Taverner Choir, London Corenti & Sackbut Ensemble/Parrott (Oiseau Lyre) D5L0 20.

HAYDN: Keyboard Concertos. Alpein, Helfendorfer (Turnabout) TVS 37103-5 (3 discs).

HAYDN: Mass Sacred. Niskanen, Muna Brecht. Solists, Choir of Christ Church, Oxford. Academy of Ancient Music/Preston (Oiseau Lyre) D5L0 538.

LEHAR: Paganini. Solists, Bavarian State Opera Chorus & Orchestra/Bokovskiy (HMV) SLS 5122 (2 discs).

LISZT: Piano works. Bins (Oiseau Lyre) D5L0 539.

MAHLER: Symphony No 6. Berlin Philharmonic Orchestra/Karajan (Deutsche Grammophon) 2707 106 (2 discs).

MOZART: Concerto L'Orfeo. Il Riposo. L'Ulisse in Patna. L'Incarnazione di Pitagora. Solists, Concentus Musicus Wien/Harnoncourt (Telefunken) TVS 3576 (2 discs).

MOZART: Divertimenti. Polish Chamber Orchestra/Maksymyk (HMV) AD 3465.

MOZART: Piano Concertos Nos 15, 23 and 24. Piano Sonatas Nos 11 and 17. Solomon, Philharmonic Orchestra/Menges, Ackermann (HMV) RLS 726 (2 discs).

MOZART: Posthorn Sonata 6 and 12. Barthold (Origo) ZK 43.

MOZART: Pianos Sonate. Vienna Mozart Ensemble/Bokovskiy (Juliette) JB 33.

MOZART: Flute Quartets. Hain, Amadeus Quartet (Deutsche Grammophon) 2530 983.

MOZART: String Quartets K. 464 and 465. Melos Quartet (Deutsche Grammophon) 2530 981.

MOZART: Violin Concertos Nos 2 and 4. Stern. English Chamber Orchestra/Schneider (CBS) 76667.

PUCCHINI: Madama Butterfly-Highlights. Sol-

DECCA's boxed set of Julius Katchen playing the complete solo piano music of Brahms, plus the three sonatas for violin and piano partnered by Josef Suk (SDDP 26) is being made available as separate albums on the mid-price Ace of Diamonds label.

ists, Orchestra of the Accademia di Santa Cecilia/Serafin (Juliette) JB 32.

PUCCHINI: La Bohème arranged for orchestra. Rossini Symphony Orchestra/Camarata (Phase Four) PFS 4389.

RACHMANINOFF: Piano Concerto No 2. Preludes. Alcezar, Royal Philharmonic Orchestra/Fedoseyev (HMV) ASD 3457.

ROSSINI: String Sonatas. Polish Chamber Orchestra/Maksymyk (HMV) ASD 3464.

ROSSINI: Overtures. London Symphony Orchestra/Gamba (Juliette) JB 33.

SCHUMANN: Piano Music, Vol 2. Frankl (Turnabout) TVS 37100-2 (3 discs).

SCHUBERT: Piano Sonatas, Vol 2. Klien (Turnabout) TVS 37109-11 (3 discs).

SIBELIUS: Symphony No 2. Bourneboom Symphony Orchestra/Berglund (HMV) ASD 3467.

STRAVINSKY: The Firebird. Orchestre de la Suisse Romande/Ansermet (Eclipse) ECS 817.

STRAVINSKY: The Rite of Spring. Artists as above (Eclipse) ECS 818.

STRAVINSKY: Prometheus. Artists as above (Eclipse) ECS 819.

STRAVINSKY: Symphony of Psalms. Symphony in Three Movements. Artists as above (Eclipse) ECS 820.

STRAVINSKY: Symphony in C. Symphonies of Wind Instruments. Artists as above (Eclipse) ECS 821.

STRAVINSKY: Les Noces. Apollo Musiques. Solists, Orchestre de Genéve, Orchestre de la Suisse Romande/Ansermet (Eclipse) ECS 822.

VIVALDI: The Four Seasons. Holloway, Grande Ecurie et la Chambre du Roy/Maigret (CBS) 79172.

VIVALDI: Dixit Dominus. Sabat Matar. Solists, English Bach Festival Chorus & Orchestra/Malcolm Binns (Oiseau Lyre) D5L0 540.

WAGNER: Twilight of the Gods. Solists, English National Opera Chorus & Orchestra/Goodall (HMV) SLS 5118 (6 discs).

