

RECORD BUSINESS

DISCO ACTION

August 14, 1978

VOLUME ONE/Number 22

35p

COMING SOON!
BRITAIN'S FIRST weekly Disco Sales Chart is one of the new features to watch for in your *Record Business* over the next few weeks.
Today also sees a new look to *RB's* centre-page Airplay Guides with the titles being numbered 1-120 in order of airplay strength. The *Radioactive* and *Top Newspin* features are also extended to include more titles.

TOP SINGLE

JOHN TRAVOLTA &
OLIVIA NEWTON-JOHN/
You're The One That I Want
RSO 908 (Phonodisc)
Producer: John Farrar
Writer: John Farrar (9th Week)

CHARTMAKER

DAVID ESSEX/Oh What A Circus

Mercury 6007185 (Phonodisc)
Producer: Mike Batt
Writers: Andrew Lloyd Webber/
Tim Rice

39

See Singles Chart: Page 29

TOP ALBUM

SOUNDTRACK/Saturday

Night Fever
RSO 2658 123 (Phonodisc)
Producers: Various

CHARTMAKER

VARIOUS/Star Party

K-Tel NE 1034 (K-Tel)
Producer: Not listed

17

See Album Chart: Page 13

PANEL PICKS

Top new singles chosen by the *RB Hit Panel* of 55 UK radio personalities
MOTORS/Forget About You (Virgin)
FRANKIE VALLI/Grease (RSO)
Wings/London Town (Parlophone)
MANHATTAN TRANSFER/Where Did Our Love Go (Atlantic)
JEFF WAYNE'S WAR OF THE WORLDS/The Eve Of The War (CBS)
STEVE GIBBONS BAND/Down In The City Street (Polydor)
CROWN HEIGHTS AFFAIR/Lexaly Of Love (Mercury)
SHADOWS/Love Deluxe (EMI)
STARGARD/What Are You Waitin' For (MCA)
WAR/Baby Face She Said (Do, Do, Do, Do) (MCA)

BOOST one-stops clinch EMI discounts

EMI RECORDS has made a significant shift in policy by agreeing to give "selected" one-stop operations long awaited discounts.

The four chosen by EMI are all members of the pressure group BOOST (British Organisation Of One Stop Traders), which has been campaigning for recognition from EMI since its formation in April.

The one-stops are Lightning Records, London, Terry Flood Records, Stoke-on-Trent, Wynd-Up, Manchester and Clyde Factors, Glasgow. EMI has refused to reveal the level of discount—but it is thought to be about 7½ per cent.

Ramon Lopez, EMI managing director, told *Record Business*: "There is no question of this being a formalised discount structure. It is more of an incentive scheme which will

be run on an experimental basis. The outlets were chosen on the basis of the width of their operations."

Norman Mandell, Lightning director, commented: "We are obviously very pleased with the decision. EMI's offer was better than we had hoped for and it enables us to offer record dealers EMI product at dealer price."

Power Exchange in liquidation

POWER EXCHANGE Records, the company formed four years ago by Paul Robinson which has had hits with J. J. Barrie and the Imperials, and Power Exchange International Ltd have gone into voluntary liquidation.

A meeting of creditors is scheduled for September 11 at twelve noon at the Washington Hotel, Curzon Street, London. The liquidators are Harris Kafton, of 28 Bolton Street, London.

Abba single set

CBS RECORDS will be releasing a new single from Swedish band Abba on September 9 titled 'Summer Night City'.

Details of the promotion have yet to be finalised, but according to a CBS spokesman it will include "a mass of radio slots, in-store displays and heavy press advertising".



DOG MEETS dog—and it's a gold disc at first sight. Pictured outside Jeff Wayne's London offices are Jeff's old English sheepdog Oliver and CBS managing director Maurice Oberstner's red setter Charlie. The occasion was a "presentation" of a gold disc for Wayne's concept album *War Of The Worlds*.

MTA business survey

HOW MUCH do sales staff in the record retail trade earn? Is there a norm for full-time personnel? Do salaries vary by region? The Music Trade Association is anxious to find out as part of an investigation into wage levels in the trade which could then be used as a guideline for the future. Included with this issue of *Record Business* is a form which the MTA would like retailers to complete. No identification of individual businesses is required other than the area from which the information is being returned.

WEA ups prices 15%

THE PRICE of WEA albums and singles is to rise from August 29. The increases average out at around 15 per cent and the company blames them on ever-rising production costs.

In the new structure, singles go up from 80p to 90p, mid-price ranges from £2.29 to £3.39, full price LPs from £3.79 to £4.39 and deluxe albums from £4.49 to £4.99. Double albums

rise by £1 in both the standard and deluxe ranges and treble albums also go up by £1 to £8.99.

Tapes will rise by similar amounts with the dealer margin cut from 31 per cent to 30 per cent. However, tapes will now qualify for 5 per cent privilege returns. Disc dealer margins remain the same.

