

# RECORD BUSINESS

GOLDEN  
OLDIES

Pages 19-21

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## TOP SINGLE

JOHN TRAVOLTA &  
OLIVIA NEWTON-JOHN/  
You're The One That I Want  
RSO 006 (Phonodisc)  
Producer: John Farrar  
Writer: John Farrar (8th Week)

## CHARTMAKER

STRANGLERS/Walk On By  
United Artists UP 36429 (EMI)  
Producer: Martin Rushent  
Writers: Burt Bacharach/  
Hal David

48

See Singles Chart: Page 29

## RADIOACTIVE

Strongest airplay gains this week  
REAL THING/Rainin'  
Through My Sunshine  
Pye 7N 46113 (Pye)  
Producer: Ken Gold  
Writers: Chris and Eddie Amoo

## TOP NEWSPIN

Strongest new Airplay Guide entry  
DAVID ESSEX/Oh What A  
Circus  
Mercury 6007 185 (Phonodisc)  
Producer: Mike Batt  
Writers: Andrew Lloyd Webber and  
Tim Rice

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.  
TOM ROBINSON BAND/Too Good To  
Be True (EMI)  
PATTI SMITH GROUP/Privilege (Set  
Me Free) EP (Arista)  
DAVID ESSEX/Oh What A Circus  
(Mercury)  
REAL THING/Rainin' Through My  
Sunshine (Pye)  
YVONNE ELLIMAN/Savannah (RSO)  
JAM/David Watts (Polydor)  
ANDY WILLIAMS/You (CBS)  
EMOTIONS/Smile (CBS)  
HERBIE HANCOCK/I Thought It  
Was You (CBS)  
RITA COOLIDGE/YOU (ABM)

## Access deal to boost MTA membership

THE CLINCHING of a preferential Access credit deal for MTA members should give the association's current membership drive a considerable boost.

After negotiations lasting three months, MTA secretary Arthur Spencer-Bolland announced that retailers handling

under £2,000 worth of business with Access will pay 3½ per cent on their transactions as opposed to the usual 5 per cent. On a minimum of £2,000 dealers will pay 3 per cent, a minimum of £25,000—2½ per cent, and a minimum of £100,000—2½ per cent.

Spencer-Bolland told *Record Business*: "I'm certain it will increase membership. Even with a small Access turnover members will save more than the MTA membership fee."

Negotiations for a similar deal with Barclaycard have now been launched by the MTA.



Kate Bush, at Air Studios to put finishing touches to her new album, signs Radio Hallam disc jockey Mike Rouse's suit. Kate's was the 100th autograph, and the suit will be auctioned for the Variety Club at a later date when the suit is full.

## Government moves to end "£1-off" records

ACTION TO put an end to the use of manufacturers' recommended retail prices as a basis for bargain offers is expected to be taken shortly by the Government.

John Fraser, Minister for Prices and Consumer Protection, is expected to place his recommendations before Parliament during the summer recess in anticipation of legislation being approved shortly after the Commons resumes business at the end of September. He hopes that the Government will round off its orders aimed at achieving a clear display of shop

prices by banning misleading bargain offers and comparisons with manufacturers' recommended retail prices. Previously, Gordon Borrie, Director General of Fair Trading, has recommended action against both forms of advertising.

The Minister feels that only comparisons with substantiated prices elsewhere or reductions from the shop's own previous selling prices should be permitted. Recommended prices should be for the internal use of the trade only.

A primary area for government action will obviously be the hi-fi and photographic trades, but unless the record retail trade is specifically excepted from the order, the legislation will bring an end to the familiar £1-off signs in shop windows. Dealers will then presumably have to resort to some other method of promoting their prices since it would be wishful thinking to suppose that it will effectively reduce discounting. This could result in even greater consumer confusion regarding the true price of a record.

## Polydor unveils extra dealer discount bonus

SPURRED ON by the massive success story of RSO this year, Polydor is going all out to grab its share of the Christmas market with big across-the-board dealer discounts.

With the masthead 'Polydor Margin Booster', the big autumn campaign, announced at the company's sales conference at Birmingham's Albany Hotel on Friday, is heavily retailer-oriented.

It is based around sliding scale discounts in proportion to the traders' 1977 turnover with the company—called the base target—and grossed up to take account of inflation.

For the first time all product in the company's catalogue excluding singles but taking in new releases and mid-price ranges will qualify for discounts.

The push will run from September 1-December 31.

Dealers bearing base target by 2½ per cent qualify for a one per cent discount giving a margin of 34 per cent on albums and 31 per cent on tapes. Normal cash discount gives them, therefore, 35.6 per cent on LPs and Polydor stresses that normal five per cent returns apply.

An increase of five per cent over last year yields a 2½ per cent discount and a 7½ per cent increase gives five per cent. Retailers can take bonus bonds instead if desired.

To spark September and October sales, prize-draw tickets will be given to traders ordering more than 400 units and they will be provided with diaries to chart their progress.

## Zoom to Arista

ZOOM RECORDS, the label owned by Scottish record dealer Bruce Findlay of the Bruce's chain, has dropped its independent status and signed a marketing and distribution deal with Arista.

First set up in 1977, current Zoom acts include the Valves, Nightshif, the Questions and ex Incredible String Band member Mike Heron.

## Boom sales year for budget cassettes

DESPITE THE generally depressing first quarter figures reported by the BPI last week, the budget cassette sector is one area of the music retail business which is showing a quite distinct boom this year.

Outstanding sales for 1978 have been reported by all three of the major budget cassette labels: Music For Pleasure, which retails at £1.99, Pickwick at £1.75 and Chevron at 95p, the label launched last year by Multiple Sound Distributors and marketed exclusively through Woolworths and Woolco outlets.

Anne Miles, marketing director of MSD, told *Record Business*: "Our first nine months have shown success

beyond our expectations and we have progressed from an initial 400 outlets to over 1000. We've recently completed our next year's sales forecast and confidently look forward to a 100 per cent sales increase."

She attributed the success of the budget cassette market as partly due to the increase in in-car cassette players. A recent survey by the Economist Intelligence Unit showed that 12 per cent of cars now carried cassette equipment and that this figure could be expected to rise to around 40 per cent by 1980.

## Charley scoops R&B catalogue

LENGTHY NEGOTIATIONS between vintage rock specialists Charley Records and the Gasto Record Corporation of Nashville have resulted in a licence deal giving Charley access to the entire King-Federal-Starday catalogue.

The deal comprises around 70,000 masters and Charley's initial intention is to launch a 15-album series in January collectively entitled 'Kings Of Rhythm And Blues' and selling at £3.25 per album.

At the same time, Charley, managing director Joop Visser, issued a warning to pirates of King material. "We will take immediate legal action," he said. "We know a lot of King recordings are being pirated and we intend to put a stop to it."

Charley has also recently extended its licence arrangement with the Shelby Singleton Corporation (Sun International) for another five years and is currently preparing a seven album rockabilly series called 'Sun Sound Spectacular' for August 11 release with a singles series titled 'Double Headed Monsters' for September.

## Two leave RCA

IN WHAT appears to be the first stage in a reshuffle at RCA, two senior executives left the company at the end of last week and more changes are anticipated. The two who left were Julian Moore, marketing manager, and promotion head Ken Bruce. Moore was one of the staff recruited by former managing director Gerry Oord and Bruce joined the company from Phonogram. An RCA spokesman declined to comment on the reasons for their departure and said that announcements regarding replacements and company restructuring would be made shortly.

## Multi coloured Stiff

A MULTI-HUED vinyl re-promotion push is being mounted behind two Stiff Records singles this week.

Humphrey Ocean's 'Whoops A Daisy' disc has been pressed in batches of red, green, blue white and clear material as a promotional ploy for radio stations, but quantities are available to dealers direct from Stiff. Devo's 'Be Stiff' 45 also comes in for the treatment with rather larger batches of clear and blotchy vinyl copies on offer.



"DROP EVERYTHING!" they told the Boomtown Rats, "We want a window display for the *A Tonic For The Troops* album!" . . . and that's exactly what they got in more ways than one. The boys, their tongues and their backsides are currently on show at Our Price Records in London's Charing Cross Road.

## Commodores and Jilted John set to break stagnant chart

THE NOVELTY record 'Going Steady' (EMI INT. INT567) by unknown Manchester artist Jilted John which won its first chart recognition in *RB* five weeks ago, has taken on a dramatic new lease of life following the signing of the licensing deal between Rabid Records and EMI. I.R.D. From 97 last week the record climbed to number 26 in the new chart.

The record originally charted without airplay after in-store exposure in the Manchester area. Now ILR stations, including BRMB, Clyde, City, Hallam, and Trent are picking up the single which is already on Manchester's Piccadilly Radio Top Thirty.

Robbie Dennis, label manager with EMI International, told *Record Business*: "The record has already sold about 30,000 copies on top of the original 15,000 pressed by Rabid, and with large orders coming in from all over the country the record's success is bound to show further rapid growth."

The *Record Business* research department report that the bulk of sales so far have come from the independent stores with the disc currently hanging fire in the multiples. However, the large retail outlets are expected to pick

up the record very swiftly following the current wave of demand.

Big sales action has also sent The Commodores' new single 'Three Times A Lady' shooting up from 91 to 17 following strong consumer response in independent outlets nationwide. With considerable radio and disco play backing the single, The Commodores are set to break up a stagnant Top Ten and perhaps knock Olivia Newton-John and John Travolta from the number one position.

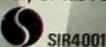
## A&M's price apology

FOLLOWING COMPLAINTS from record retailers received by *Record Business*, A & M has apologised to dealers over the premature announcement of a singles price increase.

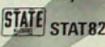
A dealer mail-out posted last week stated that the increase to 90p RRP would be effective from August 1 when it should have read "effective from September 1".

A & M said: "We regret that owing to an administrative error the new A & M price increases were erroneously advised as effective from August 1. Letters of apology are now being sent out to retailers."

REZILLOS  
"Top Of The Pops"



DELEGATION  
"Oh Honey"



DETROIT SPINNERS  
"If You Wanna Do A Dance All Night"



AMII STEWART  
"You Really Touch My Heart"



CLIMBERS

# MULLINGS

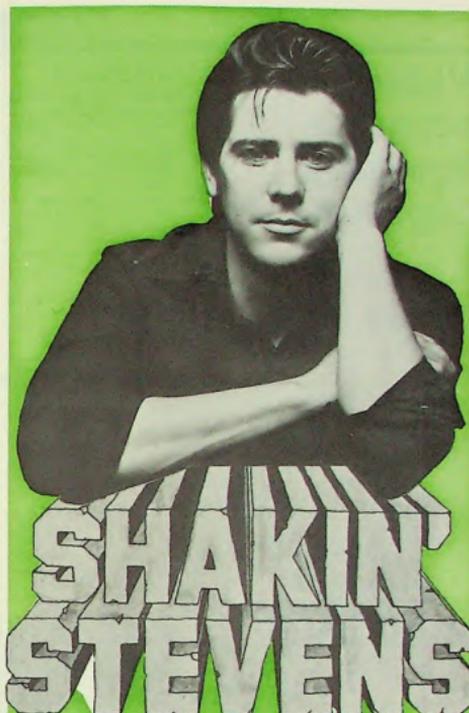
TAKING SUMMER holidays at RCA looks to be risky these days—staff shake-ups becoming an unpleasant annual occurrence; this time last year **Gerry Oord**, **Paul Braithwaite** and **Tom Murphy** among those who exited from the Curzon Street environs . . . Motown International president **Ken East** and EMI LRD supremo **Alan Kaupe** Los Angeles-bound today to meet bossman **Barney Ales** and put their names to the new Motown contract—which has cost EMI a staff increase of four bringing the Motown UK strength to 11 people . . . after **Jeff Gilbert** will veteran promotion man **Paddy Fleming** be the next CBS staffer to make a personal statement—and will Charisma chief **Tony Stratton Smith** be the likely beneficiary? . . . **Louis Benjamin** intrigued to discover that his new neighbour in London apartment block will be an Arab prince—a giant step for mankind in the search for peaceful co-existence? . . .

ARIOLA MINING the golden oldies with some success—after successful **Child** revival of **Twit Conway's 'Only Make Believe'** comes **Gilla's** version of **Amen Corner** winner **'Bend Me Shape Me'** and **Sugar Cane's** revamp of **Bobby Bloom's 'Montego Bay'** . . . could an important new role be pending for EMI's longtime factory chief **Roy Mathews**? . . . at DECCA sales conference pop product manager **Phil Dexter** did his best to emulate exploits of his illustrious cousin 'Lord' **Ted Dexter** in a needle cricket match with **Selectra** for the **Titwallow Trophy**, won by the record company . . . how did **Selectra's** distributed labels feel about the absence of trade press scribbles at their presentations? . . . Decca remaining tight lipped about the reasons behind sudden disappearance from tv of the **Smurfs** video clip after some 20 showings—but could union boredom have anything to do with it? . . .

RAPHAEL RAVENSCROFT whose eloquent and distinctive sax playing contributed so much to **Gerry Rafferty's 'Baker Street'** smash expected to sign to CBS Portrait Records—surprising that it took so long for a label to catch up with him . . . producer **Martin Lewis** still recovering from shock caused by ILEA ban on his **Groovers Steel Orchestra** appearing on tv during school holidays . . . we would like to be able to recommend **Survey Of The Recording Industry 1978** published by Clifton Data Services of St. Albans—but we can't because the firm won't send out a review copy, but we hear that not all who have shelled out 30 crisp ones have been overwhelmed by the quality of information on 250 of the "main companies" in the business . . . at CBS Los Angeles convention, group president **Walter Yetnikoff** predicted that CBS sales of records, including mail order, would hit one billion dollars this year . . .

YOU PAYS Your money—**Lena Martell's** debut week in September at the London Palladium will command a £5 top—forthcoming **Gladys Knight** concert will cost £10.50 for the best seats, which could give some the pip (sorry about that) . . . unsigned and unheralded new band **C Gas 5** pulled 1500 to Music Machine last week—publisher **Terry Noone** has their names on dotted line as does manager **John Scott**, but despite a forthcoming **Renforcer** spot no company has signed them. Witnesses claim a passing similarity to **Boombtown Rats** . . . shocked new employee reported a 9.0 am start at **Stiff Records**—and they work through to 6.0 pm too. Remember the company's slogan; "When you kill time you murder success"? . . . new **Melody Maker** editor **Richard Williams** takes up his job on September 4, and one of his first jobs will be to find a new layout man, production editor **Mike Oldfield** leaving to join **Daily Mail** . . .

AT PRESENT rate of progress, initial production costs of £400,000 to stage **Evita** likely to be recouped by Christmas—but is **Robert Stigwood** as pleased about the progress of his **Sgt. Pepper** film in America where reviews have been cool; those who attended a sneak preview in London recently weren't highly impressed either . . . congratulations to **Michael Riley** of **Steel Pulse** and **Claudine Marinet** of **Keith Altham** office who succeeded in getting hitched without any publicity last week . . . MPA looking to raise £16,000 from this year's **Tin Pan Alley Ball** in November for **Music Therapy** charity—**Three Degrees** expected to provide cabaret . . . Decca sending copies of **'Disco Bouzouki'** single to all Greek restaurants in London—at least it will make a change from listening to **'Zorba's Dance'** unspiced times . . . watch out for first **Bette Midler** tv special **Old Red Hair Is Back** to be screened by **London Weekend TV** on September 3.



## A MIGHTY NAME IN ROCK

Shakin' Stevens gets set for a brilliant solo career with his debut single on Epic—a firebreathing version of the Roy Head rock'n'roll classic 'Treat Her Right'. He's already known to thousands of people for his dynamic performance in the title role of the award winning musical 'Elvis'. And the unforgettable sound of 'Treat Her Right' is bound to win him a place in many more hearts.

'Treat Her Right' is the kind of rock that turns gold. Order it today.

## SHAKIN' STEVENS 'TREAT HER RIGHT'

Produced by Mike Hurst

6567



Order from CBS Order Desk, Tel: 01-950 2155 CBS Distribution Centre, Barby Road, London W10

## RECORD BUSINESS

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## Video gets separate licensing department

THE MCPS has taken the first steps towards the establishment of a separate video licensing department in an attempt to tighten up on regulations governing copyright in the rapidly expanding field.

In the past the MCPS has handled video licensing through its existing music licensing department, but as mass produced video product became more available to discos and the general public it was clear that a new approach was necessary.

Caroline Robertson, who was formerly in the international relations department at the MCPS is joining the licensing division to take charge of the video project, under Martin Couche. This is thought to be a first move towards the establishment of an MCPS video licensing department, designed to set up a firm basis for the future operation of a successful licence system.

## INS & OUTS

**ERSTWHILE** DJM Records press officer Diddy Lake has joined EMI's LRD in a similar capacity with special responsibility for the RAK and MAM labels. She will report to general manager Colin Burn.

**ISLAND RECORDS** London van sales man Trevor Wyatt—subject of a *Record Business* feature in May—has been appointed the company's production manager. He joined Island four years ago, first working as a display representative before taking posts as a reggae van salesman and car rep. He replaces Alan Rolf who left the company last week. Island's London

## Ipi Tombi double

**DISTRIBUTION** OF the double original cast album of the highly successful musical *Ipi Tombi* will be handled by Wembley based Spartan Records. The album has already sold almost 100,000 copies purely at theatre foyers.

Left to right: Tom McDonald, of Spartan, two Ipi Tombi cast members and Simon Schatz, head of Ipi Tombi Records.

van, together with its stock, is meanwhile the subject of negotiation and ownership will be announced in the near future. Failing interest in specialist labels is thought to be the reason for Island dropping the service.

## MERCHANDISING

**POLYDOR** IS planning a big marketing campaign to back the release of the first wholly new album for two years. Called *Who Are You?*, the album is released on August 18 bearing the catalogue number WHOD 5004, or WHODC 5004 for the cassette version.

The album contains nine tracks including three written by bass player John Entwistle with the others composed as usual by Pete Townshend. Producer was Glyn Johns and amongst the other musicians featured on the album are Andy Fairweather-Lowe and Rod Argent.

Many more who projects are in the pipeline including the film and double-album *The Kids Are Alright* scheduled for Xmas release, and the film version of *Quad* set for a Christmas next year. **VOODOO WOMEN** (SAT 135), the new single by Vince Cadillac previously set for a July 28 release has been delayed until August 11 due to production problems at the manufacturers. WEA is mailing major dealers with details of the new dates.

**TO COINCIDE** with the release of Mick Farren's first album for nine years: *Vampires Stole My Lunch Money* (LOGO 1010). Logo Records is mounting a concerted poster and advertising campaign leading up to the August 18 release date. Prom-



otional activity around the **New Musical Express** journalist's LP and the 'Half Price Drinks' single taken from it has already started and will continue until mid-Autumn with *Virgin* videos displays and culminating in a 'Mick Farren Birthday Party' to tie in with production of his new book. **SPARTAN RECORDS** has booked television slots in early September to launch a novelty album aimed at helping motorists pass their driving tests.

Titled *The Driving Test*, and put together by an ex-driving instructor, it will be released on September 1. It will be test advertised on Southern Television and has apparently been approved by the British Advanced School of Motoring.

**MCA RECORDS** has just released a double A-side single from the Andrew Lloyd Webber album *Variations*. Titled 'Variations 5 And 23' (MCA 376), the first 10,000 copies will be shipped out in special bags.