WEBER: Symphony No 1. Overtures. Vienna Philharmonic Orchestra/Stein (Decca) SXL 6876.

WILLIAMSON: Symphony for Organ. Vision of Glastonbury. Allan Wickes (Aurore) AUR 5053.

Classical Collections

GUILLAUME DE MACHAUT AND HIS AGE. Early Music Consort of London/Munrow (HMV) ASD 3454.

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SEA FEVER. Robert Lloyd, Nina Walker (HMV) ASD 3545.

RAVEY, HONGERER & DUKAS. Orchestre de la Suisse Romande/Ansermet (Juliette) JB 36.

REUBERK & REGER. Simon Preston, organ (HMV) ASD 3463.

BAROQUE ORGAN MUSIC. Playnysky (Arigo) ZK 38.

BREAK THE NEWS TO MOTHER. Benjamin Luxon, David Wilson (Origo) ZK 42.

THE BROADWOOD HERITAGE. Malcolm Binns (Oiseau Lyre) D5L0 540.

KARAJAN HIGHLIGHTS, Vol 2. Berlin Philharmonic Orchestra/Karajan (Heliodor) 2545 034.

MONASTERY CHANTS V1. Benedictine Monastery Münsterrschwarzach (Archiv) 2533 320.

GRZELMEISTER VOR BACH. Walcha (Archiv) 2712 004 (4 discs).

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Audience: 100,000 strong hotch-
potch

DESPITE the poor weather and possibly the weakest billing to date, Knebworth '78, the fourth to be held at the Hertfordshire country estate, pulled in the largest audience of its short history.

The dedicated fans that poured in undoubtedly enjoyed the whole occasion (Devo excepted), but the event somehow seemed to lack the magic of previous years when the one-day festival was headed by such acts as the Stones, the Doobie Brothers, the Allman Brothers and Pink Floyd.

The Atlanta Rhythm Section, with its pleasant brand of American Southern boogie, made good background listening, and Tom Petty, decked out in bowler hat and sinister shades, succeeded in drawing a belated reaction from the masses that stretched at least a mile back to the stage.

The reaction to those robots from Akron, Ohio, the exponents of the automatic age, was positive to say the least. Devo received a tremendous reception at the recent Roundhouse gigs, but at Knebworth where it was impossible to put over the usual stage act for anyone more than 50 yards from the stage, the band ended up being assaulted by a shower of beer cans.

Jefferson Starship was surprisingly good considering the recent defection to the States of singer Grace Slick. Marty Balin and Paul Kantner took over vocals without too much trouble and the band worked through a competent MORish hour-long set.

With Roy Harper doing a short turn to keep the fans happy till nightfall, it was left to Genesis to lift the whole tone of the occasion. They succeeded brilliantly, using an excellent light show that included overhead mirrors, a barrage of fireworks and continuous colour changes. Using a wealth of material from the current album... And Then There Were Three, Genesis demonstrated, with the benefit of an excellent sound system, that the loss of Peter Gabriel is long forgotten.

Artist: THIN LIZZY
Venue: Empire Pool, Wembley (7,500)
Promoter: Harvey Goldsmith by arrangement with Morrison/Donnell Ltd.
Tickets: £4 to £3.25

Audience: Fans, fans, and more fans.

Current product: *Album Live and Dangerous* (Vertigo 6641 807)
WIREN A band can sell out a huge and unattractive venue like the Empire Pool on a Thursday and then repeat the trick the following evening, then there's something going on here and you know exactly what it is: good music, committed performance, and total communication with the audience.

The sound quality was as good as could be expected from such a venue as the cavernous Empire Pool, and it's a tribute to Phil Lynott and his boys that their musical and personal power overcame the problems to create live excitement of the first order.

Heard live, some of Lynott's compositions lose melodic inventiveness, but the dramatic strength of both lyrics and performance more than make up for it.

It would be a pity if the metallic power of Lizzy's live music over-shadowed Lynott's faultless command of the English language. Don't Believe A Word contains shifting subtleties of the kind you simply don't expect to find in three minute chart hits, while songs like 'The Boys Are Back In Town', 'Jailbreak' and 'Johnny The Fox Meets Jimmy The Weed' are almost small plays in themselves. 'Still In Love With You', meanwhile, is a fine expression of romantic tenderness which never lapses into sentimentality. It must be the Irish in him.

MYLES HEWITT

Artist: BOB MARLEY AND THE WAILERS

Venue: Bingley Hall, Stafford (8,000)
Promoter: Alec Leslie Entertainments Ltd
Tickets: £4
Audience: Black and white united, in the proportion four to one.

