

# RECORD BUSINESS

MICKIE  
MOST  
FEATURE

Page 12

July 31, 1978

VOLUME ONE/Number 20

35p

## TOP SINGLE

JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/  
**You're The One That I Want**  
RSO 006 (Phonodisc)  
Producers: Tommy Boyce/Richard Hartley  
Writer: John Farrar (7th Week)

## CHARTMAKER

**DARTS/It's Raining**

Magnet MAG 126 (EMI)  
Producers: Tommy Boyce/Richard Hartley  
Writer: Ian Collier

45

See Singles Chart: Page 29

## RADIOACTIVE

**Strongest airplay gains this week**

**COMMODORES/Three Times a Lady**

Motown TMG 1113 (EMI)  
Producers: James Carmichael/  
Commodores  
Writer: Lionel Ritchie

## TOP NEWSPIN

**Strongest new Airplay Guide entry**

**ANDY GIBB/  
An Everlasting Love**

RSO 015 (Phonodisc)  
Producers: Alby Galuten/Barry Gibb/  
Karl Richardson  
Writer: Barry Gibb

See Airplay Guide: Page 14

## TOP ALBUM

**SOUNDTRACK/Saturday Night Fever**

RSO 2658 123 (Phonodisc)  
Producers: Various

See Album Chart: Page 13

## PANEL PICKS

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

**DARTS/It's Raining (Magnet)**  
**COMMODORES/Three Times A Lady (Motown)**

**JILTED JOHN/Jilted John (EMI International)**  
**RUBY WINTERS/I Won't Mention It Again (Creole)**

**CLIFF RICHARD/Please Remember Me (EMI)**

**SUTHERLAND BROTHERS/Somebody's Fool (CBS)**  
**SMOKEY ROBINSON/Daylight & Darkness (Motown)**

**JACK TEMPCIN AND THE FUNKY KINGS/Slow Dancing (Arista)**

## 'Pepper' movie prompts EMI picture vinyl LPs

WITH THE prospect of the film, *Sgt. Pepper's Lonely Hearts Club Band* being screened here in October rather than at the end of the year, EMI is gearing to generate new sales of the classic Beatles' 1967 album with a limited release of a picture LP. This will be the first UK album with a picture actually in the disc itself since Warner Bros. used it some eight years ago for the debut album of Curved Air. It is a move anticipated here for some time in view of the sales impact being gained by limited pressings in coloured vinyl. The picture disc is a logical extension of that concept, but creates technical difficulties which EMI has not succeeded in overcoming in the UK. Copies are being brought in from Europe since demand in America is expected to exceed production capacity.

The Beatles' picture disc follows Capitol's decision to release a similar album in America in a limited edition of 100,000 copies as part of a campaign to generate further mileage out of the Beatles' back catalogue, particularly the Sgt. Pepper LP which in its new multi-artist soundtrack form has

attracted a 3.5 million copies shipment for RSO. Also in the American pipeline are red and blue copies of the group's two retrospective LPs and a white vinyl pressing of the 'White' double album.

Apart from 50,000 copies of the picture LP, all will be available in August, but UK plans call for an October release of the picture disc, with the 1963-67 red album and the 1968-70 blue album preceding it on September 22. The 'White' LP will not be scheduled here until EMI has had a chance to assess the sales impact of the other albums.

Current plans call for the UK release of 50,000 copies of the picture album, probably in a die-cut sleeve adhering closely to the original design, rather than utilising the Capitol-designed packaging. UK list price has not yet been settled, but the American price for all albums will be 15.98 dollars.

● Coinciding with current increased interest in Beatles back catalogue, World Records report very heavy mail order sales of its 24 singles Beatles pack.

## Smurfs perk Decca Autumn release schedule

WITH A singles market share of 2.1 percent in the last two months, Decca's fortunes have received a big shot in the arm.

Phil Dexter, pop product manager, told the company's Bournemouth sales conference on Friday: "We are on the road to recovery." He said he hoped Decca could maintain this new momentum in the months ahead.

Among releases planned for the near future are a Smurfs' follow-up single scheduled for September, a Smurfs' LP by Christmas, a debut album from new signing The Late Show plus a new Camel album entitled *Breathless*. All will be backed by heavy promotion.

Nationwide tours are scheduled for the Autumn from the Moody Blues who will also be touring Japan and the USA Camel, Spooky and The Late Show. (Complete conference coverage will appear in next week's issue.)

A compilation from one of Britain's top rock bands is expected to be released before Christmas culled from material in the Decca vaults.

## Radio 210 to use RB chart

RADIO 210, serving the Reading and Thames Valley area, is to use the *Record Business* singles chart exclusively to compile its highly-rated national Top 40 programme.

Programme controller Neil French Blake made the decision after monitoring all three available national charts and said: "We have decided to use the *Record Business* chart because it arrives earlier than the other two. It gives our librarian more time to get the Top 40 singles together."

He added that when compiling 210's own easy listening Top 40—the daytime playlist—they found "The Airplay Guide" particularly useful.

It enables one to see at a glance which records are being played

most," he said. "I quite often give records another listen as a result of reading it."

Neil French Blake, along with broadcasters Mike Matthews, Stephen Crozier and Chris Hall, are also members of the *Record Business* Hit Panel.

Pictured right are 210 programme controller Neil French Blake and breakfast broadcaster Paul Hollingdale studying the form for next week's charting.

● This week the *RB* Singles Chart becomes the longest ever published in Britain with the addition of twenty *Ones To Watch*, Numbered 101-120, they are a direct extension of the chart based on sales and airplay action, but will not include previous Top 60 hits.



# Trade grills Lopez on EMI increases

by Brian Mulligan

AT HIS first formal meeting with the retail trade at an East Midlands GRRC meeting in Leicester last week, EMI Records' managing director Ramon Lopez defended the company's recent price increases. He also gave an insight into the major's current thinking on such matters as distribution, tape and returns.

Asked if prices of records were now causing consumer resistance, Lopez admitted that EMI was "deeply worried" about exacerbating the situa-

## Dockland ents arena mooted for London

PLANS FOR a massive, multi-purpose, indoor, entertainments arena in London's dockland are being drawn up by the company London Leisure and Arts Centre Ltd (LLAC) for consideration by the GLC.

Contrary to reports in the American showbiz journal *Variety* a planning brief has not yet been submitted to Wandsworth Borough Council (in whose area the site is) or the GLC but discussions have taken place in relation to the project.

The main stumbling block is that the GLC, which owns the Thames-side site, has already earmarked 26 acres of it for use as a refuse transfer station leaving only 18 acres for the prospective arena—which will need 30.

In its projected form the arena would be designed to cater for a wide variety of leisure and sporting activities and the 30,000 capacity which it would hold for music concerts would make it the biggest such venue in Europe.

tion. It had kept price increases below inflation rates by absorbing costs, but in a contracting market it was necessary to pass a proportion of its own increasing costs to the consumer. He pointed out that EMI was required to justify its need to increase prices before the Prices Commission and that this included satisfying the body that its application was not based on the level of volume-related discounting to major multiple accounts.

Griffin also queried the continuing effectiveness of EMI's distribution link with British Rail and suggested that road deliveries used by other companies were more efficient, particularly for dealers not close to a parcels depot. Lopez disclosed that EMI had employed a firm of consultants to report on its distribution system. Although well pleased with BR service in general EMI was no longer using rail in two remote areas. It was looking for flexibility in deciding on its future arrangements. "We are moving with caution," he said, "we can't change overnight."

During a discussion on tape Lopez revealed that EMI was phasing out its UK 8-track cartridge duplication. Future releases would be limited to particular types of saleable repertoire — tv promoted albums particularly — and supplies would be imported. The meeting was also told that a decision had been taken to commission duplicate artwork at the album origination stage to improve on EMI's current record of 70 percent of all titles released simultaneously on tape and disc. Barry Green, assistant to the managing director, said that a comprehensive survey of tape manufacture and retailing was taking place with the aim of developing a merchandising unit which would answer trade problems regarding pilferage and display.

Asked about the possibility of reintroducing a returns allowance, Lopez said that EMI had no preferences. "We are gathering further information about the desires of the trade. It will be the retail trade which will indicate the way we will go," he added.



PAUL WATTS, general manager of the EMI Records International Division, receives the Queen's Award for export achievement from Admiral Sir Charles Madden, vice-Lord Lieutenant of London. The award—the group's London. The award—the group's first—signified an increase in total sales of finished product from £4.3 million in 1975 to £9.6 million in 1977. Export services, which covers invisible earnings from royalties etc., generated a 1977 income of £10.5 million against £4.3 million in 1975.

Madden observed that the increase had been achieved by increasing the 30-strong staff by one person!

## Govt. radio report glee

DESPITE THE lack of a single element of music in the Government's White Paper on broadcasting published last week, the UK's commercial radio stations have received its recommendations with some glee.

Its green light to the expansion of the ILR network is seen as being a direct stimulant to business, and this opinion is backed up by initial reaction from record company marketing executives who have looked forward to the service going national.

The white paper gives priority to areas as yet unserved by any local station, but the way is left open for ILR to compete with the BBC in major centres like Bristol, Leeds, Leicester, Brighton and Hull.

But while the BBC has plans to open 10 small to medium-sized stations within the next two years in areas including Alnwick, Barnstaple, Cam-

## THE DISCO CHART

### TOP 20 BREAKERS

- (4) YOU AND I—RICK JAMES (MOTOWN TMS 1115)
- (1) IS THIS A LOVE THING—RAYDO (ARISTA 723)
- (3) DISCO INFERNO—TRAMMIS (ATLANTIC K1135)
- (2) IT'S THE SAME OLD SONG—IC & THE SHAMINE BAND (TK, TR 4537)
- (5) FLYING—EVELYN KING—COMMODORES (MOTOWN TMS 1111)
- (6) SHAME—EVELYN KING—COMMODORES (RCA PC 1122)
- (8) BOOGIE TO THE TOP—IDRIS MUHAMMAD (RUDI 94)
- (11) NIGHT FEVER—CAROL DOUGLAS (GULL GULS 51)
- (6) GET UP (AND LET YOURSELF GO)—J & L N BAND (MAGNET MAG 118)
- (14) RUMBAWAY—LOVE—LINDA CLIFFORD (RUSTON K17163)
- (7) AIN'T NO SMOKE WITHOUT FIRE—ECHO (EMI 207)
- (9) RIO DE JANEIRO—GARY CRISS (CARPENE EMI 207)
- (4) STUFF LIKE THAT—QUINCY JONES (KAMA KAMA 726)
- (20) THREE TIMES A LADY—COMMODORES (MOTOWN TMS 1115)
- (17) WARM RIDE—RAPE EARTH (PRODIGAL PROD 5)
- (7) HOT SHOT—KAREN YOUNG (WEST END WES 1211 (import))
- (18) GOT A FEELING—PATRICK AVET (CASABLANCA CAN 121)
- (9) SLOW TRAIN TO PARADISE—TAVARES (CAPITOL CL 1598)
- (4) LITTLE DARLING—FLIRTATIONS (PK CCI)

bridge, Dorchester, Northampton, Plymouth, Truro and York, obvious areas for immediate commercial radio expansion are places like Cardiff, Aberdeen, West Ulster, Coventry, Exeter, Bournemouth and Torbay. Jimmy Gordon, Radio Clyde managing director, commented: "Even the mere announcement that local radio is going to expand is bound to be a stimulant to business, and the sooner we become a national network, the sooner we can compete on a national basis with tv and the press."

Peter Hulm, EMI GRD sales and promotion manager, said: "We view the White Paper as the endorsement ILR has been seeking since it was set up in 1973, but we will be watching the type of music programming that appears." However, the government's concentration remains on the local service ethic.

INTELLIGENTS  
"Rockin' Band"  
AS  
K11162

DAVID GATES  
"Took The Last Train"  
S  
K12307

REZILLOS  
"Top Of The Pops"  
S  
SIR4001

LINDA CLIFFORD  
"If My Friends Could See Me Now"  
S  
K17163

# STAR CHAMBERS

# MULLINGS

**EXPECT ANNOUNCEMENT** shortly from MFP m.d. **Richard Baldwin** regarding recording debut of Sir **Harold Wilson** and label's American launch... this was a lovely way to spend an evening—**Rolling Stones'** Louisiana Superdome gig grossed 1,060,000 dollars with 76,811 customers paying 13.50 dollars per head to see the show... WEA caught slightly on the hop by renewed consumer reaction to **Cerone's** 'Supernature' single, a chart entry in the Spring, following its use as the theme of the new **Kenny Everett** ITV show—but gratified to find that Radio 1 magnanimously has put the record on its **Featured 40**... personal statement awaited from CBS promotion chief **Jeff Gilbert**?

**UNLESS ARISTA** shows greater interest for the band's future in the American market, will **Showaddyaddy** re-sign when its contract comes up for renewal later this year... farewell for the second time this week to **EMI** for **Margaret Davis** former education officer and latterly the group's retailing consultant... as well as recording with **Thin Lizzy**, **Phil Lynott** will also be developing a less heavy image as a solo act with **Phonogram**... Charisma boss **Tony Stratton Smith** planning a few promotional novelties involving a couple of German Fokker planes to boost new signing **Blue Max** at forthcoming Reading Festival...

**LATEST SIGNING** to their Creative Talent Associates firm by **Dave Chapman** and **Bill Uttley** is **Anton Matthews** who worked as engineer on **Rolling Stones** and **Paul McCartney** albums... in the first fixture of the season, **Wanted Records** team beat an injury-stricken **Psy** by 63-45 in the WRITs musical trivia quiz—just wait until the **RB** experts get among 'em... unless there have been swift moves behind the scenes, **Gladys Knight** could well be welcomed at **Heat** on en route for her **Aintree Bank Holiday** oldies fest by representatives from the **Jeff Kruger** and **Derek Block** offices and possibly from CBS her likely next record company... in view of uncompromising new wave content of **Mickie Most's** first **Revolver** tv show not surprising that it was shunted off into a late night slot—can't have the youngsters listening to the likes of the **Boomtown Rats** and **Stranglers** at teatime, what!...

**AT LUNCH** to celebrate award of Queen's Award For Export to **EMI International**, guests received a couple of inscribed wine glasses and blue vinyl copies of a special limited pressing of 200 of a Queen single... A daughter, their third child, born to **Richard** and **Jenny Myhill** neatly coinciding with the release of his new single, 'We've Got Something More'... from darkest Orpington **Pinnacle Records** soon to move to Mayfair offices and embark on expansion plans following the appointment of a new general manager... personal statement awaited from **Pete Frame** at **Stiff**... there's no Just-ice anymore—Radio 1's much heralded answer to **Kenny Everett**, **Adrian Juste** has had his show axed in network reshuffle which will also bring **Noel Edmonds** back for a one-hour Saturday chat show... at recent **Clash** gig in Bristol, **Joe Strummer** interviewed in the elegant setting of the **Locarno** backstage toilets—which hopefully will not lead to a chain reaction...

**WITH CURRENT** **Justin Haywood** CBS seller, **Decca** smiling all the way to the bank although 'Forever Autumn' could turn out to be a stronger seller than the **Moodies** single... **Boz Scaggs** reportedly more than somewhat miffed that CBS would not license his 'Low Down' single for the **SNF** blockbuster... seriously ill in **Sutton** hospital veteran publicist **Les Perrin**... watch out for the **Hudson Brothers** on forthcoming **ATV Laugh-In** style show **Bonkers**, already sold to the American market... **Tony Blackburn** now represented for management by **Tony Lewis** following amicable split with American-domiciled **Harold Davison**... **PAUL MCCARTNEY** and **Van Morrison** both being wooed to open **Richard Branson's** new London club **The Venue** in first week of November... reaction from those who have heard the first **Phonogram** single by **David Essex** 'Oh What A Circus', a drastically revamped version of a song he sings in **Evita**, makes m.d. **Ken Maliphant** confident that the singer's recording career will take off once again... upturn in sales of **Boney M's** 'Rivers Of Babylon' helped by strong disco action on B-side 'Brown Girl In The Ring'... noticed in **RB's** 'Live' section some months ago, Belfast band **Star Jets** about to sign with American label here.

## Andy Williams has a hit with 'You'

'You' a simple title for a simply brilliant new single from Andy Williams. Rush released this week, 'You' will undoubtedly be heard on every station and seen in every chart. So get a world beating partnership into your store; Andy Williams and 'You'.

Andy Williams  
New Single  
'You'

rush released this week

### RECORD BUSINESS

Hyde House, 13 Langley Street, London WC2H 9JG  
01-836 9311

EDITOR/MANAGING DIRECTOR Brian Mulligan  
DEPUTY EDITOR (News) John Hayward  
ASSISTANT EDITOR (Production) Peter Harvey  
EDITORIAL David Rodshaw (Talent); Myles Hewitt (Radio); Tim Smith (Retailing); Frank Granville Barker (Classical)  
RESEARCH Godfrey Rust (Manager); Daldy Reed (Assistant Manager); Barry Lazell; Jan Martin  
ADVERTISING Nigel Steffens (Manager); Julia Ball (Production Assistant)

COMMERCIAL DIRECTOR Bill Newton

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

Published by Record Business Publications Ltd., Hyde House, 13 Langley Street, London WC2, set by Tottenham Typesetters Ltd. and printed for the publishers by Garrod and Lighthouse Ltd., Bedford. Registered at the Post Office as a newspaper.

6564



## Merchandising

ARIELA HAS major campaigns planned for August to back new releases from Amanda Lear, Japan, Gilla and Sugar Cane.

Taken from her album *Sever Revenge*, the new Amanda Lear single 'Run Baby Run' (ARO 132) will be released in a limited 12-inch pressing and colour bag. It will be supported by fly-posting on the London underground and advertising space in the consumer press. Release is scheduled for August 18.

A new version of 'Montego Bay' (AHA 524) by Sugar Cane is released on August 4. A limited edition of 5,000 12-inch copies will be available.

Backed by fly-posting throughout London and advertising space in the consumer and trade press, the new Japan single 'The Unconventional Adolescent Sex' (AHA 525) will be released on August 18 in special colour bags.

The Gilla single 'Bend Me Shape Me' (AHA 518), an old Amen cover number, is being released as a limited 12-inch version, with advertising space being taken in Record Mirror, Disco Fever and Blues and Soul.

AN EXTENSIVE marketing campaign is scheduled by United Artists Records to launch the new Crystal Gayle album *When I Dream*.

Window displays will be installed in up to 250 shops, hoardings are being booked in London, Manchester, Bristol and Birmingham, advertising space is being taken in the music press and over 2000 posters are being distributed. 600 escalator panels will also be taken during August on the London underground.

Crystal Gayle's new single 'Talking In Your Sleep' is released on August 4.

BBC-TV comic Jerry Stevens will be paying promotional visits to radio stations in Birmingham, Manchester, Liverpool, Sheffield, Portsmouth and Brighton to help launch his first single on Ember Records 'What's Yesterday' (EMBS 362). He will be accompanied by Howard Kruger, head of promotion.

## DEALS

GLASGOW-BASED manager and impresario Colin Robertson and writer-producer Peter Shelley have signed a new independent record label signed under a long-term, worldwide licence deal to CBS.

Concluded between Maurice Oberstein, CBS managing director and the partners, the deal gives Shelley and Robertson responsibility for all creative aspects including a&r and record production. CBS will handle all other functions including marketing and sales.

All releases will appear through CBS carrying a special logo, and in conjunction with the production deal, an associated publishing agreement has been set up with April Music.

As yet the label is un-named and no signings have so far been announced

THE CAROL Douglas version of 'Night Fever'—a best-selling import on the Midson International label, has been rush-released by Gull Records in both 7-inch and 12-inch versions. The small format pressing retails at normal price (GULS 61) and the 12-inch (GULS 61-12) at £1.49.

MCA RECORDS continues its special EP series with the release of 15,000 copies of a ten inch Bill Haley four track EP on August 11. It will also be available as a seven inch pressing and both discs will be distributed in special bags. Titled 'Rock' (MCEP 2), the EP contains 'Caldonia', 'Rockilly', 'Precedilly Rock' and 'The Saints Rock n' Roll'. All the tracks except 'Caldonia' are on the recently released Bill Haley compilation album *Armchair Rock n' Roll*.

The next two releases planned in the MCA EP series are four track selections from Len Barry and Brenda Lee.

TO SUPPORT the debut single from new signing True Brit, EM1 MORI division is releasing 'Julie Can't Come Tonight' in a four-colour bag backed with advertising in the consumer press and badges, stickers and colour posters for dealers.

PYE IS rush releasing the new Real Thing single 'Raining Through My Sunshine' (7N46113) in a 12-inch limited pressing.

UNITED ARTISTS Records is running a full scale promotion campaign to support the re-issuing of a mass of back catalogue material from the long-established jazz label Blue Note Records.

A total of 20 albums—four of them double—are scheduled for release during August. Blue Note was originally formed almost 40 years by two New York jazz enthusiasts.

The UA campaign will include colour leaflets and posters for in-store use, browser cards plus advertising space in the trade press, Melody Maker, Jazz Journal and Black Music.

Among the re-releases are John Coltrane's *Blue Train*, the Ornette Coleman Trio's *At The Golden Circle Stockholm*—volumes one and two.

EX-POLYDOR A&R man Bob Clifford has launched his own label—Frog Productions. First release on August 14 will be *Rockabilly Guitar Man* by Al Roberts Junior.

The album will be available through Lightning Records or direct from Frog Productions (tel: 01 954 9959). Advertising space is also being taken in the mid-August issues of *New Kottomion* and *Not Fade Away*.

IMAGINATION MUSIC, the newly-formed publishing branch of the Imagination group of companies, has concluded a three-year deal with RAK Music for management of its catalogue.

The deal, for the world excluding the USA and Canada, was negotiated by Fred Parsons with David Moss of RAK. The catalogue comprises a number of writer-performers from both the USA and UK, including Iain Whitmore currently in Imagination's 24-track studio recording his first solo album.

## INS & OUTS

MOUNTAIN RECORDS managing director Derek Nicol is to firmly take over the reins of the company following the departure of general manager Rod Duncombe and product manager Gordon Simpson.

The company has undergone a major reconstruction and according to Nicol, will be more closely welded to licensee Phonogram in order to fully exploit the big company's facilities.

Nicol will be assisted by Jim White who previously ran the artist management side of Mountain and now looks after Mountain's international operation through Phonogram International.

Under the new structure David Bachelor takes over as a&r head, Brian Haynes is in charge of promotion and the newly appointed Ray Stock is in charge of regional promotion.

The changes take place just prior to the announcement of two imminent new signings.

"The changes reflect a general tightening up of the Mountain Records operation," commented Derek Nicol.

PETER BARNETT has been appointed deputy manager at Selecta in Manchester. Barnett joined the company as a sales representative from the retail world. He became Selecta's import manager three years ago and was closely involved in the success of Klaus Wunderlich recordings in the UK.

RAY BEDI has been appointed administration manager for the CBS commercial division. He joined the company in 1975 as an internal auditor having previously worked for the British Oxygen company.

COINCIDING WITH a move to larger new offices in London's Kings Road, the NEMS group, of agencies has gained a new managing director in John Sherry.

In the change-over, Sherry, formerly head of NEMS Artists Agency Ltd, takes over from Vic Lewis who was head of NEMS Enterprises for more than 15 years and now assumes the role of chief



THREE YEARS after joining Island Music, Billy Laurie joins the upper echelons of the Island Records staff as international a&r manager working closely with Chris Blackwell. Laurie has been given a roving brief, based at Island's Hammersmith headquarters but seeking talent for both British and American companies, and also spending time in Europe. He retains his directorship at Island Music. Says Lawrie: "This expansion of Island's a&r activities is designed to give the company more flexibility in the international music market. For instance I shall be looking for acts and material which are suitable for our American company but which might not be available for Island in Britain." His first project is a new band formed by Steve Gould who recently signed a recording contract with Island in America having already signed as a songwriter to Island Music.

Lawrie—whose music business career began as a promotion man for RCA has been involved with the Bee Gees and had a spell as a singer-songwriter before joining Island Music as professional manager in 1975—is pictured here with Island managing director Tim Clark.

executive and consultant with a continuing involvement in the group's light entertainment activities.

Lewis has made the move in order to devote more time to composing and conducting for the Royal Philharmonic Orchestra of which he has recently been made an honorary life member.

NEMS new address is: 31, Kings Road, London SW3 (Tel: 01-730 9461).

## LETTERS

I DON'T usually respond to advice reviews for the artists whom Harvey Lisberg manages at Kennedy Street but I thought that I ought to drop you a note about the review of Barclay James Harvey's 'Live Tapes' which appeared in the issue of 26th June 1978.

I do think that your reviewer gave a distorted picture of Barclay James Harvey by referring to "a slide into oblivion, a positive danger after the failure of the last album 'Gone To Earth'".

The facts of the matter are that—  
1) *Gone To Earth* has so far sold around 70,000 copies in the UK and in excess of 200,000 copies in Europe. I wouldn't have thought that this represented "a failure".

2) Live Tapes has so far accounted for more than 100,000 sales in Europe and in Britain around 25,000, a fair figure in a very sluggish summer market.

Barclay James Harvey's autumn tour of the UK is almost certainly going to be sold out in the very near future and the new studio album which they are at present recording at Strawberry North is undoubtedly the finest that they have done so far.

I hope that this will perhaps put your review into a more realistic perspective.

Forbes Cameron, Publicity Director, Kennedy Street Management, Manchester.

Sales of Live Tapes, at 25,000 copies, were indeed 'fair in a very sluggish summer market'—but the album has not yet charted—Editor.

## Newcomers look for major break

SINCE RTE re-introduced its new chart format some weeks back, the Irish recording industry has certainly increased its weekly output. Many new labels and new names on the recording scene await that elusive hit.

To date Apex Management claims to have spent in the region of £60,000 grooming their newly formed trio Sheeba for stardom. ITV producer Keith Beckett, and Roger Hanna of New Generation have been in charge of their spectacular and dazzling stage

show, while Roberto Danova composed, arranged and produced their debut single 'Lil A Falling Star'. The trio which consists of Maxi, Marion Fossett, and Frances Campbell, will be accompanied on stage by the Jim Farley Band.