**FIRST 10,000 copies** of the new *Platinum Hook* single 'Stand on the Verge (Of Getting It On)' (TMG 1115) have been released on a 12-inch pressing by Motown Records. The track is taken from the band's recent album *Platinum Hook*.

## DEALS

A NEW label—Clear Records—has been set up by Chrysalis Music producer Neil Merryweather in conjunction with the Dutch company Durco, who will handle European distribution. Plans are under way for four singles to be recorded from different acts in the

States and negotiations are being carried out for an American distribution deal. **DECCA HEAD** of A&R Mike Smith has signed up Adam and the Ants following the band's appearance in the punk film *Jubilee*.

**MEAL TICKET** has signed to Logo Records after two albums with EMI International. The move coincides with a new management deal for the band with Peter Lister-Todd's company Flatpats and two new members for the band—Alan Coulter on drums and Rod Demick on bass—both former Beez Make Honey members. A new single and album are currently being recorded with producer Dave McKay for release in the Autumn.

**IAN MATTHEWS'S** first album on the Rockburgh Records label is released on August 11—distributed by Charmdale. Titled *Stealin' Home*, it is the first production of his new label. Ian Matthews has recorded in England since he moved to America five years ago.

## LETTERS

AFTER READING Robbie Vincent's remarks about shops specialising in chart singles and middle of the road stuff, I've decided to change my shop's format.

In about two or three weeks I am going to have a disco department for all the latest 12" import albums plus UK disco 45s.

There is going to be a DJ here on Fridays 4.00 to 6.00 and all day Saturday to help people who want the latest sounds. I believe DJs should hear records before buying them so they know exactly what they are buying.

I am going to advertise in *Blues and Soul*, *Black Echoes*, *Record Mirror* and local papers.

We also give discount to DJs on imports where most shops don't. I'm all for the DJs as I used to be one myself some years ago and I do understand how they feel.

D. S. Croford,  
'Ere for Music,  
London, E11.

## Alternatives

—A Rock Jock's report by Robin Valk

WITH THE charts relatively static, and the big guns saving up their goodies for the autumn scuffle, right now is when the unexpected album or two can slip under the wire to register impressive heights in the charts. On the basis of this fortnight's crop, there's not much that shows any sign of doing just this, but I would draw an album of Magnum to your attention. *Kingdom Of Madness* (Jet JETLP 210) is a classy slice of heavy metal, well-produced, with inventive touches. It could go places. If you think that HM is passe and washed up, by the way, let me remind you of last year's summertime chart performance from Judas Priest—or this year's from UFO.

Most of the chart and sales action, though, will go to the latest crop of

New Wave product. As I predicted in RB 19, Talking Heads have registered impressively on the charts; expect the same for label-mates the Rezillos, with *Can't Stand The Rezillos* (Sire K 56530).

The band is currently reaping the rewards of their extended series of club dates over the past 18 months. Advertising, too, could show in the lower reaches with *Advertising Jingles* (EMI EMC 3253), but I don't see similar acceptance for Plastic Bertrand's *ANI* (Sire 9103 258), despite his recent hit. Two other new wave items that might register are the Jolt's *The Jolt* (Polydor 2383 504). This band switched with indecent haste from raw punk to smoothie power pop, and have been pilloried in the pop press for so long. A lot depends on the latest single here. Wayne County, on the

other hand, fresh from the universal banning of his *Blatantly Offensive* EP, now unleashes a further monument to bad taste in *Storm The Gates Of Heaven* (Safari GOOD 1). This album has it all—whatever you hold sacred, they trash... It's either success or total oblivion for this album, nothing in between.

Two interesting reissues: *The 15 Thoughts Of Brinley Schwarz* (United Artists UAK 3017) is an excellent compilation from this band's repertoire, and with the current interest in Schwarz alumni (Nick Lowe and Ian Gomm working solo, and just about half of Graham Parker's Rumour all coming from the band), interest could be lively. The other set comes from 'legendary' Memphis rock band Big Star, and is accompanied by a wave of

fanatic write-ups on the band. *Number One Record/Radio City* (Stax SXSP 302) could show some short term sales action.

Other items out soon include Leo Kottke's *Burnt Lips* (Chrysalis CHR 1191); lovely, understated stuff from a minor cult figure, with sales to match. On import, there's Jesse Winchester's *A Touch On The Rainy Side* (Bearsville BRK 6984), which, unless WEA move fast, will pick up all its sales on import. Also of note: Larry Carlton's solo outing, *Larry Carlton* (Warner Bros BSK 3221); Curtis Mayfield's *Do It All Night* (Curious CUK 5022); and Leon Russell's *Americana* (Paradise PAK 317). Of these, the most likely to pick up action seems to be the Mayfield, but watch Carlton as well.

# RETAILING

## Single setback

Retail Business by  
Simon Gee of G. Knight, Reading

and not punchy enough. It's a good job EMI has such an extensive and sound catalogue to sustain its overall business.

A trip to the recent Blues Festival fiasco at Hammersmith set me thinking about the current state of the blues catalogues in this country. Blues, and of course jazz, has never been adequately represented since the heydays of the '60s 'blues boom'. Sporadic attempts by different companies at different times have led to various artists being represented in catalogue. But never at one time have the classic tracks from the masters of the genre been available. Admittedly some of the best American catalogues, such as Kent and King, have no UK outlets and, in fact, are nearly defunct at home. So I doubt if we'll see their best material for some time.

But what of those UK companies which have the rights and access to blues material? Only Sun is being treated properly by Charly Records which, judging from my own sales, must be justifying every release. Well planned, well annotated, and appealing to both collectors and general buyer—no easy

task. Charly's example should stand out to the other companies who are making no attempt to capitalise on their hidden riches.

Another example of untapped resources has to be Phonogram with its access to the Chess archives. Why on earth Phonogram hasn't released standard catalogue items such as 'The Best of' Muddy Waters, Howlin' Wolf, Bo Diddley, Little Walter, John Lee Hooker, etc is a complete mystery. In case certain record executives haven't noticed, there is a new generation of record buyers who are interested in blues. Phonogram has issued the three 'Genesis' blue boxes (due to be deleted this month), but these appeal only to the collectors and others hardy enough to plough through four records. Forget about the collectors, think of the others who could bring in good sales for very little outlay. Atlantic, too, please take note. For a company built on black music, it has certainly moved a long way from its roots, and seems to show little appreciation of them. If two relatively obscure blues men can fill Hammersmith Odeon to capacity, then there must be a market somewhere.

Talks of markets and untapped audiences it has always surprised me how little market research is undertaken by the large companies. Instead of getting out on the streets and picking up what's happening from the start, which they could certainly do by some intel-

ligent research, they wait till it's happened and jump on the bandwagon. I'm not suggesting teams of researchers invading every High Street, but it would certainly be useful if they asked a few dealers what was in demand. Every major company should have two or three staff engaged in analysing and investigating what it sells and why. Sales figures certainly don't reveal all, and what companies use other criteria for basing their future policies on? The large number of weekly single releases, many without the remotest chance of selling anything, show that no one does any deep homework.

From the dealers' point of view, the last 18 months have been a fascinating period. Many parallels with the large companies' difficulties to recognise the needs of a new generation of record buyers can be drawn with the early to mid-50s in the States when the small independent companies gave the giants a shake up, and forced them to come to terms with a new audience. It was exactly the same here and the giants took some time to catch up with what was happening at street level. By the time they had assimilated and processed the new trend, they ended up destroying and atrophying it. While swallowing rock'n'roll in the 50s and beat in the 60s the companies contrived to pour out white versions of black music in the 60s. And so what do we have now—disco, and yet

● to page 8

THE MAJOR talking point in an otherwise quiet month has to be EMI's price increase. While many seemed shocked by the higher prices, it was to be expected that they would go way ahead of the field once again.

Every August EMI prices leap upwards and every other company scurries to catch up by Christmas. Remember how last year we said 80p was too high for a single, and £4.50 ridiculous for a single 'deluxe' album. (For 'deluxe' read 'high artist royalty rate'). Well now it's 90p, and £4.99 respectively. With the current rate of discounting no one is actually going to pay these prices over the counter, and further more no one is going to believe that a single is really 90p. How about including your recommended prices on your singles adverts, EMI?

With their no five percent returns policy EMI's singles sales are bound to suffer, for who is going to take a chance on new singles when there is no comeback. Any reduction to clear dead stock will also cost us more now. Could this be why EMI's new singles releases have been getting less and less in recent months? To be sure Queen and Kate Bush will be long-term sellers, but how long will Clout and Marshall-Hain be around? The general quality of the GRD's album supplements seem to have suffered recently, and even the recent EMTVs have not fulfilled their promise, largely due to the adverts—far too twice,

True Brit

JULIE CAN'T COME TONIGHT

True Brit

EXIT

Available in a special limited edition colour bag

EMI 2822

# MCPS recruits field force

FOLLOWING A month's crash training programme, this week sees the launch of an MCPS team of field representatives whose brief is to stay in contact with all who use music to make sure they are aware of copyright responsibilities.

MCPS commercial operations controller and head of the team told *Record Business*: "Since the MCPS was set up, the music industry has grown out of all proportion, and it became difficult to look after the whole country from our Streatham offices.

"The team is on the road to advise music users of all types, and that includes record companies, pressing plants, tv and radio stations, importers and record retailers.

"We are sure there is a lot of money out there to be collected and if the team has become self-financing in a year's time, we could well expand it."



**TALKING TO** Pete York of BRMB Radio members of Child, who recently completed a whistle-stop tour of Britain in their "fun bus". The band's single 'It's Only Make Believe' has just charted.

The Society is keen to stamp out copyright infringement, especially through US and Canadian imports, as well as give advice which will benefit all MCPS members.

Britain has been split into four areas with Peter Pavey—a composer, author and music publisher taking the North-East; former Sunbury Music administrator Mike Hill handling the North-West, MCPS man Les Sully handling the Southern area and Brian O'Brien taking charge of Greater London. Liz Jackson will be based at Streatham to coordinate the field force operation.

## DEALS

# Decca maps out road to recovery

DETAILS OF the mass of marketing activity planned by Decca during the run up to Christmas were revealed at the company's Bournemouth sales conference.

A new Camel album *Breathless*, with what is certain to be a controversial cover depicting a human embryo, is due for release in September. It will be backed by dealer posters trade and consumer press advertising and radio slots. Dealer displays will coincide with the band 29 date UK tour which runs from September 7 to October 14.

Debut album *Snap* from recent Decca signing The Late Show is also scheduled for release in September and includes the group's two singles 'Drop Dead' and 'I Like It'. Produced by Terry Melcher, well known for his work with the Beach Boys and the Byrds. The album will be supported by in-store displays, advertising space in the trade and consumer press and a nine week nationwide tour.

A follow-up single from the Smurfs is planned for September although marketing details and the track are not yet decided. A Smurf album is scheduled for Christmas.

Artists currently being groomed by Decca include the most recent signing Spookey, for whom Decca is seeking a major producer, and Swedish singer and former model, Madleen Kane, who is at present visiting Britain.

A compilation album from top rock band Thin Lizzy is also due shortly after Christmas.

DECCA'S POP product manager Phil Dexter spelled out the good news to sales reps during the pop briefing at the company's sales conference held at the Dorney Hotel, Bournemouth, at the end of July.

Largely due to the phenomenal success of the Smurf single, he pointed out that Decca had obtained 2.1 per cent of the singles market over the last two months and album sales have received a massive boost from the Moody Blues' *Ozark*.

Dexter commented: "We have really had quite a success in the last few months. Decca is on the road to recovery and this momentum must be maintained in the future."

He added that at present there appeared to be a lot of goodwill towards Decca within the trade and a great willingness to see the company develop its artists and repertoire.

Michael McDonagh, head of press and promotion, emphasised that it was important for Decca to launch "durable careers" for its artists rather than settle for novelty hits. With this principle in mind, he said that the company planned to develop the Smurfs with a follow-up single and album.

**ANOTHER RADIO-1** disc jockey has signed a deal with an artists management and agency company. The latest to sign on the dotted line is Simon Bates who presents the station's morning show and the Sunday Top Twenty Show who is to be represented worldwide by MCP Artists Management.

**REBEL RECORDS**, whose formation was announced in *Record Business* (July 24) has launched its own agency division—to be headed up by former Odem Associates booker David Betteridge—to operate at Wigmore Artists Management.

The roster will be Advertising, Little Bob Story, Jenny Daren, Girl School, Scene Stealer, Steve Jolly's *Pleasure Zone*, Rosal, James Stone, Strapps and Sonia Jones. Rebel hold management of Scene Stealer and Sonia Jones. Wigmore Artists will be based at 67, Wigmore Street, London W1 (Tel: 01-935 7587).

**PEPPER RECORDS**, marketed by United Artists, has signed up the five piece Doncaster band Harlow. The first single will be released in the autumn and a number of London dates are scheduled for the near future.

**FORMER HEAD** of CBS's March Artists Agency Dave Woods has left Soho Square to set up his own management and promotion business. The new company will be called London

City Entertainments.

Operating from 126, Alders Street, London EC1 (Tel: 01-253 2323) Woods' initial plans are for an October-November concert tour of Stouise and the Bushnets, and he also continues to represent Lou Wainwright III in Europe and a concert tour is planned for late Autumn.

**CBS RECORDS** has signed up 17 old schoolgirl Alisha Georgina and her single, produced by Ken Gold, is scheduled for release in September.

**AMERICAN SINGER** (song/w) Stephen Bishop has his second Bi album released on August 18 back to a big pop press advertising campaign and dealer window displays. Album titled *Bish* (ABC ABC 5252).

**MAYFAIR SOUND** Studio has signed Stiletto to its in-house production company Power Music. The band's first record is due shortly and will be produced by T. Vallis.

**KLARK KENT'S** debut *Kry, release* 'Don't Care' has been taken over distribution by A&M with A&M's catalogue number. The single was a top ten chart action by Record Business first week of release and has since picked heavy airplay as Paul Brunell's star of the week, as well as on commercial sta-



**TOP REPS:** Pictured with their awards, presented at the Decca sales conference, are (left to right) Brian King, Selecta Manchester area rep Charlie Anderson (outstanding sales), David Braver (salesman of the year), Dennis Hartley (outstanding sales). All three reps work in the Manchester area.

# Mantovani double assault

DECCA'S ASSAULT on the MOR market this autumn will be spearheaded by the release of four double albums from Mantovani, it was announced by Colin Borland at the Bournemouth sales conference.

Due out in September, the albums will be *For Lovers Everywhere*, *In Vienna*, *Faraway Places* and *In Concert*. All will retail at £3.99.

Decca is also putting out a series of *Time For . . .* double cassette, which will retail at £4.25. Featuring some of its best MOR artists, the series will be made of *Time For . . . Strings*, Piano, Swing, Brass, Gilbert and Sullivan and Romance.

The new Yetties album *Dorset Style* is likely to receive a considerable boost as

the band, which performed at a conference, will be appearing next five weeks on the BBC *Time* programme "Hoe Down".

*Scores From Watership Down* released by Decca on August 11, September and is likely to benefit cartoon film "Watership Down" premiered at the end of October. Other releases scheduled prior to Christmas will include Kelly's *Singin' In The Rain*, Max Bygraves, *Focus On Decca*, *The Phase Four World Wunderlich*, Moira Anderson's *Songs*, plus albums from McBride, John Ellis, Alex and The Belfast Singers.

# FORGET JOANNE MACKELL!



... You can try, but once you've heard this lady sing you'll find it difficult to forget her.

She breathes new life into Bob Seger's 'Fire Down Below' and her own songs, some tender, some real rockers, are all treated with a controlled passion.

Forget Joanne Mackell? . . . well, you can try.

Includes  
the new single  
'FIRE DOWN  
BELOW'



On United Artists Records and Tapes



Album UAG 30180  
Cassette TCK 30180

THE SHAPE of retailing in Britain in the future will not differ drastically from the pattern which exists today. Ramon Lopez, managing director of EMI Records, told a meeting of the East Midlands branch of the GRRC in Leicester.

He was responding to comments made by John Moore, owner of the Goose chain of record stores, who called for 12 months of price stability without which, he predicted, there would be a "terrific degree of damage" to the country's retailing structure. Moore asked whether the future would be one in which the discounter thrived in large shops in large shopping centres. He noted that the introduction of price-cutting in one of his shops had stepped up turnover by 65 percent on pop albums. "So far we are just winning and coming out on the right side," he added.

Lopez agreed that the retail trade was moving "at a fast pace" away from the pre-1975 pattern. However he felt that while the multiples might show marginal growth, the independent would survive but by adapting to changing trends. He pointed out that the independent dealer had earned a "rightful place" in the highly competitive American market despite discounting. In the UK the level of service offered would need to change and dealers would need to come closer to the marketplace while showing more sympathy for the needs of

## Lopez sounds a note of hope

by Brian Mulligan

the industry. If this happened the dividing line between industry and trade could "melt away."

Les Griffin of L&A Records, Rushden, asked if EMI would give an extra 10 percent discount for seven-day settlement of invoices. But Lopez side-stepped the matter with a neat display of non-committal English. "My reply," he said "would be negatively conditioned by the cost of money in the marketplace." Another dealer pointed out that it would be to EMI's advantage to adopt this policy rather than subsidise trade purchases for six weeks. He wondered if this had been happening with major multiples which had been selling records at 1p profit. Lopez who had explained that EMI did not give them volume-related discounts said that they

were able to make drastic reductions because they had other profitable lines on which to rely.

EMI's recent price increases, as already reported (RB, July 31) provoked a long discussion with Lopez sympathising with trade concern that they would meet consumer resistance.

Dick Raybould of Northampton raised an interesting point by referring to the lift in business enjoyed by Laker Airways after slashing the price of a transatlantic air fare which had caused other airlines to compete on lower prices. He wondered if the record industry might usefully follow suit. Lopez argued that it was not a valid comparison and that in any event airlines were protected by a price card. He felt that the UK record industry was a more compact environment and that price increases could not be used to disguise inefficiencies. At present nobody was quite sure whether the market was close to the point of expanding or contracting according to price changes.

Raybould wanted to know in which areas EMI's costs had increased since labour and raw materials costs should have been controlled. Lopez explained that raw materials accounted for only a small proportion of the cost structure. More significant were the costs of recording and artists' development and royalty payments over which the industry no longer had the control it once enjoyed.

The decline in the appeal of record tokens was raised by Jack Ainley of Leicester. He pointed out that because of the handling charge and the reduced margin, the exchanging dealer who was already discounting, lost money. Griffin felt that the administrative costs of the scheme could be relieved if tokens was an all-industry venture.

Barry Green, assistant to the managing director, recalled that the tokens scheme had been introduced in the days when Decca and EMI had distributed most of the industry's releases. He conceded that it might be time for a rethink and promised to look at the subject, although he doubted that all companies could be persuaded to co-operate.

Good news on the difficulties which have surrounded the introduction of EMI's revamped tokens scheme was given by GRRC secretary Harry Tipple. He said that the scheme should be functioning smoothly in about two weeks' time and Lopez added that extra staff had been taken on to cope with the back-

log of returned tokens while computer problems were resolved.

On the subject of returns, Lopez said that EMI would react to trade desires, but that administrative services had been equipped to handle them should the majority of dealers be in favour of their reintroduction. Pressed to give an answer on the possibility of acetate-deleted records as returns for full credit, Lopez said the matter would need to be looked at in the context of returns policy. Barry Green pointed out that it worked as part of the Music Centre scheme and said that the matter would be further investigated. He promised to report back to the GRRC.

