

July 24, 1978

VOLUME ONE/Number 19

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

BOB DYLAN/Baby Stop
Crying
CBS 8607 (CBS)
Producer: Don DeVito
Writer: Bob Dylan

37

See Singles Chart: Page 29

RADIOACTIVE

Strongest airplay gains this week

MR. BIG/Senora
EMI 2819 (EMI)
Producer: Ian Hunter
Writers: Eddie Carter/Dicken/Ian Hunter

TOP NEWSPIN

Strongest new Airplay Guide entry

DARTS/It's Raining
Magnet MAG 126 (EMI)
Producers: Tommy Boyce/Richard Hartley
Writer: Ian Collier

See Airplay Guide: Page 14.

TOP ALBUM

SOUNDTRACK/Saturday
Night Fever
RSO 2688 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.
STRANGLERS/Walk On By (United Artists)
10 CC./Dreadlock Holiday (Mercury)
ANDY GIBB/An Everlasting Love (RSO)
MEAT LOAF/Two Out of Three Ain't Bad (Epic)
DETROIT SPINNERS/If You Wanna Ho a Dance (Atlantic)
HI-TENSION/British Hustle (Island)
MICHAEL ZAGER/Soul To Soul (Private Stock)
SHAM 69/If The Kids Are United (Polydor)
BRYAN FERRY/Sign Of The Times (Polydor)
ALESSI/Driftn' (A&M)

Trade hopes dashed by first quarter figures

IN THE same week that EMI announced price increases, BPI first quarter figures give little cause for optimism that 1978 will see the predicted upturn in trade.

The opposite could easily be the case. The signs are that the 19 percent increase in average trade value—£1.52 to £1.81—compared to the first quarter of 1977, may be making LPs too expensive and diverting spending in the direction of singles, the one bright spot of the survey. These showed a 19.6 percent production increase to 18.7 million copies and a 39.8 percent value increase to £8.7 million, while albums, although up by 7.5 percent in value to £31.7 million, declined in volume by 8.7 percent to 17.7 million copies.

The other cause for concern is reflected in cassette figures. Home taping looks to be making its presence felt, for the market which had grown by 13.19 percent each quarter last year compared with 1976, showed a production dip of 2.4 percent to 4.1 million units worth £8.2 million. Price increases look to be less of a potential damper on sales, for the average trade value of a cassette had increased by only six percent to £2.01 against January-March 1977.

The total value of the market

amounted to £48.7 million, up by 10 percent on 1977, while the Retail Price Index climbed by nine percent.

● EMI'S PRICE rises, effective from August 1, will be equivalent to 13 percent on average. Singles go from 80p-90p, standard LPs from £3.89 and £3.99 to £4.40, deluxe from £4.10-£4.70 and super deluxe from £4.50-£4.99. Cassettes have a 50% increase to £4.60. Managing director Ramon Lopez stated: "Even as these increases a significant proportion of the total movement in our costs will have been absorbed by us."



OLYMPIC SHOT-PUTTER Geoff Capes presents members of the Groovers Steel Orchestra with a special steel disc at a party to launch 'Commonwealth Tempo' which has been adopted by the BBC as the music for the Games. With Capes is Martin Lewis, managing director of 21st Century Leisure Ltd.

Lager and lotteries to boost summer sales?

DEALERS COULD benefit from increased customer flow over the traditionally slack summer months if a £250,000 link between EMI Records Tokens and Carlsberg brewers, and a plan to place Littlewoods lottery concessions in record stores come to fruition.

From this month a free £1 token will be offered to all customers who buy four Carlsberg Party Cans carry-

ing a stick-on label exchangeable by post.

A million labels have been printed and the offer is expected to generate new business for record stockists nationwide.

The lottery arm of the giant Littlewoods concern is currently exploring a scheme to sell tickets via record stores. The company is on the look-out for new sites in the South-East with several dealers already at the interview stage.

"Provided customer flow is sufficient, record outlets are perfect sites for ticket sales," said Ian Clark of Littlewoods Lotteries. "It can be a very lucrative sideline if sales of more than 400 of the 25p tickets are achieved per week."

Unknown group in £100,000 gold records splash

IN HIS latest bid to break unknown black music band Kossaga, businessman Avy Shine has deluged music press and radio personnel with a 12-inch gold disc featuring a unique—and expensive—embossed design on the "B" side of the five track record.

Still despite investment in a series of costly double page spreads in black and gold in the weekly trade press last year, Shine is prepared to go on working independently to get the Kossaga

message on Age of Time Records across to the record buying public.

The enigmatic financier confirmed to *Record Business* this week: "It would not be wildly inaccurate to say that we have spent approaching £100,000 on this project. But I believe in the product, and I think the general public ought to have a chance to say whether they like it or not."

"Since the record went out we have had several calls showing interest in Kossaga."

Steffans joins RB

NIGEL STEFFANS has been appointed advertising sales manager of *Record Business* and takes up his appointment on July 31. He replaces Tony Newman who is leaving to work in America. Steffans is currently assistant advertising manager for *Music Week*.

Harlequin drops central buying

DESPITE NATIONAL newspaper reports, Laurie Krieger is not looking for a buyer for his Harlequin chain of 50-plus record stores.

Both the *London Evening News* and the *Financial Times* have suggested that Krieger might be looking to dispose of his chain, but the Harlequin chief has told *Record Business* that both papers had misrepresented his correct position. Due to the resistance of record companies to provide Harlequin with additional discount following the chain's move to central, computer controlled buying, Krieger has decided to abandon computerisation and revert to conventional ordering by individual branches.

He explained that he had sought

assistance from suppliers in disposing of stocks which had built up at his Great Pulteney Street warehouse and had expressed his dissatisfaction with the present state of business by indicating that he felt like "selling out". According to Krieger this has been "leaked" to the *Evening News* and later followed up by the *Financial Times*.

"I am not," he stressed, "planning to dispose of Harlequin records. It is no secret that I am not happy with the state of business today particularly when trading in High Street locations, and I may reduce the total number of shops, but I shall be around for a long time to come."



AMANDA LEAR, European disco queen, proved true to her name when she met professional reveller Keith Moon at a party held in her honour by Ariola Records at London's Embassy Club. The party was to launch Lear's second UK album *Sweet Revenge*, and featured a screening of her recent one-hour special on German TV.

Anchor confirms telephone sales

AS REPORTED in last week's *Record Business*, Anchor Records has confirmed the almost complete disbandment of its field sales team in favour of a centralised telephone sales service.

The company has gradually reduced the force from a maximum of 12 salesmen on the road to the present single van servicing London's West End, where it will continue to carry Anchor's jazz import lines. All Anchor's salesmen have found new posts.

Real Records pacts with WEA

WEA RECORDS has concluded a worldwide licensing agreement with Real Records with immediate effect.

Real was formed this summer by Bryan Morrison and ex-Anchor man Dave Hill and this move sees the departure of Real from Anchor. Anchor md Ian Ralfin said, "Anchor/ABC was unable to give Real the kind of worldwide deal it wanted". Hill is now situated at WEA until he finds his own premises.

Product will appear in Britain under the Real logo but under Warner Bros for the rest of the world. First release under the deal will be a single by Strangeways titled 'Show Her You Care' for release on August 4. Ex-Heartbreakers' singer Johnny Thunders will then have a solo album released in late August on which two Sex Pistols and Phil Lynott guests. And all girl punk band The Slits have a single out under a one-off deal, their first with major distribution. Also signed to the roster is Chrissie Hynde and her new band.

● Sire Records, newly signed for distribution to WEA, has just signed its second British band (The Rezillos were the first). The Squares are a

Leeds group who previously released a 60s-styled single 'No Fear' on their own local Aireside label. This single has now been re-recorded with producer Tommy Erdelyi (formerly of The Ramones) for August release. The Squares are signed to Sire on a worldwide basis and were signed personally by Sire boss Seymour Stein who was in London and heard the band on The John Peel radio show.

FROM JUNE 12, Satri Records and Satri Music move to new offices at Satri House, 444 Finchley Road, London NW2 2HY (Tel: 01-435 8063).

Rebel label for August launch

A LATE August British launch is planned for Rebel Records, a new label formed late last year by songwriters Gavin Dare and Dave Halman which is already handled by EMI in Italy, France, Scandinavia, and the Benelux countries.

After months of searching for UK distribution, the company has opted

to press and distribute through Psycho of 164, North Gower Street, London (tel: 01-388 0421).

First product will be 'Ecstasy' a single by Irish band Rascal (REBEL 1) aimed at an August release date. The disc is currently climbing the RTE chart in Eire.

Dublin label for UK market

MULLIGAN RECORDS of Dublin has concluded a distribution agreement for the UK with Charmdale and is engaging in a strong marketing campaign for its next six months releases.

First product under the deal will be Paul Brady's new album *Welcome Here Kind Stranger* along with two other LPs featuring Brady—*Andy Irvine And Paul Brady* and *Matt Molloy, Paul Brady Tommy Peoples*.

Mulligan is taking advertising space in *Melody Maker*, *Folk News International* and the trade press, carrying a consumer offer of a Mulligan catalogue and a chance to win an album. The company is also planning a dealer contest to win a fishing holiday prize.

The campaign is being mounted for Mulligan by Wishcast Marketing, a new division of the publishers of *Folk News International*. Heading the division as sales promotion manager is Gabrielle Goodchild, reporting to managing director Karl Dallas.

Changing roles at UA

A SERIES of internal promotions at United Artists Records see Howard Berman taking over as marketing manager with Iain McClay being promoted to Berman's previous position as label manager.

Pat Tynan will join the marketing team in a newly created post of single marketing manager reporting to Berman with additional responsibility for television advertising, while former head of promotion Geoff Morris is promoted to the new post of artist development manager and continues to be responsible for Radio-2 promotion.

Dave Phimster, formerly assistant promotion manager, becomes head of promotion while Astrid Pringsheim becomes assistant label manager and Ronnie Bell, European promotion co-ordinator in the international promotion office will assume additional responsibilities for handling UA's forthcoming classical releases.

INTELLIGENTS
"Rockin Band"

AS K11162

DELEGATION
"Oh Honey"

STATE STAT82

CERRONE
"Supernature"

AS K11089

REZILLOS
"Top Of The Pops"

SIR4001

STAR CLIMBERS

MULLINGS

WHAT IS the local connection between a South African singer living in Germany and an Italian singer performing in English? The answer lies in the current redeclaration of good natured hostilities between mighty CBS and little (by comparison) Lightning. Selected last week by the RB Hit Panel as a likely seller was 'I Love You' by Umberto Tozzi on CBS, originally the B-side of a song called 'Ti Amo', released earlier in the year. At the same time Lightning had picked up from EMI-Electrola—EMI UK presumably having passed—an English version of 'Ti Amo' by Howard Carpendale. From South Africa who had taken the song to Number One in Germany in January and where it was still in the Top 50 last week, Carpendale is now something of a sine grosse nomen in Germany and has nine consecutive hits to his credit as well as a Golden Europa Award. Not to be outdone by CBS, Lightning's lively lads have reissued Carpendale's single and have brought the singer over for a promotional visit. CBS has not yet decided whether to bring the singing signor over, but who knows—all's fair in 'Ti Amo' and war . . . A couple of silly season goodies—the other night the *Evening Standard* was reporting that **Count Basie** will play piano simultaneously in two countries at a concert on the Franco-Italian border with the piano across the actual border—we trust the left hand will know what the right is doing . . . and an usually reliable source informs us that the last car left Blackbushe after the Dylan Picnic at 6.0 pm on Monday, which pleased our office secretary **Sally Herlihy** who only took 1½ hours to find hers . . . the other intriguing titbit of Blackbushe tittletattle is that a three-piece suite last seen in **Eric Clapton's** dressing room is still missing presumed stolen . . . one of the penalties of owning a Rolls is that it is a target for yobbos as **Ian Miles** of MSD discovered when he returned to his parked car and discovered it had been splashed with some corrosive fluid—the respray will cost £3,500 and take 12 weeks to complete . . .

BEARING IN mind his previous working background, inevitable that **Pye's** new marketing chief **Gary Luddington** will be known as the Man from Mars . . . personal statement omitted from **Chrysalis** actr man **Chris Briggs** . . . **Bart Mills** must have caused a few red faces around the parish with his *Daily Mail* expose of costly incompetence in the music industry . . . if TV companies are going to continue making one-hour documentaries on pop stars we hope they will try a more informed and informative approach than the **Elkie Brooks** effort, redeemed only by her fine singing, which alone could have sustained 60 minutes more rewardingly . . .

RCA HAS shown tremendous foresight and impeccable taste by signing RB reggae correspondent **Strompy** (who also writes for **Black Echoes**) as an artist—he bows with a reggae interpolation of the Beatles' *That Boy* and **Heaven's** *Mind Blowing Decisions* . . . *You're The One That I Want* by **John Travolta** and **Olivia Newton John** this week occupies RB number one single slot for sixth consecutive week—a record . . . and a final plug for ourselves—**Gull** picked up UK rights to 'Night Fever' by **Carol Douglas** following a tip off in his *Alternatives* column by **Pete Waterman**—all part of the service . . . on **Clout's** first album, the girls will be singing numbers written by fellow South Africans **Robert John Lange**, producer of *Boomtown Rats*, **City Boy** and **Graham Parker**, **John Kongos** (whatever happened to the *Tokoloshe Man?*) and **Terry Dempsey** . . . STILL TRYING—EMI releasing for the umpteenth time **David McWilliams** 'Days Of Pearly Spencer' which began life in the late 60s on Major Minor following signs of chart action for *Trade Winds* version on RSO . . . we hear that some dealers in the Birmingham area have good reason to drink a toast to the success of **David Gates** 'Took The Last Train' . . . next **Sad Cafe** album on RCA to be produced by 10cc's **Eric Stewart** . . . **Martin Wyatt** and **Charlie Crane's** *Bright* company now established at 5-7 Carnaby Street (same building as the NME) in premises previously occupied by *Track* with the phone number being 01-437 7138 . . . long after initial wave of press enthusiasm for the band, manager **Frank Silver** has finally decided that a *Radar* recording deal for Yachts "made sense" and a two-year £30,000 deal looks imminent . . . Phonogram staff intrigued to receive internal memo urging them to greater efforts "for the sake of the shareholders" . . . that **Joan Baez** Moscow gig recently cancelled now expected to take place in Cuba.

RECORD BUSINESS

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Scorpio is rising for Russ Ballard

'I'm A Scorpio' is the new Russ Ballard single, taken from his masterful 'At The Third Stroke' album. Following the healthy sales and heavy airplay of 'Treat Her Right', his last single, it looks like 'I'm A Scorpio' will rise right up the charts.

Don't bother to check your stars; check your stocks and order 'I'm A Scorpio' now.



5529

RECORDS

Russ Ballard
New Single
'I'm A Scorpio'

Epic

Records

Order from CBS Order Desk, Tel: 01-960 2155 CBS Distribution Centre, Barby Road, London W10

Separate identities for EMI LRD labels

EMI'S LICENSED Repertoire Division is to split into two main groups and a top-level staff re-shuffle is taking place in preparation for a planned substantial expansion in the coming year.

Labels requiring the total support of the LRD's resources including marketing, national press and promotion as well as sales and regional promotion will form one group with Colin Burn as general manager, reporting to managing director Alan Kaupe.

This section will comprise Bronze, MAM, Purple, RAK, Rocket, and Splash in the UK and Fantasy, Salsoul and Stax from America. EMI International will also be included.

Island, Motown and MCA, which are responsible for their own marketing, national press and promotion, though fully supported by LRD's sales and regional promotion teams will form the second group of labels, under general manager Mike Harvey.

Harvey will report to Alan Kaupe and will also take responsibility for EMTV albums planned for artists on those labels.

A new, unified national, regional and disco promotion department will be formed under Roger Upright who becomes national promotion manager reporting to Colin Burn. The regional singles team will continue to handle all singles across all the labels.

Bernadette Kilmartin has been appointed public relations officer reporting to Colin Burn, a new position inaugurated to promote the licensed repertoire division as a whole, its labels and its artists both in the UK and overseas.

As previously reported in *Record Business*, David Hughes has become general manager of the Motown office, and additional staff are expected to be hired.

Meanwhile, a label manager is to be appointed for the first time for Island. He is David Rose, reporting to Mike Harvey and responsible for liaison between the LRD, Island Records and the Ubridge Road departments.

From August 1, Jim Howell, currently assistant business planning manager of EMI Records becomes business development manager of the LRD, responsible for planning and research and for development of long term strategy.

A new a&r and artists development department will be set up within the LRD reporting directly to Kaupe, with a further head due to be announced shortly.

Swan, sales division general manager relinquishes responsibilities for regional promotion to concentrate on sales reporting to Kaupe. He remains accountable for the distributed labels



CARLOS OLYMS, chief engineer and manager at Polymd Studios, shows off the gold and silver discs awarded for £300,000 sales of Connie Francis' 20 All Time Greats on which his 'Supersound Projection' technique was used to heighten impact. The awards are unique in that they mark the first time a technician has received an award for a technical process.

Magnet and Private Stock.

Said Kaupe this week: "These moves are designed both to strengthen our structure and to ensure more effective control of our business, which is budgeted to expand substantially this year."

"They also reflect an important policy decision taken earlier this year to acquire directly signed artists in addition to our existing repertoire from licensed labels and to embark on a gradual process of artists development.

"The result, one day, will be an alternative source of group-owned repertoire in the UK. But this does not mean today that the division will in any way be diverted from its present responsibilities to its licensors."

AMERICAN SINGER/Songwriter Joanne Mackell is coming into London for promotion and a gig at London's Rock Garden in support of her new UA singles release and debut album. The single is a Bob Seger number titled 'Fire Down Below' (UP 36440) and comes out on July 24. It is being promoted by half-page advertisements in *New Musical Express*, *Melody Maker*, *Record Mirror* and the trade press. The album, titled *Joanne Mackell* (UAG 30180), is released on August 4 and is being advertised in *New Musical Express*, *Record Mirror*, *Sounds* and the trade press. Dealer support will take the form of posters and giant window displays. There will be a press reception for Mackell before her Rock Garden appearance on July 28.

Merchandising

THE O'JAYS, who celebrate 20 years in the music business this month, have a new album released by CBS this week. Titled *So Full Of Love* (Philadelphia International PIR 80606) it is being advertised in the black music press, the trade press and on radio. Posters and mobiles will be utilised in dealer window displays.