Manager Tom Dolphin has also invested well with his band The Conquerors, a six-piece pop band from Portunara, Co. Galway. To launch them on their recording career they invited act musician Billy Brown to compose 'Leading Lady', and also to produce the single as well. To-date the band have enjoyed extra dates, good air-spins, but still await that chart hit yet.

Former Release Talent agent Val Sheridan has set up his own agency, and one of the first outfits to join are The Kinsella, a family band from Wexford. Sheridan has re-named his band Argentina, introduced 17-year-old Mart who joins Marty Kinsella on the bands revised version of 'Where Has All The Love Gone'. The single will be issued on their own Sail label.

Down in Limerick vocalist Tommy Drennan a former hit-maker with bands such as Monarchs and Top League, returns after several years with a new seven-piece band Ortel, and to promote himself and his new band, he has recorded 'You Light Up My Life' a hit in the States for Debbie Boone.

Willie McCormack former manager of Gloria and Mississippi, has recently added Jolene & The Hollywood Stars to his management. The Northern-based band have also signed to Release Records which has issued their long-awaited single 'Good Evening Henry'. Meanwhile Hollywood Stars' former vocalist Triona has formed a new band Music City and a new single 'You Can Be Replaced' also issued by Release.

Ardee Promotions boss Seamus Kirwan has hit out at RTE for lack of air play for his bands San Bernardino, who issued single 'One Else Could Love You', and Grandia who issued 'Shattered Dreams', two original numbers. Explained Seamus "Although ignored by RTE, the records have received a fair amount of play on the nine pirate radio stations. Since we are not based in Dublin, the singles which have cost £1,000 each to produce, have each received a reasonable two plays from RTE producers".

The recording industry, Irish Ballroom and Bands Association, Irish Federation of Musicians, etc, have criticised Radio Televis Eireann's musical policy over the years. The station took little or no action, and as a result has lost thousands, both in listeners and advertising fees, to the pirate radio stations which have won the hearts of Irish radio fans. As one RTE critic remarked, "From the producers of Radio Televis Eireann we received in the words of the song 'too much, too little, too late'."

## RTE's new chart format

by Donal K. O'Boyle

EARLY IN June Radio Televis Eireann, decided to re-introduce a new look Irish chart system in the summer schedule. After six weeks the Records, became the first home based band to gain access into this international dominated chart, which is broadcast by Jimkey Grealy each Sunday afternoon. Unlike the British charts, which are based on record shops' sales figures, the new Irish chart is devised from sales issued by record distributors. The charts are in fact compiled by the Mechanical-Copyright Protection Society (MCPs) on behalf of the International Federation of Phonographic Industries (IFPI), an organisation which represents the majority of the Irish and international record companies.



SHE HAS represented Luxembourg in the Eurovision Song Contest, Britain in the World Popular Song Festival in Japan, and this week-end Dublin-born Geraldine represents Scotland, in Argentina. Argentina's Tourist Council invited the 16 countries represented in the World Cup to compete in this special event which will be held in the Fiesta del Plata in Buenos Aires.

Geraldine will not be singing her latest CBS single 'Sunday School To Broadway' in the contest, but a newly composed song 'Nocturne' from the pens of Scot Bill Martin, and his Irish partner Phil Coulter. If the song is placed higher than the Scottish team was in Argentina, then the singer plans to record the number in London, and will be issued by Rak Records.

Polydor Records managing director John Woods is Chairman of the IFPI, who provided the following answers to some questions about the new chart format:

**How many firms are represented by the organisation IFPI?**

At present there is 17 recording label members of IFPI Ireland. When we formed this organisation every label in the country was invited to join, and I think most are covered.

**Can all labels gain chart access?**  
Yes, all labels have an opportunity to gain chart status provided they are handled by a national distributor, or if they are a solo operation provided they make the fact known to the IFPL.

**How are the weekly charts compiled? How can we guard against chart hypocrisy?**

The IFPI Chart is compiled on returns made each Thursday of weekly sales from the distributors, who are EMI, Irish Record Factors, Solomon & Pems, CBS and Polydor. They refer to national sales and are subject to independent audit by MCPs. In fact without any warning the independent auditor called to us at Polydor recently and examined our figures and our system of compiling.

**Who pays for the weekly RTE chart?**  
Our chart is compiled by MCPs at a rather nominal charge as MCPs like IFPI is very interested in promoting the industry here.

**The function of such a chart is to promote record sales, do you feel that the IFPI sponsored chart is successful to date?**

The chart is already helping to stimulate the sales of singles and as it is a Top 30 it leaves enough scope for the entry of local product as the sales value of the number 30 spot can be achieved with a couple of hundred sales per week.

Observers feel that the IFPI Chart may have one major drawback; by using distribution figures actually despatched from the factories of titles which in many cases will stay in the shops for weeks before being sold. But still they provide a pretty accurate indication of the best selling trends in any particular week. They are the guideline to the public and trade alike.

## Scots releases

by Ian McFadden

ON THE rock side, a couple of Glasgow bands produce their debut albums, while a bevy of Scottish albums come out in time for the tourist market.

Firstly the debut single from Underhand Jones, a combo which has picked up quite a following in the Glasgow area, is being released by their own management company Scotia Nostra. Frustrated with the slowness of London to make definite space in recording schedules for the band, John McCallman, who is also Radio Clyde's head of production, has set up Jammy Records to release the first record "EP Fits" (JRUJ 001). A four-track EP, they are undertaking their own distribution meantime from 041 954 6810.

Another Glasgow band who have been raising a following are Chou Pahrot who are highly regarded in both jazz and rock circles. They also have the first EP of the company has released called Buzgo Tram Chorus (KEP 101) which will be available within four weeks because of delays with sleeve printings.

Klub's other scheduled releases are directed more at the home market for the time being, with the latest from comedian Hector Nicol, *Scotch And Full Of It* (KLP 07) another fine collection of the great man's risqué humour. Also due for release is 'Love Is All' c/w 'Flower of Scotland' (KLUB 08) an unusual combination, but apparently the highlights of the act of Audrey Squires.

Bruce's has completed the deal with Arista for the Zoom label and August 11 has been set for the new single. New Ovation Mike Heron has signed with company and recorded 'Sold On You Love', and the very young group the Questions have 'Some Other Guy'.

On the Lismor label is a Gaelic LP from singer-songwriter Donald MacDonald (LILP 5087) called *Large As Life*, while on Neptune, New Ovation who feature in STV, *Thungumennyj* stage shows throughout Scotland this stage shows through out Scotland this stage shows through out Scotland (NA 110). Logically titled *New Ovation* it consists of standards and new material with a country flavour.

## IRELANDS TOP 30

- |  |   |
|--|---|
| 1 (1) YOU'RE THE ONE THAT I WANT - JOHN RAVALTA/OLIVIA NEWTON-JOHN (RCA 005) | 16 (5) LIKE CLOCKWORK - BOOMTOWN RATS (MULLAGHAN) (RTE 105)                             |
| 2 (3) DANCING IN THE CITY - MARSHALL MARSHALL (RCA 105)                      | 17 (4) THE THING - RAYDIO (ARISTA ARTIST 193)   |
| 3 (4) RIVERS OF BABYLON - BONEY M (RCA 105)                                  | 18 (Re-entry) I'M A GIRL - GUY (EASO) (PHILADELPHIA) (RCA 0322)                         |
| 4 (7) I'M SMOKE - IRAK (RAK 276)   | 19 (1) 'S.T.O.S.' CITY - BOY (VERTIGO 0669 200)   |
| 5 (10) I'VE GOT A HOME - LINDISFARNE (MERCURY 8007 177)                      | 20 (1) COME ON DANCE DANCE - SATURDAY NIGHT BAND (CBS 6367)                             |
| 6 (7) THE SMURF - SON - FATHER ARTHUR (DECCA FR 12759)                       | 21 (Re-entry) THE REAPER - BLUE (DONT'N ON THE ROAD AGAIN - MANLY) (CISYTER C/CLB 8333) |
| 7 (2) SUBSTITUTE - CLOUT (CARPENE EM 2788)                                   | 22 (Re-entry) LEE'S BEARD - GOODIE WALKSH (JASLYN 11/12) (SUZUQUATRO (RCA 276)          |
| 8 (3) FILE IT UP OF SOAP - SHONAW DUNAWDY (ARISTA ARTIST 191)                | 23 (1) A BIG TON WILL MAKE A STAR - FAMOUS SHAMUS (RHYMUR 21)                           |
| 9 (15) BOBIE GOSH GOSH - TASTE OF MUSIC (CAPitol CL 15988)                   | 24 (1) TALKING IN YOUR SLEEP - CRYSTAL GAYLE (UNITED ARTISTS LP 2642)                   |
| 10 (16) ARGENTINE MELODY (CANCIÓN DE ARGENTINA) - SAN JOSE (MCA 369)         | 25 (Re-entry) DAVEY'S ON THE ROAD AGAIN - MANN FRED - MANN'S EARLY (RCA 1115)           |
| 11 (5) THE MAN WITH THE CHILD IN HIS EYES - TATE BUSH (EM 2505)              | 27 (1) THE CLAPPING SON (EP) - SHIRLEY (RCA 1115)                                       |
| 12 (1) I COULD CRY - JOE GUDDY (RCA 1115)                                    | 28 (21) 12 NIGHT FEVER - BEES (EES 18027)   |
| 13 (9) ANNIE'S SON - JAMES GALWAY (RCA 1115)                                 | 29 (1) BEAUTIFUL LOVER - BROTHERHOOD (MCA (PYE (EM 8071))                               |
| 14 (1) MISS YOU - ROLLING STONES (RCA 1115)                                  | 30 (17) ECSTASY - MASCALS (EM 5087)   |
| 15 (2) DON'T BE CRYING - ELVIS PRESLEY (RCA 1115)                            |   |

# CLASSICAL

Edited by Frank Granville Barker

## August push on Davis

### CLASSICAL TOP 10

- Messiaen: *Turangalila Symphony* London Symphony Orchestra/Previn (HMV SLS 5117)  
 Beethoven: *Symphony No. 6*, Berlin Philharmonic Orchestra/Karajan (DG 2531 006)  
 Brian: *Symphonies Nos 8 and 9*, Liverpool Philharmonic Orchestra/Groves (HMV ASD 3486)  
 Katelyn: *In a Monastery Garden*, Philharmonia Orchestra/Lanchbery (HMV ASD 35-42)  
 Poulenc: *Organ Concerto*, Simon Preston, London Symphony Orchestra/Previn (HMV ASD 3489)  
 Bartok: *Piano Concertos Nos 2 and 3*, Géza Anda, Berlin Radio Symphony Orchestra/Fricasy (Privilege 2535 267)  
 John Williams: *Travelling* (Cube HIFLY 27)  
 James Galway: *The Magic Flute* (RCA LRL1 5131)  
 Vaughan Williams: *London Symphony Pachelbel: Canon for Strings* (Courtesy of St Martins Records, Leicester)

COMMENTING on this list, Moira Baker of St. Martin's Records points out that the albums are not listed in accurate order as they have all sold about equally. "It will be noticed," she adds, "that a high proportion are from EMI. This is due to a particularly good set of releases from the company in June. Also, in the case of the Vaughan Williams and Pachelbel items interest has not been confined to any particular album several different versions have sold equally well. Another recent trend is an increase of interest in British composers, which has not shown itself in regard to any one recording but right across the board in higher sales of music by such composers as Bax and Finzi."

COLIN DAVIS will be the subject of an extensive Phonogram promotion campaign during August. This will be supported by local radio activity and magazine advertising as well as display material for retailers.

The month also sees the release of a special 'sampler' album (6833 244, rrp £1.99) featuring music by Beethoven, Berlioz, Mendelssohn, Mozart, Sibelius and Wagner played by orchestras closely associated with Davis. They include those of the Royal Opera House, where he is musical director, the London Symphony and Boston Symphony, of which he is principal guest conductor, and the BBC Symphony of which he was in charge for a fruitful spell.

Six important back-catalogue albums and sets will be given special



emphasis in the campaign. These represent composers with whom Davis is particularly at home—Sibelius (the orchestral works on five albums which are available separately), Berlioz, Beethoven, Mendelssohn, Elgar and Stravinsky.

## Galway plays for Annie

NOW THAT James Galway's *Annie's Song* has been in the charts for 10 weeks, RCA is releasing the album from which it was taken, *James Galway's Celtic Songs for Annie* (RL 25163). The solos are all accompanied by the National Philharmonic Orchestra conducted by Charles Gerhardt.

"The pieces on this album," explains Galway, "are all particular favourites of mine. They come from

many different parts of the world, and it is no coincidence that many of them are drawn from folk melodies."

The selection of pieces is generous as well as varied. The music ranges from a sparkling Mozart *Allegro* to the mysterious Bachianas *Brastras* by Villa-Lobos and the Viennese charm of Kreisler's *Liebesfreud*. The album, to be released on August 11, should enjoy wide sales.



Completing a stupendous recording achievement  
**Wagner's 'Ring'**  
 in its entirety—in English  
 Recorded live at the London Coliseum  
 in association with the Peter Moores Foundation.

## Twilight of the Gods



Now the cycle is complete! REGINALD GOODALL, whose sensational recordings in English of *The Ring*, *The Valkyrie* and *Siegfried* have been so widely praised, here conducts the ENGLISH NATIONAL OPERA in a monumental performance of *Twilight of the Gods*.  
 Brunnhilde: RITA HUNTER Siegfried ALBERTO REMEDIOS  
 Hagen AAGE HAUGLAND

With Margaret Capley Katherine Price Norman Webster  
 © 1978 by EMI Music Ltd. DG 2531 006

The other recordings in this outstanding Ring cycle

The Rheingold

The Valkyrie

Siegfried

EMI Music Ltd., 25 Abchurch Lane, London EC4A 3DF  
 EMI Records Ltd., 25 Abchurch Lane, London EC4A 3DF  
 EMI Music Inc., 25 Abchurch Lane, London EC4A 3DF  
 EMI Music Inc., 25 Abchurch Lane, London EC4A 3DF

© 1978 EMI Records Ltd. All Rights Reserved. London, UK. USA, Canada, Mexico, Japan, India, Australasia, South Africa, and elsewhere. EMI Records Ltd. is a member of the EMI Group of Companies. International Records Ltd. is a member of the EMI Group of Companies.

## Reviews

BACH: Brandenburg Concertos  
 I Solisti dell'Orchestra del Teatro alla Scala/Claudio Abbado. Producer: Jürg Grand. (CBS 72915, two LPs) £8.49

There are several ways of performing Bach's popular Brandenburg Concertos. First is the method much favoured by German conductors, which involves a very small group of players using authentic instruments of the period (around 1720). Then at the other end of the scale comes the dubious practice of beefing up the music for a full-scale modern symphony orchestra. Between these extremes lie a whole variety of arrangements for chamber groups of different sizes. Claudio Abbado has opted for an ensemble which sounds in rather larger than the 'Solisti' mentioned on the box and in the accompanying notes, and though modern instruments are used there is the welcome, plaintive sound of the recorder. His sensible compromise should please most tastes, and nobody could complain about the quality of the playing, which is quite superb. The members of the famous La Scala Orchestra forget all their usual operatic flamboyance to give a really stylish account of Bach's masterpiece. They respond to the rich

variety of music in the six concertos without losing their springing step and keen rhythmic sense. The taxing harpsichord solo in No 5 is so marvellous that it's a shame the player is not named. Altogether this recording should take a leading place among the 20 available versions.

FRANCK: Sonata. DEBUSSY: Sonata

Ivry Gitlis (violin), Martha Argerich (piano). Producer: Jürg Grand. (CBS 76714) £4.29

These two sonatas for violin and piano, which have not been coupled before on the same album, provide a stimulating contrast in moods and styles. The one by César Franck is the more immediately appealing, with its stream of singing melody and romantic warmth. Debussy's is more detached, with touches of irony which reflect the fact that he was a dying man when he completed it in 1917. His appearance as the pianist in its first performance was his farewell to the concert platform. There is nothing depressing about the music, however, and it displays a good deal of sardonic wit. Ivry Gitlis plays with warm, beautifully poised violin tone, and Martha Argerich partners ideally at the piano. The recording sound is bright yet intimate, making this an excellent album for anyone interested in the finest chamber music outside the standard German tradition.

# Ballistic Sure Shots

ONLY  
**£2.25**  
rrp

'... It's certainly one of the best reggae compilations to hit the racks in a long time.' Record Business

Ten titles by eight different artists: Jolly Brothers, Psalms, Trinity, Alton Ellis, Lloyd Lovindeer, The Naturals, The Royals, Prodigal Creator.

A complete cross-section of the most interesting areas of contemporary reggae from the Dub of Trinity, through the accessibility of The Royals and The Naturals to the Jolly Brothers classic song 'Conscious Man'. SAM 100



## The Royals Ten Years After



### The Royals

The long awaited follow-up to their debut album 'Pick Up The Pieces'.

Conceived, written, sung and produced by Roy Cousins in Kingston's Channel One Studio, this superb new offering can only consolidate The Royals' position as one of Jamaica's foremost vocal groups. As ever, Cousins proves himself one of the most lyrically perceptive and vital writers in reggae today.

UAS 30189



I LOVE going to America. Every year, I find a way for my business to take me there for two or three weeks at the most.

After that time, I've had just about all I can take. One of the things I've always liked about America is radio. However, having lived here for five years now, each return visit reveals changes in the radio scene, and not for the better. Obviously, anything aimed at the public has to change with consumers and radio must take account of differences in ages of the record buying and listening public. A radio station in New York claims that the largest number of record buyers are now between the ages of 30 and 40. No wonder Barry Manilow and The Carpenters always have hit records in the States.

On a recent trip to Chicago, I had an opportunity to listen to radio day and night—over 40 music stations, offering a great choice when it comes to listening to a favourite kind of music.

The competition is so stiff that when the regular series come in to measure audience size most radio stations on the ball will do promotions to hype listenership. One radio station in particular, WLS, gave away 44 Ford automobiles over a period of six weeks. All

## PERSONAL VIEW by Bob Payton

# U.S. radio hits Fever pitch

listeners had to do was listen to the radio station until their name was called. The last day's prize was a brand new 1978 Ford Thunderbird fully equipped, which retailed for about £10,000. If I'd had a chance of winning that automobile, you bet your booty I would have been listening as well all day. It certainly is a far cry from the little toy cars that Kenny Everett gave away on his show last year.

The radio could not be turned on without hearing the Bee Gees or other music from *Saturday Night Fever*. Everyone had *Saturday Night Fever* on the brain. However, one radio station, WBBM-FM, had the Bee Gees up to their eyeballs. In order to increase weekend listenership, the station put together a promotion entitled '78 hours

of no Bee Gees'. Can you imagine a radio station here resorting to publicising the fact that it wasn't going to play any Bee Gees music for three days.

Adult oriented rock (AOR) is here to stay. And the artists who play and sing that kind of music are making millions. In America, "crossover" does not refer to black music that makes it in the Top Ten, but rather to music that is played both on the Top 40 stations as well as the FM stations. Artists like Debbie Boone, Barry Manilow, Andy Gibb, and of course the B-G's. Punk albums were available but they weren't at all prevalent. Nobody seemed conversant with that type of music, and nobody cared to find out about it.

As an indication of how soulless American radio is becoming, one station

had a completely computerised programming system. The D.J.s not only don't play individual records, they don't even have a cartridge. They sit in front of a microphone with a computer screen in front of them. The read-out will tell them what the next song is, what the intro-time is, when they've got to do station breaks, commercials, weather reports and traffic news. There is no music present in the studio and the computer print-out is programmed 24 hours in advance so that the dj has little or no say whatsoever about the scheduling of songs. It's a very clean, efficient, costly, and perhaps too clinical way to programme a radio station. Nevertheless, it works quite well.

Wandering around the record stores, there was little that was different in the way of merchandising albums. Certainly prices in America are considerably lower than they are here when one takes into consideration the income levels of that country. The stores feature ten or 20 albums at a discount. Perhaps the most prevalent sight in record stores, at least in Chicago, was the presence of armed security guards. Apparently record stores take so much money that they need a security man to make sure that they don't get robbed. Now you may get some indication of why I like going there for holidays but don't particularly care to live there.

The disco business in America is bigger than ever and nobody can see an end to it. If it wasn't big before *Saturday Night Fever*, that movie single-handedly got everybody who had any inkling about rhythm or social contact out onto the dance floor. The classic American singles bars that were making it big were the ones who found five feet of floor space at a disco. The disco was the new idea. But the discos weren't playing as much Bee Gees as one would have thought. Rather they were into *Thank God It's Friday*. I can only guess that they will soon hear as much of that soundtrack album as we did of *Saturday Night Fever*. The movie hadn't been released in America, but the airplay the album was receiving was quite considerable.

One can only surmise that the disco scene in America is much like the dance hall scene was in the 20s and 30s. While our parents were doing the Charleston, the Big Apple, and the Black Bottom, everybody in America is now doing the Hustle, Bump and Spank. If you can't dance nowadays, you might as well not go out. And some of that is beginning to happen in the U.K., especially in London. Fred Astaire, Arthur Murray, and several exercise organisations are now giving disco classes and apparently are booked solid. The dancing fever is beginning to spread to Britain, and people are realising there are songs to be danced to rather than 'Satisfaction' and 'Brown Sugar'.

The stations which used to play soul music are now playing primarily disco music. Unfortunately it all sounds so samey, there's very little soul left in it. Everybody but everybody is clamouring to get into the disco thing and it would seem that a lot of record companies, artists, and radio stations are beginning to lose their direction. Sound and round it goes, where it stops nobody knows.

**GEORGE DUKE: Don't Let Go (Epic EPC 82821) Prod: George Duke**  
Another classy jazz/funk/rock package from erstwhile Zappa sideman. The standard of musicianship is as high as one might expect from such a well known company including McHugh (drums) and 'Wah Wah' Watson (guitar). Of the eleven cuts, the disco oriented 'The Future' lends itself to a wider audience, and should Duke continue in this direction, he could well reach a broader market in the future.

**FREDDIE HUBBARD: Super Blue (CBS 82866) Prod: Dale Oehler**  
The trumpet and flugelhorn work of Hubbard glides gracefully through this six cut album. The length of the tracks give the assembled superstar cast—which includes Hubert Laws (flute), Joe Henderson (sax) and Ron Carter (bass)—ample opportunity to demonstrate their skills. George Benson guests on 'To the Ladyship', and Theme For Kareem' is sure to delight Hubbard's devoted fans.

**RAHSAAN ROLAND KIRK: The Vibration Continues (Atlantic K61033) Prod: Joel Dorn**  
The first in what will presumably be a number of retrospective albums of the late multi-instrumentalist. This album covers the years 1966-76 and captures the unique skills in a number of settings, from the conventional to the bizarre. Kirk will possibly be immediately best remembered for his remarkable ability to play several instruments simultaneously—on one track he plays two different tunes at once—and for the gimmicks like the Rahsaanica one-man band. But Kirk was also a player of taste and passion who cared for other people's music which

accounts for the inclusion of tributes to John Coltrane and Duke Ellington.

**CHARLES MINGUS: Cumbia & Jazz Fusion (Atlantic K 50486)**

The album comprises music written by Mingus for two films, *Investigation Of a Citizen's Arrest* and *Suspicion and Todo Mondo*. Side one combines the rhythms of jazz and the folk music sounds of Colombia and is strong on percussive effects as well as the typical Mingus switches of time, mood and texture. *Todo Mondo* is more conventionally jazz and has stark melancolically passages contrasted against liberated, free swinging arrangements of considerable power.

**JOHNNY HODGES: At The Sportsman, Berlin (Pablo 2620 102) Prod: Norman Grantz**  
Despite his status as alto saxophonist supreme, Johnny Hodges rarely recorded as a bandleader in his own right, the bulk of his output being as a member of the Duke Ellington Orchestra. This double set was recorded in concert in 1961 when Hodges teamed up with a small group of Ellington sidemen for a European tour. The music is simple and relaxed as the band stretches out on a programme of familiar Ellingtonia including such standard themes as 'Mood Indigo', 'Solitude', 'Satin Doll'. It is vintage stuff and even though any jazz buff will hiss salt will have existing versions of most of the tunes, duplications will prove no hardship.

**MILES DAVIS: Birth of The Cool (Capitol C 1024)**  
An historical album re-released Miles Davis recorded these tracks almost 30 years ago, when he was a mere 22

years old. The band includes among its personnel Lee Konitz and Gerry Mulligan and features arrangements by Mulligan, Bill Evans and John Lewis. By comparison with Davis' electronic experimentation of today, the music may sound rather conventional, but it was adventurous in its time and retains the sparkle and inventiveness that brought high critical comment then and sustained interest ever since.

**IAN CARR'S NUCLEUS: In Flagranti Delicto (Capitol ST 11771) Prod: Kurt Renker/Ian Carr**

A fine album of British jazz (albeit recorded in Germany) which hints at a flirtation with rock via the occasional rhythm pattern and a touch of the electronics. But it is mainly a warm, non-frantic and easily accessible recording, with Carr featured eloquently on trumpet and flugelhorn and equally inventively on keyboards, in the context of a five-piece band. British jazz doesn't get much of an airing these days, but this splendid example of contemporary directions deserves consumer attention.

**GATO BARBIERI: Tropico (A&M AMLH 64710) Prod: David Rubinson & Friends Inc.**

Barbieri has gradually moved further and further into the neo-man's land of AOR jazz funk over his last three albums, and this new one sees him well ensconced in lush disco arrangements with a solid Latin flavour while his tasty tenor wails in and out of the themes sinuously. Stand-out track must be *Latin Lady* where Carlos Santana adds his distinctive guitar lines to complement Barbieri's charging saxophone, but ultimately more of a party record for the dance enthusiast.

## Jazz

# Dear Everyone...



We'd like to say a sincere and heartfelt "Thank You" to all the people in the business who helped us during our recent nationwide tour introducing "Dear Anyone".

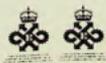
It's impossible to name each of you individually, but we would just like to say a special word of thanks to everyone at the T.V. and radio stations who gave us such a warm welcome:-

Radio Clyde  
Radio Forth  
BBC Radio Cleveland  
BBC Radio Tees  
BBC Radio Manchester  
Aycliff Community Radio  
BBC Radio Ulster  
Downtown Radio  
L.B.C.