Tipple told the meeting that there were signs that tape was selling more strongly on mail order than through retail outlets. Simultaneous tape and LP release and price similarity were suggested as ways of improving sales, particularly since Lopez had stated earlier that the spoiler signal to prevent home copying was still not effective.

The EMI chief revealed that to test the impact of home taping, EMI had released the cassette version of one LP before the record. There had been no change in the proportion of sales. He also noted that a competitor had standardised LP and tape prices and now wished it hadn't because sales had remained as before. David Baker of St. Martin's Records, was told that supplies of inlay cards to replace stolen ones were available.

Changes in EMI's tape activities may result from a survey of manufacturing and retailing matters now underway with a new tape merchandising browser almost certain to be developed.

John Moore raised the matter of RRI and suggested that it might be abolished. "It is the mill that grinds the small man smaller" he claimed. Lopez declined to take a stand, but gave the impression of some sympathy with Moore's viewpoint when he said that he had "deep convictions" about RRI but that it was "up to the industry decide".

Tipple said that whatever the industry decided about RRP, the government which was preparing a document on price-cutting would only take into account the interests of the consumer.

The next meeting of the East Midlands GRRC will be at the Post House Leicester on November 2. John Fry, managing director of WEA, has been invited to attend.



TWICKERS DATE: Kit Hain and Julian Marshall celebrate the release of their first album on Harvest titled 'Free Ride' with a personal appearance at Parlour Sound, Twickenham.

### ● from page 5

more disco. While radio behaves in the same way as in the earlier times and insipidly plays what the companies tell them is best, and newspapers and television virtually ignore music, who is left in the middle—the dealer of course. He can't please one part of the audience because he can't obtain the small labels easily, and he can't please another part because the range is so wide stocking on a realistic level is impossible. Does he specialise one way and lose a large customer on the other, or try both and fail at both. In a market where more and more generated with each new generation of buyers, it's becoming increasingly dif-

icult to know which way to turn, though's for sure, it's no use turning to giants, they certainly haven't a clue.

Best marketing strategy of month—free flimsies from A & M full-colour bag from Tarney Spenser's new album.

Second best marketing strategy of month—United Artists Blue Note campaign. Excellent material with imaginative selling scheme (Buty pay later).

Worst marketing strategy of month—Thank God It's Friday overall leading to ill sales as if Maybe Casablanca will have better with Kiss.

## ARTISTS & REPERTOIRE

### Quincy struts his 'stuff'



ONE OF the more pleasant surprises of the disco boom has been the climb up the charts by Quincy Jones' 'Stuff Like That'. In an age when a disco beat is being added to the silliest material, Jones' immaculately constructed, jazz-funk based single stands out like a beacon.

'Stuff Like That' does not appear to be Radio-1 type fodder at first hearing but whether the single continues up the charts or peaks soon it is likely to remain a collector's item for disco aficionados for years to come.

Quincy Jones is one of those gifted musicians able to harness formal music training (he attended Berklee College of Music in Boston) to commercial needs. During his 20 years in the music business he has scored countless tv and movie tracks, played with and arranged for just about anybody who's anybody in jazz and served for seven years as vice-president of Mercury Records.

Lately, he has pointed the career of the young Brothers Johnson, first

including the duo on his own 1975 *Mellow Madness* (A&M AMLH 64526) album where they were featured vocalists and composers of four tracks) and then producing and arranging their *Look Out For Number One* album, a set which went platinum in three months. For this, Quincy was named *Producer of the Year by Record World*.

A&M's a&r chief Mike Noble is pleased to announce that the Jones album *Sounds... And Stuff Like That* is now released in Britain after having attracted some interest on import, and also that it will probably provide the source of follow-up singles. "Obviously, without going over the top, there are another two good singles on that album. Quincy's name is so well respected. He used to be up-market disco but since *Saturday Night Fever* the street level for disco has gone up."

DAVID REDSHAW

Last week's top 'chartmaker' in *RB* was 10cc's new single 'Dreadlock Holiday'. Composed by Eric Stewart and Graham Gouldman and produced at Strawberry Studios South in Dorking, the track is taken from 10cc's upcoming September 8 album *Bloody Tourists* (Phonogram).

In August and September 10cc embarks on a British tour which will involve 20 dates in 11 cities. The band will play the entire concert—there will be no support act. After the split from Creme and Godley last year 10cc now comprises Eric Stewart, Graham Gouldman, Paul Burgess, Rick Fenn, Duncan Mackay and Stuart Tosh.

Anchor is closely watching K-Tel's current tv marketing of Don Williams' *Images* compilation (it charted this week) with a view to perhaps boosting its own mid-September Williams album *Expressions* on the small box. Williams stars in a BBC-2 tv special in October.

The final show in Granada tv's *Breakers* series is devoted entirely to The Pleasers and goes out on network on Tuesday August 1 at 4.20pm. The group will play seven numbers including their forthcoming single 'You Don't Know' which is to

be released on August 18

A 10-town tour has just been announced for *Dead Fingers Talk*, commencing on July 30 and finishing on August 29. Current album release from *Pye's* very own punk band is *Storm The Reality Studios* (NSPH 24)

Glasgow-based The Zones have been supporting Howard DeVoto's Magazine around the country and have their debut single released on July 28. Titled 'Sign Of The Times' (Arista ARIST 205) it was produced by The Rods' lead guitarist and producer Graeme Douglas and comes in a stark but striking black and white picture bag

'Go 'Way Hound Dog' is the title of a four-track rockabilly EP to be released by CBS on September 1. Culled mainly from their last year's compilation *CBS Rockabilly Classics, Vol. 1* it features Cliff Johnson, Johnny Horton, The Collins Kids and The Maddox Brothers & Rose

Following A&M's chart success for Quincy Jones, the label will soon be releasing three 12-inch singles containing tracks by Brothers Johnson, LTD and Atlantic Starr

# Here she comes again!

## Dolly Parton: Heartbreaker



Dolly Parton  
Heartbreaker

RCA

A great new album from Dolly Parton—backed by press advertising, and a tour later this year.

Album: PL 12797. Cassette: PK 12797.  
Telephone orders: 021-525 3000.

**RCA**

## Tubby-Upsetter re-release

ONE OF the seminal instrumental dub albums, *King Tubby Meets The Upsetter At The Grass Roots Of Dub* (Studio 16 WE1) is set for re-release on Joe Gibbs' Studio 16 label. And also to be re-circulated from the same company is *King Tubby Surrounded By Dreadz At The National Arena*. A promotion campaign is planned for the album, including press ads, radio commercials and promotional films in two London cinemas. The albums will be available through Lightning and Mojo distribution.

● **TEENAGE TRIO** 15-16-17 looks like scoring its fourth successive reggae hit with its current single and is now in the studio recording an album, tentatively titled *45 Times*. On Deb, the album should be ready for release in about a month.

● **BIRMINGHAM IMPORT** special-

ists Black Wax have broken a long release drought with an instrumental produced by Lloyd Charners and featuring guitarist Willie Lindo. It's a version of the Love Unlimited classic 'Midnight And You' and is already going for the top of the reggae singles chart.

## DENNIS BROWN ALBUMS

HIGHLY REGARDED JA singer Dennis Brown is currently in Britain for a short promotional visit (he doesn't expect to actually perform until next year) but his own DEB label is finally releasing his *Black Echoes* and *Umaja Dub* albums, as exclusively reported in RB a month back. The former will sell in limited edition at a special price of £2. DEB product is available through Lightning and Mojo.

albums, selling at a nice price. Obviously, the album will not have the same impact as the 69p first volume—but such irresistible tracks as 'Jah Works' by The Gladiators, 'Mr. Bassie' by Sly Dunbar, 'Rub A Dub Style' by Ranking Trevor, 'Love Me A Deal With' by Big Youth, or the classic 'Tribute to Steve Biko' by Tapper Zukie, will probably make it zoom anyway. Also included, is 'Holy Mount Zion' from crossover stars Culture plus the I. Roy version of 'Rivers of Babylon' called 'Jordan River'. Good value.

## THE ROYALS: Ten Years After (Ballistic UAS 30189) Prod: R. Cousins

Mellow roots-reggae, a superb album of its type. There are strong, powerful harmonies—and lead singer/producer/writer Roy Cousins sounds very intense and spiritual. He must surely rank as one of the most dramatic and committed singers in Jamaica. The music is customary Channel One chopers with disco-mix dubwise endings on all but four of the songs. A surefire seller within the reggae market it cannot however hold much hope of crossing over, especially with tracks like 'Court Of Law', 'My Sweet Turns To Blood' and 'Free Speech And Movement'—though it is receiving some promotion.

## THIS IS GOLD

### KING TUBBY MEETS THE UPSETTERS AT THE GRASS ROOTS OF DUB

This is the first dub album to become gold.

Distributed by: **Joe Gibbs Record City, 29 Lewisham Way, SE13 01-691 0070/0119**

and: **Lightning Records, 841 Harrow Road, NW10 01-969 5255**

## TOP REGGAE SINGLES

This Last week	Last week	Title	Artist
1	1	PRODIGAL SON—STEELE PULSE	(ISLAND)
2	2	SHE WANTS A PHENSIC—TAPPER ZUKIE	(FRONT LINE)
3	3	WAGING IN THE PARK—CHANCELLS	(PHASE ONE)
4	4	EQUAL RIGHTS—DENNIS BROWN	(LIGHTNING)
5	5	MIDNIGHT—WILLIE LINDO	(BLACK WAX)
6	13	SATISFY MY SOUL—BOB MARLEY & THE WAILERS	(WEA)
7	10	ROCK—MATUMBI	(HARVEST)
8	17	ONE MAN GAL—SUSAN & SONIA	(VITAL FOOD)
9	8	EVEN THOUGH YOU'RE GONE—LOUISA MARK	(BUSHAYS)
10	6	1 DO LOVE YOU—JANET KAY	(D ROY)

## TOP REGGAE 12-INTCHERS

This Last week	Last week	Title	Artist
1	4	MIND BLOWING DECISIONS—TYRONE DAVID	(D ROY)
2	6	VERY WELL—WAILING SOUL	(CHANNEL 1)
3	1	I'M IN LOVE WITH YOU—PAT KELLY/TRINITY	(TRIBES MAN)
4	3	EVEN THOUGH YOU'RE GONE—LOUISA MARK	(BUSHAYS)
5	2	QUEEN OF THE MINSTRELS—PAT KELLY	(CHANNEL 1)
6	5	HOW CAN I LEAVE YOU—DENNIS BROWN	(JOE Gibbs)
7	12	EVERY DAY IS JUST A HOLIDAY—RUDDY THOMAS/TRINITY/ALTHEA & ERROTT	(ERROTT)
8	10	SALSELIA—BROTHER TREVOR/U/BUNT	(MATUMBI MUSIC CORP)
9	8	DRY UP YOUR TEARS—THE BOLD ONE/CLINT EASTWOOD	(CHA CHA)
10	11	RESPECT JAH WOND—BIG JOE & RODNEY	(TRIBES MAN)

## TOP REGGAE ALBUMS

This Last week	Last week	Title	Artist
1	3	HARDER THAN THE BEST—CULTURE	(FRONT LINE)
2	2	MESSAGE FROM THE KING—PRINCE FARI	(FRONT LINE)
3	6	PEACE IN THE GHETTO—TAPPER ZUKIE	(FRONT LINE)
4	1	REACTION IN DUB—REVOLUTIONARIES	(CHA CHA)
5	4	HE'S MAJESTY IS COMING—KING TUBBY	(KING TUBBY)
6	4	NATURALLY MARCIA GRIFITHS	(KEY NOTE)
7	5	TWO SEVENS CLASH—CULTURE	(LIGHTNING)
8	8	FORWARD TO ZION—ABYSSINIANS	(DIFFERENT)
9	11	WEAKHEART FADAWAY—RANKING JOE	(GREENSLEEVES)
10	9	VISIONS OF DENNIS BROWN—DENNIS BROWN	(LIGHTNING)

(courtesy of BLACK ECHOES)

## Tradition: mixing the Harseden Sound

THE LATEST in the growing number of British reggae bands signing to major labels is the Harseden-backed Tradition, who will be familiar to fans who saw the recent Culture mini-tour.

Formed in 1976 and originally named Special Brew, this five-piece outfit was first signed to Venture Records in North London and produced by Venture's md and house producer Tyrone. A first album for that label was called *Tradition In Dub* and was originally released in limited edition in a plain white bag. Venture plans to re-release this same lp later in the year.

Tradition's big break came when the band backed JA star Delroy Wilson on his 1977 tour. Wilson being mightily impressed with the boys and giving them a special spot in his show.

Tradition then went to work on its stage act and the result today is a set of lively, vital music with all manner of gimmicks thrown in—such as swooping instruments, inviting punky ladies up to sing and encouraging the audience into a dance contest. It's a spontaneous, even casual show that is thoroughly endearing.

Tradition has also taken care in its music to appeal as widely as possible. Heavy, pressure-percussion and bass get the ethnic-minded fans bopping while an expressive, melodic line in vocals and instrumentation grabs the less committed person.

Following the aforementioned all-instrumental dub album, Tradition

made its first vocal album, *Mess' On*. This has now been re-released by RCA. Producer Tyrone had given the album a crisp mixing and employed all sorts of special effects to enhance the songs—heartbeats, running water, ambulance sirens and a street riot. These effects mesh with the music; they in no way detract from it.

Tradition records very quickly indeed due to a great enthusiasm for its work. The band is high on ideas and knows what it wants. Next release from Tradition is the single 'Breezin' (a popular one with their fans) and following will be an album appropriately titled *Tell Your Friends About Us* at the enticing price of £1.49.

And other albums are already in the can. *Ecstasy* is the title of an instrumental album due for release by RCA towards the end of the year. It's actually a fusion of soul, reggae and jazz, uses a wide variety of instruments and should create a lot of interest among the reggae fraternity. Tradition most definitely does not believe in standing still.

Already, Tradition has been working the songs off its newer albums into its live act so fans should be well familiar with the recorded material when it reaches the shops. RCA is set to pitch in and promote Tradition so as to get the band competing with Steel Pulse, Matumbi and The Cimarrons, all of whom have been snapped up by the big labels. They have plenty of raw material to work with. SNOOPY

# Singles reviews

## Hits of the week

### HI-TENSION—BRITISH HUSTLE (ISLAND WIP 6446)

Producers—Kofi Ayivor/Alex Sadkin; writers—Dave Joseph/Ken Joseph/Paul Phillips/Jeffrey Gushard; publisher—Screen Gems/EMI

A straight reggae/hustle blend, commercial and danceable, though lacking the cutting edge of 'Hi-Tension'. The band has a tremendous live circuit following which will quickly snap this up, but it's unlikely to chart quite as strongly as their last hit.

### DEE D JACKSON—METEOR MAN (MERCURY 6007 182)

Producers—Patty & Ray Unwin; writers—Gary & Patty Unwin/Dee Cozier; publisher—Martin Coulter

More futuristic disco from the Automatic Lover hitmaker. This follow-up is shorter on gimmicks, but has quite a strong, repetitive melody which should help it garner airplay. Obviously a strong dancefloor item, too. Released in coloured pic sleeve.



### DEVO—BE STIFF (STIFF BOY 2)

Producer—Brian Eno; writers—Devo; publisher—Devo

Less distinctive than their two previous hits, but another solid side from the Akron wonders, highlighted by wailing guitar and slabbing lead vocals. It should poach good business from the forthcoming Virgin album. Usual enigmatic pic sleeve is effective.

### CLIFF RICHARD—PLEASE REMEMBER ME (EMI 2832)

Producer—Bruce Welch; writers—Dave Loggins/Bruce Woodley; publisher—Leeds

A catchy uptempo mover, vaguely countryish, heads Cliff's 20th Anniversary single. Already picking up respectable airplay, it stands an excellent chance of scoring strongly amidst the likely upcoming press coverage. The similarly-styled revival of 'Please Don't Tease' on the flip will also delight fans.

## Best of the rest

### REAL THING—RAININ THROUGH MY SUNSHINE (PYE 7N 46113)

Producer—Ken Gold; writers—Chris & Eddie Amoo; publisher—Openchoice/Peterman & Co

In contrast to their last ('Stud' excerpted) disco side, this is a melodic funk ballad more in the style generally associated with this group. Generally popular with radio programmers, and possessed of a sizeable fan following. Real Thing will click again.

### ALESSI—DRIFTIN (A&M AMS 7372)

Producer—Louie Shelton; writers—C. & Tony Alessi; publisher—Rondor/Alessi

A strong disco feel combines with the summery harmonies of the Alessi brothers to lend a very commercial. Bee Gee-ish sound to their likeliest chart contender for many months. The title cut from their forthcoming album, it's effectively pic-sleeved on single.

### GUY MARKS—AMAPOLA (ABC 4225)

This business can be so funny—just when you think the job of finding hits is going to get easier—as it's August and not that far off, dare I say it Xmas—the imports are very quiet with nothing to go mad about and only a few UK singles worth a plus.

Anyway, down 't' business. Graham 'Fatman' Carter was playing some nice boppy 'nigger' music the other night which I thought worth checking out. One is 'Everybody Singin' Love Songs'—Sweet Thunder, due out on Fantasy UK, distributed by EMI. This stopped me in my tracks—not only is it a good record and song but the vocals could well be Steve Weller of Gonzales. This record is bigger in the South than the North so it probably won't crossover but is worth stocking.

Another goody from Fantasy is 'You Make Me Feel (Mighty Real)'—Sylvester UK No FTC 160 12" and 7". This is big all over and when

### Producer—Peter DeAngelis; writers—Joseph Lacalle/Reg Connolly; publisher—Campbell Connelly

'Dickie Ryan' strikes again—and possibly strongly enough to do the impossible and follow the success of 'Loving You Has Made Me Bananas'. The tune is a legitimate and familiar oldie and the style is again an effective and amusing 1930s pastiche, complete with some Andrews Sisters clones! Sleeve is a glossy EP-type job.

### SANTANA—I'LL BE WAITING (CBS 6520)

Producers Carlos Santana and Tom Coster; writer—Carlos Santana; publisher—Carlin  
From their Moonflower album, this eschews Santana's Latin rhythm trips and guitar pyrotechnics, being a cool, breezy, laid-back ballad with an insidiously attractive melody, and fluid vocal and instrumental work from Carlos himself. Strong airplay bet.

### STEELEYE SPAN—RAG DOLL (CHRYSALIS CHS 2233)

Producer—Dick Glasser; writers—Bob Crewe/Bob Gaudio; publisher—Ardmore & Beechwood/EMI

A somewhat rocked-up revival of the Four Seasons classic, displaying little of Steeleye's folk roots, and losing much of the dramatic presentation of the original. Nevertheless, the vocals and overall sound are a very commercial blend, and should at least find airplay favour.

### KENNY ROGERS—LOVE OR SOMETHING LIKE IT (UNITED ARTISTS UP 36419)

Producer—Larry Butler; writers—Kenny Rogers/Steve Glassmeyer; publisher—Cherry Lane  
A big US country hit, and already picking up airplay here. It's a very 'Waylon & Willie' influenced mid-tempo mover, with plenty of vocal and instrumental hooks, and typical Rogers storyline.