ANCHOR IS awaiting press and airplay reaction for the debut single on July 28 of their newly-signed country-rock band *Rush Hour*. Some national press coverage is planned but Anchor will wait until the first week of August before deciding on advertising and promotion through the usual music channels. The single is titled 'Dedication' (Anchor ANC 1056).

ISLAND RECORDS is releasing Jimmy Cliff's 'Too Many Rivers To Cross' to coincide with the start of a major tv advertising campaign which features the song as soundtrack music.

The push, by cosmetics company L'Oréal, is for a new perfume called 'Eau Jeune'. The 30-second spots will be aired on every independent television station for five weeks starting from Monday July 24, and the campaign is costing in the region of £400,000.

The single (WIP 6447) is a double 'A' side also featuring the Melodians original version of 'Rivers Of Babylon', both tracks coming from the Island sound-track album *The Harder They Come*.

The campaign was recently broadcast in France where sales of the single were promoted successfully.

FIRST RELEASE on Blue Inc. Records is a 7-ins blue vinyl single, 'Reed Island' by David Winter (INC 1). The record is being distributed through the Wembley-based independent Spartan.

Blue Inc. is run by Billy Russell, Billy Carruthers and Michael Lingard, who are also partners in a management-publishing company and a record shop, Bluebird Records, at 155 Church Street, London W2 (723-6561).

INS & OUTS

DARRYL EDWARDS, one of the founders of Pepper Records, has set up his own Quiet Records label on a licensing arrangement with Virgin. Edwards who is managing The Venue, Virgin's forthcoming late night music club, was formerly marketing manager with Virgin Records. Pepper scored hits with two of its first four releases, 'Lipsmackin' Rock 'n' Rollin'' and 'If I Had Words'.

Quiet's first release is Angel Sweet (SCH 1) by Double Life, a six-piece band from Sheffield, which is attracting airplay, including a Peter Powell Record of the Week on Radio 1.

Ray Bedi has been appointed Administration Manager (Commercial Division) at CBS.



Newly signed to the EMI MOR division and to be produced by Paul Anka is young American singer Sandy Contella. The artist was personally welcomed at EMI House by group chairman Sir John Read. Pictured at the signing are left to right: Sir John Read, marketing manager Peter Hunsley, Sandy Contella, and general manager for EMI MOR division Vic Lanza.

LETTERS

Wabwots going on?

AT AN extra special meeting in the Regent pub, it was decided that from now on at Radio Nottingham we would install an award system for new releases. If the film world can have its Oscars, why not a Nottingham Wabwot's for the recording industry?

Therefore, from now onwards, the B.B.C.'s most successful local radio station will be giving awards each week. They will be in the form of golden, silver and bronze Wabwot's, and on rare occasions platinum; there may also be a few Wabwot raspberries flying about.

The results for this week are as follows:—

Golden Wabwot: Humphrey Ocean and the Hardy Animals: Whoops-a-Daisy

Silver Wabwot: Rockin' Band; The Intelligents Raymond Froggatt: Give Me a Call

Bronze Wabwot: Tavares: Slow Train to Paradise Sheila B. Devotion: You Light My Fire Richard Myhill: We've Got Something More Raydio: Is this a Love Thing Captain & Tennille: I'm on My Way

The record industry will be pleased to know that no raspberries have been awarded this week, but it is felt that a special accolade should be given to Bunk Dogger for their single 'French Lesh', which provided a breath of fresh air amongst the new releases.

As far as air play is concerned, these awards on Radio Nottingham ensure that these records are heard on a regular basis during our daytime programming.

John Holmes
Programme Director (Popular Music)
Radio Nottingham

IT IS generally agreed that displays sell records that is why Manufacturers spend so much money on them and so many dealers grumble because they don't get enough.

There is a snag to this, when you sell more records for the five per cent company's, you are making yourself more work for the more you sell the more you have to return, and returns cost time and time is money.

We have therefore decided to display only for the company's who give us the discount in lieu of returns. In doing this we are making life easier for ourselves as well as saying thank you to the company's who allow us to do so, for our mutual benefit.

I understand that several of the present five per cent company's are at the point of giving dealers the option of five per cent returns or extra discount. I together with a lot of other dealers am waiting to hear for the date of change.

Jack Ainley
Ainley's Records
Haymarket
Leicester

Jet's big August chicken run

JET RECORDS has lined up a big Autumn marketing campaign for three album releases under the masthead 'The Cool Selection For A Hot Month'. The most interesting angle is employed to tie in with Raymond Froggatt's *Southern Fried Frog LP* with a deal with Kentucky Fried Chicken. The first 5,000 copies will include a voucher worth 25p entitling the holder to a discount on goods of £1 or more.

Jet is also planning a series of barbecues in London, Birmingham and Scotland in the first week of August for local dealers, press and mass media so they can meet the artists involved.

The other two acts involved are Cold Comfort and Magnum, all with albums to push via T-shirts, stickers, badges as well as full colour advertisements in the trade press and point-of-sale posters. From August 14, 200 window displays are being placed nationwide.

Said Jet managing director Ronnie Fowler: "August is traditionally a quiet month with everything happening in September. We thought we'd differ and start our Autumn campaign in the Summer."

Merchandising

Anchor Records' new signing Rush Hour (a vocal harmony group of the Fifth Dimension ilk) has its first single out on July 28 and an album to follow in mid-August. Promotion for the album will depend on how the single has fared.

AFTER WEEKS of legal consultation a single is set for July 28 release concerning the death of boxing trainer Liddle Towers. Titled 'Justifiable Homicide' (The Label TLR 008) it is produced by ex-Sex Pistols producer Dave Goodman and Friends and is the first single to come from Goodman's Good Sound Production Company, which is affiliated to The Label Records.

The single will be pressed on red vinyl and part of the sales proceeds will go to the Liddle Towers Committee. A new inquest into the cause of Towers' death will be held later this year.

DEVO WILL have its first album released on August 25 (V2 106 and cassette TCV 2106). Simultaneously Virgin Records will release a new single titled 'Come Back Johnny' on 7-inch only. The first 25,000 singles will be pressed on industrial grey



NEW FOUR-PIECE band Braun are signing to a five-year world-wide recording contract with Magnet Records . . . and everyone seems to be taking it very seriously. Pictured left to right are: (standing) Magnet &rc chief Brian Reza, band manager Garry James, Nigel Tisdale, Ashley Turner and Andrew McGilivray from Braun, and Bob Bloomfield their producer. Seated are the band's Kevin Braun, and Magnet's m.d. Michael Levy.

vinyl and all copies will have a picture bag.

The album will come in no less than five different colours: steel grey, white, blue, yellow and red. They will be shipped in a mixed selection so that shops can have a selection. 3-D badges bearing Devo's slogan 'Are we not men?' are being imported from America for promotional use as are black Devo armbands. Virgin says that there will be "fabulous displays, engagingly decorated" for shop windows and an extensive fly-posting campaign.

THE JOLT'S debut album on Polydor gets an advertising push in *Sounds*, *Record Mirror* and *New Musical Express*. A single from the album, 'I Can't Wait' will be released in a laminated bag, and posters, badges and stickers will give further support.

POLYDOR IS supporting the Andy Gibb album *Shadow Dancing* with full pages in the trade press which will emphasise the single from the album 'An Everlasting Love'. The first 10,000

singles will be in a four-colour bag and the first 5,000 of these will contain a four-colour iron-on transfer. Advertising will be backed with window displays and merchandising.

MU fined

THE MUSICIANS Union was fined £300 last week for contempt of court, the action following an interdict preventing the union from 'interfering with' Scottish singer Calum Kennedy's record labels.

Earlier this year the union blacked Kennedy's Radar and Cellih labels following a dispute over unpaid fees, forcing Kennedy to record the World Cup single 'Parliament Alley Loo Lah' in Dublin. When Kennedy took the matter to court, the union was told to stop blacking their members from working with him, but continued to do so.

The Musicians Union will make no comment as litigation continues.



KATE ROBBINS

"Tomorrow"

ANC 1054

THE FIRST ALBUM
HANDSWORTH
REVOLUTION

Produced by Keith Rowland, LP's 932

鐵





ARTISTS & REPERTOIRE

When the pogoing had to stop

ONE OF the bands surviving the new wave weed-out is America's Talking Heads, just recently in Britain for a one-off date at London's Lyceum and part of the Sire Records roster that is now handled by WEA.

A thoughtful, cooler group than most, owing more to bands like Television than to The Ramones, Talking Heads were making their third visit to Britain and were at pains to emphasise their individual identity away from the punk mainstream.

About punk rock Jerry Harrison, keyboards player, comments: "I think it's over. At least it's been a rallying point but the people have gotten tired of it and the music that will come through is the music that is any good. We've worked very hard at having an identity of our own. Bands like the Sex Pistols and The Clash though, they have an identity."

Talking Heads' attention to detail runs right through. They employed Brian Eno to co-produce their current album. Eno is a friend who had heard them previously and been impressed by their music. He produced the album at one of his favourite studios,

Compass Point in the Bahamas, because it has an MCI board with computerised mix-down.

"We're very happy," says Harrison. "We wanted to be as live as possible in the studio and then we could have time to do little changes and developments."

The advertising for the album has been structured to echo the sleeve design—which itself was conceived by the band. A stark, fragmented picture, in America they made no mention of the band's name or the album title on the front sleeve, only a sticker on the shrink wrapping indicating the identity. In Britain though they have had to settle for a white flash across the front of the sleeve.

Talking Heads drew a capacity house to the Lyceum, no doubt helped by the god pop press they've received in this country. Although rather static on stage—in the way of many such American acts—they have emerged as something of a cult band, with androgynous-looking bassist Tina Weymouth giving them interest and a focus. But they mainly draw their



Talking Heads: a thoughtful, cooler group reputation from musical competence. Their live show is varied and sometimes soul-influenced and their

audience more of a listening than a pogoing one.

DAVID REDSHAW

Rabid—the Stiff of the North

RABID RECORDS—the North's answer to Stiff, is unsurprised by its current fame. Following the signing of Jilted John to EMI International, Toshi Ryan said: "We hope to have

plenty more similar successes. Remember we've already seen the transfer of poet, John Cooper Clarke, and the group, Slaughter And The Dogs.

"The company was set up to carry out this very function of promoting local talent to national companies. We felt that, rather than travel to London and do gigs on the cheap, artists could use the label as a staging post drawing attention to their talents in the proper way.

"There's no question of us wanting to sign a licensed label deal with a

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ARTISTS & REPERTOIRE

major—that would defeat our objectives. We would lose our individuality.”

Among current projects the company has a number of, er, unusual singles, a very unusual album, and a lot of plans to create an agency and take a package tour around the college circuit in the autumn.

Two current singles also receiving some attention are 'Central Detention Centre' by "unemployed Manchester band" Giro (Tosh 104), and a new novelty single, 'Kinnel Tommy'/'Baby Was A Baby' by Ed Banger (Tosh 106).

"We're very excited, too," said Ryan, "about an album that's due which I can only describe as prose with an avant garde backing." This is the dauntingly titled: *Motorway Madness Crash And Amnesia* by Prime Time Suckers.

Meanwhile while the music is discovering Jilted John, a student at Manchester Poly School of Drama, whom Ryan would like, school permitting, to see on the road with a stage musical presentation of the Jilted John concept.

In short, the label is living up to its name.

PETER HARVEY



Commercial Renaissance

FOR the regular *Top Of The Pops* viewer, life has become increasingly complicated of late. During the past few weeks such diverse talents as James Galway, the Smurfs and AC/DC have been on, and the appearance the week before last of Renaissance—although bringing some class to the proceedings—was certainly not standard

TOTP fare.

The band's delightful vocalist Annie Haslam and songwriter/guitarist Mickey Dunford took time out to speak with *RB* while they were in London to record the TV slot.

"Prior to our latest album *A Song For All Seasons*," explained Dunford, "we had written nothing under ten minutes long. Last year I had some ideas for short songs which we included on the album, and it's nice that virtually at the first attempt we've got into the charts, which is what *Top Of The Pops* is all about. So it meant a lot to us, because up to this point the majority of our success had been in America."

"After the *Ashes Are Burning* album in late '73," said Haslam, "we were heavily in debt and there had been no strong UK reaction. I think we were suffering the effects of the original Renaissance who had been a popular target for the critics."

Despite a move to WEA for the *Novella* album last year, Renaissance still failed to match their US success at home. Now however with 'Northern Lights' selling strongly, and album sales picking up, the band look set to add to their many loyal fans and become a top-selling act.

DAFYDD REES

John Williams and John Williams Plays Paganini (which includes 'Caprice No. 24'—part of the currently popular *Variations* by Andrew Lloyd Webber).

Dealers reporting early interest on Carol Douglas's version of 'Night Fever' (Gull GULS 61). Watching anxiously is our Peter Waterman who over the top recently about this disco single in spite of the fact that it's a Bee Gees cover.

The Patti Smith group has been booked to top the bill on the third day of the Reading Festival. It will be the band's first UK appearance since the singles hit 'Because The Night' and on August 4 Arista releases a 99p EP containing the tracks 'Privilege (Set Me Free)'/'Ask The Angels'/'25th Floor'/'Babelfield'.

On Wednesday July 26 BBC-2 devotes its *Rhythm On 2* to *The Platters*.

Filmed at the Lakeside Country Club in Surrey the black harmonys group which had so much success in the 50s runs through favourites like 'Smoke Gets In Your Eyes', 'Only You' and 'The Great Pretender'.

Appropriately, The Shadows begin a month-long British tour on September 1 at The Cliffs Pavilion, Southend. 23 dates culminate in a Royal Albert Hall gig on October 2. The Shadows are currently at EMI's Abbey Road studio recording a single to tie in with the tour and Bruce Welch has just completed production of Cliff Richard's next album.

Movies through the GTO album barrier?

WHEN SPRINTERS get older they usually move up to the middle-distance races. GTO has built its reputation on a singles hit-ratio second to none; but for a year now it has had in its stable the Movies, a thoroughbred London-based six-piece rock act, now being put through their paces, and, with their second album *Bullets Through The Barrier* hovering on the edge of a respectable retail showing, the time is ripe for Dick Leahy's company to prove they can last out the longer course of success with a British album.

The first LP, *Double 'A'*, made little impact and the recent single 'No Class' attracted only moderate radio interest.

The follow-up is 'The Last Train', a medium-paced rocker with a hook line about Pepsi-Cola and the word 'bloody' in the opening line to pose the BBC a moral thorn or two. Its release follows a couple of months of successful live shows and a heavy promotional campaign for *Bullets*.

The Movies' potential among the more thoughtful rock buyers is enormous. Reviews have likened them to Steely Dan or 10cc.

If there is a hint of do or die about the current campaign it is only because good talent can't be supported indefinitely if it doesn't translate into money over the counter.

Lead singer Jon Cole is the chief writing force and admits to no longer thinking in terms of penning singles. The result is powerful songs, but Cole acknowledges that with nothing more pressing to do in the next few months he must sit down and write the Movies' a hit.

'The Last Train' has only an outside chance of being that but it will dislodge a few more stones from whatever barrier still prevents the Movies going on general release.

GODFREY RUST

BRIEFS

American label Sire is kicking off its new liaison with WEA in a busy way. Not only are albums out by Talking Heads and The Rezillos (their debut) but August product set for release features albums by The Ramones, Dead Boys, Tuff Darts, DMZ and The Paley Brothers.

The Shirts are following the release of their debut British album with a nationwide tour which culminates at the end of this month in London at the Roundhouse, Nashville and Marquee. Album is *The Shirts* (Harvest SHSP 4089). Single is 'Tell Me Your Plans' (Harvest HAR 5165), the B-side of which, 'Cyrrinda' is unavailable on the album or elsewhere.

Buzzcocks shooting up *RB* chart with the new single 'Love You More'. The band has just completed a four-week tour and has an appearance on tv's *Revolver* lined up for July 29. The new album is currently being recorded, with Martin Rushent producing, ready for September release.

UA had no luck with Joanne Mackell's single 'Trip The Light Fantastic' but the lady will be visiting Britain for one night at London's Rock Garden to coincide with the release of her debut album at the end of this month.

Classical guitarist John Williams gets the front treatment on the front of the latest 'CBS News' bulletin. The point of it all is to let the world know that two Williams' albums are released this month: *The Best Of*

PEPPER ANGELISS
'I will see you again'

ANC 1057

Edited by Myles Hewitt

Across the Great Divide

THE BIG headache facing the non-specialist record dealer who wants to make the most out of the disco market is that, despite the recent well-publicised crossover successes of discs like Michael Zager's 'Let's All Chant' and A Taste Of Honey's 'Boogie Oogie Oogie', the disco scene is still in the main a highly esoteric area whose staunch fans do their damndest to defend its exclusivity against all comers.

Obviously from the general record dealer's point of view all this can make disco seem just another limited area which is not worth the trouble of trying to keep with latest trends (which happen very quickly indeed). The simplest approach for the lazy or uninterested dealer is to regard disco records just the same as any other 'pop' product and cream off the sales of those records which happen to make it to the upper half of the charts.

But for the dealer who is prepared to make the effort to attract the true disco fans into his shop will find that the rewards are great, even though the problems of acquainting himself with the market seem at first daunting. When the disco fans realise that a dealer is serious in his interest, they will willingly help him keep up with events, and prove very loyal customers who are always ready to spend the money to get what they like.

Alternatives

THIS WEEK sees a mixed bag for you to get into—a bit of disco, a bit of pop, and a great piece of jazz.

First an album by Musique on Prelude: a US import produced by Patrick Adams. Here comes my favourite saying: "It's a stone bank cert". The whole album is a dancer's dream. I thought that after the albums from the Saturday Night Band and Sine, Prelude might have sunk without trace but this album makes them for me one of the strongest disco labels going. The three monster tracks off this album are 'Summer Love', 'In the Bush', and 'Keep on Jumping'. There were a couple of copies in discos at the time of writing and they're playing 'Keep on Jumpin' which is great. Don't get me wrong but I go for 'Summer Love' and so do CBS, probably because of the crossover potential of this track. So there it is: a "stone bank cert"; Top 20 for sure. The single is due for UK release mid August.