BBC Radio London  
Capital Radio  
BBC Radio Derby  
B R M B  
U.B.N.  
BBC Radio Nottingham  
BBC Radio Birmingham  
BBC Radio Leicester  
BBC Radio Brighton

Radio Victory  
Plymouth Sound  
Southern T.V.  
BBC Radio Solent  
BBC Radio Bristol  
Swansea Sound  
BBC Radio Oxford  
Radio 210

*Thank you all very  
much indeed*



DJM RECORDS LIMITED, JAMES HOUSE,  
5 THEOBALDS ROAD, LONDON WC1X 8SE.



Don Black / Maggie Moore / Geoff Stephens

# ARTISTS & REPERTOIRE



POSING FOR EMI's photographer before the great coiffure

YEARS AGO it was not unusual for 'pop groups' to be 'groomed'.

In the days before guitar slingers started taking their own unadorned personalities on stage and their lawyers into the record company office, there were easy and definite ways of making stars.

It was supposed to be like that Stan Freeburg sketch where a callow youth is snatched off the street: "Hey kid, can you sing? No? Good!—come in here!" And out of the sausage machine came a fully fledged rock 'n' roll star with a hit record.

Not that latter day stars have entirely made it off their own bat. Managerial advice is still given but those bestowing it usually keep the secret, giving the impression that the sound you hear on record and the act you see on stage is exactly what the artist always intended on the day he stumbled into Ripoff Bookings and Management Inc. clutching a handful of gritty songs and oozing street credibility.

True Brit is a six-piece band from the Blackpool area. EMI signed it this summer and is turning back the clock by not only consciously grooming the outfit for intended stardom but by not worrying about being seen to do it. With the punk movement losing steam EMI has decided that the time is ripe for a commercial pop act in the Smokie mould, a musical vein that has not been over-worked lately.

True Brit is managed by Harry Yulett and Fred Thompson, business partners with four companies covering live music, music publishing and film production. Their publishing company, TBO Music, is a joint concern with EMI Music and it is around one of this com-

## Anatomy of a band—and of a bid for stardom

DAVID REDSHAW has been following the progress of True Brit, a new act which EMI's MOR division hopes to raise from obscurity to hit status in minimum time, taking note of the problems and cost involved *en route*.

pany's writers, Ian McLaren, that True Brit was formed, the original four members being joined by two others earlier this year.

All the members have solid playing experience. In most cases their musical aspirations seem to have veered towards heavy rock (Deep Purple is apparently a big influence) but coming as they do from around Blackpool they had been restricted mostly to playing Top 20 and disco for drunken holidaymakers.

They say they intend to stick firmly to their day jobs (which include clerk, aircraft engineer and civil engineer) until they get a hit single. Also keeping an eye to the future but less optimistically are the band's wives and girlfriends. They have already started worrying that stardom for their men might mean the wrench of moving to London, to say nothing of all those girlfriends.

True Brit played one of its last gigs, before coming to London for The Treatment, at Weceton army camp, Blackpool. Providing instant enter-

tainment has been their way of life and they say it's no harder in the Sergeant's Mess than anywhere else. Although they will be marketed as a pop act they show a very good r&b style and also mix in some of their own numbers with Bee Gees soundalikes and a very convincing version of 'Nutbush City Limits'.

They are rhythmically tight, the vocalists sound strong, keyboards sit tastefully in the mix and the lead guitarist has a classy soul feel. All this may not be used fully in their new incarnation for EMI but they are certainly not lacking anywhere in music professionalism. If there's a fault it's that visually they are not yet a unit. There's a hotch-potch of styles with only two of the band really 'dressing up'. It is in fact from guitarist McLaren's ensemble featuring black vests, braces and long-look trousers that the clothes designer later says she's taken her ideas.

The name was thought up by the wife of the editor of *Tubus* magazine. The band had thought The Brits sounded

rather good but were confronted one day with the thought that they might have to play Ireland at some time. So Mrs Tibbits, in conversation with the band's managers, suggested True Brit. And with it came the idea of a red, white and blue theme.

The band in its present form has been together six months. They had been doing their own booking and reckoned that the £70 they were getting for the Weceton gig was average-to-good. The soldiery got good value for it. By the end of the night it became apparent that inside every British sergeant is a John Travolta trying to get out.

Over the last two years Fred Thompson reckons that he's pumped £15,000 into the band in terms of demo tapes, equipment and road costs. He and Harry Yulett are taking 30 percent of the signing-on fee and of the band's earnings when these start properly.

EMI signed the band for a fee of around £20,000 with a record royalty thought to be around nine percent. The contract is for three years and the band must lay down 12 tracks a year in a form still to be decided.

EMI then took up the question of how to present a band that had solid musical aptitude but needed knocking into presentable shape. The first release by True Brit, a single, 'Julie Can't Come Tonight' was scheduled for August 4 and it was decided that the band should be brought down to London for the period running up to that. Mid-July found them being ferried back and forth to Manchester Square, recording over three days at Music Centre studios in Wembley and being fitted up with new clothes and hairdos.

# ARTISTS & REPERTOIRE



**MARGARET OF Elle** discusses possible hair styles for True Brit's Ian with producer Jeff Chegwain. *RB's* David Redshaw looks on

Although they would not be doing live gigs for the moment there would be receptions, press interviews and maybe television if the first single showed promise. Ros Tosh, a private showbiz designer from Swiss Cottage who recently dressed Marshall Hain, was commissioned to make a set of outfits.

She comments: "When I first saw them on stage I thought they were a bit nondescript but I thought Ian, the lead guitarist, looked so good that I kept his look for the rest of the group and tidied it up."

What emerged was a tarted-up version of Ian McLaren's urchin look but with a linking red, white and blue theme. The trousers were made in velvet, the shirts in a coarse muslin and the waistcoats in moiré—a shiny material with a visible wavy grain that will look flashy under stage lights.

The cost was shared 50-50 by the managers and EMI. It broke down as:  
Ros Tosh's design fee: £120  
Materials: £100  
Actual making up: £360  
Shoes (cowboy boots from Anello and Davide @ £15 each) £90

Total £970  
"They're a bit cabareish" confided the bassist, when the lads arrived one day at Manchester Square to do a photo session and were introduced to their stage clothes. The band's EMI producer Jeff Chegwain agreed but thought that you had to commission a designer and let him or her get on with it. By the time



**THE FINISHED product.** True Brit in human pyramid pose, for the nation's press.

they came to do a private gig later that week for the EMI staff Ian had re-donned his broad-brimmed *The Good, The Bad and The Ugly* hat and vocalist 'Mole' had tucked his trousers into his boots. More modifications would probably follow.

Having inspected the clothes, True Brit is led by Jeff Chegwain and EMI press officers Sue Baker and Norman Lewin to a nearby hairdressers, *Elle*.

Margaret at *Elle* gives everyone a red robe and thoughtfully inspects each set of tangled locks. She pronounces that as the band is going to be travelling around, they will all need something natural and manageable. So each set of longish hair is trimmed slightly and shaped back to a neat, unpretentious style. It is decided that highlights can be added to those with fairer hair and the chosen Teutonic ones sit wriggling in embarrassment under rubber caps while strands of hair are pulled through holes in the caps for colouring. Total cost for six is £100. EMI will pay.

Advice is given on how to get the hair back into shape each morning (spray with water and mould with the fingers, leaving to dry). When the band plays the EMI gig later in the week they haven't

all remembered it. The road to *Elle* is paved with good intentions. Jeff Chegwain ruminates later that week that not a great deal has been altered in the supposed 'grooming' of True Brit. Rather, it's involved a tidying up of loose ends (tonorially as well as musically). The musical ability is obviously there, the songs are coming along. Only the presentation needed beefing up.

Several songs were laid down at the studios that week with one of Ian McLaren's own compositions, 'Julie Can't Come Tonight' emerging as front runner for the debut single. Chegwain hopes to stick with the band's own songs for singles, releasing one after the other until they get the all-important first hit. If nothing happens then, he says, he'll have to consider material from outside.

On the evidence of the Blackpool gig, the members of True Brit already moved around quite a lot on stage in enthusiastic if not always subtle fashion. Chegwain has obviously not had to change much in this area but has tried to get the two vocalists playing to set roles. 'Mole' is the rocker of the two and is being encouraged to play this up by moving about positively while Dave is

more static, the ballad influence.

What now remains is the selling of the band. Although EMI is looking for a suitable agent to book live gigs, there is now an intention to take True Brit off the road and concentrate on 'launching'. There is a feeling that the band isn't ready for full touring yet but this interim period will free True Brit for the endless interviews and photo-calls which EMI hopes will now manifest.

So that the band can have the undivided attention of one press agent, EMI has hired a freelance, Bill Harry. Harry is a good hustler with roots going back to Merseybeat. Apocryphal legend has it that when he walked through the door at a Beatles reception in the mid-60s, John Lennon called out: "Hold onto your purses, everybody, here comes Bill Harry!"

More lately a publicist for Led Zeppelin, Harry is now working on the ground he likes best, the teeny mags such as *Jukey*. He thinks it's a bit hopeful to expect much national press interest at this stage but he is beavering away at the *London Evening News* and thinks that a big build-up of publicity in other areas will eventually come to the notice of Fleet Street. He's sitting in EMI's press office that day, hard at work on biographies of the group and searching for some possible angles. "You know Ian was the son of a British army family in Iran and ran away from home there into the desert. That should create some interest."

Magazines and Fleet Street are less choosy about rock credibility but will usually go for a snappy angle and a commercial-sounding act. The EMI people are not too hopeful of getting positive press in papers like the *NME* but there's agreement that if enough publicity can be spread on the group then some of it must linger.

EMI's marketing manager Peter Hunsley echoes most of the other people involved when he says that True Brit is aiming for the Smoke market. He believes that there's a vacuum in the teeny area and that with punk starting to fade True Brit may be able to fill it.

The single will be packaged in currently fashionable four-colour bags and dealers and industry will get badges and stickers. Advancements will be taken in all the major music papers.

EMI has in effect done things about-face. Massive effort is going into trying to generate a hit single before a live following has been built. If no hits come True Brit is faced with a vacuum. In fact the next expense involves equipment. The present 300 watt p.a. system will go in favour of a Yamaha 600. Ollie needs a new Gretsch drum kit and Ian a new Fender combo amp. To say nothing of a roadie eventually—the band has been humping its own equipment so far.

So this is where the planning stops and the praying begins. True Brit must now concentrate on polishing its stage act to tide it over the coming months. Whether the group only plays the "selected venues" which EMI thinks are appropriate or whether it fails on record and has to return to the small-time circuit, it can now expect to be seen and criticised in a stronger light than before.



**THE DISPARATE** visual look of True Brit before Camtoto band. Seen opposite is the red, white and blue casual look and shorn locks of the newly revitalised band



**DAY OF** the signing. Top row: producer Jeff Chegwain, co-manager Fred Thompson, md of EMI Music Ron White, general manager of EMI MOR Vic Lanza, and general manager EMI Pop Publishing Roy Tempest. Front row: True Brit with true British bulldog

THE SMELL, waiting from the depths of RAK's classy new HQ on the north side of Regent's Park suggested perhaps a French bistro in the basement. Did this mean that Mickie Most, ever the bon viveur, had installed a chef to produce exotic office lunches?

"Well yes, in a way," press aide, Bill Harry readily agreed, "the chef is Mickie. He's a very good cook."

Of course when his senior staff are not discussing business over one of Mickie's gourmet lunches, they may be found running around the park. And if he had his way, Mickie Most would stop all his staff from smoking—and from drinking at lunch-times!

A self-confessed record junkie—"I've got vinyl in my veins," he says—Most has nevertheless acquired a lifestyle and image which far exceeds that of the producer with the midas touch. Without ever affecting it, the man has style, a style which is natural—the antithesis, if you like, of the tv personality known to millions.

"I'm not interested in being on television myself," he claims, eyes shielded by elegant shades. "Those appearances on New Faces were a holiday for me. ATV took care of me, I didn't have to think for a whole day, it was fun. Whereas I think business 14 hours a day in the office, each time I appeared on New Faces I could relax completely; somebody else was in charge."

Having eschewed personal stardom then, Most would appear to keep one foot out in the street. "I don't want to be a tycoon," he admits, his silk shirt and gold chain rather believing this claim. "All this," he waves his hand in an expansive gesture, "was rather inevitable. If I hadn't re-invested the profits, the tax man would have taken them anyway."

So nowadays, RAK Records and publishing is complemented by two studios, with possibly more to follow, plus a mobile. The new set-up, housed in a former church hall, has already proved popular with big name groups like Yes and Wings, who have shown unanimous approval of the main studio's outstanding (sound equipment apart) feature: windows. Designed by studio manager, Doug Hopkins with API equipment, the studio investment plus the office accommodation tops up to over £500,000.

However, Most is reluctant to expand his artist's roster because he believes in keeping a small company profile. "I'd hate to see the day when one of my pluggers had to walk in to a programme director's office with a handful of singles to be considered," he says.

"We make pop singles," he went on, "and we are proud of it. We don't want to be hip, or disco, or king of punks; Minis and Rolls Royces sell for the same price in this business."

"I've been there, I've seen all those 'heavy man' people but I bet Smokee have sold more than any of them. A few years ago I took a whole party of media people to see bands like the Damned, the Sex Pistols and the Clash and no-one was interested. We were very early into the punk thing and in the end Chris Spedding (a RAK artist) did do some work with them."

"And anyone who says 'it's finished'



## The cowboy tycoon who stays on the street

by Peter Harvey

now is wrong. It would be like saying rock 'n' roll is finished."

Ample proof of his adherence to the New Music can be found any week on his Revolver television show. Having never picked up a band from television's New Faces—"they were not my type"

—he goes on to say: "Television and rock 'n' roll don't go together, so you have to produce something novel and different. I think we're going to set the summer alight with this show."

Suggestions that his new glamorous life style, television producing, appear-

ances, air conditioned offices and studios, might remove him from rock 'n' roll, he refutes. Though he admits: "I've spent my life trying to get off the street and now I'm trying to stay on it."

He is constantly turning down offers to produce big name American acts. "It's very flattering but I don't have time nor the inclination to do it. My love affair is with the songs. The magic begins when I can see a song which will reach a lot of people."

Who does he rate? "Whoever wrote the top twenty this week," he replies.

"I rate Chinn and Chapman. They've had an astounding success rate. They are the Lennon and McCartney of the Seventies." He also believes in Mike Chapman as a producer. Though he still produces Hot Chocolate, he obviously feels no compunction in saying: "For the type of records he makes, he's the best in the world."

One of Most's favourite themes is the lack of professionalism in Britain. "We do everything in an amateurish way." Yet he readily admits that, despite tangible success, he too is of the British school. "I'm a cowboy," he says. "It's just that I keep at it. And anyway, it's always better than going to work..."



"I'm not interested in being on television myself..."

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

# THE ALBUM CHART

TOP 60

**DISTRIBUTORS**

A—Pye, C—CBS, D—Ranco, E—EMI, F—Meridian, 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)

This Week	Last Week	W/O on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Chart Week
1	1	7	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSD 2506 123	F	6
2	2	4	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMTV 11	F	6
3	8	6	STREET LEGAL BOB DYLAN	Don DeVito	CBS 96587	C	6
4	6	6	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS ARTISTS	Jeff Wayne	CBS 9500 0	C	6
5	3	7	SOME GIRLS ROLLING STONES	The Glimmer Twins	ROLLING STONES CUN 39108	E	6
6	4	7	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 3223	F	6
7	5	4	GREASE SOUNDTRACK	Various	RSD RS0 2901	F	6
8	7	7	LIVE AND DANGEROUS THIN LIZZY	Tony Visconti/The Lizzy	VERTIGO 6641 987	F	6
9	40	2	RIGHT LIGHT TO VIVIANUS M	Frank Farian	ATLANTIC/HANNA K50498	W	6
10	10	2	...AND THEN THERE WERE THREE GENESIS	David Hitchcock/Gene	CAPIVAMA CDS 4019	F	6
11	13	5	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENGIN VENT 3	F	6
12	9	7	OCTAVE MOODY BLUES	Tony Clapham	DECCA TXS 129	F	6
13	16	7	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETPD 400	C	6
14	11	4	ROCK RULES OK VARIOUS	Not listed	K-TEL R001	G	6
15	23	2	20 GIANT HITS NOLAN SISTERS	Roger Greenaway	TARGET TS 502	W	6
16	15	7	NEW BOOTS AND PANTS IAN DURY	Peter Jenner/Laurie Latham/Rick Walton	STW 5882 4	E	6
17	14	7	BAT OUT OF HELL MEL LOAF	Todd Rundgren	EPIC/EPC 82419	C	6
18	27	7	BUT SERIOUSLY, FOLKS ... JOE WALSH	Bill Szymczyk	ASYLUM K5 3081	W	6
19	17	1	MORE SONGS ABOUT FOOD AND BUILDINGS TALKING HEADS	Brian Eno/Talking Heads	SHIR K55313	W	6
20	17	7	BACK AND FOURTH LINDSAY FARRÉ	Gus Duggan/Lindsay	HARBURY 919 809	F	6
21	19	7	RUMOURS FLEETWOOD MAC	Ken Caillat/Richard Dashut/Fleetwood Mac	HARBNER BROS K56314	F	6
22	12	7	THE ALBUM ABBA	Benny Andersson/Bjorn Ulvaeus	EPIC EPC 86552	F	6
23	32	7	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STM 12087	F	6
24	29	4	OBSESSION UFO	Ron Nevison	CHRYSALIS CD 1182 F	C	6
25	24	4	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Jarrett/Don Reesman	K-TEL ENO 1009	G	6
26	33	7	KAYA BOB MARLEY & THE WAILERS	Bob Marley & The Wailers	ISLAND RPS 9517	E	6
27	22	7	BLACK AND WHITE STRANGLERS	Martin Rushent	UNITED ARTISTS UAK 30222	E	6
28	47	3	GOODBYE GIRL DAVID GATES	David Gates	ELEKTRA K52091	F	6
29	20	5	THE LENA MARTELL COLLECTION LENA MARTELL	George Elnick	HONG RD 2028	D	6
30	38	7	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Thomas	EMI EMC 3228	E	6
31	28	7	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 94601	C	6
32	17	1	HANDSWORTH REVOLUTION STEEL PULSE	Kat Pierson	ISLAND RPS 9502	E	6
33	51	7	REAL LIFE MAGAZINE	John Leckie	VIRGIN V2100	W	6
34	17	1	CAN'T STAND THE REZZLOS REZZLOS	Brian Taylor/Rezzos	SIRE K56510	C	6
35	56	6	APPROVED BY THE MOTORS MOTORS	Nick Garvey/Peter Kerr/Andy McMaster	VIRGIN V2101	C	6
36	39	7	DAVID GILMOUR DAVID GILMOUR	David Gilmour	HARBEST SHVL 817	E	6
37	24	7	PASTICHE MANHATTAN TRANSFER	Tim Hauser	ATLANTIC K50444	W	6
38	18	7	THE STUD SOUNDTRACK	Various	RONCO RD 2029	D	6
39	36	7	LONDON TOWN WINGS	Paul McCartney	PARTY HOME PMS 10012	F	6
40	25	7	THE STRANGER BILLY JOEL	Phil Ramone	CBS 82311	C	6
41	41	7	PETER GABRIEL PETER GABRIEL	Robert Fripp	CHARISMA CDS 4013	F	6
42	57	6	YOU'RE GONNA GET IT TOM PETTY & THE HEARTBREAKERS	Denny Cordell/Tom Petty/Moan Shan	SHELLER ISA 5017	E	6
43	2	2	THANK GOD IT'S FRIDAY SOUNDTRACK	Various	CASABLANCA TGF 100	A	6
44	34	7	5 SHOOTING STAR ELKIE BROOKS	David Kerenbaum	A&M AMLH 54955	E	6
45	34	7	20 GOLDEN GREATS NIK KING COLE	Not listed	CAPITOL EMTV 9	C	6
46	21	7	YOU LIGHT UP MY LIFE JOHNNY MATHS	Jack Gold	CBS 86555	C	6
47	38	7	EVERYONE PLAYS DARTS DARTS	Tommy Boyce/Richard Hartley	MAGNET MGS 9022	E	6
48	31	7	CITY TO CITY GERRY RAFFERTY	Hugh Murphy/Hugh Rafferty	UNITED ARTISTS UAS 30104	E	6
49	45	7	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETLP 300	C	6
50	42	2	EVITA VARIOUS	Tim Rice/Andrew Lloyd Webber	MCA MCK 503	E	6
51	17	1	DIRE STRAITS DIRE STRAITS	Mit Winwood	VERTIGO 9102 021	F	6
52	17	1	SERGEANT PEPPER'S LONELY HEARTS CLUB BAND VARIOUS	George Martin	A&M AML 2 66600	C	6
53	48	7	VAN HALEN VAN HALEN	Ted Templeman	WARNER BROS K54570	W	6
54	17	1	VOYAGE VOYAGE	Roger Tokarz	GTO GTLP 030	C	6
55	43	4	SONGBIRD BARBRA STREISAND	Gary Klein	CBS 96560	F	6
56	30	5	20 GOLDEN GREATS BEACH BOYS	Beach Boys/Nickolas Venet/Brian Wilson	CAPITOL EMTV 11	E	6
57	6	6	POWER AGE AC/DC	Henry Van Dyke/George Young	ATLANTIC K56 433	W	6
58	49	7	CENTRAL HEAT THE BEATWAVE	Benny Blue	GTO GTLP 027	C	6
59	6	6	PLASTIC LETTERS BLONDIE	Richard Gottehrer	CHRYSALIS CD 81166	F	6
60	50	7	GREATEST HITS ABBA	Benny Andersson/Bjorn Ulvaeus	EPIC 62618	C	6

## Index

ABBA	22, 50
AC/DC	55
BARBRA STREISAND	55
BEACH BOYS	55
BILLY JOEL	49
BLONDIE	59
BOB DYLAN	3
BOB MARLEY & THE WAILERS	26
BOOMTOWN RATS	11
BRUCE SPRINGSTEEN	39
COMMODORES	23
DARTS	45
DAVID GATES	28
DAVID GILMOUR	36
DIRTY STRAITS	51
ELECTRIC LIGHT ORCHESTRA	13, 49
ELKIE BROOKS	44
FLEETWOOD MAC	21
GENESIS	10
GERRY RAFFERTY	48
HEATWAVE	58
HOLLIES	12
IAN DURY	16
JOE WALSH	18
JOHNNY MATHS	46
KATE BUSH	6
LENA MARTELL	29
LINDSAY FARRÉ	20
MAGAZINE	33
MANHATTAN TRANSFER	37
MEAT LOAF	33
MOODY BLUES	12
MOTORS	35
NAT KING COLE	15
NOLAN SISTERS	14
PETER GABRIEL	41
REZZLOS	34
ROLLING STONES	5
SOUNDTRACKS—	
GREASE	7
SATURDAY NIGHT FEVER	1
THANK GOD IT'S FRIDAY	43
THE STUD	38
STEEL PULSE	32
STRANGLERS	27
TALKING HEADS	19
TOM PETTY & THE HEARTBREAKERS	42
TOM ROBINSON BAND	24
UFO	24
VAN HALEN	53
VARIOUS—	
CLASSIC ROCK	25
EVITA	50
JEFF WAYNE'S THE WAR OF THE WORLDS	50
ROCK RULES OK VARIOUS	14
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND	52
VOYAGE	54
WINGS	39

**Gladys Knight & the Pips**  
LATEST ALBUM

# 'THE ONE AND ONLY'

Album BDP 4051 Cassette ZCBP 4051

FEATURING THEIR NEW SMASH HIT SINGLE

## 'COME BACK AND FINISH WHAT YOU STARTED'

APPEARING LONDON PALLADIUM/AINTREE FESTIVAL DURING AUGUST

The One and Only

ATLANTIC K56 433

ATLANTIC K56 433

ATLANTIC K56 433

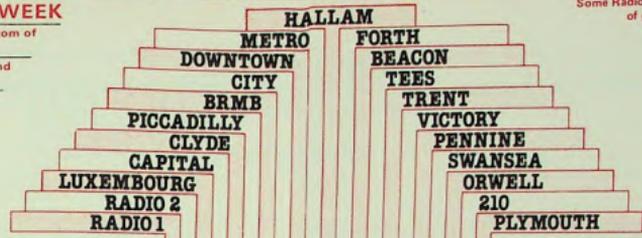


**AIRPLAY ACTION THIS WEEK**

- indicate order of audience size. See bottom of page for ratings A, B, C, \*.
- scripted plays only. Most evening and is not playlisted.
- Chart Top 30 are excluded.
- Ones shown in bold type.
- LIVE SINGLES gains since last week
- INDEX
- strength there 100—sure on listed stations plus
- Of The Pops

Business Research, 01-242-2111

Some Radio 1 plays unavailable at of going to pass. Some rat are therefore estimated available informat and last we airp