Senior men move in RCA staff shuffle

FOLLOWING THE departure of executives Julian Moore and Ken Bruce, RCA has announced a mass of new staff appointments and re-alignment of departments.

Peter Bailey, previously business affairs manager, takes on new responsibilities as manager, commercial marketing. Winston Lee, of Private Stock, joins RCA as promotion manager and John Howes joins the company from Polydor as national sales manager.

The a and r department has been divided into domestic and international

sections with Bill Kimber being appointed UK a and r manager and Sean Greenfield international a and r manager.

The following department heads will in future report direct to managing director Ken Glancy—Derek Everett, manager creative development, Stan White, personnel manager, Charles Brown, financial controller, John Rolfe, factory manager, Ian Dinely, distribution manager, Brian Hall, new international sales manager, and Jonathan Morish, manager press and public affairs.

of sale displays and window displays from September 25 will be built around a month's tour from Ultravox.

Third World will be supported with 50,000 leaflets, badges, T-shirts, berets, and 500 window displays from September 25.

In addition to sponsoring a new dragster car which is hoped to break the world record, Jade Warrior promotion will feature a limited edition of prints based on the band's four album sleeves, posters, 500 point-of-sale units and a special radio promotion single.

Quincy sparks new A&M disco banner

FOLLOWING SUCCESS with Quincy Jones' *Sounds* album and 'Stuff Like That' hit single, A & M Records is building a sequence of sophisticated disco releases under the masthead of "Funk&America."

The campaign is launched on August 25 with an initial release of three triple track 12-inch and 7-inch singles from Brothers Johnson—'Ain't We Funkin' Now', from their new *Blam LP* plus 'Strawberry Letter 23' and 'Get The Funk Out Ma Face'; L.T.D.'s 'Holding On' 'Back In Love Again' and 'Love Ballad'; and the company's new signing Atlantic Starr with 'Gimme Your Lovin', 'With Your Love I Come Alive' and 'Don't Abuse My Love'.

Each release will have a specially designed color sleeve, displaying a "Funk&America" logo as well as a special label. The campaign will include full page advertisements in the black music and consumer press, posters, buttons and T-shirts.



JEAN MARK Cerrone, currently enjoying chart success with the single 'Supernature', has signed a publishing deal with Panache Music for the UK, USA and Canada. Cerrone is pictured at Trident Studios, mixing his next album, with Malcolm Forrester (standing), Panache managing director.

MAM talent and staff drive

MAM RECORDS hopes to revitalise its whole operation with significant additions to its executive staff and the signing of new talent.

Managing director Geoffrey Everett told *Record Business*: "MAM has been in a kind of limbo for a year while we have been looking for just the right artists and the right personnel to work on those artists."

Tab Martin has now been appointed head of a & r, with Dominic de Sousa as his assistant. Jov Nichols continues to be responsible for international matters and Brian Haynes is due to join the promotion team in September.

MAM's two new signings are Anglo/Australian band Xanadu, who have had successes in the Far East, and singer Carey Duncan.

Island plans Sept. LP blitz

ISLAND RECORDS is planning a major marketing assault in September on four album releases, from Ultravox—*Systems Of Romance* (ILPS 9555), Third World *Journey to Addis* (ILPS 9554), Way Of The Sun by Jade Warrior (ILPS 9552) and *Summer With Monika* by Roger McGough (ILPS 9551), all released on September 8.

Full page advertisements in the consumer rock press, a big poster campaign, 1,000 T-shirts, 500 point

CBS go-slow

MEMBERS OF The Transport and General Workers Union at CBS's Aylesbury pressing plant are currently operating an overtime ban over a pay dispute.

It began last Monday after the union had rejected a management offer of 74 per cent pay rises. The TGWU is thought to be asking for 10 per cent.

A union spokesman told *Record Business* on Friday: "It is too early to say how much effect the overtime ban is having on production. We are meeting with the management every day."

At the time of going to press, the CBS management was not available for comment.