There's a good saying: "When you're hot, you're hot" so I'll stick with a couple more CBS gems. Herbie Hancock has an album out that's selling like Alfred's cakes called 'Sunlight', CBS 82240. Discos are going big on the track 'I thought it was you' which is a good song with a great dance beat but the knock-out thing for me is that his vocals are all synthesised. The single is due for release on August 4 and will

Robbie Vincent is a London-based DJ well-known to disco fans throughout the South-East both by his regular Saturday disco and soul spots on BBC Radio London and for his heavily-attended club appearances. Recently he's broken through to a national audience through exposure on Radio-1. Originally having become involved with the disco scene almost accidentally while working as a news presenter who got roped in to do a music programme, Vincent is now one of the most knowledgeable DJs on the scene along with other big names such as Greg Edwards and Chris Hill.

"It's essential to understand that there is a clear dividing line separating the UK disco scene into two distinct areas," says Vincent. "On the one hand you have well-informed 'underground' fans who are primarily oriented towards American funk and jazz, while on the other you have what that group would term the 'Wally' disco crowd who go for the Top Forty type acts like Donna Summer or Chic.

Of course, the second group is an extremely large body of people although they may not be very closely interested in music. The first group, however, are the hardest lot to please that you could find. But although I call them the 'underground', we're talking again

get big airplay and dealers should stock in depth; Top 20 again so that's one disco gem, one jazz/disco gem to CBS.

And here's a No 1 pop gem. ('Ti Amo') I Love You', Umberto Tozzi (CBS 6491). This record has already been a No 1 hit in Italy, Belgium, Spain, Switzerland, Sweden, France, No 2 in Germany, 3 in Austria and Holland, and 4 in Norway. This record is pure pop like we used to make. You'll probably hate it but hear it twice and you'll sing it all week. It's a smash—a as a quick point it's sold over 4 million already so get some in. ('Ti Amo')—No 1 UK?

A monster gay record at the moment is 'Comme un oiseau qui s'envole', Grace Jones on Island US import. When it comes to disco the gay clubs have it off Pat! (Oops!) They are a big factor in this market and this record is fantastic and could crossover. Another big gay record is Carol Douglas's 'Night Fever'.

A few quick imports to get on, 'I thought you wanted to Dance', Symbol on US stock. Prince 'Soft and Wet', US Warner Bros, and Andy Gibb 'An Everlasting Love', US RSO.

Just note the guy who edited the 'Come on and Dance, Dance' was Malcolm Eade—nice one.

Peter Waterman



ROBBIE VINCENT: unravelling mysteries

about very large numbers of people."

Within the second group of fans there are further subdivisions which are actually formalised through the adoption of weird and wonderful names such as 'The Ongar Pelican Breeders' or 'The Wellpond Green Shufflers'.

"It's very much a way of building identities and for many fans funk and disco forms a way of life," says Vincent. "Obviously the mass market clubs cater for a huge number of people, but it's not really that much more than the more specialised clubs."

It's only in the last twelve months that record companies have started to give serious attention to music that was previously thought of as too specialist, according to Vincent. This is in spite of the fact that many jazz-funk albums sell in large quantities even without national airplay. Now there's an increasing trend for people who gain access to disco music through the mass market clubs to develop their interests into more sophisticated areas, and this is born out by the current spate of crossover hits from bands like Hi-Tension and Sine.

New disco promotion for North

AN INDEPENDENT disco promotions company has been set up by Ron Ellis who will be familiar to many Northern dealers in his former role as WEA's regional disco promotions manager.

Called Northern Disco Promotion Services, the new venture will concentrate on the North-West including Liverpool, Manchester and East Lancashire.

Cost of the service is £20 per week for each single, and £10 for each additional record serviced concurrently. Address to write to is 31 Rawlinson Road, Southport, Merseyside. Telephone: 0704-35639.

THE DISCO CHART

TOP 20 BREAKERS

The Disco Breakers Chart is compiled by Record Business with the co-operation 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.

- (2) IS THIS A LOVE THING—RAYDIO (ARISTA ARIST 193)
- (1) FLYING HIGH—COMMODORES (MOTOWN TMG 1111)
- (5) DISCO INFERNO—TRAMPS (ATLANTIC K11135)
- (13) YOU AND I—RICK JAMES (MOTOWN TMG 1110)
- (15) SHAME—EVELYN 'CHAMPAGNE' KING (RCA PB 1122)
- (4) GET UP (AND LET YOURSELF GO)—J.A.L.R. BAND (MAGNET MAG 118)
- (3) AIN'T NO SMOKE WITHOUT FIRE—EDDIE KENDRICKS (ARISTA ARIST 182)
- (9) BOOGIE TO THE TOP—IDRIS MUHAMMAD (KIDUJ 943)
- (6) RIO DE JANEIRO—GARY CRISS (CARRERE EMI 2820)
- (10) THE CLAPPING SONG—SHIRLEY ELLIS (MCA MCEP 1)
- (16) MAGIC MIND—EARTH WIND & FIRE (CBS 6489)
- (—) IT'S THE SAME OLD SONG—KC & THE SUNSHINE BAND (TK TKR 82)
- (7) DANCE WITH ME—PETER BROWN (TK TKR 6027)
- (18) THE LOVE—LINDA CLIF-FORD (CURTOM K17163)
- (14) BEND ME, SHAPE ME—GILLA (POLYGRAM/ARSA ARS 518)
- (12) SUN IS HERE—SUN (CAPITOL CL 15979)
- (17) WARM RIDE—RARE EARTH (PRODIGAL PROD 9)
- (19) GOT A FEELING—PATRICK RILEY (CASABLANCA CAS 127)
- (20) NIGHT FEVER—CAROL DOUGLAS (DULL GULF 81)
- (20) THREE TIMES A LADY—COMMODORES (MOTOWN TMG 1113)



Sir Dancelot

THE OLYMPIC runners are back in the recording studios to lay down tracks for a new album and single. The single will probably be called 'Sir Dancelot' and, like the album, is scheduled for early autumn release. The band plan to embark on their first UK tour of major disco venues on September 16 following a short trip to Ibiza to get in training.

THE NEW SINGLES

ARTIST/TITLE A Side/Title B Side/Label	Cat. No.	Dst Code	Gimmicks	Dealer Use
ALESSI DRIFIN Just Can't Stop It (A&M) (rescheduled from 2/17/78)	AMS 7372	C	7" BAG	
ALICIA BRIDGES I LOVE THE NIGHT LIFE (DISCO ROUND)/Self Applause (Polydor)	2066 936	F	7"	
AMII STEWART YOU REALLY TOUCHED MY HEART/Closest Thing To Heaven (Atlantic)	K11178	F	7"	
ANDY GIBB AN EVERLASTING LOVE/Just Wanna Be You Everything/Love Is Thicker Than Water (RSO) (rescheduled from 2/17/78)	RSO 015	F	7" BAG	
BRYAN FERRY SIGN OF THE TIMES/Four Letter Love (Polydor) (2/17/78 release)	2001 798	F	7"	
BURTON-LLOYD-JONES RAINY DAY/You And Me (Cat)	SELEC 016	S	7"	
CALVIN DAVIS TRAINRIDE TO NOWHERE/Let's Turn Our Love On (President)	BD 13	L	7"	
CARVELLS SKATEBOARD RIDER/Skateboard King (Rocket)	ROKN 544	E	7"	
CHOCOLATE MILK GIRL CALLIN'/Thinking Of You (RCA)	PB 1222	R	7"	
CISSY HOUSTON THINK IT OVER/An Umbrella Song (Private Stock)	PVT 1667	R	7"	
CLIFF RICHARD PLEASE REMEMBER ME/Please Don't Tease (EMI)	PVDD 6	E	7" 12"	
COMMODORES THREE TIMES A LADY/Can't Let You Tease Me (Motown)	EMI 2832	E	7"	
COUGARS SATURDAY NIGHT AT THE DUCK POND/See You In Dreamland/Red Square/Fly By Nite (EMI)	EMI 2833	E	7" BAG	
DARTS IT'S RAINING/Messing Shoes Blues (Magnet)	MAG 126	E	7" BAG	
DAVID GOODMAN AND FRIENDS JUSTIFIABLE HOMICIDE/Take Down Your Fences (The Label)	TLR 008	B	7" (Red) BAG	
DEE DEE JACKSON METEOR MAN/Galaxy Police (Mercury)	MYO 182	F	7"	
DEMON PREACHER LITTLE MISS PERFECT/Perfect Dub (Small Wonder)	SMALL 10	B	7" BAG	
DEVO BE STIFF/Social Fools (Stiff)	BOY 2	E	7" BAG	
DICKIEYS EVE OF DESTRUCTION/Doggy Do (A&M)	AMS 7373	C	7" (Pink) BAG	
FIRST EDITION ALL THIS AND HEAVEN TOO/All This And Heaven Too (Part 2) (Target)	TGT 139	W	7"	
FLASH IN THE PAN AND THE BAND PLAYED ON . . . (DOWN AMONG THE DEAD MEN)/The Man Who Knew The Answer (Ensign)	EWY 15	F	7"	
FOXY GET OFF YOU Make Me Hot (TK)	TKR 6040	C	7"	
GEORGE FENTON ORCHESTRA OUT/Evacuate My Sack (EMI International)	INT 565	E	7"	
GORDON LIGHTFOOT DAYLIGHT KATY/Hang Dog Hotel Room (Warner Bros)	K17214	W	7"	
GROOVERS STEEL ORCHESTRA COMMONWEALTH TEMPO/introducing The Groovers (United Artists)	UP 36439	E	7" BAG	
GUY MARKS AMAPOLA/As Time Goes By/She'll Always Love You (ABC)	ABC 4225	C	7"	
HEPTONES MR DO OVER MAN SONG/Key To Her Heart (Third World)	BN 79	W	7"	
HOLLYWOOD OPEN YOUR HEART/Love Don't Come Easy (Pye)	7N 46114	A	7"	
IAN THOMAS COMING HOME/Clear Sailing (Atlantic)	K11164	A	7"	
JILTED JOHN JILTED JOHN/Going Steady (EMI International) (2/17/78 release)	INT 567	E	7"	
JOANNE MACKELL FIRE DOWN BELOW/Rushin' Bad To Worse (United Artists)	UP 36440	E	7"	
JOHN SPENCER'S LOUITS NATURAL MAN/My Old Lady (She's Got The Meanest Face In Town) (Beggars Banquet)	BEG 10	E	7"	
JONATHAN RICHMAN AND THE MODERN LOVERS ABDUL AND CLEOPATRA/Carol (Bearsivle)	BZZ 19	S	7" BAG	
JUDY CHEEKS MELLOW LOVIN'/Darling That's Me (Ariola)	ARZ 121	A	7"	
KAREN YOUNG HOT SHOT/Hot Shot (Part 2) (Atlantic)	K11180	W	7" 12" BAG	
LEE FARDON AND THE LEGIONAIRES FAST AT 17/Demon Love/Dirty Nights On Dirty Floors (Arista)	ARIST 201	F	7"	
LORRAINE SILVER LOST SUMMER LOVE/I Know That You'll Be There (RK)	CC 2	A	7"	
MAMA-O RED SQUARE/While The Cat's Away (Logo)	GO 319	R	7"	
MICK FARRIN HALF PRICE DRINKS/I Don't Want To Go This Way (Logo)	GO 321	R	7"	
MIKE HURST CAROL PLEASE COME BACK/Sweet Darlin' (Philips)	6003 891	F	7"	
NORMA JEAN SATURDAY/This Is Your Life (Bearsivle)	K15541	W	7"	
PABLO CRUISE LOVE WILL FIND A WAY/Always Together (A&M)	AMS 7370	C	7"	
PACIFIC EARDRUM LOVE ON A MERRY GO ROUND/Nothing You Can Do About That (Christina)	CB 317	F	7"	
PARABOUNTS POISON (V/V)/FEEL GOOD ALL OVER/Blue Ribbons/Cuttin' In (EMI)	EMI 2834	E	7" BAG	
PHLOEMINA QUINN IT'S NO SECRET (WHAT GOD CAN DO)/Old Country Dance (Emerald)	MD 1208	S	7"	
PUSSTYFOOT A NIGHT TO REMEMBER/Gotta Move On (EMI)	EMI 2825	E	7"	
RINGO STARR TONIGHT/Old Time Relovin' (Polydor) (2/17/78 release)	2001 795	F	7"	
RONNIE MILSAP ONLY ONE LOVE IN MY LIFE/Back On My Mind Again (RCA)	PB 1270	F	7"	
RUSH HOUR DEDICATION/Stay Awhile (Anchor)	ANC 1056	C	7"	
RUSH BALLARD I'M A SCORPIO/Expressway To Your Heart (Epic)	EPC 6529	C	7"	
SHOOTER MONEYMAKER/Out Of Bounds (EMI International)	INT 562	E	7"	
SMOKEY ROBINSON DAYLIGHT AND DARKNESS/Why You Wanna See My Bad Side (Motown)	TMG 1114	E	7"	
STEELEY SPAN RAG DOLL/Saucy Sailor (Chrysalis)	CHS 2223	F	7"	
STREETBOY LET'S DANCE/C/MON EVERYBODY/Hippy Hippy Shake (Private Stock)	PVT 1667	E	7" 12"	
SU SHIRIN WE MUST BELIEVE IN MAGIC/All I Wanna Do In Life (United Artists)	UP 36488	E	7"	
SUGAR CANE MONTEGO BAY/Topsy Turvy (Ariola Hansa)	AHS 524	A	7"	
SUTHERLAND BROTHERS SOMEBODY'S FOOL/(I Don't Love You But) You Got Me Anyway/Sailing (CBS)	CBS 6453	C	7" 12" BAG	
SYLVESTER YOU MAKE ME FEEL (MIGHTY REAL)/Is Something I Said (Fantasy)	FTC 160	E	7" 12"	
TOKYO BEST PART OF BREAKING UP/Gonna Take Time (Sonet)	INT 2160	A	7"	
TRICKSTER THE LOSER/Sweet Freedom (Jet)	JET 115	C	7" BAG	
TUBEWAY ARMY BOMBERS/Blue Eyes/O.D. Receiver (Beggars Banquet)	BEG 8	E	7" BAG	
VINCE CADILLAC VOODOO WOMAN/Life (Satri)	SAT 135	W	7" 12" BAG	
WAYNE ST. JOHN SOMETHING'S UP/Running Wild (State)	STAT 83	W	7"	
ZONES SIGN OF THE TIMES/Away From It All (Arista)	ARIST 205	F	7"	
ZOOKY BUBBLES/Don't Rock Me (DJM)	DJS 10866	C	7" BAG	

SCHEDULED FOR RELEASE FRIDAY JULY 28

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KEY TO GIMMICKS

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

KEY TO DISTRIBUTORS:

A—Pye, B—One Steps, C—CBS, E—EMI, F—Phonodisc, H—Lightning, K—Creole, L—Ligutons, O—President, P—Pinnacle, R—RCA, S—Salscha, T—Fairy Products, U—Scotia, W—WEA, X—Clyde Factors

CBS flies the flag

CBS HAS apparently begun to fear it might be accused of un-English activities and is energetically promoting a new album with the flag-waving title *English Chamber Orchestra Plays English Music* (CBS Masterworks 76719). Ironically in the circumstances the ECO is conducted by a Spaniard, José-Luis Garcia.

Conscious of being regarded as an exclusively US company, though many of its outstanding recordings are made here with London orchestras, CBS has designed the campaign to emphasise its strong English connection. The new album is being given large-scale support by way of posters, leaflets, material for counter display and the offer of attractive discount rates for substantial orders.

The publicity drive also involves a reminder of some of the best sellers in the CBS catalogue of English music, several of which feature Daniel Barenboim conducting the London Philharmonic Orchestra in earlier works by Elgar. These include his recordings of the Violin Concerto with Pinchas Zukerman as soloist (CBS 76528) and the Cello Concerto starring his wife Jac-

queline du Pré (CBS 76529).

Another of Barenboim's albums brings together the *Pomp and Circumstance Marches*, the *Crown of India Suite* and the *Imperial March* (CBS 76248), and you can't get more defiantly English than that. The US pays its homage to the old country with Eugene Ormandy conducting the Philadelphia Orchestra in an all-Deilus album (CBS 61426). Special discount rates apply to all these as well.

Well-trieved favourites make up the new album, ranging from Purcell in the 17th century to Vaughan Williams in our own. All the music is of the kind the ECO excels in, and Garcia, who has been associated with the orchestra for a long time as first violin and conductor, makes them play with an English accent as well as a superlative degree of polish. The sound quality is up to the highest CBS standard, thanks to producer Roy Emerson.

There should be no resentment that what still looks like becoming a best-selling album of English music is conducted by a Spaniard. After all, Spanish guitar music has been successfully cornered by England's John Williams.



SOLOMON: plays Mozart

Solomon's 'cool' double from Decca

THERE ARE plenty of recordings of Mozart piano concertos to choose from, almost every top pianist of recent years having thrown his hat into the ring. It is always good, however, to be reminded of the great artists of yesterday, who so often make us pick up our ears by doing something 'new' to the music.

EMI has chosen to remind us that Solomon had a way of his own with Mozart which is likely to remain a valid one—though of course not the only one—for many years to come, perhaps even for all time. His recordings of the Concertos Nos 15, 23 and 24 are reissued this month in mono with the Sonatas Nos 11 and 17 making up the double album (HMV RLS 726).

The famous British pianist was never billed as anything but 'Solomon' though his full name was Solomon Cutner, and as a man he always remained something of an enigma. He astonished London on his first appearance as an eight-year-old in short trousers playing a Beethoven concerto at the Queen's Hall.

Wisely he 'retired' a few years later to throw himself into further studies in London and Paris before re-emerging as a completely mature artist. He was a pianist of outstanding intelligence and refinement who could always draw colours from the keyboard that were delicate without being pallid. His career was cut short after several successful world tours when he was struck by a serious illness.

Anyone who appreciates playing which is at once cool and heartfelt, immaculate in style and flawless in technique, will find Solomon's interpretations of these concertos infinitely revealing. The orchestral sound is dated, and the recording lacks the advantages of stereo, but the beauty of the piano tone shines through undimmed.

REVIEWS

MUSSORGSKY/HOWARTH: *Pictures at an Exhibition*.