A#	TITLE/ARTIST	C	A	B	*	F	D	DEALER USE
15	POOR OLD HORSE ALBION BAND	C	A					HARVEST HAR 5156
15	MADISON BLUES GEORGE THOROGOOD & THE DESTROYERS	C	B	C	*		B	SOMET SON 2158
15	TOP OF THE POPS REZILLOS	C	B			B	C	SIRE SIR 4001
15	HOW'S YOUR LOVE LIFE BABY EDDIE KENDRICKS	C						ARISTA ARIST 182
14	CARRY ON WAYWARD SON KANSAS	C	A	B		A	B	KIRSHNER KIR 4932
13	LOVE BREAKDOWN BARBRA STREISAND	C	B			A	C	CBS 6476
★	I'M A SCORPIO RUSS BALLARD	C	*			B		EPIC EPC 6529
13	BLUER THAN BLUE MICHAEL JOHNSON	C	C	B	A	A	A	EMI-AMERICA AMI 501
13	GROOVE WITH YOU ISLEY BROTHERS	C	C			A	A	EPIC EPC 6481
13	SHEILA ROSETTA STONE	C				B	B	PRIVATE STOCK PVT 158
★	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER	C		I				EPIC EPC 6481
12	WE'VE GOT SOMETHING MORE RICHARD MYHILL	C	B	B		A	A	FANTASY FTC 160
12	I WANNA DANCE ALAN PRICE	C				B	*	MERCURY TANGO 2
★	COMING HOME IAN THOMAS	C	*	C				JET 113
11	EVENSONG BRIAN AND MICHAEL	C				A	B	ATLANTIC K 11164
11	DON'T BE CRUEL ELVIS PRESLEY	C				A	A	PYE 7N 46115
11	SIGN OF THE TIMES BRYAN FERRY	C	B	B		A	A	RCA BP 9265
11	PEOPLE ARE PEOPLE AL MATTHEWS	C					C	POLYDOR 2001 798
★	WALK ON BY STRANGLERS	C						ELECTRIC WOT 23
11	MEMORIES DON'T LEAVE LIKE... PATTI BOULAYE	C		C	A		B	UNITED ARTISTS UP 36429
10	BEST OF BOTH WORLDS ROBERT PALMER	C		B				POLYDOR 20E9 045
10	OH WHAT A CIRCUS DAVID ESSEX	C		*		B	A	ISLAND WIP 6445
10	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL	C	C			A	B	MERCURY 6007 185
10	PIECE OF THE ROCK MOTHER'S FINEST	C				B	A	CBS 6412
10	PYRAMANIA ALAN PARSONS PROJECT	C				B	B	EPIC EPC 5987
10	IF EVER I SEE YOU AGAIN ROBERTA FLACK	C	C	A			B	ARISTA ARIST 195
9	IT'S O.K. CELEBRATION FEATURING MIKE LOVE	C	C			A	B	ATLANTIC K 11165
9	BEAUTIFUL LOVER BROTHERHOOD OF MAN	C					*	MCA 379
9	ON THE SHELF STEVE VOICE	C						PYE 7N 46071
9	WARM RIDE RARE EARTH	C		C		B		EMI 2809
9	AND THE BAND PLAYED ON... FLASH IN THE PAN	C		A				PRODIGAL PROD 9
9	I CAN'T TALK LOVE ON THE TELEPHONE LINE CO-CO	C				B		ENSIGN ENY 15
9	SWAYIN' TO THE MUSIC JOHNNY RIVERS	C		B		A		ARIOLA HANSA AHA 521
9	I LOVE YOU (TI AMO) UMBERTO TOZZI	C	C					POLYDOR 2001 790
9	1999 HEADLINE	C				A		CBS 6491
9	1 2 3 KIND OF LOVE WILD CHERRY	C				A		MERCURY 6007 180
8	ONE LOOK OVER MY SHOULDER AVERAGE WHITE BAND	C				A	B	EPIC EPC 6497
8	TILL YOU TAKE MY LOVE BARVEY MASON	C		B			B	RCA XB 9270
8	FOR YOUR LOVE SACHA DISTEL	C		B				ARISTA ARIST 188
8	MIND BLOWING DECISIONS HEATWAVE	C		C	A			EMI CARRERE 2829
7	LUCY, AIN'T YOUR LOSER... RONNIE SESSIONS	C				A	A	GTO GT 226
7	DEDICATION RUSH HOUR	C						MCA 377
★	RAG DOLL STEELEVE SPAN	C		*		B	A	ANCHOR ANC 1056
7	MAMA'S LITTLE GIRL SPOCKEY	C				B	*	CHRYSALIS CHS 2223
7	FOR YOU JUDIE TZUKE	C		B			A	DECCA F13786
7	SKATEBOARD QUEEN CARVELLS	C		B			B	ROCKET ROKN 541
6	AT THE HOP DANNY AND THE JUNIORS	C	C					ROCKET ROKN 540
6	DON'T CARE KLARK KENT	C				B	B	ABC 4123
6	RIO DE JANEIRO J VINCENT EDWARDS	C				B	B	KRYPTONE KK 1
6	GIVE ME A CALL RAYMOND FROGGATT	C						PYE 7N 46108
★	LOVE WILL FIND A WAY PABLO CRUISE	C		B	B		B	JET 111
6	WILL YOU STILL LOVE ME TOMORROW DAVE MASON	C				B	B	A&M AMS 7370
6	DEAR ANYONE PANDORA (MAGGIE MOONE)	C				A	A	CBS 6467
6	DON'T STOP NOW GENE FARROW WITH THE G.F. BAND	C				A	B	DJM DJS 10865
5	YOU ANDY WILLIAMS	C					B	MAGNET MAG 125
5	A 5TH OF BEETHOVEN WALTER MURPHY	C						CBS 6564
5	FLIGHT OF THE WILD GESE JOAN ARMATRADING	C				A	B	PRIVATE STOCK PVDD 3
5	SOMEBODY'S FOOL SUTHERLAND BROTHERS	C					B	A&M AMS 7365
5	CALIFORNIA GIRLS BEACH BOYS	C						CBS 6453
5	DISCO BOUZOUKI BOUZOUKI DISCO BAND	C						CAPITOL CL 15991
		C						DECCA FR 13783

	HALLAM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
Releases	Fun 40	A List	A List	Playlist	Playlist	Victory Roll	Top 40	Playlist	Top 40	Top 40	Top 30
Presenter Picks	High Flyers	B List	B List	Extras	Instrumentals	Extras	Clubs	Instrumentals	Newplays	Sound Spectrum	Add On Playlist
	Flayers	C List									Hit Picks
	Personality Picks					Rollercoasters	Presenter Picks	Presenter Picks	Presenter Picks		
	Station Hit			People's Pick		Station Special	Penline Pick				

# Relay 'did not try to gazump' in Bristol race

WEST LONDON wholesaler Relay Records has firmly denied recent allegations that the company attempted to gazump Manchester one stop Goldspinners in a race for premises on the Avonmouth trading estate.

Goldspinners has now obtained the lease and negotiations with local authorities has been finalised. The company's Bristol based operation will be launched "in the very near future".

But Tony Hamlin, of Relay Records, has angrily dismissed the Goldspinners' claim that Relay tried to gazump them. He pointed out last week that during negotiations for the lease he was not even aware that Goldspinners were after the site. And he claimed that the reason Relay pulled out was not because of problems with the lease but because it was decided a West Country operation was not financially viable.

Specialist jazz dealers may be interested to know that the new independent jazz label Lee Lambert Records is now being distributed by Selecta. The label's current big seller is the Martin Drew Band's *British Jazz Artists—Vol. 3*.

Mass of activity from London's Lightning Records this week. The company is planning to set up a chain of authorised golden oldie dealers on a franchise basis around the country. Lightning will be using its own funds to finance corporate advertising and promotion.

Oldies at present in stock include the Trogs' 'Wild Thing', Mr Bloe's 'Groovin' With Mr Bloe', Python Lee Jackson's 'In A Broken Dream' and Daniel Boone's 'Beautiful Sunday'.

An added bonus for Lightning is the golden oldies competition just launched in conjunction with the Daily Mirror—with the lucky winner being whisked off for a weekend to two in sunny Paris.

And yet another win for racehorse "Lightning Label"—odds on favourite at recent Newcastle meeting netting, the one stop a swift £1,500.

Manchester one stop, Wynd-Up, now has a definite date for its move to new and larger premises just down the road. It will be August 29.

North country wholesalers should make a point of stocking up the new Brotherhood Of Man album *B For Brotherhood*. Pye Records has just mounted a television advertising campaign on Granada and slots have been booked on Radio City and Piccadilly.

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

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

## BEST-SELLING ALBUMS In descending order of sales

### NATIONAL

#### BEST-SELLING NEW PRODUCT

GREASE—SOUNDTRACK (RSO RSD 2001)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K5651)  
IMAGES—DON WILLIAMS (K-Tel NE 1033)  
OBSESSION—UFO (CHRYSALIS CD 1182)  
ANTI-PLASTIC BERTRAND (VERTIGO 9103 258)  
CAN'T STAND THE REZZLOS—REZZLOS (SIRE K5653)  
DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)  
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TOP)  
NATURAL HIGH—COMMODORES (MOTOWN STML 12087)  
HANDSOME REVOLUTION—STEELE PULSE (ISLAND LPS 9502)  
SUNLIGHT—HERBIE HANCOCK (CBS 82240)

### SOUTH EAST

#### ONE-STOP, London

SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
GREASE—SOUNDTRACK (RSO RSD 2001)  
MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K5651)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TOP 100)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
ANTI-PLASTIC BERTRAND (VERTIGO 9103 258)  
LINDA DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
STREET-LEGAL—BOB DYLAN (CBS 86067)  
KICK INSIDE—KATE BUSH (EMI EMC 3223)

... AND THEN THERE WERE THREE—GENESIS (ATLANTIC-HANSA CS 4010)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
ROCK ROLL—VARIOUS ARTISTS (TARGET TGS 502)  
THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET DP 400)

#### ROCK-BOTTOM, Croydon

SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
STREET-LEGAL—BOB DYLAN (CBS 86067)  
GREASE—SOUNDTRACK (RSO RSD 2001)  
A TONIC FOR THE THROOPS—BOOMTOWN RATS (ENSON ENY 003)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
OCTAVE—MOODY BLUES (DECCA TXS 129)  
BLACK AND WHITE—STRANGLERS (UNITED ARTISTS UA 3022)  
OBSESSION—UFO (CHRYSALIS CD 1182)  
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)  
OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET DP 400)  
YOU'RE GONNA GET IT—TOM PETTY & THE HEART-BREAKERS (SHELTER ISA 5017)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
NATURAL HIGH—COMMODORES (MOTOWN STML 12087)

#### LIGHTNING, London

20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)  
SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
GREASE—SOUNDTRACK (RSO RSD 2001)  
STREET-LEGAL—BOB DYLAN (CBS 86067)  
SOME GUY'S—ROLLING STONES (ROLLING STONES CUN 39108)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (CBS 96000)  
SUNLIGHT—HERBIE HANCOCK (CBS 82240)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
VISIONS—VAN DER GRAAF (CHARISMA DVD 101)  
MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K5651)

### WEST SCOTLAND

#### CLYDE FACTORS, Glasgow

STREET-LEGAL—BOB DYLAN (CBS 86067)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (K-Tel NE 1033)  
THE MAN WITH THE GOLDEN GUN—JAMES GALWAY (RCA RED SEAL LPL 5127)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
OBSESSION—UFO (CHRYSALIS CD 1182)  
WHINNANS—VARIOUS ARTISTS (ASM AML 66600)  
EVITA—VARIOUS ARTISTS (MCA MCK 503)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
THE SOUND OF BREAD—BREAD (ELEKTRA K32062)  
BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)  
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM K53081)  
YOU'RE GONNA GET IT—TOM PETTY & THE HEART-BREAKERS (SHELTER ISA 5017)  
NATURAL HIGH—COMMODORES (MOTOWN STML 12087)  
REAL LIFE—MAGAZINE (VIRGIN V2100)

### NORTH-WEST

#### WYND-UP, Manchester

SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
GREASE—SOUNDTRACK (RSO RSD 2001)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
STREET-LEGAL—BOB DYLAN (CBS 86067)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
A TONIC FOR THE THROOPS—BOOMTOWN RATS (ENSON ENY 003)  
OCTAVE—MOODY BLUES (DECCA TXS 129)  
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-Tel NE 1009)  
BACK AND FOURTH—LINDISFARNE (MERCURY 9109 609)  
BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM K53081)  
SOME GUY'S—ROLLING STONES (ROLLING STONES CUN 39108)  
THE SOUND OF BREAD—BREAD (ELEKTRA K32062)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
THE MAGIC OF JAMES GALWAY—JAMES GALWAY (RCA RED SEAL LPL 5131)

### WEST MIDLANDS

#### TERRY BLOOD, Stoke-on-Trent

SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)  
IMAGES—DON WILLIAMS (K-Tel NE 1033)  
GREASE—SOUNDTRACK (RSO RSD 2001)  
STREET-LEGAL—BOB DYLAN (CBS 86067)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
THE KICK INSIDE—KATE BUSH (EMI EMC 3223)

20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
A TONIC FOR THE THROOPS—BOOMTOWN RATS (ENSON ENY 003)  
ROCK ROLL—VARIOUS ARTISTS (K-Tel NE 001)  
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-Tel NE 1009)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
HANDSOME REVOLUTION—STEELE PULSE (ISLAND LPS 9502)  
NATURAL HIGH—COMMODORES (MOTOWN STML 12087)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)

### WEST COUNTRY

#### ERIC MOSS, Bideford

GREASE—SOUNDTRACK (RSO RSD 2001)  
REAL LIFE—MAGAZINE (VIRGIN V2100)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
IMAGES—DON WILLIAMS (K-Tel NE 1033)  
STREET-LEGAL—BOB DYLAN (CBS 86067)  
CENTRAL HEATING—HEATWAVE (GTO GLP 027)  
DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)  
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-Tel NE 1009)  
EVITA—VARIOUS ARTISTS (MCA MCK 503)  
A TONIC FOR THE THROOPS—BOOMTOWN RATS (ENSON ENY 003)  
SOME GUY'S—ROLLING STONES (ROLLING STONES CUN 39108)  
THE MAGIC OF JAMES GALWAY—JAMES GALWAY (RCA RED SEAL LPL 5131)

### EAST SCOTLAND

#### SCOTIA, Edinburgh

CANT' STAND THE REZZLOS—REZZLOS (SIRE K5653)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC-HANSA KS0498)  
20 GOLDEN GREATS—HOLLIES (EMI EMV 11)  
MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K5651)  
SERGEANT PEPPER'S LOVELY HEARTS CLUB BAND—SOUNDTRACK (ASM AML 66600)  
OBSESSION—UFO (CHRYSALIS CD 1182)  
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
A TONIC FOR THE THROOPS—BOOMTOWN RATS (ENSON ENY 003)  
THE AKRON COMMUNICATION—VARIOUS ARTISTS (STIFF 63)  
NO. 1 RECORD/RADIO CITY—BIG STAR (STX SXSP 302)  
REAL KIDS—REAL KIDS (RED STAR BR09)  
ANTI-PLASTIC BERTRAND (VERTIGO 9103 258)

# SCOTLANDS TOP 30

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

- |  |   |
|--|---|
| 1 (4) SUBSTITUTE—CLOUT (CARRERE EMI 2788)  | 15 (20) FOREVER ATWOM—JEFF WAYNE'S THE WAR OF THE WORLDS (CBS 9588)         |
| 2 (1) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RCA 006)    | 16 (17) BERS OF MAD—BUZZCOCKS (ATLANTIC-HANSA K11129)                       |
| 3 (2) DANCING IN THE CITY—MARSHALL STURDAY NIGHT FEVER (SOUNDTRACK RSO 2658 123) | 17 (16) AIRPORT—MOTORS (VIRGIN V 219)                                       |
| 4 (3) THE SMURF SONG—FATHER ABRAHAM (DECCA FR 12759)                             | 18 (14) LOVE—MOTORS (BUZZCOCKS UNITED ARTISTS UP 3643)                      |
| 5 (6) LIFE—CLOCKWORK—BOOMTOWN RATS (ENSON ENY 003)                               | 19 (15) '7.8.7.5—CITY BOY (VERTIGO 2059 302)                                |
| 6 (12) WILD WEST—ELECTRIC LIGHT ORCHESTRA (JET 109)                              | 20 (16) NO-ONE IS INNOCENT—SEX PISTOLS (VIRGIN VS 220)                      |
| 7 (7) A LITTLE BIT OF SOUP—SHOWAD-DOWNY (ARISTA ARIST 191)                       | 21 (—) THE KIDS ARE UNITED—SHAM 69 (POLYDOR 2059 050)                       |
| 8 (9) BOOGIE OOGIE (OOGE A TASTE OF HONEY) (CAPITOL UK 15988)                    | 22 (11) ANNE SONG—JAMES GALWAY (RCA 513728)                                 |
| 9 (10) RUN FOR HOME—LINDISFARNE (MERCURY 9109 609)                               | 23 (—) WARRNERS LIZIES—RENAISSANCE (WARNER BROS K171 77)                    |
| 10 (13) STAY—JACKSON BROWNE (ASYLUM K53728)                                      | 24 (30) DON'T FEAR—WHO (POLYDOR 2059 11)                                    |
| 11 (16) THE MAN WITH THE CHILD IN HIS EYES—KATE BUSH (EMI 2806)                  | 25 (24) (DON'T FEAR) WHO (POLYDOR—BLUE CYSTER CUBE) (CBS 333)               |
| 12 (22) FROM EAST TO WEST—VOYAGE (GTO ST 294)                                    | 26 (19) MISS YOU—ROLLING STONES (ROLLING STONES EMI 2806)                   |
| 13 (18) LIFE'S BEEN GOOD—JOE WALSH (ASYLUM LK11259)                              | 27 (22) DON'T STOP CRYING—BOB DYLAN (CBS 6499)                              |
| 14 (—) IDENTITY—RAY SPEX (EMI INTERNATIONAL INT 563)                             | 28 (29) COME ON DANCE, DANCE—SATURDAY NIGHT FEVER (SOUNDTRACK RSO 2658 123) |
|  | 29 (—) HOW CAN THIS BE LOVE—ANDREW HOLL (ASYLUM K13126)                     |
|  | 30 (—) IT'S OKAY TO BELIEVE—CHILD (AROLA HANSA A4 522)                      |

# The Commodores have more up their sleeve than you think.



It's the measure of a great album that its tracks win instant acclaim as singles.

The soaring excitement of "Flying High" TMG 1111 catapulted the Commodores into the charts.

And the delight of a tender sentiment perfectly expressed has resulted in a deluge of airplay for "Three Times A Lady" TMG 1113, their current single.

But like all great albums, "Natural High" is greater by far than the sum of its parts.

**The Commodores' "Natural High." The height of achievement.** STML 12087. Also available on tape.



AT 28, ANDY GRAY owns five record shops in and around Cambridge with a turnover of £1 million-plus a year—and more often than not a seven-day working week to thank for it. Gray, boss of the Andy's Records chain, is also a market trader and delighted to be one, even though it means unloading three tons of records each morning and reloading them again at night.

Times have changed since he began business there in 1969 with a supply of secondhand records and a pasting trestle and homemade, knockdown shelving on which to display them. It had to be simple because the equipment and records all had to be fitted into a battered A40 in which Gray toured the Cambridge county markets. Now he has shops in most of the towns where he used to trade from a stall, but he still regards his Cambridge stall as his busiest outlet. The original one stall has stretched to three and there are 7,000 records available from custom-built browsers. Now when it comes to packing them away they go into specifically designed aluminium cases which cost him £3,000 to buy. He is not on market duty all the time, of course, but rarely a day goes by without his spending some time there. On the two Sundays prior to the interview, Gray had been at work on ordering stock for the stall, a day he often takes a quiet look at his chain. "If I didn't serve and order, I wouldn't know what was going on," he says. "I wonder sometimes whether industry executives working in record company offices wouldn't learn a little more than they appear to know if they visited some real record shops more often."

Cambridge market, open six days a week, is a focal point of the city's retail activity and Gray has taken every opportunity to ensure that his record stall is known about. Even before RPM was abolished and at a time when he was too small for anybody to worry about, Gray has been dedicated to trimming his prices to encourage trade. Nowadays he cuts from £1.10 to £2.00 off albums and simultaneously confesses that there is no longer any money in Top 60 business—but compensates in volume turnover by making sure that the local population and the hordes of tourists visiting the city are aware of the location of the stall and his Mill Road shop.

He employs casual labour to hand out leaflets around the town centre, has posters in cafes and colleges, spends £200 a week advertising in local county papers, also has advertisements in cinemas and has even gone on television in co-operative deals with record companies.

Although he laments that television cannot now be used as a point that it is beyond the scope of the independent dealer to use it, he remains a committed believer in the impact of the medium as a means of selling records. There are, he feels, records that without tv promotion, would hardly sell at all if left to take their



ANDY GRAY, with his airecock Hancock watching out for pilferers, on duty at his stall in Cambridge market.

## Andy Gray—big business in the Cambridge market place

by Brian Mulligan

chances in the browser. But he is concerned whether the companies using tv take sufficient account of the customers at whom their commercials are aimed.

"I am thinking particularly of the ones used by EMI for Nat King Cole, the Hollies, Frank Sinatra and the Beatles," he says. "They have been ambiguous in my opinion. The people responsible for them should visit my shops and see the people who buy tv albums. They are not people who appreciate the creative subtleties of animation and clips from old movies. The best commercials for bringing in customers are the kind used by K-Tel—basic, simple and punchy."

One of the factors contributing to Gray's success is undoubtedly the personal supervision he exercises over stock and ordering. At his Mill Road premises in Cambridge the retail store is linked to a central warehouse—in which he employs one man to deal with returns and faults—"a pretty busy guy he is, too". Here Gray keeps the bulk supplies for his outlets and

tackles the ordering of new release albums himself, leaving singles to his managers' discretion. Each day at five o'clock they call in with details of what has been sold and replacements are prepared ready for them to collect later that same evening. Any records required which are not available from stock are then noted in a book and ordered once sufficient quantity merits it.

"Apart from the fact that it is more efficient to handle stocks this way, I have always worked on the principle that it is my money and if a mistake is made then I have only myself to blame," Gray emphasises.

He puts in an order to the major suppliers almost every day. "Why," he asks, "should I hold extra stock that I can't get from anywhere else cheaper and can't get any money off? Nobody wants to give deals for bulk ordering except Polydor which will give you 10 per cent off practically anything except *Saturday Night Fever* and *Grease*, but since they have little else to sell it is not a very generous offer."

Gray, indeed, wonders whether there is much of a future for the record company salesman in servicing businesses like his where an order for up to 1,000 copies of a particularly hot title through a wholesaler will see an additional discount passed on which would not be available if a similar order was placed with the manufacturer. He also makes the point that most wholesalers are now offering industry trade prices plus 2½ per cent for bulk orders—and all the merchandise comes from one source with one invoice.

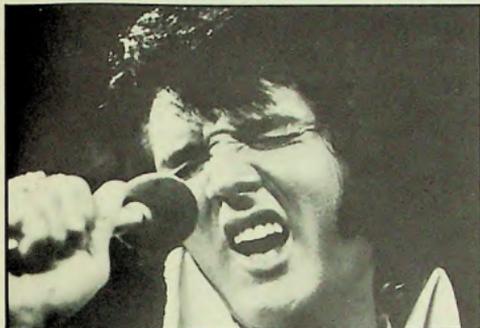
The interview took place coincidentally with EMI announcing its intention of putting up the price of singles to 90p and the price of super deluxe albums to £4.99. This caused Gray to consider whether the industry's on-going round of rises is really in danger of becoming self-defeating by pricing records out of the reach of many consumers, unless the dealer is prepared to discount. More seriously, he feels that UK companies could merely be encouraging an escalation of the growing trend to bring in European finished pressings which can be bought for less than the UK equivalent. This could make UK releases even more expensive when, Gray argues, there could be benefits from lower prices.

"It is a well known fact that the record companies are not enjoying all the success they were five years ago. In any other business, when trade is down you would find firms cutting their prices in order to stimulate sales. In the record business you have the odd situation of manufacturers putting

continued on page 25

# THE MONTH AHEAD

August '78



## Elvis just keeps on turning...

THE MACABRE rules OK! August 16, lest we forget, is the anniversary of Elvis Presley's death, and both RCA Records and the BBC will be celebrating the event.

RCA will be releasing the album from the Presley NBC TV spectacular (RCA PL3270), and will also feature the entire Presley back catalogue in 250 window displays centred on the theme 'Elvis 1935-1977'. In addition, more than 250,000 Elvis catalogues have been printed for counter display.

Dealers should also note that the sixteen Presley singles released simultaneously in special colour bags in May 1977 are still available and RCA are continuing to give them full marketing support.

The BBC's contribution to the memorial celebrations will be a screening of the film 'Elvis On Tour' on BBC-1 at 6.40 on the fateful date August 16.

## Heard as written

LISTEN FOR Pleasure, EMI's talking book cassette label, is breaking new ground this month with an experimental TV campaign running for a four to five week period in the Granada area.

Commencing on August 21, the 45-second commercials will emphasise the portability of the cassettes and be based around the slogan 'Heard Any Good Books Lately?'. Among the cassettes on TV are David Niven reading his autobiography 'The Moon's A Balloon' (TC LFP 7010), James Herriot reading his best-sellers 'If Only They Could Talk' and 'It Shouldn't Happen To A Vet' (7024), 'The Hound Of The Baskervilles' read by Hugh Burden (7077) and for the children 'My Favourite Fairy Stories' read by various artists (7003).

"Should the experiment prove successful, we will extend it to other areas of the country" commented LFP marketing manager John Smith.



## Patti Smith Group Set Free for 99p

ARISTA IS following up Patti Smith's recent Top Ten smash 'Because The Night' with a special collectors' item EP called *Set Free* (ARIST 12197) and due for release on August 4.

*Set Free* is priced at 99p, and will initially be released in a limited-edition 12" format to be followed up by a 7" version. The disc in special bag features one track from each of her two latest albums and two previously unreleased live recordings.

Side One kicks off with 'Privilege (Set Me Free)', one of the most popular tracks from her most recent album *Easter*, and continues with 'Ask The Angels' from the second album *Radio Ethiopia*; Arista believes that this is the track most likely to pick up airplay.

Side Two features '25th Floor' previously recorded on *Easter*, but now in a live version recorded at the Paris Olympia last Easter. The set concludes with 'Babelfield', a poem from her book *Babel* to be published by Virago in September. The poem was recorded live at Arista's London office during Smith's last European tour; the occasion was a fanzine press conference held at her request to commemorate the birthday of Brian Jones, the very late Rolling Stone.

As detailed elsewhere on this page, the Patti Smith Group is to top the bill at the Reading Festival over August Bank Holiday, and she will also appear in concert and at a poetry reading as part of this year's fringe events at the Edinburgh festival.

Consumer press advertising supporting *Set Free* will be recorded in New Musical Express, Record Mirror, Melody Maker, Time Out, Sounds, Cosmopolitan, Zigzag and Ritz. Posters, T-shirts, banners and stickers will provide additional back-up for both record and live appearances.



## Quo, TRB, Jam for Reading

AUGUST BANK Holiday marks as usual the annual Reading Rock Festival. This year the three-day event will be climaxed by The Patti Smith Group's appearance on Sunday 27 August, with Status Quo topping the bill on the Saturday and The Jam on Friday.