Current Product: *Album Kaya* (Island ILPS 9517) and single 'Satisfy My Soul' (Island WIP 6440)
THE BINGLEY Hall, a few miles outside Stafford, is a cattle market. Bob Marley half-filled the vast concrete construction with enthusiastic admirers, all standing and many dancing, and gave them a well-presented set consisting of the increasingly large list of songs for which he is now internationally famous.

The sound balance was good, colouring lighting was used effectively, and the female dance/vocal trio I-Three, with their long dresses and red, green and yellow headresses add a touch of pageantry. Naturally it was Marley who was the focal point with his 'natty locks' half way down his back (his attire is not so natty: an ill fitting jean suit), and his constant, spirally dancing. He uses the dramatic gestures of a gospel preacher, arms flung out as if crucified (clenched fist against his heart). For a singer with such wide appeal he has a curiously introspective style, and most of the time his eyes are closed. He sang 'Is This Love' from his latest album *Kaya*,

and other well-established numbers such as 'I Shot The Sheriff', 'No Woman No Cry', 'Lively Up Yourself' and 'Jammin'.

Lead guitarist Junior Marvin, who at times almost stole the show with his bluesy solo work and Bo Diddley-like stage antics, leads a strident demand for an encore. The mighty Marley returned, performed a version of 'Exodus', and then made his own one, dancing off stage with the ladies.

EDDIE LEWISOHN

Artists: MINK DE VILLE/Rich Kids
Venue: Hammersmith Odeon (3,480)

Promoter: Straight Music
Tickets: £3 to £1
Audience: Mainstream rock fans and the trendier punks
Current product: *Album Return To Magenta* (Capitol SW 11780) and single 'Just Your Friends' (Capitol CL 15989) (E)

THIS TIME Willy De Ville and the boys seemed more confident. For a start the sound was excellent. But Mink De Ville's big strength is in the textures. From the funky, hit-you-in-the-chest bass to the clicking latin percussion there's a wide band of sound to appreciate. The impact of the music is not so much in its ability to boogie as in its inherent good taste and sound definition.

The main tripwire about Mink De Ville is that it helps if you're sympathetic to earlier New York acts like Dion and The Drifters. Anyone expecting to see a full-blooded rock-out is going to be slightly disappointed—the music is more subtle and romantic than that. But its compensating factor is an edge of street toughness and the excellent original songs and heartfelt singing of Willy De Ville.

Given that the new album (on which the Minks drew heavily) features Spector-like strings, the band produced an admirably full stage sound, using keyboards and inspired saxophone. Again, Mink De Ville is not a guitar band as such. Although Louie Erlanger on one point featured some brilliant junkyard slide blues, the band operates very much in the latin tradition with percussion, vocal harmonies

Willy De Ville: Building an audience even without a hit



and horns getting equal prominence. After a long, riffing encore, The Minks left the nearly full house shouting for more. The band appears to have weathered the critical period and to be on the way to building a faithful audience.

The Rich Kids opened the show and tried hard to disprove the theory that Power Pop is a non-starter. They went down well enough with their posse of fans (some of the fans extremely young) and there is actually nothing much you can criticise about them. They play solidly—and loudly—and attempt to put on a show of sorts. You can't really recognise the songs but that hasn't worried a lot of bands in days past. The point about Rich Kids is that they are featureless. You can't criticise but neither can you praise. What are they saying? It's like last year's identikit punk with most of the anger missing.

DAVID REDSHAW

Artist: NOLAN SISTERS
Venue: New London Room (350)
Promoter: Hanover Grand
Tickets: £13.45 including four-course dinner and wine.

Audience: Tourists mainly
Current Product: *Album 20 Giant Hits* (Target TGS 5027V)

IF WEAS gamble with the Nolan Sisters and a three-week national campaign pays off, then a new MOR act of long term potential will have been established. And on the evidence of their cabaret performance at the New London Room, a mini-Talk Of The Town in Drury Lane, the winsome foursome (one under-age sister couldn't appear in a late show) are ready for a bill-topping status at bigger venues.

Anybody who has only experienced the Nolans as a one-song tv show guest act would probably be a trifle surprised to find the act rather less plastic than their smallscreen appearances would suggest. Splendidly dressed and choreographed, they display a natural sense of fun, in particular Ann Nolan who held the stage alone while her sisters were backstage changing costumes and handled an audience pleasantly full of good spirits with confidence and good humour. On looks alone, of course, the Nolans are the girls every red-blooded bachelor would love to be living next door. Their vocal ability is no less appealing and when they harmonise on the more plaintive numbers like 'Solitaire', included as part of a strong Neil Sedaka medley, or 'You Make Me Feel Brand New', real quality becomes apparent.