Philip Jones Brass Ensemble/Elgar Howarth. Producer: Chris Hazel. (Argo ZFG 885) £3.99
Mussoorgsky's original piano suite is not nearly so familiar to us as the colourful orchestral arrangement made by Ravel, of which there are no less than 17 rival versions in the current catalogue. Now comes a completely different set of *Pictures At An Exhibition* arranged for brass with percussion. It may sound an unlikely combination at first, but Elgar Howarth's scoring for his 16 hand-picked brass players is so imaginative in its use of brass sonorities that he proves as mastery as Ravel on his own terms. The solemn and grotesque movements are predictably impressive, while the lighter and more humorous ones reveal Howarth's sheer genius. This should fascinate everyone who likes the piece in its better known form.

VIVALDI: *Orlando Furioso*
Soloists, Chorus, I Solisti Veneti/ Claudio Scimone. (Erato STU 71138, three LPs) £14.25

As a welcome change from the dozens of albums of Vivaldi violin concertos, this first recording of one of the Venetian composer's operas comes as a revelation. Although he wrote about 50 operas they have remained until now nothing more than titles in musical dictionaries. *Orlando Furioso* shows what we have been missing, because it contains a whole string of expressive arias in all moods, with orchestral music which heightens the drama as well as affording opportunities to instrumental soloists. Marilyn Horne uses her rich mezzo to heroic effect in the main role, with Victoria de los Angeles as radiantly winning as ever as the heroine. Fine singing too from baritone Sesto Bruscantini and bass Nicola Zaccaria, with Claudio Scimone conducting like a dream. This is a more adventurous opera collectors and to enthusiasts for 18th-century music.

Busy Carreras

BUSY TENOR this month is José Carreras, who is following up appearances at Covent Garden with recording sessions for Phonogram. He is making his first album of popular songs including 'Granada', 'Be My Love' and 'Matinata', which should warm up his voice in readiness for the star role in a contest recording of Verdi's *Il Ballo in Maschera*.

The opera finds him partnered by Montserrat Caballé and Ingarv Wixell, with Colin Davis conducting. This is the team which made the recent and universally praised *Tosca* (Philips 7619 034). Davis, incidentally, makes his debut on disc as a Verdi conductor with this *Ballo*.

CLASSICAL TOP 10

1. MUSSORGSKY/HOWARTH: PICTURES AT AN EXHIBITION. PHILIP JONES BRASS ENSEMBLE/HOWARTH (ARGO ZFG 885)
2. THE MAGIC FLUTE. JAMES GALWAY. (RCA LRL1 5131)
3. MAHLER: SYMPHONY NO 6. BERLIN PHILHARMONIC ORCHESTRA/KARAJAN (DEUTSCHE GRAMMOPHON 2707 106)
4. WILLIAMSON: SYMPHONY FOR ORGAN; VISION OF CHRIST-PHOENIX. ALLAN WICKS (Aurora AUR 5053)
5. THE MAN WITH THE GOLDEN FLUTE. JAMES GALWAY. (RCA LRL1 5127)
6. TCHAIKOVSKY: SYMPHONY NO 4. BERLIN PHILHARMONIC ORCHESTRA/KARAJAN (DEUTSCHE GRAMMOPHON 2530 883)
7. ORFF: CARMINA BURANA. LONDON SYMPHONY ORCHESTRA/PREVIN (HMV ASD)
8. WAGNER: TWILIGHT OF THE GODS. ENGLISH NATIONAL OPERA/GOODALL (HMV SLS 5118)
9. BRIAN: SYMPHONIES NOS 8 AND 9. ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA/GROVES (HMV ASD 3486)
10. KABALEVSKY: SYMPHONY NO 2; MIASKOVSKY: SYMPHONY NO 21. NEW PHILHARMONIA ORCHESTRA/MEASHAM (UNICORN RHS 346)
(Courtesy of AudioSonic, Gloucester)

Complete Louise Vierende via Meridian

MERIDIAN IS breaking new ground by recording all six of the organ symphonies by Louis Vierne, the composer-organist of Notre Dame in Paris who actually died at the console in 1937. Some of these works have been recorded before, but this will be the first complete set.

David Sanger, playing on the organ of the Italian Church of San Pietro in London, sets the ball rolling this month with the release of the Symphony No 1, coupled with the composer's *Legende* (Meridian E7701).

The company has also released an interesting album of early English music, anthems and organ voluntaries by Purcell and John Blow (E77013). These feature the choir of Ely Cathedral

directed by Arthur Wills, who is also the solo organist.

EMI HAS brought back into circulation two famous recordings of symphonies by past maestros, and as both appear in its 'Concert Classics' series retailing at £2.50 these are albums which should be quickly snapped up. Pride of place goes to Sir Thomas Beecham's vivid account of César Franck's popular Symphony in D minor with the French National Radio Orchestra (HMV SXLP 30256).

No less welcome is Klempert's classic performance of the Brahms Third Symphony with the Philharmonia Orchestra (HMV SXLP 30255), which has the *Academic Festival* Overture as a bonus. Until this month it was only possible to have this recording as part of a boxed set of the composer's complete symphonies on four LPs.

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

DISTRIBUTORS

A—Pye; C—CBS; D—Ranco; E—EMI; F—Parlophone; G—K-Tel; H—Lightning; J—Multiple Sound; K—Creole/CBS; L—Lugtons; N—Enterprise; O—President; R—RCA; S—Selecta; W—WEA.

KEY

NEW New Entry **RE** 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	Wks. on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Genre
1	6	1	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSO 2658 123	F	
2	12	3	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMTV 11	E	
3	2	6	SOME GIRLS ROLLING STONES	The Glimmer Twins	ROLLING STONES CUN 39106	E	
4	5	6	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 323	E	
5	4	3	GREASE SOUNDTRACK	Various	RSO RSD 2001	F	
6	10	5	JEFF WAYNE'S 'THE WAR OF THE WORLDS' VARIOUS ARTISTS	Jeff Wayne	CBS 9400	C	
7	6	6	LIVE AND DANGEROUS THIN LUZZY	Tony Visconti/Thin Lizzzy	VERI 220 5841 807	F	
8	3	5	STREET-LEGAL BOB DYLAN	Bob Dylan	CBS 36087	C	
9	3	6	OCTAVE ANDROY RULES	Tony Clarke	DECCA TXS 129	S	
10	14	6	... AND THEN THERE WERE THREE GENESIS	David Hentschel/Genesis	CHARISMA CS 40 10	F	
11	7	3	ROCK RULES OK VARIOUS	Not listed	K-Tel RL001	G	
12	11	6	THE ALBUM ABBA	Benny Andersson/Bjorn Ulvnaus	ENIGMA ENVY 3	F	
13	8	4	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENIGMA ENVY 3	F	
14	13	6	BAT OUT OF HELL MEAT LOAF	Toots Thurgood	EPIC EPC 8249	C	
15	15	6	NEW BOOTS AND PANTIES!! IAN DURY	Peter Jenner/Laune Latham/Rick Walton	STIFF SEZ 2	F	
16	18	6	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETDP 400	F	
17	16	6	BACK AND FORTH LINDISFARNE	Gus Dudgeon/Lindsay	MERCURY 7109 009	F	
18	17	6	THE STUD SOUNDTRACK	Various	RSO RSD 2029	F	
19	20	6	RUMOURS FLEETWOOD MAC	Ken Caillat/Richard Dashik/Philadelph	WARNER BROS 45634	F	
20	19	4	THE LENA MARTELL COLLECTION LENA MARTELL	George Jackson	RONCO RTD 2028	D	
21	22	6	YOU LIGHT UP MY LIFE JOHNNY MATTHIS	Jack Cole	CBS 86055	C	
22	21	6	BLACK AND WHITE STRANGLERS	Marin Ruess	UNITED ARTISTS UAK 3022	E	
23	23	1	20 GIANT HITS NOLAN SISTERS	Roger Greenaway	TARGET 165 502	W	
24	23	6	PASTICHE MANHATTAN TRANSFER	Tim Hauser	ATLANTIC K3044	W	
25	25	3	THE STRANGER BILLY JOEL	Phil Ramone	CBS 82311	C	
26	24	3	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Janat, Don Reedman	K-Tel ONE 1009	G	
27	27	3	BUT SERIOUSLY, FOLKS... JOE WALSH	Bill Szymczyk	ASYLUM ZS071	W	
28	25	6	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	RONCO RTD 2029	F	
29	34	3	OBSESSION UFO	Ron Newton	CHARISMA CDL 1132	F	
30	27	4	20 GOLDEN GREATS BEACH BOYS	Beach Boys/Nikolas Vinnel/Brian Wilson	CAPITOL EMTV 1	E	
31	41	6	CITY TO CITY GERRY RAFFERTY	Hugh Murphy/Gerry Rafferty	UNITED ARTISTS UAS 3014	E	
32	36	6	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STM 12687	E	
33	31	6	KAYA BOB MARLEY & THE WAILERS	Bob Marley & the Wailers	ISLAND ILPS 9517	E	
34	30	6	20 GOLDEN GREATS NAT' KING COLE	Not listed	CAPITOL EMTV 9	E	
35	29	6	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Thomas	EMI EMC 326	E	
36	47	6	LONDON TOWN WINGS	Paul McCartney	FARLINGTON ZSCF 1002	E	
37	32	6	I KNOW 'COS I WAS THERE MAX BOYCE	Bob Barnall	EMI MAM 1061	E	
38	26	6	EVERYONE PLAYS DARTS DARTS	Tommy Boyce/Richard Hartley	MAGNET MAG 5022	E	
39	49	6	DAVID GILMOUR DAVID GILMOUR	David Gilmour	HARVEST SHL 817	E	
40	RECD	1	NIGHT FLIGHT TO VENUS BONEY M	Frank Farnak	ATLANTIC/HANSA K30498	W	
41	28	6	PETER GABRIEL PETER GABRIEL	Peter Dinklage	CHARISMA CDS 4013	F	
42	RECD	1	EVITA VARIOUS	Tim Rice, Andrew Lloyd-Webber	MCA MCK 503	E	
43	45	3	SONGBIRD BARBARA STREISAND	Gary Klein	CBS 86060	C	
44	52	4	FM SOUNDTRACK	Various	MCA MSCP 264	E	
45	RECD	1	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETDP 200	C	
46	35	4	LOVE ME AGAIN RITA COOLIDGE	David Anderle/Booker T. Jones	ALAM ALMS 6469	C	
47	51	2	GOODBYE GIRL DAVID GATES	David Gates	ELEKTRA K3291	W	
48	46	6	VAN HALEN VAN HALEN	Ted Tempelman	WARNER BROS 358473	W	
49	38	6	CENTRAL HEATING HEATWAVE	Barry Blue	GTO LTD 027	C	
50	50	6	GREATEST HITS ABBA	Benny Andersson/Bjorn Ulvnaus	EPIC 8218	C	
51	44	6	REAL LIFE MAGAZINE	John Leckie	VERI 2100	C	
52	43	2	THE WORLD'S WORST RECORD VARIOUS	Various	K-Tel NE 1023	G	
53	RECD	1	SIMON & GARFUNKEL'S GREATEST HITS SIMON & GARFUNKEL	Various	CBS 89003	C	
54	RECD	1	MAGIC FLUTE OF JAMES GALWAY JAMES GALWAY	George Kromgold	RED SEAL RSL 5131	C	
55	40	5	ANYTIME, ANYWHERE RITA COOLIDGE	David Anders	ALAM ALMS 6469	C	
56	42	5	APPROVED BY THE MOTORS MOTORS	Nick Gervais/Peter Neil/Andy McMaster	VERI 2183	C	
57	48	5	YOU'RE GONNA GET IT TOM PETTY & THE HEARTBREAKERS	Tom Petty/Blanco Shark	SHELTER IS 5017	E	
58	RECD	2	ARRIVAL ALAN PARSONS	Benny Andersson/Bjorn Ulvnaus	EPIC EPC 85018	C	
59	54	3	ALL THIS AND HEAVEN TOO ANDREY GOLD	Andrew Gold/Brock Walsh	ASYLUM X33072	F	
60	56	6	PYRAMD ALAN PARSONS PROJECT	Alan Parsons	ANISTA SPART 1004	F	

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Scripted plays only. Most evening and not playlisted.

Top 30 are excluded.

Shows shown in bold type.

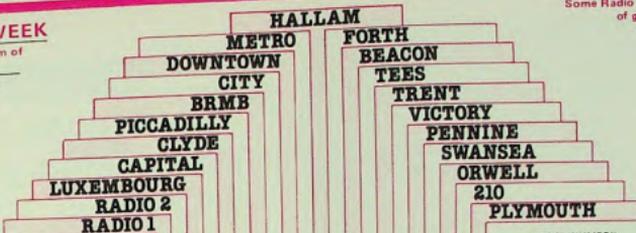
SINGLES

Shows since last week

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Strength there 100-
% on listed stations plus
Of The Pops

Business Research, 01-242-2111



AI	TITLE/ARTIST	C	B	A	B	B	B	A	B	A	A	A	A	A	A	A	A	D	DEALER USE
20	20 BABY IT'S YOU RACEY																	E	RAK 277
19	19 SATISFY MY SOUL BOB MARLEY & THE WAILERS																	E	ISLAND WIP 6440
19	19 DAYS OF PEARLY SPENCER TRADE MARK																	F	RSO 010
18	18 PIECE OF THE ROCK MOTHER'S FINEST																	C	EPIC EPC 5987
18	18 DON'T CARE KLARK KENT																	C	KRYPTONE KK 1
17	17 1 2 3 KIND OF LOVE WILD CHERRY																	T	EPIC EPC 6497
17	17 IT'S ONLY MAKE BELIEVE CHILD																	A	ARIOLA HANSA AHA 522
17	17 PEOPLE ARE PEOPLE AL MATTHEWS																	A	ELECTRIC WOT 23
16	16 POOR OLD HORSE ALBION BAND																	A	HARVEST HAR 5156
16	16 IF EVER I SEE YOU AGAIN ROBERTA FLACK																	W	ATLANTIC K11165
15	15 THE CLAPPING SONG (EP) SHIRLEY ELLIS																	E	MCA MCEP 1
15	15 HOW'S YOUR LOVE LIFE BABY EDDIE KENDRICKS																	F	ARISTA ARIST 182
14	14 I'VE HAD ENOUGH WINGS																	E	PARLOPHONE R6020
14	14 I NEEDED TO KNOW TOM PETTY & THE HEARTBREAKERS																	E	ISLAND WIP 6426
★	★ 14 THREE TIMES A LADY COMMODORES																	E	MOTOWN TMG 1113
14	14 FOR YOU JUDIE TZUKE																	E	ROCKET ROKN 541
★	★ 14 WAIT UNTIL MIDNIGHT YELLOW DOG																	C	VIRGIN VS 217
13	13 LOVE BREAKDOWN BARBRA STREISAND																	C	CBS 6476
★	★ 13 JUST AS YOU GIGOLO VILLAGE PEOPLE																	R	DJM DJS 10869
★	★ 13 I DON'T WANNA GO JOEY TRAVOLTA																	R	RCA XB 1048
★	★ 13 CLOSELY GUARDED SECRETS DRIFTERS																	F	ARISTA ARIST 202
13	13 ON THE SHELF STEVE VOICE																	E	EMI 2809
13	13 RUN JOEY RUN BILLIE DAVIS																	C	MAGNET MAG 124
13	13 MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL																	E	CBS 6412
13	13 FLIGHT OF THE WILD GEESE JOAN ARMATRADING																	C	A&M AMS 7365
12	12 SHEILA ROSETTA STONE																	E	PRIVATE STOCK PVT 158
12	12 RIO DE JANEIRO J VINCENT EDWARDS																	A	PYE 7N 46108
12	12 D.I.A.L.T.I.N' DIANE MCGANIN-EVANS																	E	MCA 375
12	12 BEND ME, SHAPE ME GILLA																	A	ARIOLA HANSA AHA 518
12	12 LOVIN', LIVIN' AND GIVIN' DIANA ROSS																	E	MOTOWN TMG 1112
12	12 TILL YOU TAKE MY LOVE HARVEY MASON																	F	ARISTA ARIST 188
★	★ 11 1999 HEADLINE																	F	MERCURY 6007 180
11	11 BEEP BEEP LOVE GRUPPO SPORTIVO																	R	EPIC EPC 6454
★	★ 11 SHAME EVERY'N' CHAMPAGNE' KING																	C	RCA PB 1122
11	11 JOHNNY B. GOODE'S GOOD PIRATES																	W	WARNER BROS K17179
11	11 ONLY LOVE CAN BREAK YOUR HEART ELKIE BROOKS																	C	A&M AMS 7353
11	11 DON'T BE CRUEL ELVIS PRESLEY																	R	RCA PB 9265
11	11 (DON'T LET ANOTHER) GOOD DAY GO BY JIM RAFFERTY																	S	DECCA F13779
11	11 SWAYIN' TO THE MUSIC JOHNNY RIVERS																	F	POLYDOR 2001 790
10	10 TOP OF THE POPS REZILLOS																	W	SIRE SIR 4001
10	10 I WANNA DANCE ALAN PRICE																	C	JET 113
★	★ 10 PLEASE REMEMBER ME CLIFF RICHARD																	E	EMI 2832
★	★ 10 AND THE BAND PLAYED ON... FLASH IN THE PAN																	F	ENSGN ENY 15
10	10 YOU AND I RICK JAMES																	E	MOTOWN TMG 1110
10	10 WILL YOU STILL LOVE ME TOMORROW DAVE MASON																	C	CBS 6467
10	10 THAT'S THE KIND OF LOVE... DUSTY SPRINGFIELD																	F	MERCURY DUSTY 002
9	9 CALIFORNIA GIRLS BEACH BOYS																	E	CAPITOL CL 15991
9	9 WOMAN FRIEND BRYN HAWORTH																	C	A&M AMS 7371
9	9 TOMORROW KATE ROBBINS																	C	ANCHOR ANC 1054
9	9 PYRAMANIA ALAN PARSONS PROJECT																	F	ARISTA ARIST 195
9	9 MARY SKEFFINGTON GERRY RAFFERTY																	R	LOGO GO 314
9	9 TROPICAL LOVE TYLA GANG																	S	BESERKLEY BZZ 15
8	8 LOVER PLEASE KRISTOFFERSON & COOLIDGE																	W	MONUMENT MNT 6474
8	8 I REALLY WANT YOU HERE TONIGHT RANDY MEISNER																	C	ASYLUM K13130
★	★ 8 IT'S O.K. CELEBRATION FEATURING MIKE LOVE																	E	MCA 379
8	8 STILL THE SAME BOB SEGER																	E	CAPITOL CL 15990
8	8 MADONNA BLUE ILLUSION																	E	ISLAND WIP 6430
7	7 GIVE A LITTLE BIT MELANIE DUVAL																	R	EBONY EYE 10
7	7 EVERYTIME JIGSAW																	E	SPLASH CP 20
7	7 MILLION DOLLAR HERO RADIATORS																	C	CHISWICK NS 29

AM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 218	PLYMOUTH SOUND
	Fun 40	A List	Playlist	Playlist	Victory Roll	Top 40	Playlist	Top 40	Top 40	
News	High Flyers	B List		Instrumentals	Extras	Climbers	Instrumentals	Newsplays	Sound Spectrum	Add On Playlist
Pop Picks	Personality Picks	C List	People's Pick		Referees/Station Special	Presenter Picks	Presenter Picks	Presenter Picks		Hit Picks
	Station Hit					Feminae Pick				

Lightning scoops vintage Cliff hits

FOLLOWING AN exclusive deal with EMI Imports, Lightning Records has got its hands on a collection of Irish-pressed vintage Cliff Richard singles—trade price 65p. Already available are the first three singles he released with the Drifters as far back as 1958—'Move It', 'High Class Baby' and 'Lovin', 'Livin' Doll'.