Other bands to be featured include the Tom Robinson Band, the Ian Gillan

Band, The Motors, Lindisfarne, The Pirates and special guests from America: Foreigner, Spirit and the Greg Kihn Band.

A music press advertising campaign is currently under way with posters and leaflets for back-up, and around 30,000 people are expected to attend the event.

# THE NEW ALBUMS

# August '78

**KEY TO LISTINGS**  
Information appears as follows:  
**ARTIST**  
**TITLE**  
Album cat. no.  
Cassette cat. no.  
Cartridge cat. no.  
(where applicable)

**AL JARREAU**  
ALL RLY HOME  
(Not yet allocated)

**AMERICAN RAM JAM**  
PORTRAIT OF THE ARTIST AS A YOUNG C  
RAM  
Epic EPIC 82628  
4082628

**ARLYN GALE**  
ARLYN GALE  
ABC ABCBL 5261

**ART TATUM**  
THE V DISCS  
Black Lion BLP 30203

**BETTY WRIGHT**  
TK TKR 82541

**BIG YOUNG**  
DREADLOCKS DREAD  
Front Line FL 1014

**BILLY COBHAM/ALPHONSO JOHNSON**  
/STEVE KAHN/TOM SCOTT  
ALIVEMETHODRYA  
CBS 63813

**BILLY RILEY**  
BILLY RILEY  
Charly CR 30151

**BIRGHOUSE & RASTRICK BRASS BAND**  
BANDSTAND  
PVC P/VMS

**BYRON LEE & THE DRAGONAIRES**  
MORE CARNIVAL  
Dynamic D/VLP 3012

**C.J. & CO.**  
DEADEYE DIK  
Atlantic K50491

**CARL PERKINS**  
CARL PERKINS  
Charly CR 30152

**CARS**  
THE CARS  
Elektra K53088  
K452688

**CHAMPION JACK DUPREE**  
THE HEART OF THE BLUES IS SOUND  
A Charly CR 30141

**CHET ATKINS & LES PAUL**  
GUITAR MONSTERS  
RCA 82786  
TK 12786

**CHEIFTEANS**  
THE CHEIFTEANS  
CBS 82988

**CHEIFTEANS 2**  
THE CHEIFTEANS 2  
CBS 82988

**CHEIFTEANS 3**  
THE CHEIFTEANS 3  
CBS 82987

**CHEIFTEANS 4**  
THE CHEIFTEANS 4  
CBS 82989

**CHEIFTEANS 5**  
THE CHEIFTEANS 5  
CBS 82991

**CHEIFTEANS**  
BONAPARTE'S RETREAT  
CBS 82990  
4082990

**CHEIFTEANS**  
LIVE  
CBS 82995  
4082995

**CHUCK JACKSON**  
THE GREAT CHUCK JACKSON  
President BLP 1015

**CITY BOY**  
BOOK EARLY  
Vertigo V102 026  
7231 016

**CLAUDJA BARRY**  
CLAUDJA BARRY  
Lollipop 6306 105

**COLD COMFORT**  
IN THE CAN  
JET/PL 211  
JETCA 211

**CRYSTAL GAYLE**  
WHEN I DREAM  
United Artists UA3 30169  
TK 30169

**DANNY GREEN**  
NIGHT DOW  
ABC ABCL 5259

**DAVID BOWIE**  
STAGE  
RCA FL 02913  
TK 02913

**DEAD BOYS**  
WE HAVE COME FOR YOUR CHILDREN  
Sire SRK 6054

**DEVO**  
ARE WE NOT MEN? WE ARE DEVO  
Virgin V2106  
TCV 2106

**DICTATORS**  
BLOOD BROTHERS  
Aylum K52083

**DMZ**  
DMZ  
Sire SRK 6051

**DOLLY PARTON**  
HEARTBREAKER  
RCA FL 12197  
TK 12197

**DON WILLIAMS**  
EXPRESSIONS  
ABC ABCL 5253  
CAB 5253

**DONNA MCHEE**  
MAKE IT LAST FOREVER  
Anchor ANCL 2027

**DOWNLINES SECT**  
THE ROCK SECTS IN  
Charly CR 30150

**EARL HINES**  
ONE FOR MY BABY  
Black Lion BLP  
30197

**ELVIS PRESLEY**  
NBC TV  
RCA PL 42370  
PK 42370

**FORCE OF MUSIC**  
FREEDOM FIGHTER DUB  
United Artists UAS 30190  
TK 30190

**FOREIGNER**  
DOUBLE VISION  
Atlantic K50476  
K450476

**FRANKIE VALLI**  
FRANKIE VALLI IS THE WORD  
Warner Bros K56549  
K456549

**GATO BARBIERI**  
OBSESSION  
Atrophy AT 01 (July release)

**GERRY RAFFERTY & JOE EGAN**  
STUCK IN THE MIDDLE (BEST OF STEAL  
ERS WHEEL)  
A&M AMML 64708  
CAM 64708

**GERRY & CHRIS**  
LOVE'S IN YOU, LOVE'S IN ME  
Dial DIALP 504  
OASMC 504

**GRACE JONES**  
FAME  
United LP/S 9525  
ZCI 9525

**HAROLD MELVIN**  
HAROLD MELVIN  
ABC ABCL 5260

**DON PULLEN**  
LIVE AT MONTREAL  
Atlantic K50499

**HENRY MANCINI & JOHN LAWS**  
JUST YOU AND ME TOGETHER LOVE  
RCA PL 12362  
TK 12362

**HIGH ENERGY**  
STEPPY OUT  
Motown STM 12090  
TC/STM 12090

**ISAAC HAYES**  
SHAFT  
Stax SXS/P 301  
TC/SXS/P 301

**J.J. BARRIE**  
CALL MY NAME  
RCA FL 25161  
PK 25161

**JAMES GALWAY**  
SONGS FOR ANNIE  
RCA Red Seal FL 25163  
RK 25163

**JAN AKKERMAR**  
ARANJUEZ  
CBS 81843

**JEANNIE C. RILEY**  
THE BEST OF JEANNIE C. RILEY  
Charly CR 30146

**JOANNE MACKELL**  
JOANNE MACKELL  
United Artists UA3 30180

**JOHN ANTHONY**  
GUITAR TALK  
Prestige PR 47  
TCV 2106

**JOHN PRINE**  
BROUSED ORANGE  
Aylum K52084

**JOHNNY CASH**  
JOHNNY CASH  
Charly CR 30153

**JOHNNY MATHIS & DENICE WILLIAMS**  
THAT'S WHAT FRIENDS ARE FOR  
CBS 66668  
4096668  
4286668

**JOHNNY WINTER**  
WHITE, HOT AND BLUE  
Blue Sky BSK 62963

**JUNIOR WALKER**  
SMOOTH SOUL  
Motown STM 12089  
TC/STM 12089

**KC & THE SUNSHINE BAND**  
WHO DO YA LOVE)  
TK TKR 86100  
088100

**KEVIN & LOL**  
L  
Mercury 9109 611  
7231 427

**KILBURN & THE HIGH ROADS (FEATURING**  
IAN DURY)  
KILBURN & THE HIGH ROADS FEATURING  
IAN DURY  
Warner Bros K56513

**LARRY CORVELL & PHILIPPE CATHERINE**  
SPLENDID  
Aylum K52085

**LARRY GATLIN**  
OH! BROTHER  
Monument MNT 82984  
0082984

**LAURA NYRO**  
NESTED  
CBS 82917

**LEE RITENOUR**  
THE CAPTAINS JOURNEY  
New Jazz Fusion K52091

**LONNIE LISTON SMITH**  
LOVELAND  
CBS 82837

**LOVE COMMITTEE**  
LAW & ORDER  
Atlantic 5011P 1506

**MAGNUM**  
THE KINGDOM OF MADNESS  
Jet JET/PL 210  
JETCA 210

**MASS PRODUCTION**  
THREE MILES HIGH  
Atlantic K50510

**MAXINE LIGHTNING**  
LOVE LINES  
United Artists UA3 30179  
TK 30179

**MICHAEL WHITE**  
THE X FACTOR  
Aylum 5011P K52095

**MICK FARREN**  
VAMPIRES STOLE MY LUNCH MONEY  
Loge LOGO 1010  
KLOGO 1010

**MUNCH MACHINES**  
A WHITER SHADE OF PALE  
Oxley OXLP 506  
OASMC 556

**KEY TO DISTRIBUTORS**  
A—Pya C—CBS, E—EMI, F—Phonogram  
K—Crestle/CBS, M—Musical, L—Lugones, O—President  
P—Pinnacle, R—RCA, S—Selecta, W—WEA

**N.Y.C.C.**  
MAKE EVERY DAY COUNT  
RCA FL 12782

**NEIL YOUNG**  
COMES A TIME  
Warner Bros K54099  
K454099

**NEW GRASS REVIVAL**  
TWO LATE TO TURN BACK NOW  
A Sonet SNTF 772

**NEW SEEKERS**  
ANTHEM  
CBS 86278  
4082678

**ORIGINAL CAST**  
ANNIE  
CBS TK0160  
407160

**ORIGINAL CAST**  
EVITA  
MCA MCG 3527  
TK 3527

**OZARK MOUNTAIN DAREDEVILS**  
IT'S ALIVE  
A&M AMML 66006

**PACIFIC EARDRUM**  
BEYOND PANIC  
Charisma CAP 1136

**PALEY BROTHERS**  
PALEY BROTHERS  
Sire SRK 6052

**PETER SKELLERN**  
SKELLERN  
Mercury 9109 701  
7109 451

**PHIL HURTT**  
GIVING IT BACK  
Fantasy FT 546

**PHIL UPCHURCH**  
PHIL UPCHURCH  
TK TKR 82542

**POACHER**  
POACHER  
TK P/LP 5002

**POETS & THE ROOTS**  
DREAD, BEAT & BLOOD  
C Front Line FL 1017

**PRINCE MOHAMMAD**  
PEOPLE ARE YOU READY  
United Artists UAS 30182  
TK 30182

**RANKING JOE & THE REVOLUTIONAIRES**  
WEARHEART FADEAWAY  
Greenwaves GREL 2

**RAY CONNIF**  
SENTIMENTAL JOURNEY  
CBS 31878  
4031878

**RAYMOND FROGGAT**  
SOUTHERN FRIED FROG  
Epic EPIC 82909  
JETCA 209

**RETURN TO FOREVER**  
LIVE  
CBS 82808  
4082808

**RONNIE JONES**  
ME AND MYSELF  
Lollipop 6306 104

**RUSH**  
2112  
Mercury 7142 483 (cassette only)

**SAMMY PETER**  
BLUES ON MY MIND  
Black Lion BLP 30201

**SERGIO MENDES**  
BRASIL 88  
Elektra K52074

**SLAVE**  
THE CONCEPT  
Atlantic K50512

● to next page

# THE NEW ALBUMS

# August '78

## From page 20

<b>SLEEPY LAFEBE</b> <b>BEEFY ROCKABILLY</b> Cherry CR 30145	A	£4.00
<b>SLIM HARPO</b> <b>HE KNEW THE BLUES</b> Sonet SNITF 769	C	£3.75
<b>SOUNDTRACK</b> <b>F.I.S.T.</b> Mercury/ASDA UAS 30181 TCK 30181	E	£3.95
<b>SOUNDTRACK</b> <b>THE SWARM</b> Warner Bros K35541	W	£3.79
<b>SPEED LIMIT</b> <b>FIRST OFFENCE</b> Sahm SATL 4011	W	£3.79
<b>STEEL PULSE</b> <b>HANDS WORTH REVOLUTION</b> Mercury LP'S 9550 2TR 9525	E	£3.69
<b>STRAWBS</b> <b>BEST OF STRAWBS</b> ASM AXML 66005	C	£4.49
<b>T-FOR-D &amp; THE BONESHAKERS</b> <b>T-ROCK, RATTLE &amp; ROLL</b> Sire SLP 1191 TC CIP 101	E	£3.69
<b>TEDDY WILSON</b> <b>GOLE PORTER CLASSICS</b> Black Lion BLF 80200	E	£3.99
<b>TEMPTATIONS</b> <b>BARE BACK</b> Atlantic K35604	W	£3.79
<b>TERRY CALLIER</b> <b>TIME ON ICE</b> A&M/Jazz Fusion K35026	E	£3.79
<b>THREE UNCLES OF LOVE</b> <b>THREE UNCLES OF LOVE</b> Mercury STML 12086 TC STAL 12086	E	£1.10
<b>TOBY BEAU</b> <b>TOBY BEAU</b> Mercury 12713 PK 12711	E	£3.99
<b>TONY BIRD</b> <b>TONY BIRD OF PARADISE</b> CBS 62-986 2052-989	E	£3.99
<b>TUFF DARTS</b> <b>TUFF DARTS</b> Sire SRP 60148	E	£3.99
<b>TYS VAN LEER</b> <b>NICE TO HAVE MET YOU</b> CBS 96509 1086059	E	£4.29
<b>U-ROY</b> <b>VERSION GALORE</b> Front Line FL 1918	E	£1.10
<b>VAN MORRISON</b> <b>WAVE LENGTH</b> Warner Bros K35538	W	£3.79
<b>VARIOUS</b> <b>CHARLY'S ANGELS</b> Cherry CR 30143	A	£4.60
<b>VARIOUS</b> <b>MEMPHIS BEAT</b> Cherry CR 30119	A	£4.05
<b>VARIOUS</b> <b>RARE GEMS VOL. 1</b> Tri-TR 55519	E	£3.99
<b>VARIOUS</b> <b>RAFFAELI ROCKABILLY</b> Cherry CR 30147	A	£4.05
<b>VARIOUS</b> <b>RED HOT VICTOR VOL. 1</b> RCA PL 42528 PK 42529	R	£2.95
<b>VARIOUS</b> <b>REGGAE DANCE PARTY</b> RCA PL 25162 PK 25162	R	£2.95
<b>VARIOUS</b> <b>SHOOBIE DOBIE</b> Cherry CR 30148	A	£4.05
<b>VARIOUS</b> <b>STAX BLUES MASTERS</b> Sire STM 7004	E	£3.69
<b>VARIOUS</b> <b>TENNESSEE COUNTRY</b> Cherry CR 30150	A	£4.05

<b>VARIOUS</b> <b>WOODSTOCK MOUNTAINS</b> Sonet SNITF 767	A	£3.75
<b>VINCE ADDOLIO</b> <b>MODERN BOY</b> Sahm SATL 4010	W	£3.79
<b>WASA EXPRESS</b> <b>ON WITH THE ACTION</b> Sonet SNITF 771	A	£3.75
<b>WAYNE COOKE &amp; THE ELECTRIC CHAIRS</b> <b>STORM THE GATES OF HEAVEN</b> Sahm GCOO 1	A	£3.69
<b>WEREWOLVES</b> <b>WEREWOLVES</b> RCA RL 12746 PK 12746	R	£3.10

See next week for Pye August releases

THIS MONTH'S RELEASES  
133

## Classical listing

<b>ARNOLD/BROUWER</b> <b>GUITAR CONCERTO/GUITAR CONCERTO</b> John Williams, London Sinfonietta/Howard Gardner HMV 5165	E	£3.69
<b>BACH</b> <b>FLUTE SONATAS 1, 2 &amp; 3</b> Sven-Erik Bäckström, Malcolm Arnold Deutsche Grammophon 2537 036	W	£3.79
<b>BACH</b> <b>KEYBOARD WORKS</b> Alfred Brendel Philips 9500 353	E	£3.79
<b>BEEHOVEN</b> <b>SYMPHONIES 1 &amp; 9</b> Vienna Philharmonic/Furtwängler Bayreuth Festival Orchestra & Chorus HMV RL 677	E	£1.10
<b>BEEHOVEN</b> <b>SYMPHONY No. 5</b> Halle Orchestra/James Loughran Erigma K35044	E	£3.99
<b>BEEHOVEN</b> <b>PIANO CONCERTO No. 5</b> Rudolf Serkin/New York Philharmonic/Leopold Korstian CBS 61918	E	£3.99
<b>BALAZSER</b> <b>SYMPHONY No. 2</b> Moscow Radio Symphony Orch./Rozhdnevsky HMV/Melody ASD 3003	E	£3.99
<b>BERNSTEIN</b> <b>SYMPHONIES/CHICHESTER PSALMS</b> Soloists, Israel Philharmonic/Bernstein Deutsche Grammophon 2709 077 (3 LP set)	F	£4.29
<b>BRAMHS</b> <b>HAYDN VARIATIONS/TRAGIC OVER-</b> <b>TURE/ALTO RHAPSODY</b> Christa Ludwig, Vienna Philharmonic/Bornh Deutsche Grammophon 2536 396	E	£4.10
<b>BRAMHS</b> <b>PIANO SONATA IN F MINOR/TWO RHAP-</b> <b>SODIES</b> Garrick Ohlsson HMV ASD 3551	E	£3.99
<b>BRAMHS</b> <b>SYMPHONY No. 4</b> Chicago Symphony Orchestra/Solti Decca SXL 6890	S	£4.05
<b>BRITTEN</b> <b>COMPLETE MUSIC FOR STRINGS</b> Claudio Arrau/Sarahella Thomas RCA RL 25148	R	£3.99
<b>CIMAROSA</b> <b>IL MATEMATICO SEGRETO—HIGHLIGHTS</b> Soloists, English Chamber Orch/Bernstein Deutsche Grammophon 2537 043	E	£4.05
<b>ELGAR</b> <b>COCKADE/CROWN OF INDIA/POMP AND</b> <b>CIRCUMSTANCE/MARCHES</b> Soviet National Orchestra/Gosens RCA RL 25148	R	£2.95
<b>FRANCK</b> <b>PIANO QUINTET</b> Christa Ohlsson/Elmer String Quartet HMV ASD 3456	E	£2.95
<b>GLAZUNOV</b> <b>SYMPHONY No. 7/ORIENTAL RHAPSODY</b> Moscow Symphony Orch./Fesayevsky, Dutarov HMV/Melody ASD 3004	E	£3.99
<b>GLAZUNOV</b> <b>PIANO CONCERTOS 1 &amp; 2</b> Alexei Neroditskiy, Moscow Radio Sym- phony Orch./Zakala, Nikolaevsky HMV/Melody ASD 3506	E	£4.05

<b>HAYDN</b> <b>SYMPHONIES 103 &amp; 104</b> Royal Philharmonic Orchestra/Brennan HMV SXLP 30257	E	£3.75
<b>HOLST</b> <b>THE PLANETS</b> Concertgebouw Orchestra/Marinne Philips 9500 425	E	£3.79
<b>KALINNIKOV</b> <b>SYMPHONY No. 1</b> USSR Symphony Orchestra/Svetlanov HMV/Melody ASD 3502	E	£3.75
<b>KHACHATURIAN</b> <b>DAWN</b> Moscow Radio Symphony Orchestra/Kahize HMV/Melody SLS 5143 (2 LP set)	E	£3.75
<b>MAHLER</b> <b>SYMPHONIES 5 &amp; 10 (1st MOVEMENT)</b> Orchestra/Kondrashin, Rozhdnevsky HMV/Melody SLS 5124 (2 LP set)	E	£3.75
<b>MASCANGI</b> <b>L'AMICO FRITZ</b> Soloists, Chorus & Orchestra of the Royal Opera House, Covent Garden/Gavazzeni HMV SLS 5107 (2 LP set)	E	£3.75
<b>MENDELSSOHN/BIZET</b> <b>SYMPHONY No. 4/SYMPHONY IN C</b> National Philharmonic Orchestra/Slovakia CBS 6673	E	£3.75
<b>MOZART</b> <b>BASTIEN UND BASTIENNE</b> Soloists, Mozarteum Orchestra/Hager Deutsche Grammophon 2537 036	E	£3.75
<b>MOZART</b> <b>COSSI FAN TUTTI—HIGHLIGHTS</b> Soloists, Vienna Philharmonic Orchestra/Bornh Deutsche Grammophon 2537 037	E	£3.75
<b>NICOLI</b> <b>MERRY VIGS OF WINDSOR—HIGH-</b> <b>LIGHTS</b> Soloists, Staatsoperhouse Berlin/Klee Deutsche Grammophon 2537 039	E	£3.75
<b>PAGANINI</b> <b>24 CAPRICIOS, ET</b> Soloists, Accanto Deutsche Grammophon 2707 102 (2 LP set)	E	£3.75
<b>RIMSKY-KORSAKOV</b> <b>ORCHESTRAL SUITES</b> Moscow Radio Orchestra, USSR Bolshoi Theatre Orchestra/Emmer, Ivanov HMV/Melody ASD 3459	E	£3.75
<b>RODRIGO</b> <b>CONCIERTO DE ARANJUEZ/ FANTASIA PARA UN GENTILHOMBRE</b> Tullio Serafini, Monte Carlo, Queen Or., Seregni RCA STU 11126	E	£3.75
<b>ROSSINI</b> <b>ROSSINI FOR WIND</b> Netherlands Wind Ensemble, Philips 9500 360	E	£3.75
<b>SCHUBERT</b> <b>THE COMPLETE SYMPHONIES</b> Dresden State Orchestra/Sawallisch Philips 9747 491 (5 LP set)	E	£3.75
<b>SCHUBERT</b> <b>OCTET IN F</b> Academy of St Martin-in-the-Fields Chamber Ensemble, Philips 9500 412	E	£3.75
<b>SCHUBERT</b> <b>STRING QUARTET IN G (D 887)</b> Quartetto Italiano Philips 9500 109	E	£3.75
<b>SCHUBERT</b> <b>IMPROCRUPTUS</b> Daniel Barenboim Deutsche Grammophon 2530 966	E	£3.75
<b>SCHUBERT</b> <b>PIANO SONATAS</b> Daniel Barenboim Deutsche Grammophon 2530 995	E	£3.75
<b>SCHUBERT</b> <b>ROSAMÜNDE/OVERTURE FOR DIE Zauberei</b> Vera Orloff, Leo22 Pridis Chor, Dresden Chamber Orchestra/Bonkowski HMV ASD 3491	E	£3.75
<b>SHOSTAKOVICH</b> <b>SYMPHONY No. 12</b> Moscow Philharmonic Orchestra/Kondrashin HMV/Melody ASD 3520	E	£3.75
<b>STRAVINSKY</b> <b>PULCINELLA/SCHERZO FANTASTIQUE/ NEW YORK PHILHARMONIC ORCHESTRA</b> CBS 7666	E	£3.75
<b>SULLIVAN</b> <b>THE PHRATES OF PENZANCE</b> Soloists/Sargent HMV SXLW 3041 (2 LP set)	E	£3.75

<b>TCHAIKOVSKY</b> <b>IOLANTA</b> Soloists, Chorus and Orchestra of the Bolshoi Theatre/Emmer HMV/Melody SLS 5123 (2 LP set)	E	£3.75
<b>VERDI</b> <b>FORZA DEL DESTINO</b> Soloists, chorus and Orchestra of La Scala, Milan/Sera- fini HMV SLS 5120 (3 LP set)	E	£3.75
<b>VERNE</b> <b>ORFÈAN SYMPHONY No. 1/LEGENDE</b> David Sarg Meridian ET7011	E	£3.75
<b>VIVALDI</b> <b>CONCERTOS FOR VARIOUS INSTRU-</b> <b>MENTS</b> Soloists, English Chamber Orch/Garcia CBS 76718	E	£3.75
<b>VIVALDI</b> <b>CONCERTO, VOL. 7 IN VIVALDI EDITION</b> Philips 676 013 (2 LP set)	E	£3.75
<b>VIVALDI</b> <b>CONCERTO, VOL. 9 IN VIVALDI EDITION</b> Philips 676 015 (2 LP set)	E	£3.75
<b>WAGNER</b> <b>Die MEISTERSINGER—HIGHLIGHTS</b> Soloists, Orchestra of the Deutsche Oper, Ber- lin/Jordan Deutsche Grammophon 2537 041	E	£3.75
<b>WALTON</b> <b>SYMPHONY No. 1</b> Royal Liverpool Philharmonic Orchestra Erigma K35557	E	£3.75
<b>WALTON</b> <b>ANTHEMS AND VOLUNTARIES BY PURCELL</b> <b>AND BLOW</b> By Cathedral Choir/Wills Meridian ET7013	E	£3.75
<b>BRASS TRUCKS</b> <b>Merrill Concert Band/Mortimer</b> Meridian A62001	E	£3.75
<b>COLIN DAVIS</b> <b>VALENTI</b> Philips 6833 244	E	£3.75
<b>ENGLISH CHAMBER ORCHESTRA PLAYS</b> <b>ENGLISH MUSIC</b> English Chamber Orchestra/Bolton CBS 76719	E	£3.75
<b>FOUR ITALIAN CONCERTOS</b> Josef Krumpholtz/Seremine RCA STU 71062	E	£3.75
<b>FRENCH OVERTURES AND BALLET MUSIC</b> Moscow Radio Symphony Orchestra/Bolshoi Theatre Orchestra/Rozhdnevsky, Ivanov HMV/Melody ASD 3548	E	£3.75
<b>I HEAR YOU CALLING ME</b> Robert White/Samuel Sanders RCA RL 12450	E	£3.75
<b>ITALIAN CHURCH MUSIC</b> BBC Singers/People CBS 76634	E	£3.75
<b>ITALIAN CANTATAS</b> Wendy Connors Meridian ET7010	E	£3.75
<b>KING'S SINGERS 10th ANNIVERSARY CON-</b> <b>CERT</b> King's Singers HMV KS 1001	E	£3.75
<b>MUSIC FOR TWO PIANOS</b> Morris Angeli/Dierkes/Benjamin Kuykendall Philips 9500 434	E	£3.75
<b>PALESTRINA</b> Pio Chailion/Anna Bruno Turner Erigma A33560	E	£3.75
<b>ROMANTIC VIOLIN</b> Eugene Fodor RCA RL 12365	E	£3.75
<b>RUSSIAN MUSIC FOR PIANO AND</b> <b>ORCHESTRA</b> Soviet Radio/Various artists HMV/Melody ASD 3008	E	£3.75
<b>RUSSIAN FOLK FESTIVAL</b> Various artists HMV/Melody ASD 3550	E	£3.75
<b>RUSSIAN THEATRE MUSIC</b> Soloists, Chorus and Orchestra of the Bolshoi Theatre/Emmer HMV/Melody ASD 3447	E	£3.75
<b>RUSSIAN VIOLIN SONATAS</b> Gidon Kremer/Tatiana Grunova/Andre Gaurikov HMV/Melody ASD 3548	E	£3.75
<b>TREASURES OF THE BAROQUE ERA</b> National Iranian Radio & Television Chamber Orchestra/Toukanian HMV SLS 5144 (2 disc)	E	£3.75
<b>TRUMPET CONCERTOS</b> Maurice André/Chamber Orchestra/Pallind RCA STU 71121	E	£3.75