## Alternatives

Graham had played it I remembered I had bought it in New York. Shops I checked this week in the North and the Midlands had all done good import trade on it. The record is very much like Donna Summer, but I'm certain that it's speeded up and I'm not sure that it works all that well. This is the B side in the US and anything can happen on the B side. But again, well worth taking 4 7" and 10 12"—could go big so keep your eye on the airplay list.

Still with Fatman, another good is Cissy Houston's 'Think It Over', Private Stock, PVT 166-PVDD, 7" and 12", distributed by EMI, produced by Michael Zager. What can you say—most things that Michael has a hand in are good for disco sales and this one stands more chance of crossing over than most. A very powerful record this, in the old soul way but with the disco feel. Probably make Top 30 so stock 10-15 12" and watch airplay

guide. Just a note here: when I say watch airplay guide, this is because disco records sell between 12 and 20,000 and only start to move above this figure with airplay so keep an eye out.

Two imports that are moving well are Space Machine's 'Ride Ride Ride' Fania All Stars, CBS import, and 'What Are You Waiting For' Stargard, MCA import. The Fania All Stars have been around for some time and do mostly latin stuff but this slice of disco is great—with the whole space trip it's a floor packer. It should be some time before it comes out so worth getting a few to boost trade. Stargard is produced by Mark Davis and written by Norman Whitfield. I must admit that I'm not the greatest Whitfield fan but this is going well and Stargard have had their disco break so take a couple and see.

Clark Kent—'Don't Care', AMS

Good hit chances if more than just the Country audience get behind it.

### DICKIES—EVE OF DESTRUCTION (A&M AMS 7373)

Producers—John Hewlett/Stan Lee; writer—P. F. Sloan; publisher—Anchor

Their 'Paranoid' has been racking consistent sales for a considerable time now, without actually cracking the charts. This 100mph revival of the old Barry McGuire hit almost completely loses the lyric in the rush, but will have similar appeal. Pic cover, too.

### FOXY—GET OFF (TK TKR 6040)

Producer—Cory Wade; writers—C. Driggs/Ish Ledesma; publisher—Sunbury

A distinctive disco offering which owes a little to 'Let's All Chant', but makes effective use of synthesizers and synthesised voices to create a highly individual sound. Will surely storm the discs in short order, and the chart not long afterwards.

7376m green 7"; this is one of those records that's going to be big or die. It's already moving well in rock shops and I'm glad to say is a very pleasant record. This should crossover if it gets more airplay.

'Don't Let Me Down Again', Buckingham Nicks, Polydor 2006 700 is a record getting loads of airplay and is just starting to sell. This will be Top 10 if Polydor get their sales force behind it. It's a breath of fresh air did someone say?

Last but not least is my rave of the week. Being the dirty old man that I am it's the Winklers song (Misprint) Eh Eh by Ivor Brown Bop 1. This is a stone cert not to get airplay but dealers should take at least 25 copies.

Say na more.

Peter Waterman

## Stokowski finale

THE ALBUM of symphonies by Mendelssohn and Bizet being released on August 11 by CBS (76673) marks the end of an era. These are the last recordings by Leopold Stokowski, made in March and June of last year just three months before his death at the age of 95.

Born in London of Polish descent, Stokowski began his career conventionally enough as church organist at St James, Piccadilly, in 1900. He went to the U.S. still as an organist, five years later, not taking up the baton until 1909 with the Cincinnati Orchestra. He made his name as a leading conductor during his 22 years as maestro of the Philadelphia Orchestra, which he built up into one of the world's greatest.

He lived to such a ripe old age that it became easy to forget he was a champion in his time of 'new' composers like Bartok, Schoenberg and Stravinsky. His methods were unusual, for he eventually decided to abandon the use of a baton and conduct only with his hands, which subsequently mesmerised orchestras and audiences all over the world.

Stokowski also took the symphony orchestra into the cinema, notably with *100 Men and a Girl*, in which he clearly enjoyed co-starring with Deanna Durbin, and with Walt Disney's *Fantasia*.

His recording career spanned 60 years, starting with a Brahms Hungarian Dance on October 22, 1917. He made the first electrical recording to feature a symphony orchestra, conducting Sibelius' *Dance Macabre* on April 29, 1925. Listing all the recordings he has made would be a labour fit for Hercules.

It seems appropriate that his final album should consist of two of the sunniest symphonies in the repertoire, for Stokowski was always a happy man. It should really have been something by Tchaikovsky, however. "When I get to heaven," Stokowski once said, "the first thing I shall do is find Tchaikovsky, shake him by the hand and thank him for all the wonderful music he has given us."



**GENNADY ROZHDESTVENSKY**, newly appointed chief conductor of the BBC Symphony Orchestra, is featured in several of EMI's 14 August releases of Russian music on the HMV/Melodiya label.

## Russian bonanza from HMV/Melodiya

EVERY YEAR the August releases from EMI include an interesting batch of Russian recordings on the HMV/Melodiya label. This time it brings a veritable festival of Russian music featuring leading Soviet artists in 11 albums and three box sets, and it includes quite a few novelties.

Tchaikovsky is probably the most popular of all classical composers, yet in Britain we are familiar with only two of his several operas. So there should be wide interest in the complete recording of his *Iolanta* (SLS 5123, two LPs), issued here for the first time. The cast of the Bolshoi Opera includes two stars who have already made his in London, baritone Yuri Mazurok and bass Yevgeny Nesterenko.

There are also orchestral pieces by Tchaikovsky and Glazunov which are new to the catalogue and which are rarely if ever given in our concert halls. They may not be among the composers' best works, but all their music can be guaranteed to have warm tuneful appeal.

Music written for the theatre by two

of today's Russian composers make up an attractive album (ASD 3447) for anyone eager to keep abreast of the times—and fortunately the contemporary composer in the USSR pays more attention to the taste of the public than does his opposite number in the West. This coupling brings Petrov's ballet suite *The Creation of the World* with Schedrin's symphonic suite of music from his opera *No Love Alone*.

All the leading conductors of Russian orchestras take part in these recordings, including Kiril Kondrashin and Yevgeny Svetlanov who are well-known to British concertgoers. Of special interest are the recordings which feature Gennady Rozhdestvensky, the newly appointed Chief Conductor of the BBC Symphony Orchestra.

He first appeared in London in 1956 when the Bolshoi Ballet gave its now historic season at Covent Garden, and he has returned as a guest conductor many times since then. Now he will be a leading figure on the British musical scene for several years, beginning with the Albert Hall Prom on September 9.

Another conductor featured in these recordings who will eventually be spending a lot of time here is Yuri Temirkanov, signed up a few days ago to become principal guest conductor of the Royal Philharmonic Orchestra. His appointment does not take effect until next summer, but he will be coming back to London before then for concerts and recordings with the orchestra.

## CLASSICAL TOP 10

- MESSIAEN: TURANGALILA SYMPHONY. LONDON SYMPHONY ORCHESTRA/PREVIN (HMV SLS 5117)
  - WAGNER: TWILIGHT OF THE GODS. ENGLISH NATIONAL OPERA/GOODALL (HMV SLS 5118)
  - MASSENET: MANON. VICTORIA DE LOS ANGELES/MONTEUX (HMV SLS 5119)
  - BELLINI: NORMA. CALLAS, LA SCALA MILAN/SERAFIN (HMV SLS 5115)
  - A LEGENDARY PERFORMER. JOHN MCCORMACK (RCA RL 12472)
  - LISZT: PIANO RECITAL. ALFRED BRENDL (PHILIPS 9500 286)
  - MAHLER: SYMPHONY No. 6. BERLIN PHILHARMONIC ORCHESTRA/KARAJAN (DEUTSCHE GRAMMOPHON 2707 106)
  - DOZZETTI: LA FAVORITA. COSSOTTO, PAVAROTTI/BONYNG (DECCA D96D3)
  - TCHAIKOVSKY: SYMPHONIES Nos. 4, 5 AND 6. LENINGRAD PHILHARMONIC ORCHESTRA/MRAVINSKY (DEUTSCHE GRAMMOPHON 2721 184)
  - BIZET: SYMPHONY IN C. MUSIC BY BERLIOZ AND DELIBES. ORCHESTRAS/BECHAM (HMV SLS 30260)
- (Courtesy of Marshall's Record Centre, Manchester)

## Reviews

**TCHAIKOVSKY: Concert Fantasy, Allegro in C minor.**  
**RIMSKY-KORSAKOV: Piano Concerto.**

**SCRIBABIN: Fantasy in A minor.**  
**Igor Zhukov** (piano), various orchestras and conductors. Producer Valentin Skoblov. (HMV/Melodiya ASD 3506)  
As a change from Tchaikovsky's notorious First Piano Concerto and rather less popular Second, here is his surprisingly neglected Concert Fantasy, a dashing piece for piano and orchestra in two movements. It is not perhaps a masterpiece, but even the music from Tchaikovsky's second drawer down offers a lot of pleasure. Here he works a remarkable series of variations on several alluring melodies, providing the soloists with a wealth of glittering opportunities to display his skills against a colourful orchestral backdrop. At first hearing it sounds too repetitious, because the subtle shifts in melody, rhythm and feeling cannot be taken in all at once. Rimsky-Korsakov's Piano Concerto is a rarity, too, neglected in the concert hall because of its brevity, but it is similarly tuneful and exhilarating. The two shorter works for piano and orchestra have the same romantic appeal, making the whole collection a delight. Igor Zhukov is a superb pianist, able to caress a soulful phrase as effectively as he pounds out a dramatic one.

**BRAHMS: Symphony No. 2. Tragic Overture.**  
**National Philharmonic Orchestra/Leopold Stokowski.** Producer: Roy Emerson. (CBS 76667) £4.29

Stokowski was always an unpredictable genius, liable to change details in even the most sacrosanct scores if the fancy took him. Here, however, in one of his last recordings, he is scrupulous in observing every note as Brahms wrote it. Yet there is plenty of personality in this warm-hearted playing of the Second Symphony which represents the composer at his most genial. It is tempting for a conductor to linger too self-indulgently over the dreamy themes in the opening movement, but Stokowski secures maximum eloquence without exaggeration. The players respond splendidly to his conducting, and the recording quality is first-rate.

## Sentimental solo violin revival

THE VIOLIN is singing its way back into fashion as a sentimental soloist. In the last months we have had two John Steinberg albums of gypsy and salon music from CBS, *Amor Perpetuo* (73690) and *Hora Staccato* (73689). Now RCA enters the lists with *The Romantic Violin* (RL 12365), an album of Fritz Kreisler pieces played by American virtuoso Eugene Fodor.

Kreisler, who was generally con-

sidered the outstanding violinist of his time, composed a variety of short pieces to show off his dazzling technique in the inevitable string of encores at the end of his recitals. He had a fine gift for melody, too, so those lullabies became very popular. Fodor plays many of the best in his new album, including 'Carpice Viennese', 'Liebesfreud' and 'Liebeslied'.

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—Rondco, E—EMI, J—Phonodisc, G—K-Tel, H—Lightning, M—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	Wks on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Dealer Size
1	1	8	SATURDAY NIGHT FEVER SOUNDTRACK	Van Dyke	RSD 2654 123	F	
2	2	5	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMTY 121	E	
★3	9	3	NIGHT FIGHT TO VENUS BONEY M.	Frank Faraoni	ATLANTIC/ATLANTA K30498	W	
4	6	8	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 3223	E	
5	3	7	STREET-LEGAL BOB DYLAN	Don DeVito	CBS 86067	C	
6	7	5	GREASE SOUNDTRACK	Various	RSD RSD 2001	F	
7	4	7	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS ARTISTS	Jeff Wayne	CBS 86000	C	
8	8	8	LYVE AND DANGEROUS THIN LIZZY	Tony Vaccaro/Thin Lizzy	VERTIGO 6641 807	F	
9	8	8	SOME GUY'S ROCK IN THE STONES	The Gamble Tunes	ROLLINS STONES INC 29108	C	
★10	13	6	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JET 492	F	
11	11	6	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENIGMA ENV 23	F	
12	10	7	...AND THEN THERE WERE THREE	David Hentschel/Gunsess	CHARISMA COS 410	F	
13	17	8	BAT OUT OF HELL MEAT LOAF	Todd Rundgren	EPIC EPC 82419	C	
14	15	3	20 GIANT HITS NOLAN SISTERS	Rober Greenaway	TARGET 105 502	F	
15	22	8	THE ALBUM ABBA	Benny Andersson/Bjorn Ulvén	EPIC EPC 86052	F	
16	16	8	NEW BOOTS AND PANTIES BILLY IDOL	Peter Jenner/Laura Latham/Rick Walton	STIFF SEE 4	E	
17	18	8	BUT SERIOUSLY, FOLKS... JOE WALSH	Bill Symczyk	ASYLUM X5301	C	
18	12	8	OCTAVE MOODY BLUES	Tony Clarke	DECCA TKS 129	S	
19	32	2	HANDSORTH REVOLUTION STEEL PULSE	Karl Pilkington	ISLAND IPS 5602	F	
20	21	8	RUMOURS FLEETWOOD MAC	Ken Caillat/Richard Dashik/Fleewood Mac	WARNER BROS 85354	W	
21	20	2	BACK AND FOURTH LINDISFAERNE	Gus Dunston/Lindisfaer	MERCURY 9199 408	F	
22	19	2	MORE SONGS ABOUT FOOD AND BUILDINGS TALKING HEADS	Brian Eno/Talking Heads	SIRE K5631	W	
★23	NEW	1	IMAGES DON WILLIAMS	Not listed	K-TEL NE 1033	G	
★24	34	2	CAN'T STAND THE REZILLOS REZILLOS	Brian Taylor/Rezillos	SIRE K5630	W	
25	24	5	OBSESSION UFO	Ron Nevison	CHRYSALIS CML 1182	F	
26	23	8	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STM 1287	E	
27	14	5	ROCK RULES OK VARIOUS	Not listed	K-TEL BL 801	G	
28	33	8	REAL LIFE MAGAZINE	John Leckie	VIRGIN V7109	C	
29	25	5	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Lynne/Dan Reedman	K-TEL ONE 1009	C	
★30	49	3	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JET 230	C	
31	27	8	BLACK AND WHITE STRANGLERS	Martin Turner	UNITED ARTISTS UKA 3022	E	
★32	44	6	SHOOTING STAR ELKIE BROOKS	David Kershbaum	AMM AMU 64885	C	
33	31	8	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 86061	C	
34	26	8	KAYA BOB MARLEY & THE WALTERS	Bob Marley & The Walters	ISLAND IPS 5517	E	
35	36	8	DAVID GILMOUR DAVID GILMOUR	David Gilmour	HARVEST HSH 817	E	
36	40	8	THE STRANGER BILLY JOEL	Phil Ramone	CBS 82311	C	
37	37	8	PASTICHE MANHATTAN TRANSFER	Tim Hauser	ATLANTIC 050444	W	
38	53	8	VAN HALEN VAN HALEN	Ted Templeman	WARNER BROS 85470	W	
39	43	3	THANK GOD IT'S FRIDAY SOUNDTRACK	Various	CASABLANCA TGF 106	A	
40	30	8	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Thomas	EMI EMC 3226	E	
41	51	2	DIRE STRAITS DIRE STRAITS	Mike Winwood	VERTIGO 9102 021	F	
42	46	8	YOU LIGHT UP MY LIFE JOHNNY MATHIS	Jack Gold	CBS 86055	F	
43	42	7	YOU'RE GONNA GET IT TOM PETTY & THE HEARTBREAKERS	Denny Cordell/Tom Petty/Heath Shark	SHELTER SH 5017	E	
44	52	2	SERGEANT PEPPER'S LONELY HEARTS CLUB BAND VARIOUS	Martin Douglas/White Atmosphere	AMM AM 126600	C	
45	37	7	APPROVED BY THE MOTORS MOTORS	Nick Garvey/Peter Keny/Andy McMaster	VIRGIN V7101	F	
46	38	8	THE STUD SOUNDTRACK	Various	RONCO TD 2029	D	
47	41	8	PETER GABRIEL PETER GABRIEL	Robert Frigg	CASABLANCA CBS 4913	F	
★48	NEW	1	30 FOOT TAPPING GREATS JOHNNY CASH	Not listed	CBS 3009	F	
49	6	8	GREATEST HITS ABBA	Benny Andersson/Bjorn Ulvén	EPIC 99218	C	
★50	NEW	1	HOBO WITH A GUN STEVE HARLEY	Steve Harley	EMI EMC 3254	E	
51	45	8	20 GOLDEN GREATS NAT KING COLE	Not listed	CAPITOL EMTY 9	E	
52	5	5	FM SOUNDTRACK	Various	MCA MSCP 284	E	
53	4	4	EASTER PATTI SMITH GROUP	Jimmy Iovine	ARISTA SPRT 1043	F	
54	47	8	EVERYONE PLAYS DARTS	Tommy Boyce/Richard Hartley	MAGNET MAG 5072	E	
55	56	6	20 GOLDEN GREATS BEACH BOYS	Beach Boys/Nicolas Vener/Brian Wilson	CAPITOL EMTY 1	C	
56	29	1	NEVER MIND THE BOLLOCKS... SEX PISTOLS	Chris Thomas/Bill Price	VIRGIN V7006	C	
57	58	4	THEIR GREATEST HITS 1971-79 EAGLES	Glyn Johns/Bill Symczyk	ASYLUM X53017	W	
58	2	6	THE LENA MARTELL COLLECTION LENA MARTELL	George Elskic	RONCO RTL 2028	D	
59	5	5	THE DARK SIDE OF THE MOON PINK FLOYD	Pink Floyd	HARVEST SHV 804	E	
60	NEW	1	YOU'RE MY BEST FRIEND DON WILLIAMS	Don Williams	ABC ABO 5127	C	

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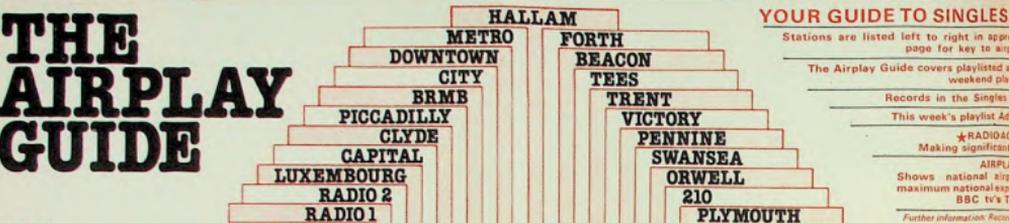
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# THE AIRPLAY GUIDE