Lightning will also shortly have the Cliff Richard singles 'Livin' Doll', 'Travelling Light' and 'Mean Street'. Among the company's other oldies now in stock are the 1967 classic 'Except From A Teenage Opera', Lonnie Donegan's 'My Old Man's A Dustman', Bill Fyrie's 'Jealousy' and Alan Price's 'Simon Smith And His Amazing Dancing Bear'.

With the Manchester one-stop Gold-spinners shortly due to launch a Yorkshire operation, the long-established Bradford wholesaler Express Records has launched an extensive advertising campaign in an attempt to consolidate its position.

Continental Record Distributors at Greenford, which also runs the CRD label, has just completed a rationalisation of its operation. Originally handling distribution of almost 120 labels, the figure has now been slashed to a mere 40—with heavy concentration on classical product and the French label Music Disc.

Paul Shepherd, of Continental, commented: "Basically we are trying to streamline the business and improve overall efficiency. Soon we hope to be able to offer a 24-hour delivery service."

A new discounting policy has been adopted by Devon-based Moss Music. Dealers will now automatically be passed on any discount offer a record company gives on bulk orders, regardless of the quantity he purchases. Eric Moss reports a nine per cent increase in his turnover since the extra discounts were introduced.

North London wholesaler Lugton is offering competitive prices for the nationwide TV advertised album *Classic Rock* by the LSO, on K-Tel. And for classical buffs who want to make a quick five—Lugton's is offering this princely sum to the first person who can answer the question "who is the most popular Russian composer?"—and the answer is not Prokofiev.

Let dealers know what's happening in the *Record Business* weekly one-stop column: contact Tim Smith (01) 836 9311.

ONE-STOP

BEST-SELLING NEW ALBUMS In descending order of sales

NATIONAL
GREASE—SOUNDTRACK (RSO RSD 2001)
STREET-LEGAL—BOB DYLAN (CBS 86067)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
20 GOLDEN GREATS—HOLLIES (EMT V 11)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 96000)
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
OCTAVE—MOODY BLUES (DECCA TXS 129)
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
OBSESSION—UFO (CHRYSALIS CDL 1182)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RLO1)
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)
AN I—PLASTIC BERTRAND (VERTIGO TGS 503 258)
SONGBIRD—BARBRA STREISAND (CBS 86060)

SOUTH-EAST
LIGHTNING (London)
STREET-LEGAL—BOB DYLAN (CBS 86067)
GREASE—SOUNDTRACK (RSO RSD 2001)
20 GOLDEN GREATS—HOLLIES (EMT V 11)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
HARDER THAN THE REST—CULTURE (FRONT LINE FL 1016)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 96000)
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RLO1)
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGF 100)
SUNLIGHT—HERBIE HANCOCK (CBS 82240)
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
VISIONS—DENNIS BROWN (LIGHTNING LP 7)
20 GIANTS HITS—NOLAN SISTERS (TARGET TGS 502)
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)

ONE-STOP (London)
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
GREASE—SOUNDTRACK (RSO RSD 2001)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
AN I—PLASTIC BERTRAND (VERTIGO 9103 258)
STREET-LEGAL—BOB DYLAN (CBS 86067)
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RLO1)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 96000)
THE ESSENTIAL JIMI HENDRIX—JIMI HENDRIX (POLYDOR 2612 034)
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (K-TEL NE 1023)
DISCO DOUBLE—VARIOUS ARTISTS (K-TEL NE 1024)
ROCK BOTTOM (Croydon)
STREET-LEGAL—BOB DYLAN (CBS 86067)
GREASE—SOUNDTRACK (RSO 2001)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
OCTAVE—MOODY BLUES (DECCA TXS 129)

JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 96000)
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)
OBSESSION—UFO (CHRYSALIS CDL 1182)
NATURAL HIGH—COMMODORES (MOTOWN STM 12087)
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
A TASTE OF HONEY—A TASTE OF HONEY (CAPITOL E-ST 11754)
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
SO FULL OF LOVE—O'JAYS (PHILADELPHIA INTERNATIONAL PIR 86056)

WEST MIDLANDS
TERRY BLOOD (Stoke-on-Trent)
GREASE—SOUNDTRACK (RSO RSD 2001)
IMAGES—DON WILLIAMS (K-TEL NE 1033)
20 GOLDEN GREATS—HOLLIES (EMT V 11)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 96000)
STREET-LEGAL—BOB DYLAN (CBS 86067)
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RLO1)
BE SERIOUSLY FOLKS...—JOE WALSH (ASYLUM K53081)
OCTAVE—MOODY BLUES (DECCA TXS 129)
OBSESSION—UFO (CHRYSALIS CDL 1182)
SONGBIRD—BARBRA STREISAND (CBS 86060)
PYRAMID—ALAN PARSONS PROJECT (ARISTA SPART 1054)
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
CENTRAL HEATING—HEATWAVE (GTO GTP 027)

WEST COUNTY
ERIC MOSS (Bideford)
STREET-LEGAL—BOB DYLAN (CBS 86067)
OCTAVE—MOODY BLUES (DECCA TXS 129)
20 GOLDEN GREATS—HOLLIES (EMT V 11)
GREASE—SOUNDTRACK (RSO RSD 2001)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
REAL LIFE—MAGAZINE (VIRGIN V2100)
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
THE MAGIC FLUTE OF JAMES GALWAY—JAMES GALWAY (RCA RED SEAL LRL1 5131)
TRAVELLING—JOHN WILLIAMS (CUBE HIFLY 27)
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)

NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
EVITA—ORIGINAL CAST (MCA MCX 503)
OBSESSION—UFO (CHRYSALIS CDL 1182)
SONGBIRD—BARBRA STREISAND (CBS 86060)
GOODYBY GIRL—DAVID GAES (ELEKTRA K52091)

EAST SCOTLAND
SCOTIA (Edinburgh)
20 GOLDEN GREATS—HOLLIES (EMT V 11)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
THE AKRON COMPILATION—VARIOUS ARTISTS (STIFF GET 3)
OBSESSION—UFO (CHRYSALIS CDL 1182)
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
AN I—PLASTIC BERTRAND (VERTIGO 9103 258)
HOBO WITH A GRIN—STEVE HARLEY (EMI EMC 3254)
VITAL—IVAN DR. GRAAF (CHARISMA CVLD 101)
REAL KIDS—REAL KIDS (RED STAR BRN 505)
SUICIDE—SUICIDE (RED STAR BRN 508)
THE SHIRTS—SHIRTS (HARVEST SHSP 4089)
ROYAL SCOTS DRAGON GUARDS, 1678-1978—ROYAL SCOTS DRAGON GUARDS (PVE PKLH 5571)
20 GIANT HITS NOLAN SISTERS (TARGET TGS 502)
THE JOLT—JOLT (POLYDOR 2383 504)
IMAGES—CRUSADERS (ABC ABC2 5250)
THE HARP KEY—ALISON KINNAIRD (TEMPLE SN 001)

NORTH-WEST
WYND-UP (Manchester)
GREASE—SOUNDTRACK (RSO RSD 2001)
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 96000)
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (K-TEL NE 1023)
20 GOLDEN GREATS—HOLLIES (EMT V 11)
OCTAVE—MOODY BLUES (DECCA TXS 129)
STREET-LEGAL—BOB DYLAN (CBS 86067)
BACK AND FOURTH—LINDISFARE (MERCURY 9103 609)
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSIGN ENVY 003)
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108)
TRAVELLING—JOHN WILLIAMS (CUBE HIFLY 27)
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)

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REGIONAL

Government acts to outlaw Irish pirates

THE IRISH Minister for Posts and Telegraph's Mr. Faulkner, is to introduce new laws which will outlaw the present boom in local pirate radio stations, which have mushroomed all over Ireland over the past year.

The new law will mean that disc jockeys, producers, company officials and most important, advertisers will be liable to stiff fines and imprisonment. It will become illegal for recording firms to supply records or tapes for use in programmes, and for artists and the general public to take part in such broadcasts.

The Minister is also expected to announce several new stations which will replace the pirate sounds. The new proposals include increased broad-

casting hours for Radio Telefís Éireann, a new local Radio Dublin run by RTE, a Shannonside Radio for Limerick, as well as increased broadcasting hours also for RTE's Co. Cork service, and for the Radio na Gaeltachta service.

At present pirate radio is today's biggest sounds with around 750,000 people listening to one or other of the 12 stations that operate in Cork, Dublin, Dundalk, Galway, and Limerick. Most of the stations have a staff of 25 full-time and part-time people broadcasting for around 16 hours daily. An official from the newly launched Radio Limerick Weekly Echo, reckoned that it will cost £10,000 to set up the station, and provide a proper service for the community.

IRELANDS TOP 30

- | | |
|--|---|
| 1 (1) 9 YOU'RE THE ONE THAT I WANT - JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO 006) | 16 (1-) 4 ARGENTINE MELODY - SAN JOSE (CBS 369) |
| 2 (13) 2 A LITTLE BIT OF SOAP - SHOWADY WADDY (ARISTA 191) | 17 (26) 2 ECSTASY - BASCAL (EMI 5087) |
| 3 (6) 3 DANCING IN THE CITY - MARSHALL HAIN (HARVEST HAR 3157) | 18 (18) 3 RIVERS OF BABYLON - BONEY M (ATLANTIC K13120) |
| 4 (4) 4 RIVERS OF BABYLON - BONEY M (ATLANTIC K13120) | 19 (16) 6 BEAUTIFUL LOVER - ANOTHERHOOP OF MAN (PYE 6070) |
| 5 (5) 5 LIKE CLOCKWORK - BOOMTOWN RATS (ENSIGN ENY 14) | 20 (18) 2 NEVER SAY DIE - BLACK SABBATH (VERTIGO SAB 001) |
| 6 (1-) 10 OH CAROL - SMOKE (RAK 276) | 21 (11) 1 NIGHT EVER - SEE GEES (RSO 002) |
| 7 (1-) 2 SUBSTITUTE - CLOUT (CARRERE EMI 2788) | 22 (25) 5 WILD WEST HERO - ELECTRIC LIGHT ORCHESTRA (JET 109) |
| 8 (2) 8 ANNIE'S SONG - JAMES GALWAY (RED SEAL RB 5085) | 23 (10) 4 MAKING UP AGAIN - GOLDFINGER (CBS 636) |
| 9 (1-) 6 THE SMURF SONG - FATHER ABRAHAM (DECCA FR 1758) | 24 (1-) 4 MOVIN' OUT (ANTHONY'S SONG) - BELLY (MCA 369) |
| 10 (12) 5 RUN FOR HOME - LINDISFARNE (MERCURY 6007 177) | 25 (1-) 3 COME BACK AND FINISH WHAT YOU STARTED - GLADYS KNIGHT & THE PIPS (LOAN B05 473) |
| 11 (21) 2 I'VE HAD ENOUGH - WINGS (PARLOPHONE RB 6000) | 26 (1-) 4 HOW CAN THIS BE LOVE - ANDREW GOLD (ARISTA 191) |
| 12 (15) 2 DON'T BE CRUEL - ELVIS PRESLEY (RCA 5000) | 27 (1-) 3 STAY - JACKSON BROWNE (ATLANTIC K13129) |
| 13 (1-) 2 BOOGIE OOGIE OOGIE - A TASTE OF HONEY (CAPITOL CL 15988) | 28 (22) 3 SILENTLY SCREAMING - REVOLVER (RSO 002) (RSO 003) |
| 14 (7) 4 THE MAN WITH THE CHILD IN HIS EYES - KATE BUSH (EMI 1288) | 29 (23) 1 MIND BLOWING DECISIONS - MIND (GTO GT 225) |
| 15 (17) 2 NO ONE IS INNOCENT (A Punk Prayer by Ronald Biggs) - SEX PISTOLS (VIRGIN VS 220) | 30 (29) 3 MATCHSTALK MEN A MATCHSTALK CATS & DOGS - BRIAN & MICHAEL (PYE 746035) |

SCOTLAND'S TOP 30

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

(Last week's positions in brackets)

- | | |
|---|--|
| 1 (1) YOU'RE THE ONE THAT I WANT - JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO 006) | 16 (14) STAY - JACKSON BROWNE (ATLANTIC K13120) |
| 2 (2) THE SMURF SONG - FATHER ABRAHAM (DECCA FR 1758) | 17 (16) RIVERS OF BABYLON - BONEY M (ATLANTIC K13120) |
| 3 (3) DANCING IN THE CITY - MARSHALL HAIN (HARVEST HAR 3157) | 18 (20) 2 I'VE BEEN GOOD - JOE WALSH (ASVLLM K13129) |
| 4 (9) SUBSTITUTE - CLOUT (CARRERE EMI 2788) | 19 (15) MISS YOU - ROLLING STONES (ROLLING STONES EMI 2806) |
| 5 (5) LIKE CLOCKWORK - BOOMTOWN RATS (ENSIGN ENY 14) | 20 (12) FOREVER AUTUMN - JEFF WAYNE'S WAR OF THE WORLDS (CBS 6368) |
| 6 (5) AIRPORT - MOTORS (VIRGIN VS 219) | 21 (29) ARGENTINE MELODY - SAN JOSE (MCA 369) |
| 7 (6) A LITTLE BIT OF SOAP - SHOWADY WADDY (ARISTA 191) | 22 (1-) FROM EAST TO WEST - VOYAGE (GTO GT 224) |
| 8 (4) NO ONE IS INNOCENT - SEX PISTOLS (VIRGIN VS 220) | 23 (19) DAYS ON THE ROAD AGAIN - MANFRED MANN'S EARTH BAND (BRONZE BR0 52) |
| 9 (22) BOOGIE OOGIE OOGIE - A TASTE OF HONEY (CAPITOL CL 15988) | 24 (13) (DON'T FEAR) THE REAPER - BLUE OYSTER CULT (CBS 6353) |
| 10 (11) RUN FOR HOME - LINDISFARNE (MERCURY 6007 177) | 25 (30) USE TA BE MY GIRL - O JAYS (PHIL INT PIR 6532) |
| 11 (10) ANNIE'S SONG - JAMES GALWAY (RED SEAL RB 5085) | 26 (1-) MIND BLOWING DECISIONS - HEATWAVE (GTO GT 225) |
| 12 (18) WILD WEST HERO - ELECTRIC LIGHT ORCHESTRA (JET 109) | 27 (26) SATURDAY NIGHT BAND (CBS 6367) |
| 13 (8) THE MAN WITH THE CHILD IN HIS EYES - KATE BUSH (EMI 2806) | 28 (17) OH CAROL - SMOKE (RAK 276) |
| 14 (1-) LOVE YOU MORE - BUZZCOCKS (UNITED ARTISTS UP 36433) | 29 (1-) BABY STOP CRYING - BOB DYLAN (CBS 6497) |
| 15 (23) 'S.T.O.S.' - CITY BOY (VERTIGO 2059 007) | 30 (1-) HAD YOU (WHY) (POLYDOR WHO 1) |

Singles reviews

Hits of the week

BOB DYLAN—BABY STOP CRYING

(CBS 6499)
 Producer—Don DeVito; writer—Bob Dylan; publisher—Big Ben
 Initially on 12-inch, and with a huge-selling album and Dylan's current round of vastly successful U.K. appearances setting the stage for it, this single weighs in with something of a ready-made advantage. It's a slow, punchy cut which grows with each hearing.



SHAM 69—IF THE KIDS ARE UNITED (POLYDOR 2059 050)

Producers—Jimmy Pursey/Peter Wilson; writers—Jimmy Pursey/David Parsons; publisher—Singatune.
 Solid, stomping follow-up to 'Angels With Dirty Faces' should easily assault the same market with its uncompromising full-frontal aural barrage. Lyrics are virtually incomprehensible, but in any case secondary to the sound itself. An obvious chart rider.



RICHARD MYHILL—WE'VE GOT SOMETHING MORE (MERCURY TANGO 2)

Producers—Phil Wainman; writers—Richard Myhill/Phil Wainman; publisher—Utopia/MySongs/B. Feldman

With no square-shaped gimmicks this time to give him an initial boost, but nevertheless riding on the back of what was eventually a strong top 20 hit, Myhill should register again with this mid-paced hustler. Melody and arrangement are both real 'growers'.



MEAT LOAF—TWO OUT OF THREE AIN'T BAD (EPIC EPC 8281)

Producer—Todd Rundgren; writer—Jim Steinman; publisher—Dick James

Second single from the huge-selling *Bat Out Of Hell* album is his recent U.S. top 20 hit. Slower-paced than 'You Took The Words', it nevertheless retains that rich, dramatic feel, and carries a strong melody with much commercial potential. Another hit.