- ABERDEEN**  
21 Rufus JALN BAND
- ATH**  
19 Darlington Hotel JALN BAND
- BENTWATER**  
18 RAF Bentwater JALN BAND
- BIRMINGHAM**  
7/8 Night Out LABI SIFFRE  
12 Barbarella MOVIES  
15 Barbarella REZILLOS  
18 Barbarella WHIRLWIND
- BISCOTE**  
5 Leisure Centre RICH KIDS
- BLACKBURN**  
14 King George REZILLOS
- BLACKPOOL**  
8 Imperial Hall RICH KIDS
- BOLTON**  
8/15 Tongueyard Labour Club SALFORD JETS
- BOURNEMOUTH**  
13/27 Village Bow JALN BAND
- BRISTOL**  
5 Trinity Hall MATCHBOX  
6 Ashton Court Festival STEVE HILLAGE  
24 Tinsley MAC CURTIS
- BUCKLEY**  
16/17 Tivoli Ballroom SALFORD JETS
- BURY ST EDMUNDS**  
26 Corn Exchange JALN BAND
- CAMBRIDGE**  
25 British Sugar Co JALN BAND
- CANTERBURY**  
25/26 Brimley House Country Club LABI SIFFRE
- CARDIFF**  
1 Top Rank RICH KIDS
- CARLTON BAT**  
19 SNAM 69
- CHESTERFIELD**  
17/18 Aquarius LABI SIFFRE
- CHIPPINGHAM**  
3 RAF Lyton JALN BAND
- COLCHESTER**  
24 Woods JALN BAND
- DOUGCASTER**  
7 Outlook REZILLOS  
14 Outlook MOVIES
- EASTBOURNE**  
11/12 Kings LABI SIFFRE
- EDINBURGH**  
18 Comedy SIOUXSIE & THE BANSHIES  
25 Clouds REZILLOS  
Festival dates to be announced
- EXETER**  
7 Roots WILKO JOHNSON BAND
- FOLKESTONE**  
12 Less Cliff Hall WILKO JOHNSON BAND
- GLAMORGAN**  
22 RAF St Athan JALN BAND
- GLASGOW**  
20 Eagle JALN BAND
- GRANGEMOUTH**  
24 Town Hall REZILLOS
- GREAT YARMOUTH**  
27 Wellington Pier GUYS 'N' DOLLS
- HARWICH**  
5 Anti-Naz Festival STEVE HILLAGE
- HIGH WYCOMBE**  
18 Town Hall REZILLOS
- HULL**  
26 City Hall MAC CURTIS
- ILFRACOMBE**  
28 Top Of The Town JALN BAND
- LEDS**  
3 Roots REZILLOS  
3 Hook Green MOVIES  
4 F Club WHIRLWIND  
12 F Club STADIUM DOGS



ROY ORBISON: Palladium season late in the month

## Index

to labels and distributors of current product

- ADVERTISING/EMI (E)  
ALBION BAND/Harvest (E)  
AUTOGRAPHS/RAK (E)  
DODGERS/Polydor (F)  
EDDIE KENDRICKS/Anista (F)  
GERRY & THE PACEMAKERS/EMI (E)  
GLADYS KNIGHT/Buddah (A)  
GLORIA MUNDT/RCA (R)  
GRUPPO SPORTIVO/CBS (C)  
GUYS 'N' DOLLS/Magnet (E)  
J.A.L.N. BAND/Magnet (E)  
JAPAN/Aniols (A)  
JOHN COOPER CLARKE/Rabid (B)  
LABI SIFFRE/EMI (E)  
LINDISFARNE/Phonogram (F)  
MAC CURTIS/Rollin' Rock (H)  
MARY MASON/CBS (C)  
MATCHBOX/Chiswick (C)  
MOTORS/Virgin (C)  
MOVIES/GTO (C)
- NEXT/CBS (C)  
PACIFIC EARDRUM/Charisma (F)  
PENETRATION/Virgin (C)  
PIRATES/Warner Bros (W)  
REZILLOS/Sire (W)  
RICH KIDS/EMI (E)  
ROY ORBISON/Monument (C)  
SALFORD JETS/Warner Bros (W)  
SHAM 69/Polydor (F)  
SIOUXSIE & THE BANSHIES/Polydor (F)  
SLITS/Real (W)  
STADIUM DOGS/Magnet (E)  
STEVE GIBBONS BAND/Polydor (F)  
STEVE HILLAGE/Virgin (C)  
SUICIDE/Bronze (E)  
SUZI QUATRO/RAK (E)  
TOM ROBINSON BAND/EMI (E)  
WHIRLWIND/Chiswick (C)  
WILKO JOHNSON BAND/Virgin (V)  
See Single Chart for key to distributors



TOM ROBINSON BAND: among the headliners at Reading

- LEICESTER**  
15 Haymarket LABI SIFFRE  
29 Tils Club MAC CURTIS
- LIVERPOOL**  
11 Eric's MOVIES  
12 Eric's MOVIES  
26 Antree Festival DAVE BERRY/GERRY & THE PACEMAKERS/SEARCHERS/FOURMOST/FREDDIE & THE DREAMERS/SHINGLES/ILLO JEANS/WAYNE FONTANA & THE MINDBOMBERS  
28 Antree Festival ROY ORBISON/GLADYS KNIGHT/SUZI QUATRO/EDDIE KENDRICKS
- LONDON**  
1/5 Spring of Pearls MARY RAASON  
3 Music Machine GLORIA MUNDT  
4 Music Machine RICH KIDS  
4 Hammermith Odeon LINDISFARNE  
7 Moonlight Club West Hampstead MATCHBOX  
7/8 Marquee STEVE HILLAGE  
8 Music Machine STEVE GIBBONS BAND/AUTOGRAPHS/SLITS/DOWN DOGGER CLARKE  
10/11 Marquee WILKO JOHNSON BAND  
11/12 Red Cow ADVERTISING  
14 Music Machine JAPAN  
15 Marquee MOVIES  
17 Music Machine REZILLOS  
25 Lyceum PENETRATION  
21/27 Palladium ROY ORBISON  
25 Marquee MOTORS  
28 Southgate Royalty MAC CURTIS  
29/31 Palladium GLADYS KNIGHT/EDDIE KENDRICKS  
31 Music Machine JAPAN  
31 Southgate Royalty MAC CURTIS
- MANCHESTER**  
4 Champagne Charles Swetten SALFORD JETS  
7/14 Duke of Wellington Swetten SALFORD JETS  
19 Manchester University MOVIES  
22 Piccadilly Hotel LABI SIFFRE
- MIDDLESBROUGH**  
5 Rock Garden REZILLOS
- NEWPORT**  
2 Stowaway REZILLOS
- NOTTINGHAM**  
11 Sandpiper REZILLOS  
17 Sandpiper STADIUM DOGS
- NUNEATON**  
8 77 Club REZILLOS
- PAYTON**  
13 Festival Theatre GUYS 'N' DOLLS
- PENZANCE**  
1 Garden DOGERS  
8 Winter Gardens WILKO JOHNSON BAND
- PETERBOROUGH**  
5 Town Hall JALN BAND
- PLYMOUTH**  
2 Woods DOGERS  
3 Mero RICH KIDS  
9 Woods WILKO JOHNSON BAND  
24 Mero PIRATES
- PORTSMOUTH**  
16 Mercury JALN BAND
- READING**  
15 Blues Club REZILLOS  
22/27 Reading Festival PATTI SMITH/STATUS QUO/FOR-EIGNER/JAM/SPRITIGREG KINNAN/N GILANTOM ROBINSON BAND/PACIFIC EARDRUM/MOTORS/GRUPPO SPORTIVO/PIRATES/ALBION BAND/PENETRATION/NEXT
- SCARBOROUGH**  
4 Penthouse REZILLOS
- SHEFFIELD**  
4 Lims DOGERS  
17 Lims MOVIES
- SKEGNESS**  
23/31/6/17/23/24/30/31 Festival Theatre GUYS 'N' DOLLS
- SOUTHEND**  
1 Tivoli JALN BAND  
25 Minerva MAC CURTIS
- STOKE**  
4/5 Jollies GUYS 'N' DOLLS
- TORQUAY**  
2 Town Hall RICH KIDS  
23 Town Hall PIRATES
- WINSFORD**  
12 Labour Club SALFORD JETS
- WOLVERHAMPTON**  
18 LaLeyette MOVIES
- WORKINGTON**  
14-19 Redwoods MARY MASON

# SINGLES REVIEWS

## Hits of the week

**COMMODORES—THREE TIMES A LADY (MOTOWN TMG 1113)**  
Producer—James Carmichael/  
Commodores; writer—  
Lionel Richie; publisher—  
Jobete

The highlight ballad cut from their current *Natural High* album. Vocal, lyrics and unobtrusive instrumentation all gel perfectly. Already topping Capital Radio's Hit Line as an LP cut—a unique distinction which must be an indication of its chart future.



**DARTS—IT'S RAINING (MAGNET MAG 126)**  
Producers—Tommy Boyce/  
Richard Hartley; writer—  
Ian Collier; publisher—  
Magnet

An immaculately produced recreation of the early 60's R&B ballad style, one of the highlights of the group's last album. Quality notwithstanding, though, it remains to be seen whether the cut packs quite the commercial punch to maintain their top-5 track record.

**STRANGLERS—WALK ON BY (UNITED ARTISTS UP 36429)**

Producer—Martin Rushent; writers—Burt Bacharach/Hal David; publisher—17 Savile Row  
No doubt purists will be horrified to hear this new wave version of Dionne Warwick's 1964 smash, but there's no denying its effectiveness. The, by now, familiar upfront bass line and rhythm organ work are predominant once again and should ensure another top tenner.



**PLASTIC BERTRAND—SHA LA LA LA LEE (VERTIGO 6059 209)**  
Producer—Not listed; writers—Kenny Lynch/Mort Shuman; publishers—Carlin/Kenny Lynch  
Plas turns his peculiar talent to a discopuncheon reworking of the Small Faces top tenner of 1966. Not as outrageous as 'Ca Plane', but sure to pick up across the board action. On this showing, an odds on one-hit wonder looks like becoming a chart regular.

## Best of the rest

**LURKERS—I DON'T NEED TO TELL HER (BEGGARS BANQUET BEG 9)**  
Producer—Mick Glossop; writer—Pete Stride; publisher—Beggars Banquet/Andrew Heath  
Album cut follow-up to their 'Ain't Got A Clue' surprise hit is an energetic but not greatly distinctive uptempo bash. The flip—a pounding revival of Bo Diddley's 'Pills'—is getting an equal push, however, and sounds like the selling side. Disc is packaged in four different pic sleeves all featuring different individual shots of the band.

**MICHAEL ZAGER—SOUL TO SOUL (PRIVATE STOCK PVT 161)**  
Producer—Michael Zager; writers—Alvin Fields/Michael Zager; publisher—Carlin  
Horns and vibes into this gentle, easy paced follow up to 'Let's All Chant'. Lacks the distinctiveness of his erstwhile top tenner, and although the tracks moves into top gear at the half-way stage, there is nothing to suggest that this will secure a chart placing.

**GENE FARROW AND THE G.F. BAND—DON'T STOP NOW (MAGNET MAG 125)**  
Producers—Gene Farrow/Chris Warren; writers—Gene Farrow/John Hudson/Chris Warren; publisher—Magnet  
Lightweight and melodic disco workout from the 'Move Your Body' chart-maker. Released in both 12" and 7", the former features an excellent middle section which is sure to get those disco dancers moving. This could well improve on Farrow's last chart placing.

**JONATHAN RICHMAN AND THE MODERN LOVERS—ABDUL AND CLEOPATRA (BESERKLEY BZZ 19)**  
Producers—Matthew King Kaufman/Glen Kolotkin/Kenny Laguna; writer—Jonathan Richman; publishers—Modern Love Songs/Warner Bros  
After missing out with 'New England' Richman reverts to a pot-pourri of styles which have brought him success in the past. His quirky, off-beat talent will always sell records, but it's hard to see this reaching a wide enough audience.

**10CC—DREADLOCK HOLIDAY (MERCURY 6008 035)**  
Producers—10cc; writers—10cc; publisher—St. Annnes  
As the title suggests this has a reggae feel, with some tongue in cheek lyrics and plenty of catchy percussive embellishments. Gouldman and Stewart are masters at the commercial, yet intelligent, three minute pop song, and this single—their first for some time—should score strongly.

**DETROIT SPINNERS—IF YOU WANNA DO A DANCE (ATLANTIC K11175)**  
Producer—Thom Bell; writers—Thom, Tony & Leroy M Bell/Casey James; publisher—Carlin  
A tight, chunky funkier with more emphasis on the rhythm patterns than the vocal blend or melody which used to be the Spinners' forte. May not please long-time fans, therefore, but is an obvious strong bet for disco plays and soul deejays.

**BRYAN AND MICHAEL—EVEN-SONG (PYE 7N 46115)**  
Producer—Kevin Parrott; writer—Phil Hampson; publisher—Parrott/EMI  
All the right ingredients are here to re-snare many of the buyers of 'Match-stalk Men'—brass band, accordion, children's chorus, homely lyric, and a simple singalong tune which seems to have been partly lifted from the old lullabye 'Hush Little Baby'. Pic sleaze, too.

**JACK TEMPCHEIN AND THE FUNKY KINGS—SLOW DANCING (ARISTA ARIST 204)**  
Producer—Paul A. Rothchild; writer—Jack Tempchin; publisher—Warner Bros  
The original version by the now defunct Funky Kings was first released some two years ago Stateside. Despite Johnny Rivers' current excellent version, this remains by far the definitive interpretation. If ever a song deserved to chart this is it—Tempchin's vocals are quite outstanding.

**G DROVERS STEEL ORCHESTRA—COMMONWEALTH TEMPO (UNITED ARTISTS UP 36439)**  
Producer—Martin Lewis; writer—Martin Lewis; publisher—21st Century  
As the official BBC-TV theme to their covers of the forthcoming Commonwealth Games, this is obviously due for massive exposure. An infectious, percussive, typical steel band workout, it wouldn't have a commercial chance normally—but look at 'Argentine Melody'.

**IVOR BIGGUN & THE RED-NOSED BURGLARS—THE WINKER'S SONG (MISPINT) (BEGGARS BANQUET BOP 1)**  
Producer—not listed; writer—Ivor Biggun; publisher—Beggars Banquet/Andrew Heath  
Hilarious and extremely rude mickety-take of the George Formby-type ukulele ditty, with appropriate voice and backing. No airplay chance at all, but it's moving fast already via in-store plays and word-of-mouth recommendation. Appropriate cartoon sleeve.

**FLASH AND THE PAN—AND THE BAND PLAYED ON... (DOWN AMONG THE DEAD MEN) (ENSIGN EN5 15)**  
Producers—Harry Vanda/George Young; writers—Harry Vanda/George Young; publisher—EMI  
The spot-on commercial production touch of Vanda & Young which recently shut John Paul Young into the top 10, stamps this as another likely winner. Lyrics appears to be about the sinking of the Titanic, but it's the arresting visual/instrumental blend which will endear it to the airwaves.

**CELEBRATION FEATURING MIKE LOVE—IT'S O.K. (MCA 379)**  
Producer—Ron Altbach; writers—Mike Love/Brian Wilson; publisher—Carlin  
Second cut from the *Almost Summer* pic first saw the light of day on the *Beach Boys Love You* album. Similar treatment given to his mid-tempo number which features the lead vocal of Dave Robinson. Unlikely to see much sales action, but sure to be one of the top summer sounds on radio.

# ALBUM REVIEWS

## Best of the rest

**STEVE HARLEY: Hobo With A Gun (EMC 3254) Prod: Steve Harley**

Apart from the catchy number 'Roll The Dice' (EMI 2830), now released as a single, and the fast rocker ('I Don't Believe) God Is An Anarchist', generally a rather insipid offering for Harley's first solo album. His vocals remain as distinctive as ever, but the album is mainly a collection of mid-tempo, standard easy listening (probably the influence of his newly adopted American residence). An easily forgettable album although it could chart on Harley's past status, especially if the single is successful.

Steve Harley: Hobo With A Gun



**CAPTAIN & TENNILLE: Dream (A&M AMLH 64707) Prod: Daryl Dragon**

This album ably demonstrates why this duo's popularity has waned in their native America. Although Tom Tennille's vocals seem to improve with each LP and Daryl Dragon's keyboard work is as inventive as ever, the poor choice of material virtually nullifies all the album's good points. Leon Russell's 'Back To The Island' and Mark Safan's 'I'm On My Way' stand out, but a couple of distinctly ordinary Neil Sedaka songs help to make a mediocre package.



**SPELLBOUND: Spellbound (EMI America AMS 2001) Prod: Bill Halverson**

The first album from the EMI America stable features a new band from the Bay Area near San Francisco. Formed late last year by ex-Kingfisher Barry Flast, the quintet serve up some melodic rock under the guidance of veteran producer Bill Halverson, which—of its kind—makes for a fine debut, if a quintessentially American one.



Sergeant Pepper: no match for The Beatles

**VARIOUS ARTISTS: Sergeant Pepper's Lonely Hearts Club Band (A&M AMLZ 66600) Prod: George Martin/Maurice White**

On paper this project should have been a huge success, both artistically and commercially. The album is the soundtrack to a film based around a number of Beatles songs to be released later this year, and featuring such notables as The Bee Gees, Peter Frampton, Earth Wind and Fire and from the comedy world, George Burns and Frankie Howerd. Unfortunately the presence of big names does not prevent the album from sounding like nothing more than inferior rehashes of well-loved songs, an exception is 'Got To Get You Into My Life' by Earth, Wind and Fire which successfully updates the Beatles classic to a completely contemporary sound while detracting not a jot from the original. Perhaps when heard in the context of the film, this new Sgt. Pepper sounds acceptable, but as a record on its own it quite simply does not match up to The Beatles. However, massive forthcoming publicity centred around the film should ensure good sales.

**BRINSLEY SCHWARZ: Fifteen Thoughts Of Brinsley Schwarz (United Artists UAK 30177) Prods: Various**

The Brinsleys really deserved this epitaph merely for having made such good music for so long out in the wilderness imposed upon them after the dreadful *Filmcore* East hype to end all hypes. Now the album has the added interest of pointing up the formative years of one Nick Lowe and how he was honing up his art, in addition to the dramatic musical qualities of Bob Andrews and Brinsley himself—now of The Rumour. Lowe certainly wrote the best songs on this collection, like 'Country Girl' and 'Don't Lose Your Grip On Love'. The lp may surprise dealers in the quantities it sells. It's a shame the band didn't do better business when it was alive.

**ROBIN SARSTEDT: Something For The Weekend (Decca TXS 130) Prod: Jon Pope/Rob Boughton**

First album for Sarstedt: Includes the hit single 'My Resistance Is Low' as well as all his other single releases. Laid-back, melodic, occasionally



Brinsley Schwarz: deserved epitaph

catchy love songs delivered in Sarstedt's usual low key style—but lacking the impact or originality to propel the album any further than the lower regions of the charts.

**DIRT BAND: The Dirt Band (United Artists UAK 30174) Prod: Jeff Hanna**

In its twelve year history as the Nitty Gritty Dirt Band and now just the Dirt Band, this group has consistently come up with fine albums, and this is no exception. With the addition of erstwhile Loggins and Messina sidemen Meryl Bragante and Al Garth and the return of leader Jeff Hanna to the fold, the band has produced another delightful collection of country/rock music, although one that these days has a restricted sales market.

**CHARLES JACKSON: Passionate Breezes (Capitol EST 11775) Prod: Marvin Yancy/Gene Barge**

The rave reviews this album has brought afforded in the consumer press turn out to be fully justified. Jackson's experience as co-writer and producer for Natalie Cole has obviously stood him in good stead for this magnificent solo album. As well as a fine version of Rod Stewart's 'Tonight's The Night', the self-penned tracks are, in every respect, examples of one of the finest talents in the soul field today.

**WALTER EGAN: Not Shy (Polydor 2310 609) Prod: Lindsey Buckingham/Richard Dashut/Walter Egan**

Egan's second album, his first for Polydor, is pleasant enough West Coast melodic rock, but hardly likely to interest the British record buyer in a big way. Obviously the presence of producer Lindsey Buckingham and occasional contributions from Mick Fleetwood and Stevie Nicks give the LP a touch of class. Included is Egan's current US Top 20 single 'Magnet And Steel'.

**MADLEEN KANE: Rough Diamond (Decca SKL-R 5302) Prod: Boona Music**

Collection of five seductive disco numbers from a luscious Swedish lady—no doubt hoping to establish herself as Scandinavia's answer to Donna Summer. However with the exception of 'Fever' and the title track 'Rough Diamond', the album is fairly tame and with Madleen Kane currently receiving little exposure is unlikely to take off.



# RETAILING

## The right staff —how to find it

by ANN FOSTER, MTA Training Officer

THOUSANDS of school leavers will soon be flooding the job market, most of them eager to sell their skills to the highest bidder. That may not be the way the potential employer will see it; to the manager a new recruit is an expensive investment and the costs of maintaining that investment become higher each year. High labour turnover is expensive and dismissing an unsuitable employee is difficult, so it makes sense to get recruitment right from the start. Interviewing is one of the areas where many people assume that they are natural and often turn out to be appallingly bad simply because they do not structure the thing, or put enough time and forethought into the selection procedure. Record shops are often high on the list of favourites for school leavers in search of a bit of excitement, because the industry presents certain attractions, not least the lure of staff discount on the latest

albums, so a brief re-examination of the skills of interviewing seems appropriate.

Once an employer has decided that additional staff is required then the first thing to do is to prepare a job description, which, as the title implies, is a brief definition of the job that requires to be done. It need not be a lengthy document, but the important points to be included are—the job title, to whom the job holder is responsible, what the overall purpose of the job is, what the job holder is responsible for doing, what

responsibilities he has in terms of other staff, money and stock and, finally, the terms and conditions of the job, such as hours of work, holidays and pay. There is little point in making the job sound more attractive than it actually is and any attempt to glamourise the details will result in a fairly prompt letter of notice. The number of staff who have left after a week or less because "it wasn't what I thought it was going to be!"

The next essential stage is to decide what paragon of virtue is required to accomplish all the tasks and responsibilities identified. Obviously, if someone who will have occasional responsibility for sending out invoices is required, then numeracy will be a basic requirement. It might be worth devising a short test of basic retail calculations to give to applicants. Methods of selection such as this do take preparation and time but can save so much source of potential complaint on both sides. In this specification the employer should outline essential qualities, abilities and characteristics, such as previous experience, pleasant telephone voice or a clean driving licence. In addition, perhaps list the "extras" or bonus qualities that would make the ideal applicant, but which are not really essential to the job. It is these latter aspects that will distinguish between two applicants of similar experience and ability.

Having decided on the type of person required to fill the particular post, the next step is to advertise. The best way of receiving accurate and useful information is to ask applicants to fill in an application form which can then be matched up against the specification and pursued or rejected accordingly. If the size of the organisation or the frequency of recruitment does not warrant the expense of application forms, then ask the applicant to outline the information required in the letter of reply.

This information now provides the basis of the interview. To those who have been rejected always send a polite letter of rejection. They may only frame it with all the others, but that person could be a customer and, that apart, it's courtesy. Then set aside some time for the interviews. Inform the applicants when to come and ensure no interruptions by the staff, the telephone or reps. The skill of interviewing lies in the structure of the interview, the technique of the interviewer and the interpretation of the information. The aims of the event should be kept in mind by the interviewer throughout; these are—to find out if the applicant is suitable for employment within the company and for the particular post vacant, to give the applicant an accurate picture of the company and the particular job and to

conduct the interview in such a way that the applicant feels that he has had a fair chance and received fair treatment. Then proceed through the job description in a methodical way, matching it with the job specification and invite the applicant to enquire on the existing outline of information. Encourage the interviewee to talk and try to assess what he expects of the job and the company. If it will not be possible to offer him the rapid path of promotion he is seeking, then tell him so. If it appears halfhearted through the interview that the applicant is patently unsuitable then terminate it in a diplomatic way, but time is money and there is no point in spending 30 minutes on a fruitless pursuit. Finally, conclude the interview by telling the applicant exactly what the next step will be and stick to it.

The last stage is probably the most difficult, that of making the final selection. At least, if a structured pattern has been followed, there should be something factual to go on rather than a mass of hazy recollections and subjective impressions. When the right applicant has been selected then make the offer of employment in writing—or if offered verbally, confirm it in writing—outlining again the terms and conditions of employment and giving details of the starting date and time etc. Several employers take up references but opinion is divided on the validity of references. It is not necessary to ask the permission of the applicant or even inform them about an approach to the previous employer for a reference, but again it is a matter of courtesy, and the honest applicant should have nothing to worry about, but if they have had a personal clash with the former employer that could colour a reference, then the applicant should have a chance to explain his side of the story.

One final point, make a record of your impressions of the successful applicant and what kind of a job that you think he might do in the company. After six to 12 months go back to this record and check reality against expectations—it may give you some insight into your skills as an interviewer and your ability to spot talent when you see it.

## LETTER

IN GODFREY Rust's article on the singles charts (RB July 17) he wrote: "By the time the BBC gets round to Broadcasting the BMBR chart on Sunday it is over one week out of date." Godfrey knows very well that Radio 1 first broadcasts the new Top 40 as soon as is practicable at lunchtime on Tuesday.

Derek Chinnery,  
Head of Radio 1, BBC,  
London W1.