## YOUR GUIDE TO SINGLES

Stations are listed left to right in appropriate page for key to airport

The Airplay Guide covers playlist to weekend play

Records in the Singles

This week's playlist Ad

\*RADIO4

Making significant

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BBC tv's

Further information Pages

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80	YOU'RE ALL I NEED TO GET BY MATHIS & WILLIAMS	A	B	A	A	A	A	A	B	B	A	A	A	A	A	A	A	A	A	A	A	CBS 6483	C	
73	ANTHEM NEW SEEKERS	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CBS 6413	C	
69	FM (NO STATIC AT ALL) STEELY DAN	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MCA 374	E	
★ 66	OH WHAT A CIRCUS DAVID ESSEX	A	C	A	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	MERCURY 6007 185	F	
64	YOU LIGHT MY FIRE SHEILA B. DEVOTION	A	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	CARRERE EMI 2828	E	
64	STUFF LIKE THAT QUINCY JONES	A	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	A&M AMS 7367	F	
64	I WANNA BE YOUR BOYFRIEND RUBINOOS	A	A	B	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	BESERKLEY BZZ 18	C	
★ 64	ROLL THE DICE STEVE HARLEY	A	A	*	A	A	*	B	B	B	B	B	B	B	B	B	B	B	B	B	B	EMI 2830	E	
63	COLD AS ICE FOREIGNER	A	A	B	A	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	ATLANTIC K 10986	W	
★ 63	AN EVERLASTING LOVE ANDY GIBB	A	A	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	VERTO 015	F	
62	SHA LA LA LA LEE PLASTIC BERTRAND	A	A	C	A	C	A	I	B	A	B	A	B	A	B	A	B	A	B	A	B	RADIO 2059 209	F	
62	HAD ENOUGH - WHO ARE YOU WHO	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	POLYDOR WHO 1	F	
61	THE RACE IS ON SUZI QUATRO	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	RAK 278	E	
★ 60	RAININ' THROUGH MY SUNSHINE REAL THING	A	C	I	*	A	A	A	B	A	B	A	B	A	B	A	B	A	B	A	B	PYE 7N 46113	F	
59	TOOK THE LAST TRAIN DAVID GATES	A	C	A	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	ELEKTRA K 12307	W	
58	SEÑORA MR BIG	A	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	EMI 2819	E	
★ 57	DREADLOCK HOLIDAY 10CC	A	*	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	MERCURY 6008 035	F	
★ 57	LOVE OR SOMETHING LIKE IT KENNY ROGERS	A	B	*	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	UNITED ARTISTS UP 36419	F	
★ 56	SIGN OF THE TIMES BRYAN FERRY	A	*	B	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	POLYDOR 2001 798	F	
★ 56	TWO OUT OF THREE AIN'T BAD MEAT LOAF	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	EPIC EPC 6281	F	
52	COPACABANA-SOMEWHERE IN... BARRY MANILOW	C	B	B	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARISTA ARIST 196	C	
★ 52	YOU RITA COOLIDGE	A	C	B	B	*	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A&M AMS 7375	C	
47	DON'T WANNA SAY GOODNIGHT KANDIDATE	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	RAK 278	E	
45	MAGIC MIND EARTH WIND & FIRE	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	CBS 6490	C	
45	GOT A FEELING PATRICK GUYTON	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	CASABLANCA CAN 127	A	
★ 44	PLEASE REMEMBER ME CLIFF RICHARD	C	C	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	EMI 2832	E	
★ 41	BEEN BEEP LOVE GRUPPO SPORTIVO	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	EPIC EPC 6454	C	
★ 38	AIN'T NOTHING GONNA KEEP ME... TERI DESARIO	B	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	CASABLANCA CAN 128	A	
38	STEPPIN' IN A SLIDE ZONE MOODY BLUES	C	A	B	A	B	B	C	C	A	B	B	B	B	B	B	B	B	B	B	B	DECCA F13790	S	
37	KISS YOU ALL OVER EXILE	C	A	B	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	RAK 279	F	
34	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND	C	A	B	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	TK TKR 6037	F	
★ 31	MY ANGEL BABY TOBY BEAU	C	*	C	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	RCA PB 1250	R	
30	MONTEGO BAY SUGAR CANE	*	C	B	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	ARISTA HANSA AHA 524	A	
★ 30	I THOUGHT IT WAS YOU HERBIE HANCOCK	I	*	C	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	CBS 6530	C	
★ 28	I JUST CAN'T LEAVE YOUR LOVE ALONE B.K. KING	C	A	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	ABC 4226	C	
27	SINCE YOU WENT AWAY ELKIE BROOKS	C	C	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A&M AMS 7369	C	
★ 27	IT'S ONLY MAKE BELIEVE CHLD	C	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	ARISTA HANSA AHA 522	A	
★ 27	IF YOU WANNA DO A DANCE DROTTO SPINNERS	B	C	*	B	C	B	C	B	A	B	C	B	A	B	C	B	A	B	C	B	ATLANTIC K 11175	W	
★ 27	STANDING ON THE VERGE PLATINUM HOOK	I	*	B	MOTOWN TMG	F																CAPITOL CL 15995	E	
25	DANCE YOU OUT OF YOUR PAIN GARY PORTLAND	B	*	CAN'T GET ENOUGH OF YOU KEY WEST	*	EPIC EPC 6566	F															UNITED ARTISTS UP 36433	E	
25	LOVE YOU MORE BUZZCOCKS	B	B	A	A	B	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	GTG 07 229	C	
25	A ROSE HAS TO DIE DOOLEYS	C	B	B	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	ISLAND WIP 6446	E	
24	BRITISH HUSTLE HI-TENSION	C	A	A	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	SIRE SIR 4001	C	
24	TOP OF THE POPS REZILLOS	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A&M AMS 7372	C	
★ 23	DRIFTIN' ALESSI	C	*	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A&M AMS 7372	C	
★ 20	YOU ANDY WILLIAMS	C	B	B	C	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	CBS 6564	C	
20	ROCKIN' BAND INTELLIGENTS	C	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	ATLANTIC K 11162	W	
★ 20	DAYLIGHT KATY GORDON LIGHTFOOT	C	I	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	WARNER BROS K 17214	W	
20	LOVIN', LIVIN' AND GIVIN' DIANA ROSS	C	B	A	B	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	MOTOWN TMG 1112	E	
20	MADISON BLUES GEORGE THOROGOOD & THE DESTROYERS	C	B	C	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B	SONET SON 2158	A	
20	TALKING IN YOUR SLEEP CRYSTAL GAYLE	C	C	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	UNITED ARTISTS UP 36422	E	
19	SLOW TRAIN TO PARADISE TAVARES	C	A	A	B	B	A	B	B	A	B	A	B	B	A	B	A	B	B	A	B	CAPITOL CL 15996	E	
★ 19	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER	*	C	I	FANTASY FTC 160	E																FANTASY FTC 160	E	
18	ONLY YOU CAN ROCK ME - CHERRY UFO	C	C	C	A	A	B	A	A	A	A	A	A	A	A	A	A	A	A	A	A	CHRYSALIS CHS 2241	F	
18	CLOSELY GUARDED SECRETS DRIFTERS	C	*	C	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	ARISTA ARIST 202	F	
★ 17	METEOR MAN DEE D JACKSON	C	B	B	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	MERCURY 6007 182	F	
17	CALIFORNIA RAFFAELLA CARRA	B	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	EMI 2830	C	
17	LOVE'S IN YOU GIORGIO AND CHRIS	B	B	B	B	B	A	C	A	A	A	A	A	A	A	A	A	A	A	A	A	OASIS 4	C	
★ 16	YOU REALLY TOUCHED MY HEART AMII STEWART	C	*	B	A	T	ATLANTIC K 11178	W														ATLANTIC K 11178	W	

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO	FA
TO	A Featured 40	Top 40	Page 2 Singles	B List	Climbers	Climbers	Rockdown list	Breakers	Featured 50	Singles	Top 40
AIRPLAY	B 5+ plays	5+ plays	Page 2 Singles	B List	Climbers	Climbers	Rockdown list	Breakers	Featured 50	Singles	Top 40
RATINGS	C 1-4 plays	1-4 plays	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers
	* Once to Watch		Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers
	1 Record of the Week		Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers	Climbers
			Climbers	Climbers	Climbers</						



# Coloured Euro-vinyl hits UK

A MASS of potentially fast moving European imports—many on coloured vinyl—have just hit the British market and are currently available from leading one stops.

London's Chardale has now obtained the Moody Blues' *Octave*, as might be expected, on blue vinyl, a 12-inch Genesis single 'Spot The Pigeon' also on blue vinyl, plus a double Beserkley 10-inch album titled *Catch A Wave*, which includes tracks from the Motors and XTC.

Bonapartes, of Croydon, has the Beatles double *White Album* on white vinyl and the Beatles' 62-66 compilation album on blue and red vinyl as well as a five album box set of Gene Vincent and Eddie Cochran material—wholesale price £12.99, plus the latest Squeeze album on red vinyl.

Also at present in stock at Bonapartes are a wealth of singles on the Bomp label and what is apparently a highly amusing send-up of that well known disco movie titled *Saturday Night Pogo*—Various Artists on the Rhino label.

Chardale shortly launches its summer sale with the claim that '100's of albums will be selling from 29pence upwards', The Decca World of... series will be going out at 60p each.

For rock 'n' roll specialists, the latest album from ageing rocker Vince Eager 20 Years On is now available on the Naves label via Lugtons.

A new label—aimed at producing top quality reggae, soul and jazz—has been set up by Dandy Livingstone and Alan Dimples of the Marvels and named Night Owl Records. The first two albums *South African Experience* by Dandy Livingstone and *In The Middle Of The Night* by the Marvels are available from Lugtons.

Lugtons is also now selling an old Bee Gees compilation album *Bee Gees Bonanza* (Pickwick) at £2.49 and a number of cut price cassettes which include 'Disco Inferno' at 99p each.

West Country one-stop Moss Music has at last got a firm date for the move to new 12,000 square foot premises—September 16. It will make life a lot easier for boss Eric Moss who is running whole operation from five different locations at present.

Weekly news wouldn't be complete without at least one mention of Lightning Records. Latest innovation from the London one-stop is an Old Gold Rock Show which will visit discos throughout the country during August in an attempt to promote its special oldies series.

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

# ONE-STOP

BEST-SELLING NEW ALBUMS in descending order of sales

## NATIONAL BEST-SELLING NEW PRODUCT

NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
IMAGES—DON WILLIAMS (K-TEL NE 1033)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (ASAM ALM2 66600)  
FOOD—TALKING HEADS (SIRE K56531)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
OBSESSION—LFO (CHRYSALIS CDL 1182)  
DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 12087)  
HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND LPS 9502)  
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)  
STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)  
NATURAL HIGH—COMMODORES (MOTOWN STM 12087)  
SUNLIGHT—HERBIE HANCOCK (CBS 82240)  
SHADOW DANCING—ANDY GIBB (RSD R55 001)

## SOUTH-EAST

ROCK BOTTOM, Croydon  
SATURDAY NIGHT FEVER—SOUNDTRACK (RSD 2001 123)  
GREASE—SOUNDTRACK (RSD RSD 2001)  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (ASAM ALM2 66600)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
NATURAL HIGH—COMMODORES (MOTOWN STM 12087)  
GOODYBYE GIRL—DAVID GATES (ELEKTRA KS2091)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
... AND THEN THERE WERE THREE—GENESIS (CHARISMA CD5 4010)  
THE ROCKY HORROR SHOW—MUSIC (MCA K56 3223)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSHIGNERY 002)  
MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)  
OBSESSION—LFO (CHRYSALIS CDL 1182)

## ONE-STOP, London

SATURDAY NIGHT FEVER—SOUNDTRACK (RSD 2001 123)  
GREASE—SOUNDTRACK (RSD RSD 2001)  
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)  
MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)  
HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND LPS 9502)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RL 001)  
NATURAL HIGH—COMMODORES (MOTOWN STM 12087)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
CANT STAND THE REZILLOS—REZILLOS (SIRE K56530)  
... AND THEN THERE WERE THREE—GENESIS (CHARISMA CD5 4010)  
CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)

## LIGHTNING, London

20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)  
GREASE—SOUNDTRACK (RSD RSD 2001)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
OBSESSION—LFO (CHRYSALIS CDL 1182)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
SATURDAY NIGHT FEVER—SOUNDTRACK (RSD 2001 123)  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (ASAM ALM2 66600)  
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39158)  
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RL 001)  
STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)  
CANT STAND THE REZILLOS—REZILLOS (SIRE K56530)  
VISIONS—DENNIS BROWN (LIGHTNING LP 7)  
HARDER THAN THE REST—CULTURE (FRONT LINE 10116)  
SUNLIGHT—HERBIE HANCOCK (CBS 82240)

## SOUTH-WEST

ERIC MOSS, Bideford  
NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
SATURDAY NIGHT FEVER—SOUNDTRACK (RSD 2001 123)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
SHOOTING STAR—ELKIE BROOKS (ASAM AMLS 84850)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
OCTAVE—MOODY BLUES (DECCA 725 129)  
ROCK RULES OK—VARIOUS ARTISTS (K-TEL RL 001)  
IMAGES—DON WILLIAMS (K-TEL NE 1033)  
OBSESSION—LFO (CHRYSALIS CDL 1182)  
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSHIGNERY 002)  
CANT STAND THE REZILLOS—REZILLOS (SIRE K56530)  
HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND LPS 9502)  
STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (ASAM ALM2 66600)  
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)

## WEST-MIDLANDS

WYND-UP, Manchester  
SATURDAY NIGHT FEVER—SOUNDTRACK (RSD 2001 123)  
IMAGES—DON WILLIAMS (K-TEL NE 1033)  
GREAT ESCAPE—SOUNDTRACK (RSD 2001 123)  
BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)  
THE KICK INSIDE—KATE BUSH (EPIC EPC 3223)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL 1009)  
THE STUD—SOUNDTRACK (PHONO RTO 2009)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39158)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
OCTAVE—MOODY BLUES (DECCA 725 129)  
BACK AND FOURTH—INDISFANCE (MERCURY 9109 609)  
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSHIGNERY 002)

## WEST MIDLANDS

TERRY LODGE, Stoke-on-Trent  
GREASE—SOUNDTRACK (RSD RSD 2001)  
IMAGES—DON WILLIAMS (K-TEL NE 1033)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL 1009)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)

HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND LPS 9502)  
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSHIGNERY 002)  
OBSESSION—LFO (CHRYSALIS CDL 1182)  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (ASAM ALM2 66600)  
SUNLIGHT—HERBIE HANCOCK (CBS 82240)  
SHADOW DANCING—ANDY GIBB (RSD R55 001)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)

## EAST SCOTLAND

SCOTIA, Edinburgh  
GREASE—SOUNDTRACK (RSD RSD 2001)  
SATURDAY NIGHT FEVER—SOUNDTRACK (RSD 2001 123)  
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39158)  
NIGHT FLIGHT TO VENUS—BONEY M (ATLAN TIC/HANSA KS0498)  
CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
... AND THEN THERE WERE THREE—GENESIS (CHARISMA CD5 4010)  
OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (LETF 400)  
A TONIC FOR THE TROOPS—BOOMTOWN RATS (ENSHIGNERY 002)  
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807)  
JEFF WAYNE'S THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 96000)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)  
DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)  
20 SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)  
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (ASAM ALM2 66600)

## WEST SCOTLAND

CLYDE FACTORS, Glasgow  
IMAGES—DON WILLIAMS (K-TEL NE 1033)  
20 GOLDEN GREATS—HOLLIES (EM EMV 11)  
STREET LEGAL—BOB DYLAN (CBS 86067)  
CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)  
THAT'S MY WAY—CHARLEY PRIDE (RCA CMCEN COS 1166)  
BLOOD, SWEAT & TEARS—BLOOC, SWEAT & TEARS (HALLMARK SHM 94)  
THE LOOK OF LOVE—JACK JONES (RCA CMCEN COS 1167)  
HONOUR THE PIPERS—ATHOLL HIGHLANDERS (SCOTS DISC SDL 904)  
HANDSWORTH REVOLUTION—STEEL PULSE (ISLAND LPS 9502)  
THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)  
A TRUCK OF THE TAIL—GENESIS (CHARISMA CD5 4001)  
LIVE FROM SCOTLAND, VOL 2—CORRIES (DARA PA 002)  
SCOTLAND YEST—TARTAN LADS (LISMORE LIP 5049)  
THE VERY BEST OF THE ALEXANDER BROTHERS—ALEXANDER BROTHERS (PYE PKM 5559)

# RECORD BUSINESS TOP 20

The Disco Breakers Chart is compiled by Record Business with the co-operation of Disco International from returns from 20 DJ Associations nationwide. Records that have reached the Top 30 of the Record Business Singles Chart are excluded.

- |   |   |
|---|---|
| 1 (1) YOU AND I—RICK JAMES (MOTOWN TMG 1110)                      | 12 (18) GOT A FEELING—PATRICIA (CASABLANCA CAN 127)                   |
| 2 (2) THIS LONELY NIGHT—RAYDIO (ARISTA ARIST 193)                 | 13 (5) FLYING HIGH—COMMODORES (MOTOWN TMG 1111)                       |
| 3 (9) NIGHT FEVER—CAROL DOUGLAS (GULL GULLS 61)                   | 14 (19) SLOW TRAIN TO PARADISE—TAVARES (CAPITOL CL 159)               |
| 4 (3) SHAME—EVELYN 'CHAMPAGNE' KING (RCA PB 1122)                 | 15 (—) THANK GOD IT'S FRIDAY—LOVE & KISSES (CASABLANCA TGIF 101)      |
| 5 (6) DISCO INNOVATION—TRAMPS (ATLANTIC K 1135)                   | 16 (—) I THOUGHT IT WAS YOU—HERBIE HANCOCK (CBS 6530)                 |
| 6 (4) IT'S THE SAME OLD SONG—KC & THE SUNSHINE BAND (TK TKR 8027) | 17 (—) GALAXY OF LOVE—CROWN HEIGHTS AFFAIR (DE-LITE DSRH 5506/LP Cut) |
| 7 (8) MAGIC MIND—EARTH WIND & FIRES (CBS 6490)                    | 18 (17) NO SHOT—KAREN YOUNG (ATLANTIC K 1180)                         |
| 8 (15) THREE TIMES A LADY—COMMODORES (MOTOWN TMG 1113)            | 19 (13) RIO DE JANEIRO—GARY CRISS (CARRERE EM 2820)                   |
| 9 (11) RUNAWAY LOVE—LANA CLIFFORD (CURTOM K 1763)                 | 20 (10) GET UP (AND LET YOURSELF GO)—J.A.N. BAND (MAGNET MAG 118)     |
| 10 (7) BOOGIE TO THE TOP—IDRIS AL-MUHAMMAD (RDU 943)              |   |
| 11 (14) STUFF LIKE THAT—QUINCY JONES (ASAM AMS 7367)              |   |