As yet they lack sufficiently distinctive personalities on stage and a dominant lead singer, although Ann Nolan's handling of 'Chanson d'Amour' showed distinct promise. However, the combined emotional impact of a full-blooded 'With These Hands' as an encore probably makes this a minor failing when considered in the context of the wholesome charm of the package.

BRIAN MULLIGAN

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THE SINGLES CHART

Action of the week:



SEX PISTOLS: Jones, Cook, Biggs & Bormann—
With a bullet of course

TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Play Index	TITLE/ARTIST	Label/Cat. No	D	Debut
1	1	8	140	84	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO 006		F
★2	2	6	92	38	THE SMURF SONG FATHER ABRAHAM	DECCA FR 13759		S
3	3	7	51	63	ANNIE'S SONG JAMES GALWAY	RED SEAL RB 5085		R
★4	7	6	46	84	AIRPORT MOTORS	VIRGIN VS 219		C
5	4	6	41	68	MISS YOU ROLLING STONES	ROLLING STONES EMI 2802 E		E
★6	10	5	37	89	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2806		E
★7	11	7	36	76	DANCING IN THE CITY MARSHALL, HAIN	HARVEST HAR 5 157		E
8	8	8	36	73	MAKING UP AGAIN GOLDIE	BRONZE BRO 50		E
9	5	11	35	12	RIVERS OF BABYLON BONEY M	ATLANTIC K 11120	W	
10	13	4	32	67	LIKE CLOCKWORK BOOMTOWN RATS	ENSGN EY 114	F	
11	6	9	31	73	DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND	BRONZE BRO 52	E	
12	9	8	28	69	OH CAROL SMOKIE	RAK 276	E	
★13	20	8	26	79	MIND BLOWING DECISIONS HEATWAVE	GTO GT 226	C	
★14	34	2	26	69	A LITTLE BIT OF SOAP SHOWADDY WADDY	ARISTA ARIST 191	F	
★15	35	3	26	14	ARGENTINE MELODY SAN JOSE	MCA 369	E	
16	12	10	22	31	CA PLANE POUR MOI PLASTIC BERTRAND	SIRE 6078 616	F	
17	21	7	19	40	BEAUTIFUL LOVER BROTHERHOOD OF MAN	PYE 7N 46071	A	
★18	42	4	18	35	BOOGIE OOGIE OOGIE A TASTE OF HONEY	CAPITOL CL 15988	E	
★19	24	5	18	71	USE TA BE MY GIRL O'JAYS	PHIL INT PIR 6332	C	
20	16	7	17	76	IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL	PRIVATE STOCK PVT 137	E	
21	18	3	17	4	(WHITE MAN) IN HAMMERSMITH PALAIS LASH	CBS 6383	C	
22	26	7	16	79	(DON'T FEAR) THE REAPER BLUE OYSTER CULT	CBS 6333	C	
★23	31	5	15	72	SUBSTITUTE CLOUT	CARRERE EMI 2788	E	
24	19	14	15	7	NIGHT FEVER BEE GEES	RSO 002	F	
25	14	10	15	14	THE BOY FROM NEW YORK CITY DARTS	▽ MAGNET MAG 116	E	
26	15	11	14	12	IF I CAN'T HAVE YOU YVONNE ELLMAN	RSO 2090 266	F	