The fact remains that the Radio 1 chart show is broadcast on a Sunday, on a day and at a time when the biggest potential audience may be expected to hear the information—possibly for the first time—Editor.

'In the record business you have the odd situation of manufacturers putting up their prices to stay in business and dealers cutting theirs not to go out of business.'



A modest enough shop front at the Mill Road store, but . . .

THE INTERIOR provides the contrast with the spartan conditions of the market stall and with its smart design and overhead lighting reflects the care that Gray gives to the trading environment of his record shops. Pictures by Andy Bourne.

continued from page 18

up their prices to stay in business and dealers cutting theirs not to go out of business. I don't think any record company could reasonably expect many people these days to be prepared to pay £5.00 for an album.

Gray professes himself not to be directly concerned by the higher prices—just so long as there is an alternative available to him in the shape of imports from the EEC countries which allow him to sell, for instance, Pink Floyd back catalogue material for £2.99, a price at which he can expect a steady and profitable turnover. He feels there might be an argument in favour of UK record companies looking at their catalogue material and possibly reducing the recommended price on releases of perhaps three years' vintage. This, he argues, would make them more competitive with imported copies and help UK companies bolster declining sales of back catalogue. While admitting that he is not conversant with the

economics of running a record company, Gray adopts a simplistic philosophy that if prices were reduced, he would be prepared to buy more stock and in consequence would be faced with the need to sell more.

As he sees it the trouble where prices are concerned is that the record business is totally unique, and a complete paradox at the same time. Gray claims that although there is an apparent competitive stance between the record companies, the fact remains that there is a monopolistic situation existing in that a record dealer can only buy a particular artist's releases from the company that currently owns the contract. Thus it is the companies which have the power to dictate to the trade, but the trade in turn does not, as is the case with many other areas of retailing, have the opportunity to shop around for similar but more competitively priced merchandise. "The record companies," he says, "rule the roost so far as the dealers are concerned and I doubt that it will ever change."

# Talking Heads: the deadpan innovators

**Artists:** TALKING HEADS/Merger  
**Venue:** Lyceum, London (1,500)  
**Promoter:** Harvey Goldsmith  
**Tickets:** £2.25

**Audience:** New wavish arty types  
**Current product:** *More Songs About Buildings And Food album* (Sire K 55531) (W)

THIS ONE-off Talking Heads gig drew a capacity Lyceum audience with a couple of hundred fans turned away—ample proof of the band's growing popularity in Britain and a promising sign for future record sales.

Loosely labelled as yet another New York new wave act, Talking Heads are far closer in style and direction to Television than any punk band, and the influence of Brian Eno (co-producer) on the second and latest album *More Songs About Buildings And Food* has been well blended with the Heads' own original sound.

Despite the rather deadpan stage performance—with the notable exception of bassist Tina Weymouth who served as a comparatively energetic focal point—Talking Heads demonstrated the highest professional, incisive and exciting nature of its music. Working through a series of numbers taken exclusively from the band's two albums, the Heads showed the wide range of musical ability it can dish out—from soul flavoured funk through to more radical, often melodic, rock. An extremely entertaining band on both vinyl and live which deserves far greater commercial recognition. Hopefully Talking Heads will get it.

TIM SMITH

**Artists:** THE CHIEFTAINS  
**Venue:** London, Royal Festival Hall (2,895)

**Tickets:** £4 to £2  
**Promoter:** Derek Block in association with Capital Radio  
**Audience:** Spread of folk establishment  
**Current product:** *Album Chieftains-7* (CBS 829141) (C)

IRISH BANDS are no longer a novelty within the music business, and the Chieftains in particular are a firmly established act with their own loyal followers. There's no danger at a Chieftains gig: both audience and band know what is expected, and the goods are duly delivered.

At the Festival Hall the band, under the leadership of Paddy Moloney, produced the faultlessly woven music that they are known for and received the appropriate approval from the audience.

One irritating factor, however, was the band's apparent sense of obligation to 'whoop' and occasionally dance and repeatedly insist that they were just having a 'hooley', when it was quite obvious that this was finely crafted music set in a well-rehearsed

and almost academic performance.

Surely the public image of the Irish has long ago gone past the point where they must always be seen as an affable bunch of spontaneans out for a good time, so why the need to keep up appearances?

Nipicking aside, this was a creditable performance of fine music, but a little genuine 'oomph' would certainly not go astray.

MYLES HEWITT

**Artists:** DEAD FINGERS TALK  
**Venue:** London, Marquee (400)  
**Tickets:** 75p

**Audience:** Punk majority  
**Product:** *Album Dead Fingers Talk* (Pye NSPH 24) (A)  
IN THE wake of much recent gigging and some publicity about the band getting bottled by David Coverdale fans at the Lyceum the previous week, DFT attracted a nearly full house at the Marquee.

Although the album sounds to owe as much to hard rock as punk, DFT are a much more punky music live. The band works from well constructed and even melodic guitar riffs while the singer has plenty of guts and style. The main let-down is that the drummer is rather unsuitable. One feels that DFT could have a lot going for it in the more creative new wave area but it will have to work hard at developing subtler shades to its act if it wants to consolidate its following over the next six months.

Perhaps one should reserve judgement for the time being.

DAVID REDSHAW

**Event:** NEWPORT JAZZ FESTIVAL  
**Venue:** Aylesome Park F.C., Middlesbrough (8,000)

**Tickets:** £25 season to £1 standing  
**Promoter:** Cleveland County in association with George Wein  
**Audience:** Mainly unflamboyant, 20s to 50s.

**Current product:** *Albums: Buddy Rich, Class of 78* (RCA, forthcoming); *McCoy Tyner, Inner Voices* (Milstone 9079, US Import); *Freddie Hubbard, Super Blue* (CBS 82866)

AFTER LONG-TIME complaints from jazz factions about the lack of wholesale, committed jazz presentations in this country, one such has happened—unadvertised by Cleveland County—up to £60,000. That the organisers were virgins of the trade was patently obvious in places, but in most respects the 3-day, 5-concert programme, with names emanating from last Continental jazz junkets, ran lavishly smoothly. Though in part Freddie Hubbard, *Super Blue* (CBS 82866) AFTER LONG-TIME complaints from jazz factions about the lack of wholesale, committed jazz presentations in this country, one such has happened—unadvertised by Cleveland County—up to £60,000. That the organisers were virgins of the trade was patently obvious in places, but in most respects the 3-day, 5-concert programme, with names emanating from last Continental jazz junkets, ran lavishly smoothly. Though in part Freddie Hubbard, *Super Blue* (CBS 82866)

attendance by local ratepayers and a number of stalls, not least *Jazz Circle News*, were doing good business on the periphery.

The concerts each took the form of an evening British act, with National Youth Jazz Orchestra arguably the most enduring, followed by three American acts; the audience apparently found nothing to really dislike among a largely mainstream programme. Friday's opening gig was a notably arms' length affair until the ice was conclusively broken by the joie de vivre of veteran vibes/drums player Lionel Hampton. With many 'name' sidemen to gun up the act, a section of the audience were finally and commendably moved to invade the pitch—presumably to the chagrin of the F.C.

A prime puller on Saturday, and once the highest paid musician in the world, was **Buddy Rich**, autocratic in his red jumper among his unformed bandmen. Solid, breezy big band stuff with controlled excursions for his sidemen; Rich himself is a master of ordered backgrounds and soundly counterweighted solos made profoundly easy for Joe Public to follow and admire.

**Dizzy Gillespie** now rations his trumpet playing and has taken to some quite passable singing coupled with a more conservative musical surrounding than has been seen in recent years. Gillespie was marginally overshadowed by former Coltrane pianist **McCoy Tyner** who, through the last decade has evolved an unmistakable flooding and emotive style using rich rhythmic backgrounds and strong horn players. Presenting a spectrum of old and new material, Tyner must surely have converted some mainstreamers in the audience as well as satisfying his existing following.

Sunday afternoon's audience, now about 6,000 strong, soaked up without question everything they were offered, from the well-pitched **Chris Barber** set, a moderate but satisfying **Art Blakey**, to a supremely polished if non-radical outing from **Ella Fitzgerald**—a lady who can, of course, be reckoned as big a seller in the MoR as in the jazz field.

Closing proceedings was a double set from **Oscar Peterson**—technically excellent but possibly a shade too Tatleresque to appease his iv audience. Interspersed was **Freddie Hubbard** with his former escapades into pop jazz now resolved into a hot classicism. With exposure such as this and a recent Ronnie Scott's stint, trumpeter Hubbard may at last himself be metamorphosing into a household name.

Overall, a surprisingly successful event, one which organisers are keen to repeat next year.

LINNET EVANS

**Artists:** THE CHICAGO BLUES  
**ALLSTARS**  
**Audience:** Hammersmith Odeon  
**Promoter:** Straight Music  
**Tickets:** £4 to £2.50

**Audience:** Mixed blues fans with a few invisible guitar players

NOT SURPRISING that the house was full for the first big-name blues festival to reach these shores for some years. The Chicago Blues Allstars got off to a disjointed start but as the featured soloists arrived on stage the pace hotted up.

Guitarists Hubert Sumlin, Jimmy Johnson, Eddy Clearwater and singer 'Big Voice' Odoo performed familiar numbers from the Howling Wolf, Muddy Waters and Chuck Berry repertoires, which had the crowd hollering in no time.

'The Last Lady of Blues', Koko Taylor, taking the place of original attraction Clifton Chenier, got the show into a higher gear as she strutted through his like 'Wang Dang Doodle', 'Spoonful', and 'Woman'.

Buddy Guy and Junior Wells began their set sitting on chairs picking out slow blues but hecklers soon got them off their asses provoking Buddy into a spontaneous 'London' version of 'What's Going On'—'Sometimes I Wonder If You Really Know...'. It was one particularly telling line.

Junior played 'Help Me'—his tribute to Sonny Boy—while Buddy sloped off to one side of the stage letting the Allstars back for a long, loose and fast jam. Although the 42-year-old maestro got off a few of his freboard fireworks he was often content to play at minimal 'BB' level. He never did let loose but gave a demonstration of the blues guitar virtuosity which endeared him to a generation of British rockers.

GRAEME EWENS

**Artists:** AUTOGRAPHS/Edge  
**Venue:** Nashville (350)

**Tickets:** £1  
**Audience:** Rock people  
**Current product:** *Autographs: Single 'I'm Still Young'* (RAK 281) (E)

ALLEGEDLY SEVEN record company reps, plus a weathered looking Hugh Cornwall (of Strangers) were present to witness support band, Edge. Together for only five weeks, the North London outfit have a remarkable Strangler-type appeal—heavy driven keyboard rock—that would seem to assure them plenty of work, if not a record contract. Autographs, on the other hand, have already been signed by the ubiquitous Mickie Most, and would appear to be poised to dent the charts with their first single—a defining teenage anthem titled, 'I'm Still Young'. Based around the old Stukas, Autographs have just enough glamour, prettiness and outrage to create some kind of teeny punk category that should see them into the hearts of the more impressionable teenagers. Sporting two extremely proficient guitarists and a sax playing singer/frontman, Chris Gent, they keep their rock simple, yet with a poppy melodic edge. In the Nashville they were also rans, but with RAK's hit machine driving them on, they have more than an even chance of making it big.

PETER HARVEY

# SHOWCASE

## CLASSIFIED ADVERTISEMENT RATES

£3.00 per single column cm Box number charge 75p  
 Sales discounts Monthly 10%, Fortnightly 15%, Weekly 20%.  
 THE DEADLINE FOR BOOKINGS AND COPY IS MONDAY  
 ONE WEEK PRIOR TO PUBLICATION.  
 Advertisements may be submitted as flat artwork or typed copy and layout for spacing.  
 PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT.  
 For further information contact: Nigel Stollers 01-556 9311  
 Hyde House, 13 Langley Street, WC2H 9JG.  
 Record Business cannot be held responsible for claims arising out of advertising on the classified pages.

## DISCS

### EUROPE No. 1 FOR DELETIONS.

If you're serious about selling records you'll want a copy of the SP&S Catalogue. It contains a cross section of our top selling major label deletions.

From a stockholding of over 2,000,000 LP's, Cassettes and 8 tracks you'll find top artists and music spanning the total music scene.

### WHAT'S IN IT FOR YOU.

In a nutshell - an absolute minimum of 50% profit and delighted customers into the bargain.

Add weight to your sales by running promotions, super sale times and discount features simply by stocking SP&S material.

### BUYING - SIMPLICITY ITSELF!

Cash and Carry warehouses in London and Manchester, or a house call from one of our fully rickled national sales vans take the hassle out of buying. The serious record dealer can't afford to be without SP&S. Phone Europe's No. 1 now - there's great deal waiting for you.

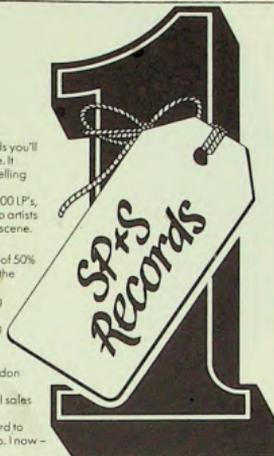
N.B. Ask for the new SP&S 45 rpm single and get the 'audible' low down.



SP&S RECORDS

### EUROPE'S No.1 WHOLESALE OF MAJOR LABEL DELETIONS

Hega House Ullin Street London E14 6PN Tel: 01-987 3812 Telex: 8951427  
 Glamor House 47 Bengal Street Manchester M4 6AF Tel: 061-228 6655



## DISCS

### S. GOLD & SONS LTD. YOU'VE TRIED THE REST

### NOW TRY THE BEST!

Top selling singles. Plus Top 1000 LP's always in stock. Top 200 cassettes. Plus hundreds of oldies.

Accessories including Blank Cassettes, Cassette and Cartridge cleaners, Record Cases etc. Polythene Covers only £6.50 per 1000 PVC covers only £6.00 per 1000.

24 hour service to Northern Ireland, Holland, Belgium, West Germany, France and Eire. Overseas enquiries are welcome.

24 hour courier service to Scotland, Wales and all parts of the UK. Very competitive prices. Strictly trade + 3% handling charge.

Our cash & carry and distribution warehouse is at:

**779, HIGH ROAD, LEYTONSTONE, LONDON E11**  
(Car parking facilities)

Telephone: 01-556 2429 (Answerphone after 6pm and weekends.)

## DISCS

For fast efficient delivery within 24 hours in the Midlands and South West.  
 All labels stocked.

**Terry Blood Records,  
Unit 4  
Federation Road, Burslem,  
Stoke-on Trent.  
(0782) 814211**

## EQUIPMENT



### DISC JOCKEY CASES

With 4 divisions for 200 7" singles in thick sleeves. Slipping 1800 lid. 2 handles. Size 16 1/2" x 12 1/2" x 8 1/4". Particulars from the manufacturer.

LGR RECORD AND CASSETTE CASES  
 105 Eastern Esplanade  
 Southend-on-Sea, Essex

## SITUATIONS VACANT



### CHARMDALE RECORD DISTRIBUTORS LTD

### THE LARGEST INDEPENDENT RECORD WHOLESALE

Due to our fantastic growth we need three additional telephone sales persons now.

If you are good on the phone, like working hard, are interested in special imports, have a working knowledge of the current record scene we offer a good salary in our pleasant but mad sales office.

Interested, then phone Melanie Scott on 01-961 3133

CHARMDALE LTD.  
182 Acton Lane  
London NW10

## Need it? You better believe it

Record Business cuts right through the crust of film-film to the facts of the music world.

We give you an American-style Top 100 chart—the very first in this country to be based on sales AND airplays. Plus, an at-a-glance guide to all the records being played by the top 20 radio stations throughout the country. Plus, accurate hit forecasting by a panel of radio programmers, record publishers and disc jockeys. You can have a copy on your desk or front door mat first thing every Monday morning for just £12.50 a year by using this special introductory offer coupon. Pick up a pen and fill it in now.

### Subscription rates

UK and Eire .....	£12.50 for 51 issues
Europe .....	£17.50
Middle East .....	£30.00 outside UK
South America, Africa, India .....	£35.00
Australasia/Far East .....	£37.50
USA/Canada .....	\$70.00 sent by airmail

NAME .....

ADDRESS .....

POSTAL CODE .....

NATURE OF BUSINESS .....

..... I ENCLOSE A CHEQUE FOR £ .....

Send to Record Business Subscription Servicing, Ground Floor Post Room, Oakfield House, Perrymount Road, Haywards Heath, West Sussex RH16 3DH. Tel: 0444 59188

*Please Remember Me*  
the new single from  
*Cliff Richard*



*Produced by Bruce Welch*

*EMI 2832*

EMI Records (UK) 20 Manchester Square, London W1A 1ES.

# THE SINGLES CHART

Action of the week:



SHAM 69: One over the eight

# TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Owner
	1	12	137	82	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 006	F	
★2	4	9	83	76	SUBSTITUTE CLOUT	▽ CARRERE EMI 2788	E	
	3	10	66	27	THE SMURF SONG FATHER ABRAHAM	● DECCA FR 13759	S	
.4	3	11	57	73	DANCING IN THE CITY MARSHALL, HAIN	▽ HARVEST HAR 5157	E	
★5	7	8	43	60	BOOGIE OOGIE OOGIE A TASTE OF HONEY	▽ CAPITOL CL 15988	E	
★6	10	9	38	59	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	JET 109	C	
	6	6	36	74	A LITTLE BIT OF SOAP SHOWADDY WADDY	ARISTA ARIST 191	F	
	5	8	34	59	LIKE CLOCKWORK BOOMTOWN RATS	INSIGN ENY 14	F	
★9	79	2	28	38	IF THE KIDS ARE UNITED SHAM 69	POLYDOR 2059 050	F	
	10	13	26	74	RUN FOR HOME LINDISFARNE	MERCURY 6007 177	F	
	11	12	9	24	USE TA BE MY GIRL O' JAYS	PHIL INT PIR 6332	C	
	12	9	10	23	AIRPORT MOTORS	VIRGIN VS 219	C	
★13	23	7	21	73	'5.7.0.5.: CITY BOY	VERTIGO 6059 207	F	
	14	15	21	4	RIVERS OF BABYLON BONEY M	☆ ATLANTIC K 11120	W	
★15	21	8	20	76	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6368	C	
★16	18	5	20	73	LIFE'S BEEN GOOD JOE WALSH	ASYLUM K 13129	W	
	17	11	9	19	36 THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2806	E	
	18	8	5	19	3 NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS	VIRGIN VS 220	C	
★19	26	7	17	82	STAY JACKSON BROWNE	ASYLUM K 13128	W	
	20	22	9	17	80 FROM EAST TO WEST VOYAGE	GTO GT 224	C	
★21	25	3	14	3	IDENTITY X-RAY SPEX	EMI INT. INT 563	E	
	22	27	5	14	25 COME ON DANCE, DANCE SATURDAY NIGHT BAND	CBS 6367	C	
	23	14	11	13	9 ANNIE'S SONG JAMES GALWAY	▽ RED SEAL RB 5085	R	
★24	37	2	13	52	BABY STOP CRYING BOB DYLAN	CBS 6499	C	
	25	20	11	12	7 (DON'T FEAR) THE REAPER BLUE OYSTER CULT	CBS 6333	C	
	26	29	7	12	73 COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473	A	
	27	16	10	12	17 MISS YOU ROLLING STONES	▽ ROLLING STONES EMI 2802E	W	
★28	35	3	11	61	HAD ENOUGH WHO	POLYDOR WHO 1	F	
	29	32	6	11	77 NORTHERN LIGHTS RENAISSANCE	WARNER BROS K 17177	W	
	30	17	4	11	24 LOVE YOU MORE BUZZCOCKS	UNITED ARTISTS UP 36433E	W	
	31	31	5	10	72 IS THIS A LOVE THING RAYDIO	ARISTA ARIST 193	F	
★32	39	4	9	66	COLD AS ICE FOREIGNER	ATLANTIC K 10986	W	
	33	30	5	10	34 PRODIGAL SON STEEL PULSE	ISLAND WIP 6442	E	
★34	51	6	8	66	ANTHEM NEW SEEKERS	CBS 6413	C	
	35	19	11	10	17 MIND BLOWING DECISIONS HEATWAVE	GTO GT 226	C	
★36	47	3	6	72	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND	TK TKR 6037	C	
★37	59	2	7	49	YOU LIGHT MY FIRE SHEILA B. DEVOTION	CARRERE EMI 2828	E	
★38	44	4	6	64	THE RACE IS ON SUZI QUATRO	RAK 278	E	
	39	34	7	8	34 HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K 13126	W	
★40	60	3	6	42	STUFF LIKE THAT QUINCY JONES	A&M AMS 7367	C	
	41	41	6	7	18 DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY	RCA PB 9265	R	
★42	58	3	5	73	TOOK THE LAST TRAIN DAVID GATES	ELEKTRA K 12307	W	
	43	46	18	8	* NIGHT FEVER BEE GEES	● RSO 002	F	
★44	100	5	8		SUPERNATURE CERRONE	ATLANTIC K 11089	W	
★45	NEW	1	5	63	IT'S RAINING DARTS	MAGNET MAG 126	E	
★46	NEW	1	6	43	DREADLOCK HOLIDAY 10CC	MERCURY 6008 035	F	
	47	33	9	7	19 SATISFY MY SOUL BOB MARLEY AND THE WAILERS	ISLAND WIP 6440	E	
	48	50	12	7	11 SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R	
★49	55	2	6	25	WAIT UNTIL MIDNIGHT YELLOW DOG	VIRGIN VS 217	C	
★50	94	2	6	17	IT'S ONLY MAKE BELIEVE CHILD	ARIOLA HANSA AHA 522	A	
★51	57	3	4	72	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENISE WILLIAMS	CBS 6483	C	
	52	24	7	7	6 ARGENTINE MELODY (CANCION DE ARGENTINA) SAN JOSE	MCA 369	E	
	53	52	5	3	67 FM (NO STATIC AT ALL) STEELY DAN	MCA 374	E	
★54	87	2	4	60	SHA LA LA LEE PLASTIC BERTRAND	VERTIGO 2059 209	F	
★55	65	2	5	30	NIGHT FEVER CAROL DOUGLAS	GULL GULLS 61	A	
	56	43	6	5	31 MANY TOO MANY GENESIS	CHARISMA CB 315	F	
★57	NEW	1	6	10	TOP OF THE POPS REZILLOS	SIRE SIR 4001	W	
★58	76	3	4	50	COPACABANA-SOMEWHERE IN THE NIGHT BARRY MANILOW	ARISTA ARIST 196	F	
★59	70	3	5	12	LOVIN', LIVIN' AND GIVIN' DIANA ROSS	MOTOWN TMG 1112	E	
★60	NEW	1	5	4	I DON'T NEED TO TELL HER LURKERS	BEGGARS BANQUET BEG 9 E	E	

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

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

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

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

**HOW THEY COMBINE**  
The Top 30 is based on the Sales Index only. 31-100 compiled by adding airplay to sales by a formula where, approximately, **AIRPLAY INDEX OF 100 SALES INDEX OF 6** (indexes are rounded to the nearest whole number after the chart has been compiled).

**Note:**  
Airplay Index on the Singles Chart is for just one 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—Credle; L—Lugton; M—Musso; O—President; R—RCA; S—Selecta; W—WEA; X—Clyde Factors.