# THE NEW SINGLES

ARTIST/TITLE A SIDE/B Side/Label

ARTIST/TITLE A SIDE/B Side/Label	Cat. No.	Dst. Code	Gimmicks	Deezer Use
ALLAN LOVE WINE WON'T TURN TO WATER/Fool For You (Mountain)	TOP 41	F	7"	
AUTOGRAPHS WHILE I'M STILL YOUNG/Lonely Again (RAK) (rescheduled from 14/7/78)	RAK 281	E	7"	
BARBARA PENNINGTON ALL TIME LOSER/It's Getting So Hard Getting Over (United Artists)	UP 36427	E	7"	
BIG STAR KIZZA ME/Dream Lover (Aura)	AUS 103	C	7"	
BILL HALEY & THE COMETS THE SAINT'S ROCK 'N' ROLL/Caldonia/R-O-C-K/Piccadilly Rock (MCA)	MCEP 2	E	7"	
BOBBY WRIGHT CAROLINE'S FOOTSTEPS/I'm Coming Down Lonely (United Artists)	UP 36428	E	7"	
CALVIN DAVIS TRAIN RIDE TO NOWHERE/Let's Turn Our Love On (Presidential) (rescheduled from 26/7/78)	BD 13	O	7"	
CHAPLIN BAND THE PARTY IS OVER/1, 2, 3, 4 (EMI)	EMI 2817	E	7"	
CHARLES EARLAND LET THE MUSIC PLAY/Broken Heart (Mercury)	6167 703	F	7" 12"	
CHEAP TRICK CALIFORNIA MAN/STIFF Competition (Epic)	EPC 6427	C	7"	
CHERYL LADD THINK IT OVER/You Turn Me Around (Capitol)	CL 6002	E	7"	
CLIMAX ASHER ROCKERS ARENA/Rockers Arena Version (Bronze)	BR0 56	E	7" 12" BAG	
CONTROLLERS SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE/Feeling A Feeling (TK)	TKR 6016	C	7"	
COUNT GIOVANNI DE REGINA JUST ONE CORNETO/J. K. Rules Forever (Magnet)	MAC 127	E	7"	
CROWN HEIGHTS AFFAIR GALAXY OF LOVE/Cherry (Mercury)	6168 801	F	7" 12"	
DAVID MARTIN STRAWBERRY GIRL BLUEBERRY BOY/Another Love Song (DJM)	DJS 10871	C	7"	
DIODES Tired of Waking Up Tired/Child Star (Epic)	EPC 6531	C	7"	
DOMINIC FRONTIERE WASHINGTON BEHIND CLOSED DOORS/A Love Scene From Washington Behind Closed Doors (ABC)	ABC 4205	C	7" BAG	
EDDIE KIDD LEAVE IT TO THE KID/Big Jump At Pickett's Lock (Decca)	F13795	S	7"	
FRANKIE VALLI GREASE/Grease (Instrumental) (RSO)	RSO 012	F	7" BAG	
GAP MANGIONE TIME OF THE SEASON/Mellow Out (A&M)	AMS 7377	C	7"	
HAMILTON BOHANNON LET'S START THE DANCE/I Wonder Why (Mercury)	6167 700	F	7" 12"	
HEART MAGAZINE/Here Song (Arista)	ARIST 206	F	7"	
HELEN REDDY POOR LITTLE FOOL/Sing Bring In The Sunshine (Capitol)	CL 16007	E	7"	
MUNTER TONIGHT'S THE NIGHT/Do You Believe in U. F. O. s (Rampage)	RAM 7	S	7"	
JEFF WAYNE'S 'THE WAR OF THE WORLDS' EVE OF THE WAR/The Red Weed (CBS)	CBS 6496	C	7"	
JUDGE DREAD DREAD ROCK/This Little Piece Of Dinkie (Cactus)	CT 112	K	7"	
KENNY NOLAN A SONG BETWEEN US/My Eyes Get Blurry (Polydor)	2066 946	F	7"	
KEVIN LAMB ON THE WRONG TRACK/When My Love (Arista)	ARIST 203	F	7"	
KIM GOODY FOOL LOVING YOU/Heaven Is Home (Ariola)	ARO 127	A	7"	
LARRY PAGE ORK YOU DO IT GOOD/Erotic Soul (Rampage)	DS RAM 6	S	12"	
LAURENT VOULZT BUBBLE STAR/Bubble Star (Part 2) (RCA)	FB 8255	R	7"	
LITTLE RIVER BAND REMINISCING/Take Me Home (EMI)	EMI 2839	E	7"	
LOVE BROTHERS UNITED EARTH IS THE LORD/Revolutionaries/Unearthly Rhythms (Ballistic)	LB 102	O	7"	
MANDY ANN HUGHES LOVE CLOUD/Ain't I Just Your Fool (L. B. A.)	K11182	W	7"	
MANHATTAN TRANSFER WHERE DID OUR LOVE GO/Je Vousais (Atlantic)	GT 232	C	7"	
MIAMI ZAP MAMA GAS/Every Step You Take (GTO)	VS 2222	C	7"	
MOTORS FORGET ABOUT YOU/Picturama (Virgin)	VS 2212	C	12" (Red)	
MOTORS FORGET ABOUT YOU/Picturama/Soul Surrender/The Middle Bit (Virgin)	HLU 10561	E	7"	
HATE HARVELL THREE TIMES A LADY/Happy Ending (London)	VP 169	E	7"	
NETWORK LONELY NIGHTS/Groover (Private Stock)	CBS 6581	C	7"	
PASADENA ROOF ORCHESTRA A BROKEN RECORD/It Seemed Like A Good Idea At The Time (CBS)	CL 16006	E	7"	
RAY SAWYER THE DANCING FOOL/Rhythm Guitar (In A Rockabilly Band) (Capitol)	F13792	S	7"	
ROBIN SARSTEDT MANHATTAN/I Fell In Love Last Night Down In Brazil (Decca)	PB 5103	R	7"	
RONNIE HARWOOD BABY I LOVE YOU/Rolling On (RCA)	HAR 5166	E	7"	
SAINTS SECURITY/All Times Through Paradise (Harvest)	K17211	W	7"	
SEALS & CROFTS YOU'RE THE LOVE/Midnight Blue (Warner Bros)	EMI 2838	E	7"	
SHADOWS LOVE DELUXE/Sweet Saturday Night (EMI)	EPC 6567	C	7"	
SHAKIN' STEVENS TREAT HER RIGHT/No Other Baby (Epic)	MAC 123	F	7" 12" BAG	
SHERRY LET'S GO WILD/Lady Lee (Magnet)	12 MAC 382	E	7"	
STARGARD WHAT ARE YOU WAITIN' FOR/Smile (MCA)	2058 056	F	12"	
STEVE GIBBONS BAND DOWN IN THE CITY STREET/Get Outside (Polydor)	WAX 2	C	7"	
STRETCH FORGET THE PAST/Fooling Me (Hot Wax) (rescheduled from 4/8/78)	IPR 2017	E	12"	
THIRD WORLD NOW THAT WE'VE FOUND LOVE/(To be announced) (Island)	AHA 523	A	7"	
THUNDER TURKS DELIGHT/I Wanna Go Home (Ariola Hansa)	12WP 6454	A	7"	
ULTRAVOX SLOW MOTION/Discolocation (Island)	SAT 135	W	7" 12" BAG	
VINCE CADILLAC VOOODOO WOMAN/LY (Satri)	MCA 383	E	7"	
WAR BABY FACE SHE SAID (DO DO DO DO DO) (Baby Face She Said (Do Do Do Do)) (MCA)	BUY 33	C	7"	
WAZMO HARIZ TELE-TELE TELEPHONE/Wacker Drive (Stiff)	RB021	E	7"	
WINGS LONDON TOWN/I'm Carrying (Parlophone)	EMI 2841	E	7"	
ZEBRA CROSSING WE'RE GOING PLACES/Milk And Honey (EMI)				

SCHEDULED FOR  
RELEASE FRIDAY  
AUGUST 11

Last week's releases—67  
This week's releases—61

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### KEY TO GIMMICKS

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

### KEY TO DISTRIBUTORS:

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

Distribution for Ice was incorrectly listed last week as S. It should have been A.

# REGIONAL NEWS

## Polydor and Hi-Lows in Perfect Match

POLYDOR CHIEF John Woods has signed the Hi-Lows to the label. The Midlands-based C&W group have first album *Perfect Match* on Polydor 2908037.

The company's promotion for double album of *Grease* soundtrack will follow in the footsteps of *Saturday Night Fever*. *Grease* film opens in Dublin September 22. Meanwhile *Fever* showing in six Dublin cinemas and around the country.

In shrewd tie-in exploiting movie's dance impact, one cinema staging 15-minute show by exhibition dancers John and Yvonne before screening... and dance schools holding disc lessons for would-be John Travoltas.

Cahir O'Doherty sings pop ballad 'Minstrel Man' on Polydor 2078091. And Donald Marron (brother of Sunday World editor Kevin) sings '1-0, 1-0' on Polydor 2078089. CBS taking RTE tv and radio time for commercials boosting *Abba's The Album* (EPC 86052) still going strong after eight months. Competitions for album are being run in Vincent Hanley's late radio show.

CBS is also taking radio ads for *War Of The Worlds* album.

Ken Stewart devotes his next Ken's Klub programme on RTE radio to Dylan.

EMI's licensed repertoire division holds its conference at Europa Hotel in Killybeggs, September 6-9. Label has Irish group Rascals (from Lettermynny) in local charts at No. 17 with 'Ecstasy' (EMI 5087).

London-based power-pop group advertising on seven-day tour in Ireland, with their *Advertising Jingles* album currently on EMI release.

Mulligan label releasing solo album by master fiddler Bobby Casey (LUN 018). Originally from Milton Malbay in Clare, he now lives and gigs in London.

Solomon and Peres head of promotion Chris Roche happy to hear Boney M. to be awarded Golden Disc in Ireland for 35,000-plus sales of 'Rivers of Babylon'. Fleetwood Mac to get a Golden Disc for *Rumours* album which has sold over 25,000.

S&P have booked tv shots on RTE for Boney M album *Night Flight to Venus* (K 50498); and Nolan Sisters album *Twenty Golden Hits* on GSG 5021 (TV). Nolan's Tina Charles, Brian Dixon appear in Dublin next week to appear in Dickie Rock's tv series for transmission later in the year.

Galaxy label has signed Love Bug,

## IRISH NEWS

Edited by  
Pat Pretty

three-boy/three-girl group from Warrington, County Down. They sing power-pop single 'Love Symphony' (GY 155).

Arista artist Patti Smith is in Belfast on September 1 and Top Hat in Dun Laoghaire September 2. Her new single is *Privilege* (Set Me Free) on Arista 197.

*Ex-Dubliners Ronnie Drew* recording album in *Trend Studies* for Dolphin.

CBS threw a party for the Chieftains after their London concert at the Royal Festival Hall.

Tara boss John Cook has released three Irish traditional records. Muintir Lewis, the Galway-based family group consisting of Brenda and John and their children Patsy and Liam, have recorded *Weeds in the Garden* (Tara 2003).

Five brilliant individuals teamed up to form *Stochton's Wing* (Tara 2004). They're Kieran Hanrahan, Tony Callanan, Maurice Lennon, Tommy Hayes and Paul Roche.

Cook's third release is *The Iron Behind The Velvet* (Tara 2002). This is by Christy Moore and brother Barry, Andy Irvine, Jimmy Faulkner, Gabriel McKee, Tony Linnane and Noel Hill. Tara's previous Christy Moore album *Prosperous* is living up to its name and still doing very well (Tara 1001).

Moore meanwhile is involved in arranging the music for protest to be held August 18-20 at Carnmore in County Wexford against proposals for nuclear power station in area. Many musicians plan to perform at free concerts. Demos also to feature anti-nuclear plays, discussions, practical exhibitions of alternative energy.

Names so far promising to attend include Stagalee, Clannad, Matt Molloy, Andy Irvine, Paddy Glackin, Barry Moore, Eilish Moore, Jackie Daly, Seamus Greaney, Ossin, Jimmy Crowley, Padraig Mac Mathuna, Peter Brown and the Sinners.

RTE dj Mike Murphy featuring excerpts from *K-Tel's The World's Worst Record Show* in his breakfast show over next few weeks.

songs by Liam Hurley with Val Kearney and Des Hickey, Shay Healey and Tommy and Jimmy Swarbrick. Other countries represented at Castlebar will be France, Germany, Northern Ireland, Scotland and Poland. The orchestral competition will have six entries from France, Ireland, England and Malta.



THE LOVE BUGS (back row) meet the Nolan Sisters. Newry-based, The Love Bugs have just signed with Galaxy Records and have their debut single 'Loves Symphony' on release. They found themselves staying in the same Belfast hotel as the Nolan Sisters and got together to check out the progress of their respective records.

## IRELANDS TOP 30

(Chart compiled by the MCPS on behalf of IFPI)

- |  |  |
|--|--|
| 1 (1) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA&OLIVIA NEWTON-JOHNS (RSD 006) | 17 (—) 5 (DON'T FEAR) THE REAPER—BLUE OYSTER CULT (CBS 633)          |
| 2 (7) 4 SUBSTITUTE—CLUT (EM 2788)  | 18 (—) 1 IDENTITY—X-RAY SPEX (EMI INTERNATIONAL INT 565)             |
| 3 (2) 5 DANCING IN THE CITY—MARSHALL HALL (HARVEST HAR 51)                   | 19 (15) 4 DON'T BE CRUEL—ELVIS PRESLEY (RCA PB 9295)                 |
| 4 (8) 14 LITTLE BIT OF SOAP—SHOWADY WADY (ARISTA ARIST 191)                  | 20 (—) 1 FROM EAST TO WEST/SCOTS MACHINE—VOYAGE (GTO/HANSA GT 224)   |
| 5 (16) 5 LIKE CLOCKWORK—BOOMTOWN RATS (MULLIGAN LNS 745)                     | 21 (17) 2 15 THIS IS THE TIME—RAYDIO (ARISTA 193)                    |
| 6 (19) 2 5.7 O.S.—CITY BOY (VERTIGO 2099207)                                 | 22 (12) 2 1 1 COULD CRY—JOY CUDY (RCA 11119)                         |
| 7 (5) 7 RUN FOR HOME—LINDISFARE (MERCURY 6007 177)                           | 23 (18) 2 15 YOU TA BE MY GIRL—THE O'JAYS (PHILADELPHIA INT PB 632)  |
| 8 Re-entry 6 AIRPORT—MOTORS (VIRGIN VS 219)                                  | 24 (11) 6 THE MAN WITH THE CHILD IN HIS HEAD—THE BLUE BISH (EMI 206) |
| 9 (9) 4 WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 100)                    | 25 (22) 2 LIFE'S BEEN GOOD—JOE WALSH (ASYLUM 13129)                  |
| 10 (4) 4 BOOGIE OOGIE—A TASTE OF HONEY (CAPTIVOL 15988)                      | 26 (14) 2 MISS KOUFAR AWAY EYES (HOLING-STONES EMI 2802)             |
| 11 (23) 3 THE RACE IS ON—SUZI QUATRO (RAK 107)                               | 27 (—) 1 FOREVER AUTUMN—JUSTIN HAYWARD (CBS 6498)                    |
| 12 Re-entry 3 NO ONE IS INNOCENT (A Punk Prayer)—SEX PISTOLS (VIRGIN VS 220) | 28 (—) 1 BABY STOP CRYING—BOB DYLAN (CBS 6499)                       |
| 13 (—) 1 YOU LIGHT MY FIRE—SHEILA B DEVOTION (CARRERE EM 2828)               | 29 (3) 12 RIVERS OF BABYLON—BONEY M (ATLANTIC/HANSA K 11100)         |
| 14 (4) 12 OH CAROL—SNOOKIE (RAK 276)   | 30 (—) 1 NORTHERN LIGHTS—RENAISSANCE (WARNER BROS K 1177)            |
| 15 (—) 1 WHO ARE YOU—THE WHO (POLYDOR WH 1)                                  |  |
| 16 (20) 2 COME ON DANCE, DANCE—SATURDAY NIGHT BAND (CBS 6367)                |  |

## SCOTLAND'S TOP 30

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

- |  |  |
|--|--|
| 1 (2) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA&OLIVIA NEWTON-JOHNS (RSD 006) | 15 (23) NORTHERN LIGHTS—RENAISSANCE (WARNER BROS K 1177)           |
| 2 (1) SUBSTITUTE—CLUT (EM 2788)  | 16 (27) BABY STOP CRYING—BOB DYLAN (CBS 6499)                      |
| 3 (4) THE SMURF SONG—FATHER ABRAHAM (DECCA PH 12759)                         | 17 (12) FROM EAST TO WEST—VOYAGE (GTO GT 224)                      |
| 4 (3) DANCING IN THE CITY—MARSHALL HALL (HARVEST HAR 51)                     | 18 (15) FOREVER AUTUMN—JEFF WAYNE'S 'WAR OF THE WORLDS' (CBS 6368) |
| 5 (8) WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 100)                      | 19 (13) LIFE'S BEEN GOOD—JOE WALSH (ASYLUM 13129)                  |
| 6 (16) 5 LIKE CLOCKWORK—BOOMTOWN RATS (MULLIGAN LNS 745)                     | 20 (—) 1 AIRPORT—MOTORS (VIRGIN VS 219)                            |
| 7 (9) 4 BOOGIE OOGIE—A TASTE OF HONEY (CAPTIVOL 15988)                       | 21 (20) NO ONE IS INNOCENT—SEX PISTOLS (VIRGIN VS 220)             |
| 8 (10) STAY—JACKSON BROWNE (ASYLUM K 13128)                                  | 22 (19) 2 HOW CAN THIS BE LOVE—ANDREW GOLD (ASYLUM K 13126)        |
| 9 (21) IF YOU KIDS ARE BROWNED—SHAM 69 (POLYDOR 209950)                      | 23 (14) IDENTITY—X-RAY SPEX (EMI INT 563)                          |
| 10 (15) RIVERS OF BABYLON/UNBORN GIN (THE KING—BONEY M) (ATLANTIC K 11100)   | 24 (11) THE MAN WITH THE CHILD IN HIS EYES (EMI 206)               |
| 11 (—) 3 THREE TIMES A LADY—COMMODORES (MOTOWN T 113)                        | 25 (30) IT'S ALL MAKE—BELIEVE—CHILD (ARCLAVE/HANSA AHA 522)        |
| 12 (—) 1 RUN FOR HOME—LINDISFARE (MERCURY 6007 177)                          | 26 (—) 15 I DON'T BE CRUEL—ELVIS PRESLEY (RCA PB 9295)             |
| 13 (19) '5.7.8.5.—CITY BOY (VERTIGO 2099207)                                 | 27 (—) 1 FROM EAST TO WEST/SCOTS MACHINE—VOYAGE (GTO GT 224)       |
|  | 28 (—) 1 SUPERATURE—CERRONE (ATLANTIC K 1159)                      |
|  | 29 (—) 1 IT'S RAINING—DARTS/MAGNET MA 126                          |
|  | 30 (22) ANOTHER SONG—JAMES GALWAY (RED SEAL RB 5065)               |

## Song glut for Castlebar

A TOTAL of 27 songs have been selected for inclusion in this year's Castlebar Song Festival. England leads the way with 13 songs, among them compositions by Tony Hatch and Jackie Trent, two from Phillip Goodhand-Tait, Ray Davies, Vince Hill and Ernie Dunstall and Valerie Avon and Jacky Barry. The six Irish entries include

# Dealer guide to GOLDEN OLDIES by TONY MARTIN



**THE PRODUCT:** Eat your heart out if you've been in the business long enough to have made five percent returns on these titles! (Prices relate to mint condition copies) From: *Billy Ward and his Dominoes* (10-inch LP) £40; *Break It Up With Ben Hewitt* (EP) £25; *The Outlaws: Dream Of The West* (12-inch LP) £40; *The Who: Ready Steady Who* (EP) £20. (Photographs taken by John Goldman, from records in his own collection. John runs a monthly Auction/Set Sale magazine called *Billy Gone*, which could serve as an insight to the collector mind. A copy for 40p from: 30 Radcliffe Road, West Bridgford, Nottingham.)

**GOLDEN OLDIES**—now there's a term virtually every record dealer must be at least familiar with. Ever since the second record was released, there's been an inbuilt demand for the 'Golden Oldie', and just now, when the market has never been healthier, with a plethora of product—of you know where to look for it—there is plenty of custom to match. In our second major look at retrospective sound (see a *Dealer Guide to Rockabilly*, May 29, 1978), we investigate 'A-totop-hop-a-lot-hop...' and offer up some inside information to help the non-specialist retailer to grab a slice of this increasingly lucrative market.