27	17	11	12	10	LOVE IS IN THE AIR JOHN PAUL YOUNG	ARIOLA ARO 117	A	
★28	NEW	1	12		THE BIGGEST BLOW SEX PISTOLS	VIRGIN VS 22012	C	
★29	62	2	12	58	MANY TOO MANY GENESIS	CHARISMA CB 315	F	
★30	38	5	12	22	FROM EAST TO WEST VOYAGE	GTO GT 224	C	
31	30	9	12	81	RUN FOR HOME LINDISFARNE	MERCURY 6007 177	F	
32	25	6	10	53	JUST LET ME DO MY THING SINE	CBS 6351	C	
33	33	5	9	72	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	JET 109	C	
34	32	5	10	51	SATISFY MY SOUL BOB MARLEY AND THE WAILERS	ISLAND WIP 6440	E	
★35	46	3	8	69	FLYING HIGH COMMODORES	MOTOWN TMG 1111	E	
★36	44	3	7	66	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473	A	
37	29	11	11	4	HI-TENSION HI-TENSION	ISLAND WIP 6422	E	
★38	50	5	7	69	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL	CBS 6412	C	
39	39	10	11	9	ROSALIE (COWGIRLS' SONG) THIN LIZZY	VERTIGO LIZZY 002	F	
40	37	6	10	7	NEVER SAY DIE BLACK SABBATH	VERTIGO SAB 001	F	
★41	49	3	6	65	HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K 13126	W	
42	47	2	6	66	I'VE HAD ENOUGH WINGS	PARLOPHONE R6020	E	
43	22	11	9	3	WHAT A WASTE IAN DURY & THE BLOCKHEADS	STIFF BUY 27	E	
★44	70	2	7	19	DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY	RCA PB 9265	R	
★45	60	3	5	57	STAY JACKSON BROWNE	ASYLUM K 13128	W	
46	23	10	8	7	MORE THAN A WOMAN TAVARES	CAPITOL CL 15977	E	
★47	NEW	1	8	2	COME ON DANCE, DANCE SATURDAY NIGHT BAND	CBS 6367	C	
48	45	4	6	25	ROCK 'N' ROLL DAMNATION AC DC	ATLANTIC K 11142	W	
49	54	5	4	59	LAST DANCE DONNA SUMMER	CASABLANCA TGIF5 2	A	
50	28	12	7	4	BECAUSE THE NIGHT PATTI SMITH GROUP	▽ ARISTA ARIST 181	F	
51	27	8	6	21	ON A LITTLE STREET IN SINGAPORE MANHATTAN TRANSFER	ATLANTIC K 11136	W	
52	61	8	7	*	SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R	
★53	81	3	4	53	CARRY ON WAYWARD SON KANSAS	KIRSHNER KIR 4932	C	
54	41	6	5	31	LET'S GO DISCO REAL THING	PYE 7N 46078	A	
★55	NEW	1	3	53	IS THIS A LOVE THING RYDIO	ARISTA ARIST 193	F	
56	59	4	4	30	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD	CURTOM K 17163	W	
57	40	9	6	4	PUMP IT UP ELVIS COSTELLO AND THE ATTRICTIONS	RADAR ADA 10	W	
58	36	11	5	12	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEAT LOAF	EPIC EPC 5980	C	
59	51	9	6	*	ANGELS WITH DIRTY FACES SHAM 69	POLYDOR 2059 023	F	
60	58	3	5	4	SNAKEBITE (EP) DAVID COVERDALE'S WHITESNAKE	EMI INT. INEP 751	E	