**KEY**  
NEW New Entry Re-Entry  
● Bullet  
♦ Platinum  
♦ 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)*

**Index**

- A Guide to producers/publishers
- A Little Bit Of Soap, Showaddywaddy (Sheswax) 7
- Airport, Nick Argent/Peter Kerr/Andy McCaster (Island) 12
- Angel's Share, Ralph Macca (Winter Hill) 23
- Anthem, David Mackay (Copyright Control) 24
- Argentine Mallock (Cancion de Argentina), Andrew Lloyd Webber (Steam Power) 52
- Baby Stop Crying, Don De Vito (Big Ben) 24
- Be Still, Dave (Devo) 100
- Beautiful Lover, Tony Hiller (Tony Hiller/ATV) 61
- Best Of Both Worlds, Tom Moulton (Island) 92
- Boggs Doggie Oogie, Fonce Mazell/Ray Mizee (Copyright Control) 5
- Carry On Wayward Son, Gilly Gilman (Warner/Bureau) 64
- Colt Kick, Mick Jones/Gary Lyons/Lan McDonald/John Sinclair (Copyright Control) Warner Bros. 32
- Come Back And Finish What You Started, Van McCoy/Charles Kippis (United Artists) 28
- Come On Dance, Dance, Jossie Boyce/Moses (Island) 72
- Copacabana (At The Copa)/Somewhere In The Night, Ron Dante/Barry Manilow (Kama/Random) 58
- Dances, The City, Christopher Neil (Not Listed) 4
- Dance On The Road Again, Manfred Mann's Earth Band (Island) 57
- Disco Inferno, Ron Baker/Norman Harris/East Young Famous Chappell 70
- Don't Be Cruel (To A Heart That's True), Not Listed (Carlin) 41
- Don't Care, Clark Kent (Island) 89
- Dr. Feelgood For Me Argentina, Andrew Lloyd Webber/Tim Rice (Viva) 77
- Idon't Fear The Reaper, David Lucas/Murray Head/Sandy Pearson (Capitol) 25
- I Don't Wanna Say Goodnight, Keith Olsen (Burlington) 93
- I Don't Wanna Say Goodnight, Mickey Moss (Island) 96
- Dreadlock Holiday, 10cc (St. Annnes) 46
- 3, 2, 1... Robert John/Leda (Zomba/City/Chappell) 86
- Flying High, James Carmichael/Commodores (Polygram) 58
- FM (In No Static At All), Gary Katz (Warner Bros.) 52

# THE SINGLES CHART

61-100

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Debut Year
61	36	11	5	6	BEAUTIFUL LOVER/BROTHERHOOD OF MAN	PYE TV 46071		
62	77	2	3	56	SLOW TRAIN TO PARADISE TAVARES	CAPITOL CL 15998 E		
63	56	5	5	10	YOU AND I/RICK JAMES	MOTOWN TMR 4110 C		
64	45	7	4	26	CARRY ON WAYWARD SON KANSAS	KIRSHNER KIR 4932 E		
65	49	12	5	4	OH CAROL SMOKE	RAK 276 E		
66	29	12	4	7	MAKING UP AGAIN GOLDIE	BRONZE BRO 50 E		
67	38	13	5	3	DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND	BRONZE BRO 52 E		
68	72	3	2	51	MAGIC MIND EARTH WIND & FIRE	CBS 6490 C		
69	49	7	3	26	FLYING HIGH COMMODORES	MOTOWN TMG 1111 E		
70	66	8	4	*	DISCO INFERNO TRAMPS	ATLANTIC K11135 W		
71	42	6	4	14	I'VE HAD ENOUGH WINGS	PARLOPHONE R6020 E		
72	NEW	1	4	1	ONLY YOU CAN ROCK ME UP	CHRYSALIS CHS 2241 F		
73	NEW	1	3	25	SIGN OF THE TIMES BRYAN FERRY	POLYDOR 2001 798 F		
74	78	2	1	57	I WANNA BE YOUR BOYFRIEND RUBINOOS	BESERKLEY 822 18 S		
75	53	8	4	1	ROCK 'N' ROLL DAMNATION AC DC	ATLANTIC K11142 W		
76	91	2	1	53	STEPPIN' IN A SLIDE ZONE MOODY BLUES	DECCA F13790 S		
77	67	3	4	*	DON'T CRY FOR ME ARGENTINA JULIE COVINGTON	MCA 260 E		
78	73	2	4	*	STREET HASSLE LOU REE	ARISTA ARIST 12198 F		
79	64	10	3	6	JUST LET ME DO MY THING SINE	CBS 6351 C		
80	54	7	4	1	[WHITE MAN] IN HAMMERSMITH PALAIS CLASH	CBS 6383 C		
81	40	9	3	13	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL	CBS 6412 C		
82	NEW	1	* 66		DON'T WANNA SAY GOODNIGHT CANDIDATE	RAM 205		
83	82	3	* 81		SINCE YOU WENT AWAY ELKIE BROOKS	A&M AMS 7369 C		
84	NEW	1	1	48	TWO OUT OF THREE AIN'T BAD MEAT LOAF	EPIC EPIC 6281 C		
85	NEW	1	* 56		SEÑORA MR BIG	EMI 2819 E		
86	NEW	1	* 54		ROLL THE DICE STEVE HARLEY	EMI 2830 E		
87	85	3	* 54		LOVE'S IN YOU LOVE'S IN ME GIORGIO AND CHRIS	OASIS 4 C		
88	74	14	3	*	ROSALIE (COWGIRLS') SONG THIN LIZZY	VERTIGO LIZZY 002 F		
89	NEW	1	2	18	DON'T CARE CLARK KENT	KRYPTONE KK 1		
90	83	5	1	26	MY FAVOURITE FANTASY VAN MCCOY	MCA 370 E		
91	NEW	1	2	14	THREE TIMES A LADY COMMODORES	MOTOWN TMG 1113 E		
92	NEW	1	1	23	BEST OF BOTH WORLDS ROBERT PALMER	ISLAND WIP 6445 E		
93	86	3	* 46		DON'T LET ME DOWN AGAIN BUCKINGHAM-NICKS	POLYDOR 2006 700 F		
94	NEW	1	* 44		GOT A FEELING PATRICK JUVET	CASABLANCA CAN 127 A		
95	NEW	1	2	2	LAST DANCE DONNA SUMMER	CASABLANCA TGF 52 A		
96	NEW	1	* 42		MY ANGEL BABY TOBY BEAU	RCA PB 1250 R		
97	93	4	2	1	JILTED JOHN JILTED JOHN	EMI INT. INT 567 E		
98	89	2	* 40		OH HONEY DELEGATION	STATE STAT 82 * W		
99	NEW	1	* 39		MADISON BLUES GEORGE THOROGOOD AND THE DESTROYERS	SONET SON 2158 A		
100	NEW	1	2		BE STIFF DEVO	STIFF BOY 2		

Forever Autumn, Jeff Wayne (Leeds/Jeff Wayne) 15  
 From East to West, Roger Tokar (Louvigny) 20  
 Got A Feeling, Jacques Morali (Copyright Control) 94  
 Had Enough, Glyn Johns (Whistle Rhythms) 28  
 How Can This Be Love, Andrew Gold/Brock Walsh (Warner Bros) 39  
 I Don't Need To Tell Her, Mick Glossop (Beggars Banquet/Andrew Heath) 60  
 I Wanna Be Your Boyfriend, Mantel King Kauffman (Zick/Zee/ATV) 74  
 I Wanna Be Your Girlfriend, Mantel King Kauffman (Zick/Zee/ATV) 74  
 It's A Wonderful Christmas, Jimmy Purvis/21 Herd (The Kids Are United, Jimmy Purvis/Peter Will (Singa) 9  
 It's This A Love Thing, Ray Parker Jr. (Warner Bros) 18  
 It's Your Turn, Jimmy Boyce/Richard Hartley (Magnat) 45  
 It's The Same Old Song, Harry Wayne Casey/Robin Thicke (Jobete) 46  
 I've Had Enough, Paul McCartney (ATV/McCartney) 71  
 Jilted John, Martin Ziegler (Copyright Control/Rabid) 97  
 Just Let Me Do My Thing, Patrick Adams (Leeds/Tony) 79  
 Last Dance, Bob Este/Giorgio Moroder (ATV/Britico/MCPS) 95  
 Life's Been Good, Bill Szymczyk (Warner Bros) 45  
 Like Clockwork, Robert John/Leda (Sewer Fire/Zone) 8  
 Love You More, Martin Rushent (Virgin) 30  
 Love's In You (Love's In Me), Pete Bellotte/Giorgio Moroder (Health) 87  
 Lovin' Livin' And Givin', Hal Davis (Jobete) 59  
 Magic Mind, Maurice White (Chappell) 68  
 Making Up Again, Martin (Not Listed) 66  
 No One Is Innocent (A Funk Prayer) By Ronald Biggs, Paul Cooke/Sue Jones (Warner Bros) 18  
 Northern Lights, David Hentschel (Warner Bros/Andrew Heath) 29  
 Oh Carol, Mike Chapman (Chinnichap/RAX) 65  
 Oh Honey, Ken Gold (Screen Gems/EMI) 98  
 Only You Can Rock Me, Ron Novinson (THX/Chrysalis) 72  
 Prudigal Son, Karl Patterson (Blue Mountain) 33  
 Rivers Of Babylon/Brown Girl In The Ring, Freda Fohai (ATV/GEMA) 14  
 Rock 'N' Roll Damnation, Henry Vanda/George Young (EMI) 75  
 Roll The Dice, Michael J. Jackson (Sebastian) 86  
 Rosalie (Cowgirls') Song, Tony Visconti/Thin Lizzy (Pippin The Friendly Rammer/E. H. Morris/Chappell) 88  
 Run For Home, Gus Duggen (Crazy) 10  
 Satisfy My Soul, Bob Marley & The Wailers (Rovell) (EMI) 17  
 Senora, Ian Hunter (T. Bone Burnett/Apple) 85  
 Sha La La La Lee, Not Listed (Carlin/Kenny Lynch) 64  
 Shame, I. (Sunbury) 48  
 Sign Of The Times, Not Listed (E.G.) 73  
 Since You Went Away, David Kennebunam (Copyright Control) 83  
 Slow Train To Paradise, Freddie Perren (ATV) (Polygram) (EMI) 17  
 Step, Jackson Browne (Loma) 19  
 Steppin' In A Slide Zone, Tony Clarke (Johnsong) 76  
 Street Hassle, Lou Reed/Richard Robinson (Sunbury) 78  
 Stuff Like That, Quincy Jones (Sunbury) 40  
 Superstition, Graham Goble (ATV) 2  
 Supernature, Corone (Britco) 44  
 The Man With The Child In His Eyes, Andrew Powell (EMI) 17  
 The Race Is On, Mike Chapman (Chinnichap/RAX) 30  
 The Smurf Song, Pierre Kartner (Burlington/Britco) 38  
 Three Times A Lady, James Carmichael/Commodores (Jobete) 91  
 Took The Last Train, David Gates (EMI) 42  
 Top Of The Pops, Alan Taylor/Reclius (Virgin/B&B) 57

Night Fever, Alby Galper/Bee Gees/Karl Richardson (RSD/Chappell) 43  
 Night Fever, Eddie O'Loughlin (RSD/Chappell) 85  
 No-one Is Innocent (A Funk Prayer) By Ronald Biggs, Paul Cooke/Sue Jones (Warner Bros) 18  
 Northern Lights, David Hentschel (Warner Bros/Andrew Heath) 29  
 Oh Carol, Mike Chapman (Chinnichap/RAX) 65  
 Oh Honey, Ken Gold (Screen Gems/EMI) 98  
 Only You Can Rock Me, Ron Novinson (THX/Chrysalis) 72  
 Prudigal Son, Karl Patterson (Blue Mountain) 33  
 Rivers Of Babylon/Brown Girl In The Ring, Freda Fohai (ATV/GEMA) 14  
 Rock 'N' Roll Damnation, Henry Vanda/George Young (EMI) 75  
 Roll The Dice, Michael J. Jackson (Sebastian) 86  
 Rosalie (Cowgirls') Song, Tony Visconti/Thin Lizzy (Pippin The Friendly Rammer/E. H. Morris/Chappell) 88  
 Run For Home, Gus Duggen (Crazy) 10  
 Satisfy My Soul, Bob Marley & The Wailers (Rovell) (EMI) 17  
 Senora, Ian Hunter (T. Bone Burnett/Apple) 85  
 Sha La La La Lee, Not Listed (Carlin/Kenny Lynch) 64  
 Shame, I. (Sunbury) 48  
 Sign Of The Times, Not Listed (E.G.) 73  
 Since You Went Away, David Kennebunam (Copyright Control) 83  
 Slow Train To Paradise, Freddie Perren (ATV) (Polygram) (EMI) 17  
 Step, Jackson Browne (Loma) 19  
 Steppin' In A Slide Zone, Tony Clarke (Johnsong) 76  
 Street Hassle, Lou Reed/Richard Robinson (Sunbury) 78  
 Stuff Like That, Quincy Jones (Sunbury) 40  
 Superstition, Graham Goble (ATV) 2  
 Supernature, Corone (Britco) 44  
 The Man With The Child In His Eyes, Andrew Powell (EMI) 17  
 The Race Is On, Mike Chapman (Chinnichap/RAX) 30  
 The Smurf Song, Pierre Kartner (Burlington/Britco) 38  
 Three Times A Lady, James Carmichael/Commodores (Jobete) 91  
 Took The Last Train, David Gates (EMI) 42  
 Top Of The Pops, Alan Taylor/Reclius (Virgin/B&B) 57

## Ones To Watch

- 101 The Winkler's Song, Ugo Bignardi & The Bored Burglars (Beggars Banquet 80P) 1
  - 102 Memories Don't Leave Like People Do, Patu Boulaye (Polydor 2055 045) 6
  - 103 Blue Than Blue, Michael Johnson (EMI-America AMI 501) 1
  - 104 Kiss You All Over, Exile (RAK 279) 50
  - 105 California, Raffaele Carrà (Epic EP6450) 10
  - 106 Interplay, Durkin & Ray (RCA PB 9139) 107
  - 107 Beat Up Love, Gruppo Sportivo (Epic EP6454) 10
  - 108 Don't Stop Now, Gene Farner (Magnat MAG 225) 10
  - 109 Talking In Your Sleep, Crystal Geyle (UA UP 36422) 10
  - 110 Ain't Nothing Gonna Keep Me From You, Teri Desario (Casablanca CAN 128) 11
  - 111 Rockin' Band, Intelligents (Atlantic GT272) 10
  - 112 A Rose Has To Die, Dooleys (GT02229) 11
  - 113 Where Will I Be Now, Chris East (GT0 0295) 11
  - 114 Little Darling, Flirtations (RC CC 1) 11
  - 115 Sun In Here, Sun (Capitol CL 15079) 11
  - 116 Annie's Song, John Denver (RCA APBO 0295) 11
  - 117 Soul To Soul, Michael Zager (Private Stock PVT161) 11
  - 118 Headlights, Whispers (RCA FC 9287) 11
  - 119 Evensong, Bryan & Michael (Pye 7N 82) 11
  - 120 British Hustle, Hi-Tension (Island WIP 6446) 11
- Two Out Of Three Ain't Bad, Todd Rundgren (Cliv, James) 84  
 Use To Be My Girl, Kenny Gamble/Leon Huff (Carlin) 11  
 Wait Until Midnight, Kenny Young (Health Levy) 48  
 (White Man) In Hammersmith Palais, Clash (Nonesuch) 80  
 Wild Wild Hero, Jeff Lynne (Jet/United Artists) 6  
 You And I, Rick James (Art Stewart (Jobete) 63  
 You Light My Fire, Claude Carrere (Britico) 37  
 You're All I Need To Get By, Jack Gold (Jobete) 51  
 You're The One That I Want, John Farrar (Famous Chappell) 1

# THE NEW SINGLES

ARTIST/TITLE A Side/Title B Side/Label	Cat. No.	Det. Code	Gimmicks	Deezer Use
ANDY WILLIAMS YOU/The Poem (CBS)	CBS 6564	C	7"	
ANITA HARRIS AFTER THE BALL/Summer Spun (Galaxy)	GY 156	C	7" BAG	
BILBO SHE'S GONNA WIN/You Want To Be Your Lover (Lightning)	LIG 548	W	7" BAG	
BILLIE JO SPEARNS '57 CHEVROLET/The Last Rose of Summer (United Artists)	UP 36434	C	7"	
BOB SEGER HOLLYWOOD NIGHTS/Old Time Rock 'N' Roll (Capitol)	CL 16004	C	7"	
BOY BASTIN ONLY YOU/Just Another Love Song (DJM)	DJS 10870	C	7"	
CIMARONS MOTHER EARTH/National Bird (Polydor)	2059 047	F	7"	
COLLEEN NOLAN ANDY/Thanks For Calling (Target)	TGT 142	W	7"	
CREW CUTS SH-BOOM/Angels In The Sky (Philips)	6168 032	F	7"	
DAVID DUNDAS WHEN I SAW YOU TODAY/Gimme A Little Bit (Air)	CHS 2243	C	7" BAG	
DAVID ESSEX OH WHAT A CIRCUS/High Flying Airband (Mercury)	6007 185	E	7"	
ED BANGER KINNEL TOMMY/Baby Was A Baby (Roid)	TOSH 106	E	7"	
EMOTIONS SMILE/Changes (CBS)	CBS 6537	C	7"	
ERIC CARMEN MAYBE I NEED YOUR LOVING/Marathon Man (Arista)	ARIST 207	F	7"	
FIGHTER MYSTERY WALKER/Ain't It Hard (Mam)	MAM 178	F	7"	
FRANKLIN MCGARE I CAN'T HELP MYSELF/Nobody/Instant Electricity/Rhythm (Private Stock)	PVT 159	E	7" BAG	
GRAND THEFT BODY TALK/I Never Know (EMI Int)	INT 566	E	7"	
HAPPY CATS THESE BOOTS ARE MADE FOR WALKIN'/Destroy That Boy (Grapevine)	GRP 110	R	7"	
HERBIE HANCOCK I THOUGHT IT WAS YOU/No Means Yes (CBS)	CBS 6530	C	7" 12"	
IGAL BAHSAH I THINK I'M GONNA LOVE YOU AGAIN/Sing It Like A Bird (Ariola)	AOR 131	A	7"	
JACKIE TRENT TOMORROW/Jazz For The Masses (Philips)	6006 607	F	7"	
JAM DAVID WATTS/A Bomb in Wardour Street (Polydor)	2059 054	F	7"	
JOHN DENVER ANNIE'S SONG/Cool An' Green An' Shady (RCA)	AP80 0295	R	7" BAG	
JOHN MARTIN HARVIE A SONG FOR CAROLINE/Last Train (Mad Dan)	MDS 1001	R	7" BAG	
SUBMARINE RECORDS, 63 Whitehall Park, London N19				
KATHY BARNES I'M IN LOVE WITH LOVE/Mr Dreamweaver (London)	HLU 10580	S	7"	
KEY WEST CAN'T GET ENOUGH OF YOU/Vampire (Epic)	EPC 6566	C	7" (Yellow)	
LITTLE NELL FEVER/See You Round Like A Record (A&M)	AMS 7374	C	BAG	
LOUISIANA'S LE ROUX NEW ORLEANS LADIES/Love Abductor (Capitol)	CL 16003	CL	7"	
MARC JORDAN SURVIVAL/One Step Ahead Of The Blues (Warner Bros)	K17212	W	7"	
MELISSA MANCHESTER MIDNIGHT BLUE/I've Got Eyes (Arista)	ARIST 13	F	7"	
NANCY PEPPERS LEAVING FOR BETTER TIMES/You Win Again (Cow Pie)	UP 36426	E	7"	
NEIL RICHARDSON & HIS ORCHESTRA DEVIL'S GALLOP/Snowy White Polka (EMI)	EMI 2835	E	7"	
PATRICK JUVET OU SONT LES FEMMES/Les Bleus Au Coeur (Barclay)	BAR 709	R	7"	
PATTI SMITH GROUP PRIVILEGE (SET ME FREE)/Ask The Angels/25th Floor/BabelFid (Arista)	ARIST 197	F	7" 12" BAG	
PAUL MAURIAT PLUS POWER JAM/The Joy Of You/Overseas Call/Power Jam (Power Exchange)	APX 279	F	12"	
PAUL MAURIAT PLUS THE JOY OF YOU/Overseas Call (Power Exchange)	PFX 279	F	7"	
PEENERS MY GOOD FRIEND JAMES/Secrets Of You (Ice)	GUY 14	S	7"	
PLATINUM HOOK STANDING ON THE VERGE/Till I Met You (Motown)	TMG 1115	E	7"	
PONI-TAILS BORN TOO LATE/JOE BENNETT & THE SPARKLETONES BLACK SLACKS (ABC)	ABC 4223	C	7"	
PROCOL HARUM CONQUISTADOR/A Salty Dog (Chrysalis)	CHS 2244	F	7"	
RAGS HOW CAN I EXIST/Give Me A Little Love (MCA)	MCA 381	E	7"	
RANDY EDELMAN THE WOMAN ON YOUR ARM/Highway Affair (20th Century)	BTC 1038	A	7"	
REAL THING RAINING THROUGH MY SUNSHINE/Lady I Love You All The Time (Pye)	RE 46113	S	7"	
RICHARD ACE JULIE/Stalemate (Ice)	GUY 13	S	7"	
ROMA SHAVING CREAM/Shaving Cream (Instrumental) (EMI Int)	INT 564	C	7"	
SANTANA I'LL BE WAITIN'/Flor D'Luna (Moonflower) (CBS)	CBS 6520	C	7"	
SENTRY YOU'RE THE ONE/Free/Don't (Ice)	GUY 17	S	7"	
SHANTAL GOVA LET'S SING ALONG WITH MICKEY MOUSE/Let's Sing Along With Mickey Mouse (Ina) (RCA)	PB 8232	R	7"	
SPINACH POPEYE HUSTLE (I'M POPEYE THE SAILOR MAN)/Aimez-Vous Brahms (EMI)	EMI 2836	E	7"	
STARGARD WHAT ARE YOU WAITIN' FOR/Smile (MCA)	MCA 382	C	7"	
STEPHANIE MILLS MOVIN' IN THE RIGHT DIRECTION/You Do It To Me (ABC)	ABC 4227	C	7"	
STEVE MARTIN & THE TOOT UNCOMMONS KING TUT/Sally Goodin/Hoe Down At Alices (Warner Bros)	K17216	W	7"	
STRETCH FORGET THE PAST/Falling Me (Hot Wax)	WAX 2	C	7"	
STUKAS WASH MACHINE BOOGIE/Motorbike (Sonet)	SON 2159	A	7"	
TE-TRACK ONLY JAH JAH KNOW/ROCKERS ALL STARS JAH JAH DUB (Greensleeves)	GRE 8	E	7"	
THIRD ENCOUNTER CHECKIN' ON YOU/Caribbean Cruise (Jet)	JET 111	C	7"	
TIGHTROPE JIGABOGGIE/Boogie Two (Private Stock)	PVT 168	E	7" 12"	
TOM ROBINSON BAND TOO GOOD TO BE TRUE/Power In The Darkness (EMI)	EMI 2847	E	7"	
TONY MORGAN BLACK SKIN, BLUE EYED BOYS/Why Build A Mountain (Ice)	GUY 11	R	7"	
TRADITION BREEZING/Squeezing In The Breeze (RCA)	PB 5106	R	7"	
TRUE BRIT JULIE CAN'T COME TONIGHT/Cards On The Table Dice On The Floor (EMI)	EMI 2822	E	7"	
ULTRAVOX! SLOW MOTION/Dislocation (Island)	WIP 6454	E	7"	
WALTER EGAN MAGNET AND STEEL/She's So Tough (Polydor)	2001 807	F	7"	
WHITE COUNTY & THE ELECTRIC CHAIRS TRYING TO GET ON THE RADIO/Evil Minded Momma (Safari)	SAFE 9	A	7" BAG	
WHITE GOLF DO IT TO ME/Let Me Hear Your Music (Logo)	GO 320	R	7"	
WILSON PICKETT WHO TURNED YOU ON/Dance You Down (Atlantic)	K11169	W	7"	
YVONNE ELLIMAN SAVANNAH/Up To The Man In You (RSO)	RSO 4	F	7"	

## SCHEDULED FOR RELEASE FRIDAY AUGUST 4

Last week's releases—65  
This week's releases—67

# Index

A SONG FOR CAROLINE	J
AFTER THE BALL	A
ANDY	C
ANNIE'S SONG	J
BLACK SKIN, BLUE EYED BOYS	T
BODY TALK	G
BORN TOO LATE	P
BREEZING	N
CAN'T GET ENOUGH OF YOU	K
CHECKIN' ON YOU	T
CONQUISTADOR	P
DAVID WATTS	J
DEVIL'S GALLOP	N
DO IT TO ME	W
FEVER	B
'57 CHEVROLET	B
FORGET THE PAST	S
HOLLYWOOD NIGHTS	B
HOW CAN I EXIST	F
I CAN'T HELP MYSELF	R
I THINK I'M GONNA LOVE YOU AGAIN	I
I THOUGHT IT WAS YOU	H
I'LL BE WAITIN'	S
I'M IN LOVE WITH LOVE	S
JIGABOGGIE	S
JULIE	R
JULIE CAN'T COME TONIGHT	T
KING TUT	S
KINNEL TOMMY	E
LEAVING FOR BETTER TIMES	N
LET'S SING ALONG WITH MICKEY MOUSE	S
MAGNET AND STEEL	C
MAYBE I NEED YOUR LOVING	E
MIDNIGHT BLUE	M
MOTHER EARTH	C
MOVIN' IN THE RIGHT DIRECTION	S
MY GOOD FRIEND JAMES	P
MYSTERY WALKER	F
NEW ORLEANS LADIES	L
OH WHAT A CIRCUS	D
ONLY JAH JAH KNOW	S
ONLY YOU	B
OU SONT LES FEMMES	P
POPEYE HUSTLE (I'M POPEYE THE SAILOR MAN)	S
POWER JAM	S
PRIVILEGE (SET ME FREE)/ASK THE ANGELS	P
RAINING THROUGH MY SUNSHINE	R
SAVANNAH	Y
SH-BOOM	C
SHAVING CREAM	R
SHE'S GONNA WIN	B
SLOW MOTION	U
SMILE	E
STANDING ON THE VERGE	P
SURVIVAL	D
THE JOY OF YOU	P
THE WOMAN ON YOUR ARM	R
THESE BOOTS ARE MADE FOR WALKIN'	H
TOMORROW	J
TOO GOOD TO BE TRUE	T
TRYING TO GET ON THE RADIO	W
WASH MACHINE BOOGIE	S
WHAT ARE YOU WAITIN' FOR	S
WHEN I SAW YOU TODAY	D
WHO TURNED YOU ON	W
YOU'RE THE ONE	S

### KEY TO GIMMICKS

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

### KEY TO DISTRIBUTORS:

A—Pye; B—One Stops; C—CBS; E—EMI; F—Phonodisc; H—Lightning; K—Creole; L—Lugators; O—President; P—Pinnacle; R—RCA; S—Selecta; T—Fascity Products; U—Scotia; W—WEA; X—Clyde Factors

# MCA STOCK CHECK!

Check your stocks of these best selling MCA singles and albums now:-

RECORD No.	TITLE	ARTIST	LAST WEEK'S CHART POSITIONS		COMMENTS
			Record Business	Music Week	
MCA 369	'Argentine Melody'	SAN JOSE	24	34	DISCO PLAY HEAVY
MCEP 1	'The Clapping Song'	SHIRLEY ELLIS	68	73	
MCA 260	'Don't Cry For Me Argentina'	JULIE COVINGTON	67	65	
MCA 374	FM	STEELY DAN	52	71	
MCA 370	'My Favorite Fantasy'	VAN McCOY	83	94	DISCO PLAY HEAVY. LIMITED 12" STOCK STILL AVAILABLE 12 MCA 370
<b>NEW RELEASES</b>					
MCA 372	'Save Me'	TANYA TUCKER			
MCA 376	Variations 5 and 23	ANDREW LLOYD WEBBER			
MCA 377	'Lucy Ain't Your Loser Lookin' Good'	RONNIE SESSIONS			
MCA 378	'Tears (Nothing But Tears)'	LEE ROYE			
MCA 379	'It's OK'	CELEBRATION			FROM THE ALBUM 'ALMOST SUMMER' MCF 2840
MCA 380	'Grey Rainy Days'	LONNIE JORDAN			FROM THE ALBUM 'DIFFERENT MOODS OF ME' MCG 3526
<b>ALBUMS</b>			42	58	
MCX 503	'Evita'		44	79	ALBUM AND SINGLE IN-STORE PROMOTION PRESS AND RADIO ADVERTISING THIS WEEK.
MCSP 284	FM				
MCF 2824	Variations			42	
EMTV 8	Buddy Holly 'Twenty Golden Greats'			71	

ORDER NOW FROM EMI DISTRIBUTION 01-759 4532/4611

**MCA RECORDS**

MCA Records, 1 Great Pudding Street, London W1