IN ITS classic form, the golden oldies trade concerns itself mainly with 45s, and mainly with 50s rock'n'roll and pop/beat from the 60s. Whereas there are specialist shops totally given over to the oldies trade, virtually any retailer who's regularly asked for a record that was "... released about six month/years ago..." has the basis for oldies turnover. It might be Bill Haley's 'Rock Around The Clock' or Kate Bush's 'Wuthering Heights', but a spoonful of imagination transforms it into an "oldie" and as much, worthy of carrying full retail prices. The dealer who displays a singles box marked: "Ex-Chart, three for £1" is giving in far too easily and may be unwittingly paring his overall profits.

The fact that there's that much interest in oldies is all about us dealers. In the media, particularly on television, several advertisements (in the London area, at least) insinuate an oldie/rock'n'roll ambience. For instance, we have The Buzbys, extolling the virtues of the telephone system to the tune of Rock Around The Clock, elsewhere a mean'n'greasy reprobate, gyrating à la Elvis, confirms that a certain non-alcoholic beverage is a cert bird puller and even as I write, my thoughts are aided by the comforting mastication of a brand of crisp known as 'Rock'n'Rollers.'

Advertising agencies spend thousands on research and filming and it would appear that certain products, particularly those aimed at the youth market, better punch the message home with a r'n'r backbeat. On record, the

## Don't knock... that old stock

late Buddy Holly went gold this year, 19 years after his tragic death. Steve Gibbons did well with a thinly disguised pun to the late Eddie Cochran, Jackson Browne is doing well with Maurice Williams' classic oldie Stay, and Showaddywaddy owe virtually all their past and present chart success to the hits and misses of yesteryear.

Not forgetting the latest (as I write) TV promoted album, *Rock Rules OK*, a triple set of oldies in their purest form. Darts, one of 1978's top selling bands, have scored with three huge hits that are time-warped cover versions, but acquit themselves more than honourably by writing original material that begs the question: "Who did that originally?" Such is the case with their latest single.

## 'The public love it'

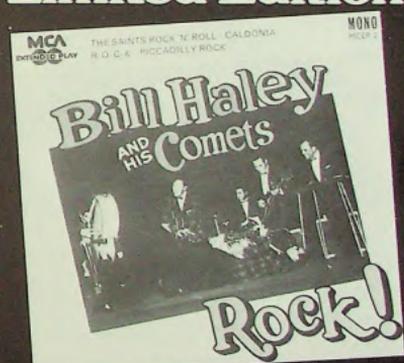
Then there are the company catalogues, those dusty tomes so infrequently used by the staff. A browse through these will reveal a wealth of basic oldie material that can be tacked onto your regular weekly orders. While not asking you to believe that a label's future might swing on the performance of the reissue of say, a 15-years-old title, do you not think this year's crop of r'n'r/rockabilly/oldies releases have been somewhat thick on the ground? That's because there's a demand for such music, from the record-buying public. There's always been an oldies market and I'm positive there always will be, so why not find out about it and see what you can do about picking up on the profits? While you're lounging around

thinking about it, turn the radio on and I'll bet for every hour of pop programming, you'll get a fistful—or more—of oldies thrown in. About now, London's Capital Radio should be climaxing its search for the All-Time

Top 500 and that alone is going to set a lot of folk scouring shops trying to actually collect those 500 titles. Particularly DJs...

All the foregoing indicates that there is an oldies market, that record companies work in it, that radio programmers avail themselves of it and that the public love it. Given that you accept these points, it follows that you should try and get a slice of the action. Clock on, gentle reader, clock on...

# Limited Edition



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## Rock!

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**Available on 10" pressing**

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 "Johnny Burnette and the Rock and Roll Trio" Johnny Burnette CDL M 8054  
 "Western and Boy" Buddy Holly and Bob Montgomery CDL M 8055  
 "Rick Nelson Singles Album" CDL 8053

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ALASKA ALKA 101

and a new single  
out NOW

## "TEXAS CALLS YOU HOME

ALASKA ALA 2014

Contact your Anchor  
Salesman or CBS on

# Dealer guide to GOLDEN OLDIES

## Stocking

FIRST, AND obvious step, is getting some stock together. Check out the 500-1000 45's you have racked behind the counter anyway, pulling the obvious titles, then check the company catalogues. There are no strict parameters or definitions regarding what should or should not be included in the oldies category, but here are a few guidelines. For instance, the best remembered oldie is invariably an ex-chart record, be it a few months or several years old, so obviously, all the ex-chart records to hand, or can order, could form the basis for an oldies selection. A copy of "Record Hits," compiled by Clive Solomon is worth acquiring. This 263-page paperback logs all the Top 50 hits from '54 to '76—with an update to '77 due soon—listing artist/group (alphabetically) title, label, date of chart entry, highest position reached and number of weeks in chart. Once used, particularly in conjunction with the catalogues, this fact-packed book will become a handy and essential reference work. "Record Hits" is published by Omnibus Press and retails for £1.95 via Music Sales (01-636 9033) which also has a wealth of other books. In fact, hot off the press is "Critic's Choice Top 200 Albums," compiled by Paul Gambaccini and it's

## Old stock, revived, revamped, revisited

pretty obvious what this 96-page book is all about. All listed albums have both UK and US catalogue numbers and it's a handy little book to have lying casually on the counter, for obvious reasons.

Back to the discs and it's pretty obvious that a tatty fizzy pop-book displayed as "Ex Chart!" looks less than inspiring, but you can broaden the scope by working under such sub-headings as Oldie Charts, Beat, Soul Oldies, Rock'n Roll, Rockabilly, Old Number One's or, getting really adventurous, you could dispense with definitions altogether and browse under year of release/that, say, 1958, 1959, 1960 and so on. However, as with alphabetical browsing, the public are prone to get things muddled. Major artists and groups—Stones, Beatles, Elvis etc.—are worthy of separate sections as well.

## Browsing

HAVING PUT a representative selection of golden oldies together, the next problem is letting the paying public know you've got 'em. Forget about lists, either on the wall or counter, folk can't be bothered to stand and read them and invariably miss the title they're looking for. Plus you have the added aggravation of regular updates. The best answer by far is the counter browser unit, which will probably have to be custom built (see Lightning featurette.). The oldie-buying public love to handle the goods and a stack of 55's to physically browse through whips up interest in even the most casual customer. It's at this stage that the knowledgeable retailer can invoke the almost lost art of *selling* a record, perhaps by playing a few golden memories or actually discussing the (potential) customer's primal vinyl wants. This latter comes under the heading SERVICE, a commodity long since deleted in the chain stores. A decent stock, readily available for customer inspection and a little service—you'll be surprised how it brings them back!) It will take little imagination to figure out your particular display unit, the finished product depending mainly on the space available and how much stock you think you want to carry.

## Filing

WHAT IS the stock control answer to the problem of filing and displaying discs? Here's how I handle it: first, lots of plain white 7" cardboard sleeves, from Selecta, to act as master bags. Given that should be inserted in a card sleeve, paper bag as well, retail price clearly

marked, and dropped in the rack. The other copy should be MB'd and detailed in the usual way and filed with normal stock. Thus, when customer pulls desired title from the oldies rack, you sell the *detailed master bag* copy and re-order, ensuring a copy still in stock in the interim. With only one copy in stock at a time, there are two alternatives: (1) fully detailed MB copy is browsed, the information it carries being of little interest to the customer, or (2) plain card sleeve and disc browsed, white paper sleeve, detailed as per MB, and filed. Customer pulls title, you check filed stock, paper sleeve pulled, record sold, paper and card sleeve put together for re-ordering. You may think this is unnecessary outlay on card sleeves, but the two advantages are that cardboard browsed stock looks and stays neat, tidy and clean appearing longer than paper bag browsed titles and secondly, I've noticed that many customers, particularly DJs, are keen plain card sleeve buyers, often in preference to the more usual card-and-poly sleeve.

You can adopt a similar display method for picture sleeve 45s, by using 7-in PVCs, again available from Selecta. Pic sleeve is inserted in PVC and browsed; disc MB'd in card sleeve and filed. This should also result in spin-off trade in 7-in PVC sales, once the customer has seen how neat and tidy the discs look so displayed.

It must be said, the biggest advantage to counter browsing is the obvious—pilfering. Unfortunately, I don't have an easy answer to that one, other than suggesting you be light of foot, heavy of hand. In my experience, actual sales far outweigh thefts, but I guess it all depends on what percentage you'll let yourself be taken for.



**LIGHTNING:** 'cataloguing' this vast stock of oldies is rather like painting the Forth Bridge—once finished it's time to start again.

## THINK OLDIES! THINK LIGHTNING!

HERE ARE SOME OF THE AMAZING  
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## Dealer guide to GOLDEN OLDIES

THERE'S been a demand for oldies since nineteen-canteen, never more so than in the past decade. During this time, dozens of shops have opened dealing exclusively in the buying and selling of oldies, r'n'r, beat, r&b, rockabilly, new and second-hand. Many have gone to the wall, but many are ongoing and profitable dealerships. It's understandable then, that at this level, the term 'oldies' carries a lot more weight.

One of the most well known oldies stores is Vintage Record Centre, established in 1971 by partners Mike Gordon and Pete Dickerson. Vintage lives in a grimy part of north London, the shop having previously been one of a row of terraced houses. It's open Wednesday, Thursday, Friday and Saturday; specialises in 50s r'n'r and 60s beat and pop, 45, EP and LP, new and second-hand and has a world-wide reputation.

A healthy percentage of the stock (80,000 singles!) is basic catalogue material and imports, but there's also a large selection of 'originals,' on both UK and American labels. This stock represents what could glibly be referred to as the 'glamour' side of the oldies trade, the top-dollar material (see pix. for examples.)

But as Mike Gordon points out: "What we aim for is to be able to supply 85/90 percent of the Top 20s of the past 20 years, off the shelf, and the basis for that stock is to be found in the 80p to £1.50 price range. Although we do sell a lot of records at £5 and upwards, I would emphasise that most of our sales are in the cheaper price bracket."

Vintage's turnover would almost embarrass an average high street retailer, so good is it, and there's no sign of trade dropping off, as Mike says of the turnover. "... we're very happy indeed." Next on the agenda will be the Vintage Records label, with two 45s due late August, of basically rock'n'roll material, Huey Duvall's It's No Wonder (VRC 11978) and The Kids From Texas' Long Legged Linda (VRC 21978.) Both will retail at 90p and will have distinctive bags. Lightning will

handle distribution, though not necessarily on an exclusive basis. All this, and not a solitary regular UK, record company account!

This last startling aspect is the norm for all the established oldies shops—Moondog's, Rock On, Jive Dive, Collector's Record Shop, Rockin' Records, Reddington's Rare Records, cheec, the list goes on! If nothing else, that's the sting in the tail of this little saga; if you're having a bad time of it, backed by the multi-million might of the majors, how the hell (you should metaphorically ask yourself) can these cowboys survive? The root answer is that they're specialist shops, dealing in an almost exclusive commodity, with a knowledge and appreciation that goes far beyond what would be expected of the 'normal' record retailer. Almost anyone can become an oldies dealer, but to take it to this extreme is a whole new book.

Should you wish to see the collector and specialist dealer rubbing shoulders in informal harmony, discussing matrix numbers and exchanging money, go to the Ivanhoe Hotel, in Bloomsbury Street, London, on October 8 for the first of the winter round of six-weekly Record Fairs. For a mere 35p admission fee, in comfortable surroundings, you can see the wheeling-and-dealing that goes on at the specialist/collector level, where £20 or so for a 45 will go almost unremarked, where turnover in excess of three figures will be accrued from a reasonably stocked stall. Most of the dealers there will be pleased to pass on a tip or two, I'll be there as well—on the other side of the stall, keen and eager to take your money for a rare item!

## Glamour titles mean big profits



RECORD FAIR: Scenes of wild vinyl perversion at the last Record Fair

# Lightning—an instant course in oldies stock

## IMPORTS

IF BY now the thought has filtered through that stocking oldies seems a good idea, then a visit, or contact with the ubiquitous Lightning Records is nigh on essential. Lightning's oldies section contains over a half-million records, spanning in excess of 7,000 45 titles.

The original impetus prompting Lightning into the oldies business came via juke box operators, who persistently demanded (still do!) a selection of golden goodies for their boxes. This aspect of the business appeared mightily to Lightning's Keith Yershon, who promptly set about organising what is now possibly the world's largest selection of old gold stock under one roof. Last year, for instance, 20 'new' oldie titles were added to stock on average each week! Keeping track of and cataloguing all this activity is a staff position or three in itself, amply evidenced by the three pounds or so of relevant Lightning catalogues.

Cataloguing this vast stock of oldies is rather like painting the Forth Bridge—once finished, it's time to start again! So it's little wonder that Lightning charge £1.50 for the basic catalogue, including supplements. A new, even more comprehensive oldies' catalogue is being worked on right now.

For the retailer who wishes to merely dabble in oldies, Lightning can also be of service, via their 'Pack & Rack' scheme. This consists of 100 records, two copies each of their best selling oldie titles, plus a free display rack, with suitably marked headboard, big enough to take the 100 discs, for either counter or wall display. You also get a bunch of Top 50 Golden Oldies re-order forms, which can be filled in as you sell the titles, so you could dispense with masterbags and separate filing. All this for £49, plus VAT, a price that includes carriage. Of course, for the 'serious' oldies dealer, this rack would be of little

use, but I fancy that when Lightning finally get around to publishing their Top 500 Golden Oldies list (nothing to do with Capital Radio's listing), there might be pressure enough for them to offer a bigger and better rack.

On the label front, Lightning is promoting its own Old Gold logo, which at the moment features ten hits of yesteryear, from the Trogs' Wild Thing of '66, through to Gary Shearston's I Get A Kick Out Of You of '74 vintage. Through semi-exclusive pressing deals Lightning offers three real collector gems: Move It!, High Class Baby and Livin' Lovin' Doll, by Cliff Richard and The Drifters (a.k.a. The Shadows). Long ago deleted by Columbia/EMI, these titles, with original B-sides and catalogue numbers, will really appeal to the collector, rock'n'roll and Cliff Richard markets.

EVEN WITH the amount of oldie titles so readily available from the UK companies, if you want to become really established as an oldies dealer, you'll have to get into stocking imports, mainly American and European. With domestic 45s carrying a retail of 80/85p, US imports at about 95p offer themselves as an attractive alternative and undoubtedly spice domestic stock. From an oldies based requirement, you might find it lucrative to branch out into something else, particularly disco/soul, making full use of your importer.

At the oldies import level, there are literally thousands of titles to choose from, ranging in style from doo-wop, r&b and r'n'r of the 50s, through to Led Zeppelin, Pink Floyd and David Bowie in the 70s. You alone best know your individual stock requirements, but virtually every importer of any size publishes a wholesale list, so it's worth making a few phone calls, or writing a few letters, getting these lists and playing one off against the other, seeking the best possible combination of price, stock and delivery.



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# ALBUM REVIEWS

## Top 60

### Best of the rest

**QUINCY JONES: Sounds . . . And Stuff Like That (A&M AMLH 64665)**  
**Prod: Quincy Jones**  
Impeccable disco/jazz/funk from the man whose 'Stuff Like That' is currently gracing the singles chart. A judicious mixture of danceable material and late-night balladry with Jones's immaculate arrangements and jazz ideas adding so much class. It's a very full, bright production and will doubtless be well received by the more jazz-minded disco crowd but it's perhaps a little too classy of its type to make the charts—although it could be a near thing; there are more singles to be pulled off it.

**DAVE MASON: Mariposa De Oro (CBS 82625) Prod: Dave Mason/Rock Revision**  
Undoubtedly Mason's best album in some time—if not his best ever. Strong vocals, fine string and horn arrangements by Allan MacMillan, excellent production and the most melodic set of songs that Mason has yet written. The instrumental support—which includes Stephen Stills, Jeff Porcaro, Mark Stein, Ernie Watts and Mike Finnigan (listen out for his debut album)—is exemplary. West Coast melodic rock at its best.

**GUY MARKS: Loving You Has Made Me Bananas (ABC ABCL 5258)**  
**Prod: Peter DeAngelis**  
'Loving You Has Made Me Bananas' followed by Marks' latest single 'Amapola' lead off this album, but from the on the difficulty to sustain an album of this nature becomes increasingly apparent. Side one is devoted to further period danceband numbers but without the spark of the title track. Side two features Marks' renowned impressions with varying degrees of success—his Gary Cooper is excellent; his Boris Karloff awful. Likely to pick up sales on the strength of the single, but once again a novelty hit artist has failed to overcome the problem of sustaining that novelty over two sides of an LP.

**CRUSADEERS: Images (ABC ABCL 5250) Prod: 'Stix' Hooper/Wilton Felder/Joel Samite**  
Not vintage Crusaders by any means but still way ahead of most others in the jazz/funk field. New guitarist Billy Rogers manages to slip in unobtrusively, although much of the lead work is done by Dean Parks. The seven—mostly uptempo—tracks give the musicians plenty of chance to extend themselves, although it is the mellow 'Marcella's Dream' which stands out. With so many discs crossing over these days, this could be better than their previous albums.

**LENNY WILLIAMS: Spark Of Love (ABC ABCL 5251) Prod: Frank E. Wilson**

The second album from the former Tower of Power vocalist shows him to be a singer of enormous potential who

will obviously be around for some time to come. Sadly the material fails to do justice, and it's the kind of album with which the listener will have to persevere. There's nothing that stands out in the way that 'Shoo Do Wu Fu Ooh' did, which is what Williams needs at this point in his career.

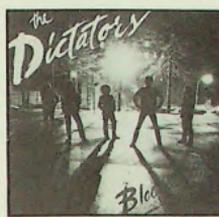
**GHEORGHE ZAMFIR: Impressions (Epic EPC 82904) Prod: Not listed**  
Zamfir blends his Pan Pipes with the organ of Marcel Cellier on this new set, with variable results. On the re-cut of his 'Light Of Experience' hit, the organ definitely intrudes upon the atmospheric appeal of the original, but elsewhere upon this collection of traditional and original tunes, the mixture becomes quite attractive. Not likely to sell in any large quantity, but it won't disappoint buyers of his previous albums.

**JUNIOR WALKER: Smooth Soul (Motown STML 12089) Prod: Various**  
A compilation from the famous (now ex-Motown) saxman, coupling newly-released material with selections of his work taken from throughout the 1970s—and including one familiar hit in 'Walk In The Night'. Long-term fans might carp at the duplication, but the tracks are well chosen, and it's a strong, raunchy album. An appealing sleeve design too.

**TEMPTATIONS: Bare Back (Atlantic K50504) Prod: Brian Holland**  
In a career spanning 15 years, which has seen various personnel changes, the Temptations have never failed to come up with the goods, and although this is not vintage Tops there is much to commend it. Under the guidance of writer/producer Brian Holland, the group demonstrates that vocally they have few peers.

**MICHAEL CHAPMAN: Playing Guitar The Easy Way (Criminal STEAL 2) Prod: Michael Chapman**  
In his introduction to this album, Chapman explains that the idea behind the record is to make life easier for guitar players—especially him. The booklet of tablature and tuning instructions put together by Chapman and old mate Derek Brimstone himself not an idiot on the silver strings as Chapman puts it, is easy to understand and the effects of the open tunings and chord techniques are beautifully demonstrated on the album, which is full of atmospheric amplified acoustic guitar scores at its best. The LP ought and the tutor idea can only enhance its chances of respectable sales.