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

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

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

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

HOW THEY COMBINE
The Top 30 is based on the Sales Index only.
Not Top 30 compiled by adding index to sales by a formula where, approximately,

AIRPLAY INDEX OF 100 SALES INDEX OF 6
(Indexes are rounded to the nearest whole number after the chart has been compiled).

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

DISTRIBUTORS
A—Pye; B—CBS; E—EMI; F—Phonodisc; H—Lightning; K—Creole; L—Lugtons; M—Musac; O—President; R—Clyde; S—Selecta; W—WEA; X—RCA Factors.

KEY
★ **New Entry** ■ **Re-Entry**
● Bullet
◆ Platinum Disc (1 million sales)
◇ Gold Disc (3 million sales)
○ Silver Disc (1 million sales)
* Index less than 0.5

(Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

THE SINGLES CHART

61-100

Tris Week	Last Wks.	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
#1	66	3	1	69	7.5.0.8: CITY BOY	VERTIGO 6059 207	F	B
#2	53	9	4	16	WOMAN OF MINE DEAN FRIEDMAN	LIFESONG LS.401	C	C
#3	43	15	5	4	COME TO ME BUBBY WINTERS	CREOLE CR.153	K	C
#4	NEW	1	2	48	LIFE'S BEEN GOOD, JOE WALKER	ASYLUM K13128	W	W
#5	61	7	1	56	NORTHERN LIGHTS RENAISSANCE	WARNER BROS K17117	W	W
#6	72	4	**	**	I DON'T LET ANOTHER GOOD DAY GO BY JIM RAFFERTY	DECCA F13779	S	C
#7	68	4	2	44	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6368	C	C
#8	74	4	1	48	STILL THE SAME BOB SEGER	CAPITOL CL 15990	E	C
#9	65	4	3	10	FUNK THEORY ROKER	STATE STAT 80	A	C
#10	79	2	1	52	ANTHEM NEW SEGETS	CBS 6413	C	C
#11	75	3	**	**	BEIRUT PETER SARSTEDT	ARIOLA HANSA AHA 917	A	A
#12	79	4	3	5	DISCO INFerno TRAMPPS	WARNER BROS K17164	W	W
#13	74	8	2	20	HONEST I DO LOVE YOU CANDI STARK	ABC 4211	C	C
#14	52	12	3	8	LOVING YOU HAS MADE ME BANANAS GUY MARRKS	ISLAND VIP 6449	E	C
#15	NEW	1	3	1	PRODIGAL STEEL PULSE	TK TRK 6027	C	C
#16	76	6	3	2	DANCE WITH ME PETER BROWN	LOGO GO 314	R	C
#17	NEW	1	**	**	MARY SKEFFINGTON GERRY RAFFERTY	ATLANTIC K11135	W	W
#18	78	6	4	2	JUDY SAYS (KNOCK YOU IN THE HEAD) VIBRATORS	EPIC EPC 6934	C	C
#19	57	9	2	4	ONLY LOVE CAN BREAK YOUR HEART ELKE BROOKS	A&M AMS 7353	C	C
#20	80	9	2	**	TILL YOU TAKE MY LOVE HARVEY MASON	ARISTA ARIST 189	F	E
#21	NEW	1	**	**	BABY IT'S YOU RACEY	EMI 2810	E	C
#22	84	3	**	**	DISCO CRAZY JESSE GREEN	ATLANTIC K11155	W	W
#23	NEW	1	**	**	TURN ON LADY DETROIT EMERALDS	EPIC EPC 6450	C	C
#24	NEW	1	**	**	CALIFORNIA RAFFAELLA CARRA	ISLAND VIP 6426	E	C
#25	NEW	1	1	32	I NEED TO KNOW TOM PERRY & THE HEARTBREAKERS	A&M AMS 7360	C	C
#26	56	5	2	7	BANG BANG SQUEEZE	WARNER BROS K17196	W	W
#27	NEW	1	2	1	BOOTY BILLY BOOTS'Y BUBBY & THE	EMI 2809	E	C
#28	NEW	1	**	**	ON THE SHELF TERRY MARK	RSO 010	F	C
#29	97	2	**	**	DAYS OF PEARLY SPENCER TRADE MARK	PRODIGAL PROD 9	E	C
#30	NEW	1	**	**	WARM RIDE RARE EARTH	EMI-AMERICA AM1 501	E	C
#31	NEW	1	**	**	BLUER THAN BLUE MICHAEL JOHNSON	RIVA 15	W	W
#32	55	6	2	2	OLE OLA (MULLER BRASILEIRA) ROO STEWART	MAGNET MAG 118	E	C
#33	NEW	1	2	12	GET UP (AND LET YOURSELF GO) J.A.L.N. BAND	WIP VER 6441	E	C
#34	NEW	1	1	21	DON'T ASK MY NEIGHBORS SHELIA HYLTON	MCA 370	F	C
#35	NEW	1	1	18	MY FAVOURITE FANTASY VAN MCCOY	UNITED ARTISTS UR 36403	E	C
#36	78	4	**	**	WHATEVER'S WRITTEN IN YOUR HEART GERRY RAFFERTY	EPIC EPC 6094	C	C
#37	63	13	2	**	DO IT, DO IT AGAIN RAFFAELLA CARRA	MCA MCEP 1	F	C
#38	NEW	1	2	**	THE CLAPPING SONG SHIRLEY ELLIS	BAND 013	E	C
#39	77	7	1	4	LET'S GET FUNKIFIED BOILING POINT	SATRL SAT 132	W	W
#40	NEW	1	**	**	DRAGON POWER (A TRIBUTE TO BRUCE LEE) J.K.D.BAND			

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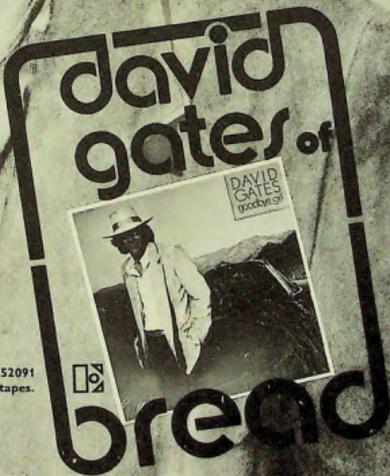
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