SHEILA B DEVOTION—YOU LIGHT MY FIRE (CARRERE EMI 2828)

Producer—Claude Carrere; writers—Steve Forest/Paul Racer/Norman Wickfield; publisher—Britico
 Not in any way to be confused with the Doors/Feliciano oldie, this is a typical Continental automated disco effort, with Sheila, rhythm section and strings all juddering predictably. Could pick up interest from her recent top-tenner, but isn't outstanding.

TERI DE SARINO—AIN'T NOTHING GONNA KEEP ME FROM YOU (CASABLANCA CAN 128)

Producers—Alby Galuten/Barry Gibb/Karl Richardson; writer—Barry Gibb; publisher—RSO
 Bouncy mid-tempo number from a lady spotted by Barry Gibb, who has obliged by writing and producing this song for her. Much crossover potential and likely to sell across the board. Like Samantha Sang's 'Emotion' (another Gibb creation) in that it could well take time to break.

PHOENIX—TIME OF THE SEASON (ROCKET ROKN 543)

Producers—John Verly/Lem Lubin; Writer—Rod Argent; publisher—Merlam
 Slightly discolored updating of the Zombies' 1969 million-seller has little of the subtlety of the original, but is nevertheless a clean, cutting production with well-balanced instrumental work. Should gain airplay—but not even the Zombies charted here with the song.

WILD CHERRY—1 2 3 KIND OF LOVE (EPIC EPC 6497)

Producers—Carl Maduri/Robert Parissi; writer—Robert Parissi; publisher—Chappell
 A far cry from 'Play That Funky Music', this is a powerful mid-tempo ballad in some ways reminiscent of the Ras-

Best of the rest

cais. Catchy hook line with some up-front female vocals and strong lead singing from Parissi. A likely airplay contender.

MELODIANS—RIVERS OF BABYLON (ISLAND WIP 6447)

Producer—Leslie Kong; writers—Brent Dowe/Trevor McNaughton; publisher—Blue Mountain
 Backed with Jimmy Cliff's 'Many Rivers To Cross' (both cuts coming from his *The Harder They Come* movie), this much more ethnic original version of 'that' song will undoubtedly interest many, though after many release delays, Island have surely missed the boat as far as mass sales are concerned. Pic sleeve will probably help interest.

BUCKINGHAM-NICKS—DON'T LET ME DOWN AGAIN (POLYDOR 2066 700)

Producer—Keith Olsen; writer—Lindsay Buckingham; publisher—Burlington
 Recorded prior to their joining Fleetwood Mac, this ably demonstrates the contribution the American duo have made to that band. A mid-tempo rocker with some insistent guitar fills and much harmony work. This could do better than it might ordinarily have done in the absence of any new Fleetwood Mac material.

SILVER BLUE—TENNESSEE WALTZ (PYE INTERNATIONAL 7N 25786)

Producer—Joel Diamond; writers—Pee Wee King/Redd Stewart; publisher—Cinephonic

Jews' harp and banjo kick off what must be the first country disco record. 'Wing And A Prayer' approach to this standard (the same arranger Harold Wheeler does the honours) with off the beat walking bass line and unison female vocals. Will either smash or sink without trace.

ANDY GIBB—AN EVERLASTING LOVE (RSO 015)

Producers—Barry Gibb/Alby Galuten/Karl Richardson; writer—Barry Gibb; publisher—RSO/Chappell
 Andy's 'Shadow Dancing' was much bigger on the nation's airwaves than over the counters, in contrast to its current U.S. No. 1 success. This typical Bee/Ge/disco follow-up is likely to follow much the same pattern, though RSO is out to hook new fans with the inclusion of erstwhile American chart-

toppers 'I Just Wanna Be Your Everything' and '(Love Is) Thicker Than Water' on the maxi-lip.

PAUL JABARA—TRAPPED IN A STAIRWAY (CASABLANCA TGFS 3)

Producer—Paul Jabara/Bob Esty; writer—Paul Jabara; publisher—ATV
 Another single from *Thank God It's Friday*, this one could well gain some help from the film's now being on U.K. release. A breezy mover which breaks strict disco confines, it could also find much radio favour, while discotheque success would seem certain.

BRYN HAWORTH—WOMAN FRIEND (A&M ASM 7371)

Producer—Audie Ashworth; writer—Bryn Haworth; publisher—Signalgrade/Island
 A mellow, countryish mid-tempo ballad from Bryn, whose last two singles picked up considerable airplay but little sales action. The strong melody could just do the trick this time; while A&M have pic-sleeved it, suggesting that they intend mucho promotion.

ANC 1058

LES CONNECTIONS 'Lonely lady'



ALBUM REVIEWS

Top 40



STEEL PULSE: *Hands Worth Revolution* (Island ILPS 9502)

A not altogether successful album in that producer Karl Pitterson has gone for a smooth, almost bland sound in order to showcase the band's vocal harmonies, so dub fanatics are going to miss echoing chunks of bass sound and cannon-shot drumming. If every track was as impactful as the majestic 'Prodigal Son' single then Steel Pulse would have made a worthy album indeed. As it is, it's a promising debut that should still shift in reasonable quantities.

Best of the rest

THE REZILLOS: *Can't Stand The Rezillos* (Sire K 56530)

Amazingly, the Scottish band has survived intact as a first-wave punk band and secured a recording contract. It's good, honest, buzz-stuff with no great originality but lots of energy. One feels that if singer Fay Fife could develop her tonsil tones into a more Patti Smith styling and the band as a whole could come up with more variation then you'd have the bones of a good new wave act in the more creative sense. Meanwhile it's like a crowded night at The Roxy all over again.

VANGELIS: *Beaubourg* (RCA Victor 2V155) Prod: Vangelis

The Greek keyboard virtuoso might well have gone a little over the top on his latestopus, his main mistake being an over-estimate of his following's capacity to absorb largely unstructured synthesiser progressions over two sides of an album. On the positive side he has extracted more than the average range of squeaks, whistles and throbbing tones from the instru-

ments, but the LP lacks his usual majestic main themes which have previously tied his work together. Really rather a self-indulgent record whose market may well be limited to fans of the avant-garde and the die-hard Vangelis freaks.

PLASTIC BERTRAND: *An 1* (Sire 9103 258) Prod: Lou Deprilck

The Belgian newcomer who scored a surprise hit with 'Ca Plane Pour Moi' makes his British album debut with a neat 11-track collection sung once again in his inimitable native tongue. Of course it's totally incomprehensible, but that didn't stop the single from setting, and here he mixes a solid Ramones approach with a touch of Euro-reggae here and there and records in a version of the Small Faces hit 'Sha La La Lee' in French. Possibly one for the novelty market, but could score modest sales amongst the remaining punk market.

BIG STAR: *Number One* (Record/Radio City (Stax SXSP 302) Prod: not listed.

best yet, avoiding most of the traps their contemporaries fall into, and it should do the band some good in this market. Still south of the Mason-Dixon line, we have Bonnie Bramlett's latest (Remember Delaney and Bonnie?) Bonnie's second solo, *Moments* (US Capricorn CPN 0199) carries on where her last album left off: good songs, good band, good production, good singer. Maybe this time a good single in the cards.

Still in the States, but from New York now, come the Shirts. Their first records are over here, linked with a series of club dates, and tons of press coverage from the consumer weeklies, should ensure favourable reactions. Title is *The Shirts* (Harvest SHSP 4089). On UK release through WEA from Sire is Talking Heads' *More Songs About Buildings and Food* (Sire K56531). Notwithstanding the band's lack of public gigs this time around, their new one is a likely candidate for the charts, however briefly. New York

This has got to be the perfect rock critics band. Led by Alex Chilton—the Box Tops' vocalist they surfaced in 1972, made a couple of albums and broke up in disarray, leaving behind a vinyl testimony to their occasional spark of brilliance. *Number One Record* is particularly strange with its mixture of soft folk-rock and harder-edged pop-rock, while *Radio City* gets into a more straight ahead groove when Chilton was left out on his own. Stax is marketing the albums as a special-priced double and there is bound to be some interest from the critics and cognoscenti.

VAN DER GRAAF: *Vital* (Charisma CVLD 101) Prod: Guy Evans.

A double live set recorded at the Marquee Club in January, which starts out sparsely and rather lifelessly with 'Ship Of Fools' and 'Still Life' but gathers tension and drama as the work flows on. The band states rather proudly that "no overdubs have been employed on this recording", (the recording could have stood it on a couple of numbers actually) but leader Peter Hammill's emotion-charged vocals and the distorted sax of Dave Jackson carry things through, along with some subtle violin from Graham Smith. Like most of these collections savage editing could usefully have cut *Vital* down to a really vital single album.

AMANDA LEAR: *Sweet Revenge* (Ariola ARHL 5006) Prod: Antony Munn

If Marlene Dietrich had ever teamed up with the hi-tech funk machine and recorded a disco album it would have come out sounding like Amanda Lear. And that's not so ridiculous as it sounds, for the lady's languorous, huskily sexy drawl is utilised to considerable effect (and the image is heightened by the front cover fantasy figure, clad in black leather with whip

hand) on this story of a girl who sold her soul to the devil and won. In the midst of so much disco sameness, the Germans have proved once again that they can ring the changes on the disco format and come up with something that has style and originality. In the right surroundings it must sound strikingly atmospheric.

VARIOUS ARTISTS: *Jack Good's 'Oh Boy!'* (EMI NUT M 15)

Back in 1958, *Oh Boy* was as essential a tv show for pop fans as TOTP is today—and contained a good deal more vitality with its non-stop music approach. This album, recorded with audience screams, features such 'stars' as Neville Taylor and the Cutters, Peter Elliott, Vince Eager, and Cudley Dudley. With the exception of Cliff Richard, whose talent shines brightly on his seven featured tracks, the album serves to indicate how lacking in originality was British pop of the era. But the album should not be judged on that score, and its release as a valid historical document is justified and as such will probably pick up sales in locations with a trade in oldies.

THE CARVELLES: *Skateboard Rampage* (Rocket ROLL 15) Prod: Rod O'Shea

If skateboarding is still commanding the interest of youngsters that it was doing a year ago when the Carvels had a hit single with 'L.A. Run', then this album could attract some sales. If not, then it must be rated as an after-the-event release, for only two of the titles do not include the word 'skateboard' in them. It will then have to stand on its Beach Boys soundalike routines, which are done with some skill, and may have mid-summer appeal, particularly if Rocket can generate any action on the 'Skateboard Queen' single, which has been picking up useful airplay.

Alternatives

—a Rock Jock's report by Robin Valk

LOTS OF noteworthy stuff about at present—in the US field, UA will be hoping for great things from new discoverer Joanne Mackell. Her album, *Joanne Mackell*, for August release (U/LA 875H) has the lady delivering with great force, across a wide range of rock standards, with a couple of her own numbers thrown in for good measure. An interesting debut, and a singer to watch.

Etta James, on her new one, *Deep In The Night* (Warners K 56492), tears into some familiar material, with convincing results. Jerry Weider has given James a knockout production, and her new version of 'I'd Rather Go Blind' album deserves sales reaction, but if all the support it gets is James' two nights at Dingwells, then I doubt if it'll do anything much.

Equally gutsy, but in a different vein, is the new album from southern boogie merchants 38 Special. *Special Delivery* (A&M AMLH 64684) is their

new wave also from Suicide. Their album, *Suicide* (Red Star BRON 508) coincides with a major tour, as support to Clash, and the album has produced as single, 'Cheree', that could be the sleeper of the summer.

Robin Trower has not exactly hit the heights recently, but Chrysalis will be hoping for good things from his latest, *Caravan To Midnight* (CHR 1198), on its August release. Mercurially lighter and funkier than before, the album still has a lot stacked against it, not least the man's lack of live work in this market.

Equally dubious, but interesting just the same, is Radar's decision to pick up on *La Düsseldorf* (RAD 7) from the band of the same name. This heavily electronic German experimental album first showed up in 1975 but sank rapidly thereafter. This time around, a lot must depend on Radar's ability to generate interest. Still with German product, Lightning have issued Can's *Out Of Reach* (LIP 4), which, given the

band's following, can be expected to do reasonably well. While still with electronics and keyboards, but vastly more commercial, there's Herbie Hancock's *Sunlight* (CBS 82240). Sales will come through disco exposure as much as through anything else.

On import at present is Pete Carr's *Multiple Flash* (Big Tree BT 76009). Lovely stuff from the Muscle Shoals man, with a stand-out version of 'Knocking On Heaven's Door'. Out soon over here, with a single already on the market will be Tony Beau's first, *Tony Beau* (RCA US AFL 2711). What with their singles success in the US, and the resources of Kiss' management behind them, some success could be on the cards. Highly commercial material from the Little River Band on *Sleeper Catcher* (EMI EMA 786), however, and Walter Egan on *Not Sky* (Polydor 2310 609). Both albums are aimed at the US soft-rock market, but they could do very well over here too.

ALBUM REVIEWS

Best of the rest—cont.

THE FATBACK BAND: Fired Up 'n' Kickin' (Polydor Super 2391 351). Prod: The Fatback Band

A fairly standard funk 'n' disco offering from the Fatbacks which is unlikely to put them back among the big sellers. One of the album's better moments is the beautiful jazz-flavoured ballad 'At Last' which concludes Side One, and by and large the music is fast but unexciting disco filler.

VAN MCCOY: My Favourite Fantasy (MCA MCF 2843) Prod: Van McCoy/Charles Kipps

Two years ago, Van McCoy virtually started the American disco craze with a piece called 'The Hustle'. He's still at it, but success has brought a broader base to his talents and he now seems to be going the George Benson cross-over route with this album in which he mixes the predictable disco tracks with a ballad or two and sings through-out—rather pleasantly, and often accompanied by a female-dominated choir. The title track is tunefully bland and unremarkable, so its release as a single is not likely to focus much attention on the album.

DOWNLINERS SECT: The Rock Sect's 'n' (Charly CR30140) Prod: Mike Collier

The sleeve notes—if not the front cover—give the impression of contemporary activity, by using the present tense and referring to 'This new LP'. In fact the album was recorded in 1966 when the Downliners were a minor British group, a status which they retained. The LP typifies the glib, uncomplicated, honest, r&b-influenced music of the period.

BEAVER BROTHERS: Ventriquoisms (Aura AUL 701) Prod: Geoff Hill

Interesting but ultimately unsuccessful concept album based around interplay between a ventriquist and his dummy (or is it himself?) and all the many available schizoid connections that abound in such an idea. Fine arrangements by Cliff Wade—who with Geoff Hill handled most of the instruments and all the voices on the LP—suggest possibilities as a stage show, while the lead-and-answer harmony passages are slick, often reminiscent of the Beatles. The album falls on its over-wordy lyrics and would appear to fall between the rock and straight MOR musical stools.

JAN AKKERMAN: Aranjuez (CBS 8184) Prod: John Vis/Ruud Jacobs The disarmingly simple form of Akkerman's single note guitar playing over profoundly vivid orchestrations by Claus Ogerman, has produced an atmospheric, if soporific, set. Inevitably will be grabbed by late night programmers and dedicated easy listeners, yet there is, in the sheer artistry involved, an almost crossover appeal which might be exploited.



PLASTIC BERTRAND: novelty market



BIG STAR: perfect critics' band

TYS VAN LEER: Nice To Have Met You (CBS 86059) Prod: Ralph McDonald/Tom Scott

After his classical training, his yodeling and organ playing with Focus, and his classical live LPs, it's hardly surprising this talented Dutch musician is turning his attentions to LA crossover music. More rocky than of late, his flute work and compositions make even West Coast jazz/rock sound classical. Apart from a powerhouse version of the old Focus favourite 'Hocus Pocus' this set falls easily into the LA schtick, featuring as it does, just about everyone who is anyone. Easy to listen to, the album has nevertheless been tastefully fashioned to appeal to a very wide span.

DON CHERRY: Mu—First Part (Affinity AFF 8) Prod: Jean George-akarakos/Jean Luc Young
ART ENSEMBLE OF CHICAGO: A Jackson in Your House (AFF 9) Prod: Same
SUN RA & HIS SOLAR MYTH ARKSTRA: The Solar Myth Approach Vol 1 (AFF 10) Prod: Same

With the Cherry and Art Ensemble titles already much-featured in discographies etc, this triad from Charly Records—mainly recorded some nine years ago for the French Byg label originally—marks their welcome entry into the field of so-called avant-garde jazz. A field which, though drawing most of its recruits from the mainline jazz public, enhanced through recent

strong book and magazine coverage, also finds some support from followers of classical music. Sporting what would be in other hierarchies termed all-star line-ups, all three albums run to high and undated standards; all display a common awareness of and pride in jazz-black traditions, combining multi-instrumental adventures with discipline and logic. Though the Don Cherry/Ed Blackwell partnership is possibly the most pertinent, all should remain good rack items.

GILLI SMYTH: Mother (Charly CR15007) Prod: Daavid Allen

Memories of the Anglo-French hippydom phenomenon Gong will have been revitalised by recent albums from Daavid Allen and a UK tour by Gilli Smyth. 'Mother' is a scrapbook of re-projected Gong sounds and songs ('Prostitute Poem'), talkbacks and voice collages over agile, jazzish backings on the roles and unrolling of women. A tense album of mixed brilliance and some humour, this should elicit equally mixed reactions from the critics but probably moderate sales.

JIM REEVES: Nashville 78 (RCA PL 12720) Prod: Chet Atkins/Anita Kerr

Some old Jim Reeves originals, 'doctored' by Nashville engineers and utilising a typically 'countrypolitan' smooth sound. Tracks include 'You're The Only Good Thing' and 'There's A Heartache Following Me' and the album should do well with the legions of Reeves' fans who regularly bombast the nation's radio stations requesting his music.

VARIOUS ARTISTS: The Songwriters, Vol. 1 (From the BBC-TV series) (BBC REB 325)

Soundtracks of the BBC series taken directly from the studio with atmosphere and 'period' acoustics intact. The songwriters featured were Noel Coward, Ivor Novello, Leslie Stuart, Ray Noble and Lionel Monckton and the music is sung by the Songwriter's company which included some West End theatre figures.

ASLEEP AT THE WHEEL: Collision Course (Capitol E-ST 11726) Prod: Joel Dor
Young American country band Asleep

At The Wheel made its name by reviving Western swing—that fusion of hill-billy music with swing jazz. Here, they dive off into the black side of that period, giving their attention more to the big band styles of the day. In many respects it's a lovely, tasteful album with Christine O'Connell's pure voice floating dreamily over the creamy, jazz textures and Ray Benson's dark tones providing vocal contrast on other tracks. Its big problem seems to be a slight lack of uninhibitedness—you'd like to think they're doing more than just re-treading museum pieces. But it's a nice album for all that and will well reach many closet swing jazz fans, and even their country fans should be able to swallow it painlessly.