**KEVIN LAMB: Sailing Down The Years (Arista SPART 1026) Prod: Gary Lyons**  
Crisp, clean AOR rock recorded in London by singer/guitarist Kevin Lamb and destined for the American market. The album sports a notable list



of sidemen including Steve Gould on guitar, B. J. Cole on the steel guitar, Mickey Flet on bass and Bob Marley's guitar player Junior Marvin, and the pleasant material benefits from their slick touches. However, chart chances this side of the pond must be slim and no doubt Arista is banking on a bigger impact in the USA.

**CARLENE CARTER: Carlene Carter (Warner Bros K56502) Prod: Bob Andrews/Brinsley Schwarz**  
With Johnny Cash for a father and a P. Carter for a grandfather, it would seem natural for Ms. Carter to cut her first album in Nashville, with a host of country pickers. Instead she has chosen the confines of London, with the help of Graham Parker and the Rumour. Songs from the Rumour and Tracy Nelson, with Rodney Crowell's 'Never Together But Close Sometimes', her recent single, make up for a highly successful debut album, if one that may of tradition not see as much light as it deserves.

**TERRY CALLIER: Fire On Ice (Elektra K 52096) Prod: Richard Evans**  
More sophisticated late night disco jazz fusions from Callier, a very competent lyricist and singer who writes a mean tune and has enlisted a formidable-sized orchestra to perform his songs. The up-tempo numbers are clever and danceable featuring some high quality sax-blowing while the slower stuff is soulful enough to appeal to the highbrow end of the market. Sadly this type of album rarely sets the chart afire.

**ROBIN WILLIAMSON AND HIS MERRY BAND: American Stonehenge (Criminal Records STEAL 4) Prod: Robin Williamson**  
The eclectic Robin Williamson, well-loved founder of the incredible String Band of the late 60s, is now working in California but still exploring fusions of Celtic music and modern folk/rock along with some rather more esoteric blends. Drifting, atmospheric pipes and whistles combine with harp and jug, violin and guitar make for interesting listening. Sales ought to hold up well with long-time Williamson fans, of whom there are still quite a few.

**THE DICTATORS: Bloodbrothers (Elektra K53083) Prod: Murray Krugman/Sandy Pearlman**  
The old Blue Oyster Cult firm is called in to add some production gloss to a New York metal/punk band that toured Britain last year. The magic duo seemed to imbue class on record and this occasion is no exception. Never the most subtle act, Handsome Dick Manlova's bragging street vocals and the thrustful backings are well harnessed to the vinyl mode. The rhythm's a bit pudding-like but, hell, if the record was perfect it would be of no interest to headbangers.

**MICHAEL WHITE: The X Factor (Elektra K52095) Prod: George Duke**  
Virtuoso violinist White scores in surprisingly up market style. Most of the material crosses the board through jazz, disco and funk, with the violin taking the lead in much the same way as a guitar would. By doing so White is obviously going to appeal to a wider audience than he normally would. A commendable album.

**LEE RITENOUR: The Captain's Journey (Elektra K52094) Prod: Dave Grusin/Lee Ritenour**  
Super sessioneer Ritenour debuts for Elektra with some further astonishing guitar playing. Most of the self-penned tracks fall into the jazz/funk bracket, varying between George Benson and the Crusaders. All very technically impressive with some of the hottest sidemen around on show, but one is left with the feeling that despite its brilliance there's not much heart in it.

**T-FORD AND THE BONESHAKERS: Rock Rattle And Roll (Splash CPLP 1004) Prod: Clive Scott**  
As the title suggests, this is—for the most part—good old fashioned rock'n'roll. The 15 tracks vary between the old and new—with four originals and the Big O's 'Crying', the Platters' 'Twilight Time' and Sam Cooke's 'Ain't That Good News'. Unfortunately the album falls between two stools, in that it fails to decide whether to stick to the original versions or update the arrangements. Nevertheless there are some fans who will hit it up.

**JEANETTE MACDONALD & NELSON EDDY: Legendary Performers (RCA PL 12468) Reissue production: Ethel Gabriel**  
Like all RCA's Legendary Performers compilations, this is a beautifully presented package with a careful selection of material and a well-written, lavishly illustrated souvenir booklet. The appeal of Eddy & Macdonald's duet style for a whole generation of middle-aged ex-movie buffs is in no doubt, and all the songs they will remember the most are here in explicitly repressed sound. An obvious stock item for anyone with a good nostalgia turnover.

# When the two cultures mesh

Artists: CULTURE/Tradition

Venue: 100 Club, London

Tickets: £3.50

Audience: Culture fanatics of all shades

Current product: Album *Harder Than The Rest* (Front Line FL 1016)  
Tradition: Album *Movin' On* (RCA PL 25156)

TRADITION, PLAGUED BY the persistent burlings of the engineer, nevertheless managed to generate a genuine excitement and typical feeling of energy, for the 100 Club audience who had mainly come to sight Jamaican vocal-trio Culture. Surprisingly, its set featured a large proportion of new songs—which went down well with the crowd—and included "Long Time Down Here," "Is It True What They Say About You," "Everybody's Looking At Me," plus regular favourites "Every Little Beat Of My Heart," "Breezin' and Movin' On," the latter song unfortunately cut short because of constant feedback from the PA system.

By the time Culture was due on stage, the music crammed into the 100 Club was enormous—and the heat which those steaming, energetic bodies radiated was stifling, burning. When Culture eventually hit the stage, the electric atmosphere was immediate and devastating—without doubt, some of Culture's most dedicated and rave-on fans were witness to the show, and showed their enthusiasm with verve and vitality.

Using some of JA's finest musicians, that included Mikey Boo on drums, Ranche on bass, and the famous Ansel Collins on keyboards, Culture performed a gratefully long and highly vibrant set, which included some of their greatest hits—like "See Them A Come," "Two Sevens Clash," "I Am Not Ashamed," "Tell Me Where You Get It," "Natty Dread Taking Over," "Work On Natty," "Holy Mount Zion," "Stop The Fussin' And Fightin'," plus an ecstatic version of "Natty Never Get Weary."

Vocally, they were impeccable, with lead-vocalist Joseph Jill particularly expressive and prone to improvisation, whilst Kenneth Paley and Albert Walker supplied their unique brand of country-style harmony as by their voices were glued together. Culture has a sound that is quite unlike any other group, with equally creative dancing to match.

Most definitely, alongside Ian Dury & The Blockheads, w/Matmbu in Scotland, Gregory Isaacs' gig at Manchester, plus Tapper Zukie's similarly



Culture: unique harmony

impressive show at the 100 Club, Culture's Oxford Street stint must rank as one of the most fervid and entertaining shows of 1978.

SNOOPY

Artist: JOANNE MACKELL

Venue: Rock Garden

Tickets: £1

Audience: Usual Rock Garden mixture of rock fans, tourists and out-of-town ass-kicking peasants

Current product: Album *Joanne Mackell* (UA UAG 30180) and Single "Fire Down Below" (UA UP 36440) (E)

THE LADY who is being mooted as a Female Bob Seger had her one-off British debut in hot and sweaty circumstances. The Rock Garden was packed—but how many were there for the beer and how many for Joanne Mackell was difficult to determine. Some seemed to know the American singer/writer's repertoire while others seemed to know nothing except the way to the bar.

Mackell is being whispered around as a potential hot property on account of her being able to write good songs and sing them with a rock passion. Not for her the whimpers of the usual singer/songwriter genre.

In the event she about made it home. She believes in her material and her British pick-up band rocked convincingly if a little staidly at times. Her big problem is that she is a quintessentially American performer. British audiences are not used to the kind of asides and chat she hands them.

If there had been more room to dance and enjoy Mackell's music the whole event might have been seen on another level. As it is, the discomfort that many of the audience must have been feeling on the summer's most humid night didn't contribute to any sense of relaxation. And that is a factor probably important to Mackell's music. But she definitely has something.

DAVID REDSHAW

Artists: SEA LEVEL/Dixie Dreggs

Venue: Hammersmith Odeon

Promoter: Straight Music



Joanne Mackell: singer/writer with passion

Tickets: £3 to £11.50

Audience: Strange mixture of old hippies and general music buffs

Current product: Dixie Dreggs: Album *What If?* (Capricorn 2429 165) (F)

THOSE EXPECTING a full-blown Southern Boogie by the presence in Sea Level of those one-time Allman Brothers associates Chuck Leavell and Lamar Williams were due for disappointment. Only the longhairs of support act Dixie Dreggs paid any tribute to the golden days of confederate rock—and that via their announcements rather than their music: "This is just like a *Jajah* baw!" (that's Georgia bar to the uninitiated) when confronted with a few token redneck whoops.

Sea Level has wisely left behind the path of Southern rock. That path is still a reasonably lucrative one in America but British fans have long since ceased to be charmed in any great number by endless rolling boogies and ya-hooing denuded figures.

The band has plumped for a more creative but less accessible brand of jazz rock. The effect is more professional but the music is dryer and more academic. A few inches side-

ways and Sea Level would be plumb into the Weather Report kind of gig.

Pockets of the audience were into it but others were plainly a bit confused. There had obviously not been enough publicity as to the kind of music that Sea Level would be purveying. On a sheer musical level it was a good stab but it doesn't quite sound to have made it yet. Which is not to say that the band can't get there. There's plenty of individual talent in Sea Level's massed ranks and six months more gigging may work wonders. A little more fluidly perhaps.

One of the problems was that, partly perhaps because of the twin-drum line-up, the bass end of the sound spectrum seemed unnecessarily heavy—as indeed did the treble. Whatever subtleties the music may have had were rather lost in this sandwich. Light and shade in the mid-ranges is all-important in the kind of music and it just wasn't there. So maybe it's a case of suspended judgement for Sea Level for the moment.

Dixie Dreggs were a real throwback. It was almost as if the progressive rock age was still with us. The band featured some rock-based music with searing, mystical guitar and an almost classic flower-power approach. It was touching, if hardly relevant to today's market.

DAVID REDSHAW

Artists: SHIRTS/Reaction

Venue: Marquee, London

Tickets: 80p

Audience: Punks, tourists and industry observers

Current product: *The Shirts* (Harvest SHSP 4089)

THE MARQUEE is not a pleasant place in mid-summer. Where the various European tourists finish, the record company guest list starts and genuine British punters are more than somewhat rare.

Thus assessing possible future record sales from a gig like that is a difficult task. The audience lapped up the straightforward rock approach adopted by Annie Golden and the band that makes up The Shirts, but only after having to come to terms with the fact that despite an appearance on the double *C&GB's* album, this was *not* a punk band.

Ms. Golden is an outstanding lady vocalist with a Grace Slick type delivery. It is only when confronted with her tiny stature that one realises what a truly remarkable voice it is, coupled with a steamroller of a pop band ramming along in support. Blondie she ain't, neither is she Siouixie, she's Annie and she's good... image wise perhaps there's not enough to mark her out as a natural star, but working as hard as this band does it can only be a matter of time.

Earlier, new island band Reaction went through a set of 1978 rock as slick and as tough as it comes. There's an element of quality in this new outfit—definitely one to watch.

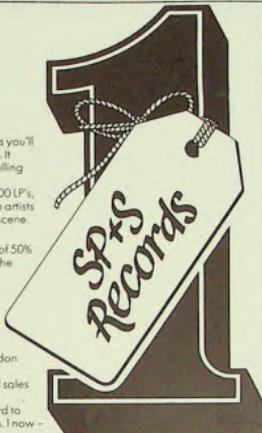
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# THE SINGLES CHART

Action of the week:



COMMODORES: *The Lady Streaks to 17.*

# TOP 60

This Week	Last Week	Wks on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No	D	Dealer List
1	1	13	127	73	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 006	F	
2	2	10	85	87	SUBSTITUTE CLOUT	▽ CARRERE EMI 2788	E	
3	3	11	57	13	THE SMURF SONG FATHER ABRAHAM	● DECCA FR 13759	S	
4	5	9	43	68	BOOGIE OOGIE OOGIE A TASTE OF HONEY	CAPITOL CL 15988	E	
5	4	12	39	39	DANCING IN THE CITY MARSHALL, HAIN	▽ HARVEST HAR 5 157	E	
6	6	10	35	23	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	JET 109	C	
7	8	9	32	56	LIKE CLOCKWORK BOOMTOWN RATS	▽ ENSIGN ENY 14	F	
8	9	3	30	53	IF THE KIDS ARE UNITED SHAM 69	POLYDOR 2059 050	F	
9	10	14	27	58	RUN FOR HOME LINDISFARNE	MERCURY 6007 177	F	
10	7	7	26	63	A LITTLE BIT OF SOAP SHOWADDYWADDY	ARISTA ARIST 191	F	
★11	20	10	26	69	FROM EAST TO WEST VOYAGE	GTO GT 224	C	
★12	19	8	25	71	STAY JACKSON BROWNE	ASYLUM K 13128	W	
★13	15	9	24	89	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6368	C	
★14	14	16	24	5	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	☆ ATLANTIC K 11120	W	
15	13	8	23	84	'5,7,0,5,' CITY BOY	VERTIGO 6059 207	F	
★16	29	7	22	71	NORTHERN LIGHTS RENAISSANCE	WARNER BROS K 17177	W	
★17	91	2	21	64	THREE TIMES A LADY COMMODORES	MOTOWN TMG 1113	E	
18	11	10	21	28	USE TA BE MY GIRL O'JAYS	PHIL INT PIR 6332	C	
★19	26	8	19	63	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473	A	
20	16	6	19	76	LIFE'S BEEN GOOD JOE WALSH	ASYLUM K 13129	W	
★21	24	3	17	71	BABY STOP CRYING BOB DYLAN	CBS 6499	C	
22	12	11	17	31	AIRPORT MOTORS	VIRGIN VS 219	C	
23	21	4	15	17	IDENTITY X-RAY SPEX	EMI INT. INT 563	E	
★24	44	6	14	52	SUPERNATURE CERRONE	ATLANTIC K 11089	W	
★25	45	2	14	82	IT'S RAINING DARTS	MAGNET MAG 126	E	
★26	97	5	14	1	JILTED JOHN JILTED JOHN	EMI INT. INT 567	E	
27	18	6	13	3	NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS	VIRGIN VS 220	C	
28	17	10	13	18	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2806	E	
★29	39	8	13	44	HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K 13126	W	
30	22	6	12	19	COME ON DANCE, DANCE SATURDAY NIGHT BAND	CBS 6367	C	
31	28	4	12	61	HAD ENOUGH - WHO ARE YOU WHO	POLYDOR WHO 1	F	
★32	40	4	10	64	STUFF LIKE THAT QUINCY JONES	A&M AMS 7367	C	
33	34	7	9	82	ANTHEM NEW SEEKERS	CBS 6413	C	
34	31	6	9	72	IS THIS A LOVE THING RYDIO	ARISTA ARIST 193	F	
35	41	7	12	11	DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY	RCA PB 9265	R	
★36	50	3	9	29	IT'S ONLY MAKE BELIEVE CHILD	ARIELA HANSA AHA 522	A	
37	37	3	7	64	YOU LIGHT MY FIRE SHEILA B. DEVOTION	CARRERE EMI 2828	E	
38	32	5	7	66	COLD AS ICE FOREIGNER	ATLANTIC K 10986	W	
39	23	12	10	7	ANNIE'S SONG JAMES GALWAY	▽ RED SEAL RB 5058	R	
★40	53	6	6	68	FM (NO STATIC AT ALL) STEELY DAN	MCA 374	E	
★41	58	4	7	47	COPACABANA-SOMEWHERE IN THE NIGHT BARRY MANILOW	ARISTA ARIST 196	F	
42	38	5	6	67	THE RACE IS ON SUZI QUATRO	RAK 278	E	
43	36	4	7	42	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND	TK TKR 6037	C	
44	25	12	9	6	(DON'T FEAR) THE REAPER BLUE OYSTER CULT	CBS 6333	C	
45	30	5	8	15	LOVE YOU MORE BUZZCOCKS	UNITED ARTISTS UP 36433	E	
★46	51	4	4	80	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENICE WILLIAMS	CBS 6483	C	
★47	54	3	6	59	SHA LA LA LA LEE PLASTIC BERTRAND	VERTIGO 2059 209	F	
★48	NEW	1	8	11	WALK ON BY STRANGLERS	UNITED ARTISTS UP 36429	E	
49	27	11	8	9	MISS YOU ROLLING STONES	▽ ROLLING STONES EMI 2802	E	
★50	72	2	8	4	ONLY YOU CAN ROCK ME - CHERRY UFO	CHRYSALIS HCS 2241	F	
★51	60	2	6	11	I DON'T NEED TO TELL HER LURKERS	BEGGARS BANQUET BEG 9	E	
52	33	6	6	19	PRODIGAL SON STEEL PULSE	ISLAND WIP 6442	E	
53	43	19	7	**	NIGHT FEVER BEE GEES	● RSO 002	F	
54	48	13	6	1	SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R	
55	49	3	6	15	WAIT UNTIL MIDNIGHT YELLOW DOG	VIRGIN VS 217	C	
56	35	12	6	8	MIND BLOWING DECISIONS HEATWAVE	GTO GT 226	C	
★57	100	2	6		BE STIFF DEVO	STIFF BOY 2	E	
★58	73	2	5	11	SIGN OF THE TIMES BRYAN FERRY	POLYDOR 2001 798	F	
59	57	2	5	15	TOP OF THE POPS REZILLOS	SIRE SIR 4001	W	
60	46	2	3	48	DREADLOCK HOLIDAY 10CC	MERCURY 6008 035	F	

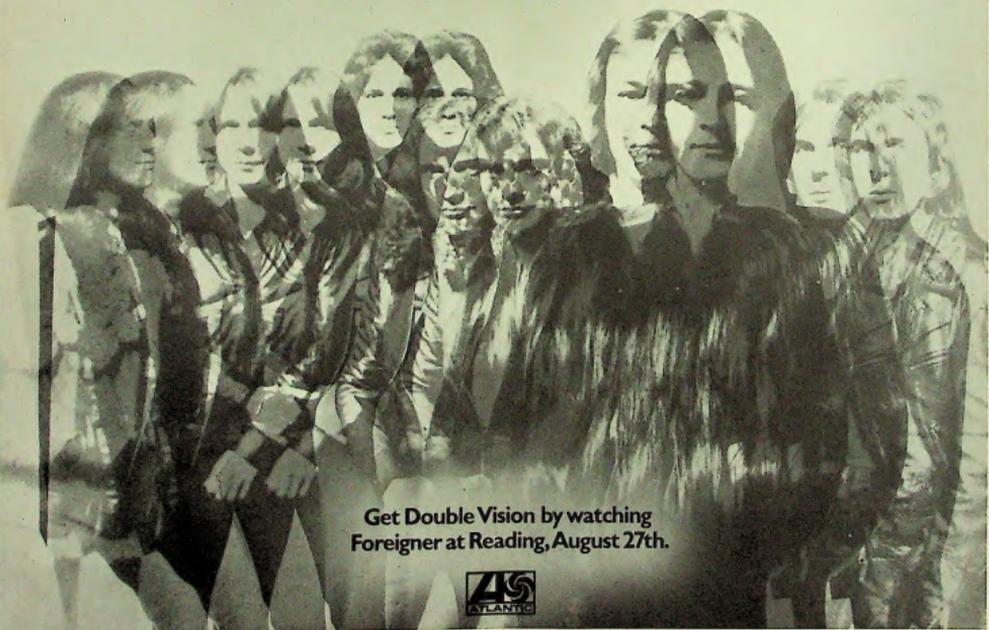


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