JIMMY GATES: Crossover Country (Emerald Gem GES 5007) Prod: George Doherty

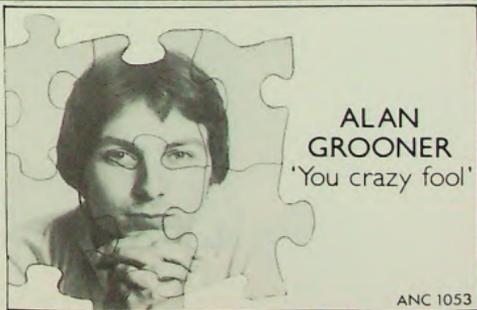
As the title says, a collection of country-based numbers with melodic appeal, sung by this pleasant-voiced Irishman who has evidently built up a following in the clubs and pubs over the years. Good MOR potential in its field.

MICHAEL STANLEY BAND: Cabin Fever (Arista SPART 1066) Prod: Robert John Lange

Good, melodic American rock backed by tasteful strings and keyboards. The songs are of a high quality and it's altogether a well-made album but how relevant is it to the British market, especially without live back-up.

A LEGENDARY PERFORMER: Benny Goodman (RCA PL 12470) Prod: Ethel Gabriel

Although 'swing era' enthusiasts will already have much of this material on other compilations, the album remains a must for Goodman fans. Most of the best of the Goodman recordings are included, covering a period from 1935 to 1939, and such classics as 'Sing, Sing, Sing', 'One O'Clock Jump', 'Bei Mir Bist Du Schön' and of course his timeless signature tune 'Don't Be That Way'. Ziggy Elman, Harry James, Hymie Schertzer, Lionel Hampton and the incomparable Gene Krupa are there in all their glory; electronic reprocessing gives excellent reproduction.



ALAN GROONER
'You crazy fool'

ANC 1053

'Use your common sense'—BPI

IF, AS the BPI is constantly telling the music industry, counterfeit tapes are the single greatest menace to a healthy tape business, how can the dealer in the High Street recognise this material.

As to the point, if he is offered counterfeit tapes, what steps should he or she take to make sure prosecution for selling the material does not occur? Recently the BPI's solicitors revealed that 30 record shops were to be subject to court action over illicit tapes found on their premises.

"The first big giveaway is usually the price of these tapes," said Derek Cumberland, one of the BPI's team of solicitors. "The sort of product on offer from these merchants is the really top-selling stuff like *Saturday Night Fever*, and when tapes like that are offered at £2 or so below normal dealer price, a store-owner's suspicions must be aroused."

However, prices of all types of imported product have become increasingly blurred since Britain's entry into the Common Market and have become more confusing with the relative strength of sterling and weakness of other currencies including the dollar.

The 'black import' flood which occurred earlier this year has built up dealer confidence in cheap but perfectly legitimate imported material, which can come in from the EEC, at least, without the MCPS stamp.

"Well, the other dead giveaway is the printing quality of the cassette inlay cards," came back Cumberland. "The counterfeiters are forced to make new colour separations from the real cards instead of directly from the high-quality colour negatives supplied to record company sleeve printers.

"No matter how skilful the forger, these cards are bound to be a bit off—always a little blurred round the edges and so on. Any record dealer with experience of genuine import product who is offered cheap tapes ought to be able to spot the fakes by examining the inlay artwork closely."

Armed with this information, therefore, a record dealer ought to be able to weed out the offending material, but by accepting it into his store with a view to examining samples, is he running the risk of prosecution?

"The fact is that a few samples will not mean an offence in our eyes, especially if the store-owner forwards them on to us for examination by the BPI Anti-Piracy Unit," said Cumberland.

"But anyone found with a 1,000 counterfeit cassettes is in business and will have to face the serious consequences. Really, dealers are people with plenty of common sense and by using it, they will steer clear of trouble."

AS THE BPI hots up its various High Court cases, a new slant has become apparent. Whereas five years ago bootleggers who taped live concerts and sold the recordings were the major problem, today, the BPI Annual Report for 1977 has declared: "Counterfeiting has become the most menacing of the three illegal categories."

Bill Hood is the BPI's special investigator. He was appointed specifically by the BPI to seek out and initiate action against pirates, bootleggers and counterfeiters and for some time after his appointment the BPI would not even release his real name. Even now he will not be photographed.

Hood had made an early morning appointment to be interviewed but had already made one call connected with trapping counterfeiters when he met *Record Business*. He first defined the difference between the categories of illegal record and tape manufacture.

"A counterfeit tape or record is exactly the same as a counterfeit pound note. It looks exactly like the original but under close technical verification is found to be a copy of the original. In a counterfeit the record company logo marks, trade names and credits are given as they would be on the original whereas with the old wave of piracy experienced in this country, especially pirated product in the way of tapes from Hong Kong or Singapore, the sound recording had been duplicated and

MODERN TRENDS Hood of the BPI and a c

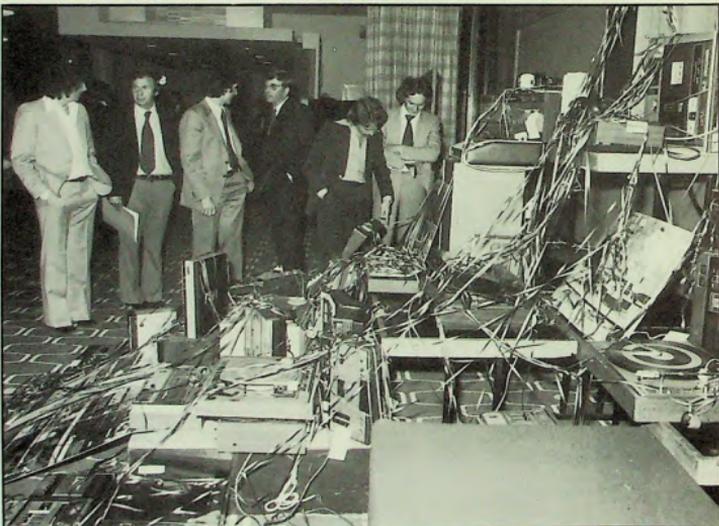
"Piracy, bootlegging, counterfeiting, is a problem not for one country, but it's a world-wide cancer which is growing and spreading." Thus spake Bill Hood of the BPI who has a special brief to investigate these matters. Court proceedings are currently anticipated against shops and wholesalers in relation to allegedly illegal recorded material and against this background Bill Hood tells of how the trend in such activities has now moved more into the counterfeiting area.

was exactly the same as the original but the finished cassette did not, in most cases, contain the record company logo mark. In some cases it did because to manufacture the inlay card they photographed the album sleeve and then reduced it."

Counterfeiting differs from piracy in the attention to detail with which the perpetrators imbue the finished product. There is an attempt to make the consumer believe he or she is getting the real thing rather than putting on the market a cheap pirate copy that has obviously been only tokenly packaged.

So neatly produced are these counterfeit copies—complete with shrink wrapping—that even Hood's sleuths are sometimes hard put to tell the difference. Hood has a team of people run, in his words, "rather like a sales team", but such is the secrecy of his operation that he will not even divulge how many are on the team except to explain that they work in geographical areas and it is their responsibility to follow the trail from shops on their pitch and tie together the relevant strands of information.

Producing counterfeit sleeve or inlay artwork can often lead to



BPI MEMBERS examine a collection of seized tape duplicating and record playing equipment displayed at the annual meeting.

IN PIRACY (featuring fearless Inspector

st of hundreds)

impressive results but the giveaway is usually that the colours are less dense or true than the original. Hood sums up the differences.

"The art work is certainly below par. The quality of the sound recording in most cases is well below par—in other cases it's fairly close, but it's never as good. Some of the product—not all of it—sells at cheaper prices and it's being offered to the shops by the wholesalers at cheaper prices."

Again, Hood will not give away just how his team detects counterfeiters in the first place except to say: "It is very difficult but we are educating ourselves day by day on it. We know the *modus operandi* at the moment. A pirate or counterfeiter based in A will counterfeit country B's product and then ship it to country C. Therefore you have a situation where counterfeit tapes are probably being made in Belgium, they are looking like the Dutch finished product and are imported to Great Britain."

But how do they know where to start; which shops to investigate? "We have a black list of many shops where we know that, if there's product floating about, it would probably find

it's way into that shop or that type of shop. We've picked them up in garages, camera shops and record shops—big and small record shops. It's across the board."

A useful weapon in the BPI's fight to bring counterfeiters to justice has been the fact that the BPI can itself apply for search-and-seizure warrants and then institute Breach of Copyright proceedings through the High Court and *in camera*. The court secrecy can result in shops uninhibitedly spilling the beans about who is supplying them, thus letting the BPI move swiftly down the supply chain before anyone is alerted.

The latest move is that this month the Fraud Squad became involved and raided a London wholesaler. News regarding a court hearing is still awaited.

Of the *in camera* proceedings Hood says: "It certainly is a great help to us and it's a weapon that we've obtained from the courts. At the moment we're running six or seven cases a week although that's not what we're investigating—I'm investigating 52 cases at the moment. We have done more work in this half year than any other two put together."



THESE PICTURES were secured inside a tape duplicating factory raided by the BPI, where cassette loading and labeling was being carried out with great efficiency.



PIRACY IS where you find it—and this picture shows that it is located in the most unlikely places. The loyalist printer in Essex was raided by BPI investigators and found to be printing inlay cards for counterfeit tapes. The High Court case was recently concluded to the BPI's satisfaction. Also on the picture is a selection of American-made Genesis sleeves.

A black and white photograph of a man in a suit and tie, standing next to a car. The man is smiling and looking towards the camera. The car is a dark-colored sedan. The background is a plain wall.

THE
BOB GRAHAM
EXPERIENCE
'Blast off'
ANC 1055

Video poised to smash windows in the display game

by Tim Smith

THERE IS no doubt that both window and in-store displays remain a highly effective and well-tested means of boosting sales for record dealers. However the trade is now witnessing a departure from traditional display concepts.

This has been largely brought about by the arrival of the in-store video last year, spearheaded by the efforts of the specialist West London company, Captain Video, run by ex-Stealers Wheel manager, Bruce Highams.

The growing number of shops now using video seems to be placing less emphasis on extensive displays, whereas those outlets still rejecting the concept are attempting to increase the sophistication of their windows.

Retailers no longer regularly divide their window space between a range of different product. It has become common-place for an entire window to be turned over to promote the

product of a single artist for a limited period.

Virgin Records, with 19 outlets around the country, has taken this drive for originality one step further. The company has just adopted a policy of running identical window displays at every branch for a month.

The displays are usually centred on one artist (it was Bowie during June), but they are not always pushing product. One display planned for the near future will be a collage of rock stars, but according to retail managing director Steve Handy displays need not be about the record industry.

A *Record Business* dealer survey confirms that without exception retailers place a great deal of importance on window and in-store displays.

Leicester dealer, Jack Ainley, said: "Our window displays greatly increase sales—when we used the whole



STREET LEGAL: The new Bob Dylan album receives full window display treatment at Woolworths in Edgware Road, London.

window for the *Saturday Night Fever* album it was incredible. Dealers wouldn't be clamouring for displays from record companies if they didn't work."

Dealers who now use video acknowledge the need for displays. However they acknowledge that video is more effective as a sales boost, and display policy has subsequently changed.

Jack Burgess, of Musicraft, Shropshire, told *Record Business*: "We have just started to use video in our branches—not in the windows but in the shops. At one time we used to pack our windows with displays, but now we try to keep them more open, mainly so that people can see the video operating within the shops."

The majority of Britain's record retailers have their in-store and window displays installed free of charge by one of six window dressing companies, which are paid by the record companies.

One of the largest of these window dressing operations is the London-based Realmheath—launched in November, 1975, by Bryan Whitman and Peter Berkeley.

Realmheath has at one time or

another worked for all the leading record companies, but its main accounts are CBS, RCA, Arista, Chrysalis and Magnet. There is also a special installation deal for certain multiples racked by Record Merchandisers.

Displays are usually timed to coincide with television or radio promotions in a particular area, and Realmheath charges a record company £9.50 per shop.

Whitman is aware of the growing threat to window displays from video, however he is convinced that displays will continue to reap the dividends for both record companies and retailers.

Whitman told *Record Business*: "Window displays are the only point-of-sale promotion method for all product. They are vital because many dealers do not have the time to push records themselves—displays are a constant reminder for the consumer."

Whitman feels that window displays in isolation may not always sell records. They form part of overall awareness of a particular product with all the other promotional devices playing their part."

His main problem is that it is impossible to guarantee to record companies that dealers will not dismantle a display the day after it has been installed because they have been offered a better display by another company.

The growing importance of in-store video is confirmed by the fact that Realmheath itself is now seriously considering moving into the field, possibly with a tie-up with a television rental company.

Whitman commented: "Video is definitely the next thing—it's the best promotional tool. Video will take a lot away from window dressing, especially when used in the window itself. But I can't foresee a time when window displays will become redundant."

These changes in display policy will only become fully apparent when video become a common feature of most record retail outlets and record companies make promotional tapes more available. But the increase in sales this is sure to bring can only be good news for dealers.



MOVING INTO VIDEO: Bryan Whitman (left) and Peter Berkeley, of Realmheath.



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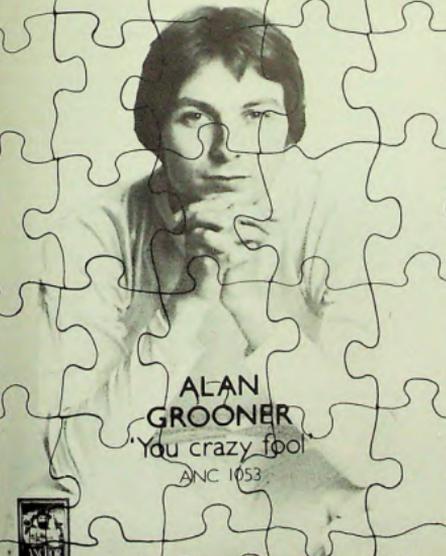
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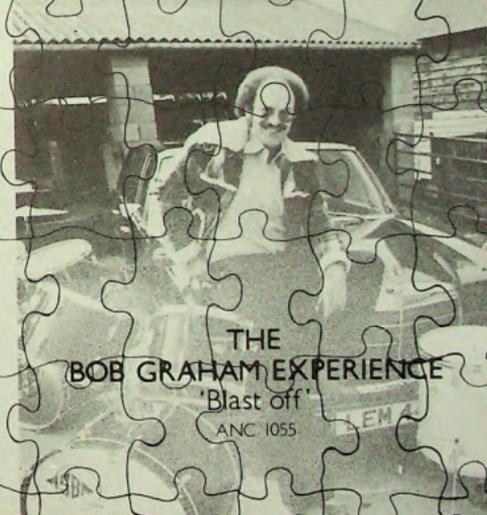
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Artists: BOB DYLAN/Jean Armatrading/Eric Clapton/Graham Parker & the Rumour/Lake/Mezger Venue: Blackbushe Aerodrome Promoter: Harvey Goldsmith

Tickets: £7

Audience: The Whole World
IT WAS the definitive one-day open air event of the 70s. Blackbushe Aerodrome was the venue—a wide, flat expanse of tarmac and weeds first located by Harvey Goldsmith's security sidekicks, passed on to the people who operate the Rainbow Theatre and thence to Goldsmith, who turned it into a denim city for a day.

The bill was a bit of everything for everybody. Mezger opened up with some urban reggae, followed by a dose of highbrow Euro-rock from CBS hopes Lake, both of which filled in the time adequately but without any great distinction. However, no-one actually went so far as to boo them off—a pointer to the placid, devotional mood of the massive crowd.

Graham Parker and his Rumour caused the first stir of the afternoon. Parker's ability to turn the biggest venue into a hot-house club was tested to the utmost at Blackbushe with its crowd already approaching a sprawling 200,000, but somehow, he managed to manipulate the ageing picnickers with his now classic stage favourites like 'New York Shuffle', 'Soul Shoes' and his closer 'Don't Ask Me Questions'. If he had been allowed, an encore would have automatically followed, but there was no time for that in the cast-iron Goldsmith programme.

At this point it should be said that all the assembled reviewers were 'flying blind' so to speak. One caught the occasional glimpse of Parker's sunglasses and little more from the grandstand vantage point provided at the side of the stage, although the sound throughout was excellent.

The choice of Clapton for the concert, and his placing on the bill was immaculate, a legend in his own right, he held everyone's attention at the traditional low point of open air gigs—mid-afternoon. With his now familiar laid back, shuffling set affording fans few chances to hear his technique at its best, but throwing in 'Layla' in amongst the less distinguished newer material. He was totally invisible from the press enclosure throughout. The guitarist received his customary ovation with 'Jean Armatrading' separating him from the night's star turn, he was in no danger of upstaging the main event.

At least that was the intention, but Ms. Armatrading wasn't about to serve out her time meekly. A tight back-up group drove her sometimes jerky



JOAN ARMATRADING: crowd puller

music along with some urgency, and there were great shouts from the crowd for favourite numbers like 'Tall In The Saddle' and the excellent 'Show Some Emotion' and 'Love And Affection'. She has really been adopted by rock fans and there is little left of the shy black girl from Birmingham these days—she has become a mature and confident crowd-puller in her own right.

A mere half-hour later Dylan's band sauntered on stage to jog through an opening instrumental—by Dylan of course—before the man himself arrived in top hat and spangled jacket to hold the platform for almost three hours, apart from a pointless break for his back-up singers to plod through a couple of grim party-pieces.

Legends seldom live up to their reputations, but Dylan can come back any time he fancies. In a nutshell he was quite superb. Alan Pasqua's mimitable pipe-organ sound and the tortured vocal chords of the tiny poet are unique, no matter if the author of the songs decides to change the tunes to suit his current frame of mind.

'Like A Rolling Stone', 'I Shall Be Released', 'Stop Crying', an utterly altered 'Just Like Tom Thumb's Blues', 'Maggies Farm', a solo version of 'Gates Of Eden' (a real pleasure), 'All Along The Watchtower'—songs from all periods of his career, sometimes the same, more often changed, always rivetingly delivered, rolled on and on from the little man in the blue spotlight.

As the massed hordes trooped back towards the totally inadequate railway station they sang snatches of Dylan songs to a marching beat. Such is the power of the Zim.

The set was a slight re-jig of the recent Earls Court concerts but it was significant that Dylan, although stilling he was tired, looked and sounded in great shape after his marathon (for him) European tour. Now he is due to embark on a major US outing and with this new enthusiasm for playing live we may even see the master back here before another nine years elapses.

JOHN HAYWARD

Artist: JULIAN LLOYD WEBBER
Venue: Royal Festival Hall, London (3,000)
Promoter: Derek Block
Tickets: £4 to £2
Audience: Right across the board, wearing everything from Yves St Laurent to Take 6
Current product: *Album Variations* (MCA MCF 2824)

IT TAKES a brave man to compose yet another set of variations on the *Caprice* by Paganini which has already been done so successfully by Brahms (for solo piano), Rachmaninov (for piano and orchestra), Lutoslawski (for two pianos), Thalben-Ball (for organ), Skip Martin (for Benny Goodman), John Dankworth and others. Andrew Lloyd Webber decided to take up the challenge in a piece which would show off the virtuosity of his cellist brother, Julian. When the original *Variations*, lasting about 20 minutes, proved a winner, the composer extended it by another 14 minutes for the version heard on the MCA album. This is how it was given its first London performance, following dates in New York and Los Angeles.

From the classical man's point of view *Variations* is a fascinating work, full of invention and originality, with nods in the direction of Elgar, Rachmaninov, Prokofiev and Ger-

shwin all in a spirit of witty pastiche. The rock element is equally strong, and because of the amplification it rather wins the day. This gives it gut appeal, though sometimes it obscures the really fine writing for the cello soloist, who is called on to be something of a Paganini with a deeper voice.

The amplifying system at the Festival Hall didn't work too well. Certainly from my seat at one side of the front stalls the machinery often got in the way of the music. The flamboyant parts for percussion (Jon Hiseman), keyboards (Rod Argent, Don Airey) often drowned both cellist and flute/sax (Barbara Thompson). Then prancing guitars (Gary Moore, John McVie) stole visual attention from the real soloist, which isn't really surprising since it's impossible to camp around the platform with a cello.

Still, the lively presentation made this first-rate entertainment, which had the capacity audience shouting for an encore of the final variation. Nobody should doubt that the rock fan sitting next to me, who had never been to a classical concert in his life and kept asking who Paganini was. Surely this proves that Andrew Lloyd Webber, whose *Evita* has brought the musical to the border-line of opera, has bridged two different musical worlds more successfully than any other composer.

FRANK GRANVILLE-BARKER

FILM REVIEWS

Thank God It's Friday (A)

THANK GOD it's Friday is a harmless piece of escapism, designed to appeal to the young at heart, but not to ageing London newspaper film critics who appear to have confused the punchy soundtrack with real noise.

Unlike *Saturday Night Fever* it has no John Travolta as an essential focal point—but neither does it have that singer's excessive use of bad language. Thus it will not be denied to a vast section of its potential audience. The film is set in a Hollywood disco and the film's storyline concerns the adventures of an assortment of visitors.

It is fairly predictable stuff—Mr Nice Guy on the lookout for Miss Right, two underage lasses attempting to gate-crash to take part in the dancing contest, the sedate married couple finding release from their inhibitions, and Donna Summer trying to get her break as a singer. There is also a live appearance by the Commodores and a brilliant dance sequence across the roofs of parked cars that would have done credit to Messrs Astaire or Kelly.

Although there are no established stars, the direction keeps the action moving and the film has a number of genuinely funny moments. It may not be a film-disc phenomenon like SNF, but it will do enough business to give essential support to Pye's determined marketing efforts on behalf of the Casablanca 2LP soundtrack (TGIF 100).

BRIAN MULLIGAN

American Hot Wax (A)

THE LATEST rock 'n' roll nostalgia movie takes the theme of Alan Freed, the American DJ destroyed by a payola scandal.

One of the best musical soundtracks ever is woven around a story that is hardly wholly accurate (the director has used artist licence on Freed's own story and condensed the music into a not-strictly-chronological order) but often enjoyable.

Freed is presented as a hero figure; his payola saga is only touched on, his successes in promoting rock 'n' roll in the face of the philistines is played up. For a film like this which takes a glossy rather than a detailed documentary approach it's perhaps not a bad premise. The concept has already aroused the ire of at least one venerable but ageing Fleet Street critic.

The period feel is nicely evoked, it sometimes frantically overdone, it's the musical soundtrack leans heavily on black doo-wop groups—a sound which Freed himself favoured. Indeed a new group, The Chesterfields, has been very successfully put together to handle this sort of material.

Brooklyn 1955 is faithfully reconstructed and concert scenes are filmed on black doo-wop groups—Cherry and Jerry Lee Lewis. A slight film perhaps but an undatederated walk in nostalgia and one that should spark some interest in oldies music.

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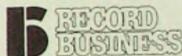
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THE SINGLES CHART

Action of the week:



X-RAY SPEX: Identity Parading in The Top 30.

TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Dealer Use
1	1	11	128	82	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 006	F	
2	2	9	79	22	THE SMURF SONG FATHER ABRAHAM	● DECCA FR 13759	S	
3	3	10	59	83	DANCING IN THE CITY MARSHALL, HAIN	▲ HARVEST HAR 5157	E	
★4	10	8	53	87	SUBSTITUTE CLOUT	CARRERE EMI 2788	E	
5	6	7	41	56	LIKE CLOCKWORK BOOMTOWN RATS	F ENSIGN ENY 14	F	
6	7	5	39	77	A LITTLE BIT OF SOAP SHOWADDYWADDY	ARISTA ARIST 191	F	
★7	11	7	35	71	BOOGIE OOGIE A TASTE OF HONEY	CAPITOL CL 15988	E	
8	4	4	34	3	NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS	VIRGIN VS 220	C	
9	5	9	33	72	AIRPORT MOTORS	VIRGIN VS 219	C	
★10	13	8	31	67	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	JET 109	C	
11	8	8	30	75	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2806	E	
★12	15	8	27	76	USE TA BE MY GIRL O' JAYS	PHIL INT PIR 6332	C	
★13	18	12	27	76	RUN FOR HOME LINDISFARNE	MERCURY 6007 177	F	
14	9	10	23	32	ANNIE'S SONG JAMES GALWAY	▽ RED SEAL RB 5085	R	
15	14	14	22	4	RIVERS OF BABYLON BONEY M	☆ ATLANTIC K 11120	W	
16	12	9	19	26	MISS YOU ROLLING STONES	▽ ROLLING STONES EMI 2802E	E	
17	20	3	18	18	LOVE YOU MORE BUZZCOCKS	UNITED ARTISTS UP 36433E	E	
★18	28	4	17	72	LIFE'S BEEN GOOD JOE WALSH	ASYLUM K 13129	W	
19	19	10	16	31	MIND BLOWING DECISIONS HEATWAVE	GTO GT 226	C	
20	21	10	16	8	(DON'T FEAR) THE REAPER BLUE OYSTER CULT	CBS 6333	C	
★21	25	7	16	87	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6368	C	
★22	34	8	16	67	FROM EAST TO WEST VOYAGE	GTO GT 224	C	
★23	27	6	15	84	'5,7,0,5.' CITY BOY	VERTIGO 6059 207	F	
24	16	6	14	17	ARGENTINE MELODY (CANCION DE ARGENTINA) SAN JOSE	MCA 369	E	
★25	100	2	13	*	IDENTITY X-RAY SPEX	EMI INT. INT 563	E	
26	26	6	13	72	STAY JACKSON BROWNE	ASYLUM K 13128	W	
27	23	4	13	28	COME ON DANCE, DANCE SATURDAY NIGHT BAND	CBS 6367	C	
28	17	11	13	8	MAKING UP AGAIN GOLDIE	BRONZE BRO 50	E	
★29	37	6	11	69	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473	A	
30	29	4	11	25	PRODIGAL SON STEEL PULSE	ISLAND WIP 6442	E	
31	31	4	9	80	IS THIS A LOVE THING RAYDIO	ARISTA ARIST 193	F	
★32	52	5	10	33	NORTHERN LIGHTS RENAISSANCE	WARNER BROS K 17177	W	
33	40	8	11	18	SATISFY MY SOUL BOB MARLEY AND THE WAILERS	ISLAND WIP 6440	E	
34	32	6	8	75	HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K 13126	W	
★35	42	2	10	29	HAD ENOUGH WHO	POLYDOR WHO 1	F	
36	35	10	10	14	BEAUTIFUL LOVER BROTHERHOOD OF MAN	PYE 7N 46071	A	
★37	NEW	1	9	46	BABY STOP CRYING BOB DYLAN	CBS 6499	C	
38	22	12	11	5	DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND	▽ BRONZE BRO 52	E	
★39	47	3	7	66	COLD AS ICE FOREIGNER	ATLANTIC K 10986	W	
40	33	8	7	72	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL	CBS 6412	C	
41	38	5	8	27	DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY	RCA PB 9265	R	
42	39	5	6	69	I'VE HAD ENOUGH WINGS	PARLOPHONE R6020	E	
43	30	5	8	36	MANY TOO MANY GENESIS	CHARISMA CB 315	F	
★44	57	3	6	63	THE RACE IS ON SUZI QUATRO	RAK 278	E	
45	36	6	6	60	CARRY ON WAYWARD SON KANSAS	KIRSHNER KIR 4932	C	
46	45	17	9	*	NIGHT FEVER BEE GEES	● RSO 002	F	
★47	50	2	6	66	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND	TK TKR 6037	C	
48	24	11	8	4	OH CAROL SMOKIE	▽ RAK 276	E	
49	41	6	6	30	FLYING HIGH COMMODORES	MOTOWN TMG 1111	E	
50	46	11	7	1	SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R	
★51	60	5	3	73	ANTHEM NEW SEEKERS	CBS 6413	C	
52	56	3	3	69	FM (NO STATIC AT ALL) STEELY DAN	MCA 374	E	
53	49	7	6	11	ROCK 'N' ROLL DAMNATION AC DC	ATLANTIC K 11142	W	
54	43	6	6	2	(WHITIE MAN) IN HAMMERSMITH PALAIS CLASH	CBS 6383	C	
★55	NEW	1	6	1	WAIT UNTIL MIDNIGHT YELLOW DOG	VIRGIN VS 217	C	
★56	63	4	5	10	YOU AND I RICK JAMES	MOTOWN TMG 1110	E	
★57	61	2	2	69	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS	CBS 6483	C	
★58	69	2	3	63	TOOK THE LAST TRAIN DAVID GATES	ELEKTRA K 12307	W	
★59	NEW	1	4	39	YOU LIGHT MY FIRE SHEILA B. DEVOTION	CARRERE EMI 2828	E	
★60	80	2	4	28	STUFF LIKE THAT QUINCY JONES	A&M AMS 7367	C	

THE SINGLES CHART

61-100

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

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

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

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

HOW THEY COMBINE
The Top 30 is based on the Sales Index only. Nos. 31-100 compiled by adding airplay to sales by a formula where, approximately, **AIRPLAY INDEX OF 100 = SALES INDEX OF 5** (indexes are rounded to the nearest whole number after the chart has been compiled).

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

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

KEY
■ New Entry ■ Re-Entry
 ★ Bullet
 ◆ Platinum Disc (1 million sales)
 ● Gold Disc (½ million sales)
 ○ Silver Disc (¼ million sales)
 * Index less than 0.5

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

This Week	Last Week	Wcs on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Order
★61	64	4	2	57	BLUER THAN BLUE MICHAEL JOHNSON	EMI-AMERICA AMI 501 E		
62	44	13	5	4	CA PLANE POUR MOI PLASTIC BERTRAND	CF PSE 6078 516		
63	58	13	5	1	THE BOY FROM NEW YORK CITY DARTS	▽ SAGNET MAG 116 E		
64	48	9	4	6	JUST LET ME DO MY THING SUE	GCS 6351 C		
★65	NEW	1	4	7	NIGHT FEVER CAROL DOUGLAS	GUL GULS 61 A		
66	62	7	4	6	DISCO INFERNO TRAMPPS	ATLANTIC K 1135 W		
★67	76	2	4	4	DON'T CRY FOR ME ARGENTINA JULIE COVINGTON	MCA 260 E		
68	54	4	3	11	THE CLAPPING SONG (EPI) SHIRLEY ELLIS	MCA MCEP 1 E		
69	55	9	4	1	NEVER SAY DIE BLACK SABBATH	VERTIGO SAB 001 F		
★70	95	2	3	15	LOVIN', LIVIN' AND GIVIN' DIANA ROSS	MOTOWN TMG 1112 E		
★71	65	4	1	64	BABY IT'S YOU RACEY	RAK 277 E		
★72	88	2	1	48	MAGIC MIND EARTH WIND & FIRE	CS 6490 C		
★73	NEW	1	4	1	STREET HASSLE LOU REED	ARISTA ARIST 12198 F		
74	66	13	4	4	ROSALIE (COWGIRLS') SONGI THIN LIZZY	VERTIGO LIZZY 007 F		
75	51	10	3	8	IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL	PRIVATE STOCK PVT 137 E		
★76	97	2	1	42	COPACABANA (AT THE COPA) - SOMEWHERE IN THE NIGHT BARRY MANO	ARISTA ARIST 196 F		
★77	NEW	1	1	52	SLOW TRAIN TO PARADISE TAVARES	CAPITOL CL 15996 E		
★78	NEW	1	1	52	I WANNA BE YOUR BOYFRIEND RUBINOVIS	BERSEKLEY 822 18 S		
★79	NEW	1	1	37	IF THE KIDS ARE UNITED SHAM 69	POLYDOR 2059 050 F		
80	67	14	3	*	HIL-TENSION HIL-TENSION	ISLAND WIP 8422 E		
81	53	4	3	1	BOOTZILLA BOOTS'S RUBBER BAND	WARNER BROS K 17196 W		
82	85	2	1	39	SINCE YOU WENT AWAY ELKE BROOKS	ANAM ANS 739 E		
83	77	4	1	30	MY FAVORITE FANTASY VAN MCCOY	MCA 370 A		
84	59	14	2	3	LOVE IS IN THE AIR JOHN PAUL YOUNG	▽ ARIOLA 47 111 A		
85	82	2	* 47		LOVE'S IN YOU LOVE'S IN ME GIORGIO AND CHRIS	ODIS 4 A		
86	83	2	* 46		DON'T LET ME DOWN AGAIN BUCKINGHAM-NICKS	POLYDOR 2006 700 F		
★87	NEW	1	* 40		SHA LA LA LA LEE PLASTIC BERTRAND	VERTIGO 2059 209 F		
★88	NEW	1	* 41		KISS YOU ALL OVER EXIE	RAK 279 E		
★89	NEW	1	* 40		OH HONEY DELEGATION	STATE STAT 82 W		
90	90	4	* 39		WARM RIDE RARE EARTH	PRODIGAL PROD 9 E		
★91	NEW	1	* 38		STEEPIN' IN A SLIDE ZONE MOODY BLUES	DECCA F13790 S		
92	71	14	2	*	IF I CAN'T HAVE YOU YVONNE ELLMAN	▽ RSO 2090 266 F		
93	68	3	2	*	JILTED JOHN JILTED JOHN	RIBB TOSH 105 B		
★94	NEW	1	1	17	IT'S ONLY MAKE BELIEVE CHILD	ARIOLA HANSA AHA 522 A		
95	NEW	1	* 38		WHERE WILL I BE NOW CHRIS EAST	GTO GT 227 C		
96	70	4	* 32		CALIFORNIA RAFFAELLA CARRA	EPIC EP 6450 C		
97	74	4	2	1	DRAGON POWER (A TRIBUTE TO BRUCE LEE) J.K.D. BAND	SATRIAL SAT 132 W		
98	99	2	2		INTERPLAY DEREK AND RAY	RCA PB 919 R		
100	85	1	4		GET UP (AND LET YOURSELF GO) J.A.L.N. BAND	MAGNET MAG 118 E		
101	81	1	4		SUPERNATURE CERRONE	ATLANTIC K1089 W		

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CAROL DOUGLAS

'Night Fever'

RECORD BUSINESS

Alternatives SAID...

Now and again I stick my head on the block with a single that seems to stand no chance. So far I've been right with them all.

This week there's one stone bonk cert - 'Night Fever' by Carol Douglas on GULL (GULS 61).

I can hear you all now: "Has no one told him about the Bee Gees making No 1!"

Well, I don't care. This is Top 15 and that's that. I had the import on Midland before the Bee Gees came out and I like Carol's version better.

"He's mad!" I can hear you shout, but this record is what nightfever was all about. It's Disco with no holds barred. In fact I shall put this in my all time disco Top 10 for dancing - it's perfect! When you read the credits you will see why - arranged and conducted by Michael Zager. The little bits of percussion are well used to kick this along. DJs, when they hear the 12" version, will go crazy!

As you see, I've gone overboard but I just can't rave enough - till ringier of the month, it will bring in big business. You should stock 15 to 25 12", 10 to 15 7" It should also pick up good radio as Bee Gees' drops off

GULS 61

12" disco version available in a
limited edition GULS 61-12 R.R.P. £149

Produced by Eddie O'Loughlin

PROMISE FULFILLED!

TURNING POINT. MORE AMMUNITION FOR THOSE WHO BELIEVE THE BRITISH JAZZ BANDS (BE THEY CALLED FUSION, JAZZ-ROCK OR WHATEVER) ARE PRODUCING MUCH MORE WORTHWHILE AND CHALLENGING MUSIC THAN HALF A TON OF MIXED ROCK BANDS. CHRIS WELCH, MELODY MAKER.

THIS TIME THE QUESTION IS WHETHER TURNING POINT CAN CONSOLIDATE THEIR SUCCESS AND GIVE CLEAR INDICATIONS OF GROWTH. HAVING LISTENED REPEATEDLY TO "SILENT PROMISE," I AM CONVINCED THAT THEY HAVE BROUGHT IT OFF TO PERFECTION. DAVE GELLY, THE OBSERVER.

SILENT PROMISE
TURNING POINT
GULP 1027



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