SCOTLAND'S TOP 30

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

- | | |
|---|--|
| 1 (11) THREE TIMES A LADY—COMMODORES (MOTOWN TMG 1113) | 16 (8) WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109) |
| 2 (1) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO 506) | 17 (14) "E.T."—CRYSTAL BALLS (MCA 100) |
| 3 (2) SUBSTITUTE—CLOUT (CARRERE EM 878) | 18 (19) LIFE'S BEEN GOOD—JOE WALSH (ASYLUM K13120) |
| 4 (25) IT'S ONLY MAKE BELIEVE—CHILD (ARISTA/IRAMA AHA 522) | 19 (15) NORTHERN LIGHTS—RENAISSANCE (WARNER BROS 977) |
| 5 (9) IF THE KIDS ARE UNITED—SHAM 69 (RCA/RYCO 2059 855) | 20 (—) SIGN OF THE TIMES—BRYAN FERRY (POLYDOR 205 798) |
| 6 (10) BROWN GIRL IN THE RING/RIVERS OF BABYLON—BONEY M (ATLANTIC/HANSA K11125) | 21 (12) RUN FOR HOME—INDISFANER (MERCURY 8207 171) |
| 7 (29) IT'S RAINING—DARTS (MAGNET MAG 128) | 22 (13) A LITTLE BIT OF SOAP—SHOW-DYVADY (ARISTA ARST 191) |
| 8 (8) STAY—JACKSON BROWNE (ASYLUM K1012) | 23 (—) SHE LA LA LEE—PLASTIC BERTRAND (VERTIGO 2096 209) |
| 9 (7) BOOGIE OOGIE OOGIE—A TASTE OF HONEY (CAPitol CL 19589) (CBS 8268) | 24 (16) BABY STOP CRYING—BOB DYLAN (CBS 649) |
| 10 (18) FOREVER AUTUMN—JEFF WAYNE'S THE WAR OF THE WORLDS (CBS 8268) | 25 (—) JILTED JOHN—JILTED JOHN (EM INTERNATIONAL INT 567) |
| 11 (3) THE SMURF SONG—FATHER ABRAHAM (DECCA FR 1758) | 26 (—) TOP OF THE POPP—REZZILLOS (SIRE SIR 4001) |
| 12 (4) DANCING IN THE CITY—MARSHALL HAIN (PARADE HARV 1187) | 27 (—) WALK ON BY—STRANGLERS (UNITED ARTISTS UB 36429) |
| 13 (6) LIKE CLOCKWORK—BOOMTOWN RATS (EMSON EMV 14187) | 28 (—) COME BACK AND FINISH WHAT YOU BUDDAH BDS 473 |
| 14 (—) WHO ARE YOU/AM ENOUGH—WHO (POLYDOR WHO 11) | 29 (1) SUPERNATURE—CERRONE (ATLANTIC K11289) |
| 15 (17) FROM EAST TO WEST—VOYAGE (GTO GT 24) | 30 (23) IDENTITY—X-RAY SEK (EM INTERNATIONAL EM 563) |

DETROIT SPINNERS
If You Wanna Do A Dance All Night

AS K11175

REZZILLOS
Top Of The Pops

SIR4001

GORDON LIGHTFOOT
"Daylight Katy"

K17124

MANHATTAN TRANSFER
"Where Did Our Love Go"

AS K11182

STAR CLIMBER

RECORD BUSINESS August 14 1978

MULLINGS

A DEVELOPMENT of the Easter country music extravaganza at Wembley could be not one but two star-studded open-air festivals next summer. **Merynn Conn's** office admits only that it is "looking for ways to expand country music", while **Robert Paterson's** firm is trying to set up a show at a "fairly smart" venue in July or August—could Woburn Abbey be in mind after the success of Neil Diamond there? . . . if "small is beautiful" was EMI's philosophy under Leslie Hill, will **Ramon Lopez** be thinking of developing a "smaller is even more beautiful" concept? . . . **Cat Stevens** about to re-emerge from lengthy recording sabbatical with a mammoth rock opera called "Alpha Omega" which may well help a new Ariola signing **Kim Goody** along the way—she's on the LP . . . for Virgin **Richard Branson** close to completing the capture of a major American act . . .

DIDN'T THEY do well—at CBS International powwow in Los Angeles, **Mike O'Mahoney**, former London press officer, now producing promo films, arrived in his L.h.d. Rolls Royce, while **Andy Wickham**, once a bright young man in EMI's press office has just been appointed WB's vice-president and director of country music in Burbank . . . meanwhile welcome back to **Roger Easterby**, Polydor's new press chief, who was the first CBS press officer at the time of the Oriole takeover—since when we trust he has learned some new jokes . . . at Phonogram's press office could **Brian Harrigan** be preparing a personal statement? . . . while round at Soho Square, Julia Barnes, right hand lady to Ely Smith, is moving on to partner CBS staff photographer Tom Sheehan in a picture syndication firm . . .

THE MPA'S Tin Pan Alley Ball takes place in September (not November—as previously reported) and ?? paid £900 for two £10 seats at the Three-Degrees table—the money, of course, goes to charity . . . **Martin Barter**, label manager at EMI/LRD, tied the knot over the weekend at St. Nicholas Church, Durham, to **Joy Ritson** . . . more nuptial news—Ariola artist **Catherine Howe** became engaged last week to Virgin promotion man **Rudi Van Egmond** . . . **RB's** brassy boffins ran **Wanted Records** (composed largely of label band The Smarties) to a close finish before losing 53-50 (the closest yet) in Wanted's current round of pop quizzes—Wanted now looking for further challengers . . . Folk News founder **Karl Dallas** extends publishing interests with September launch of *Gig*, a live music free-sheet . . . death last week in Johannesburg of "Oh Men Papa" hitmaker **Eddie Calvert** aged 56 who latterly had been a ceremonial trumpet major for the South African army . . .

WHERE WILL it end?—after **Charles Shaar Murray**, fellow NME scribe **Mick Farren**, a former member of The Deviants, returns to disc courtesy of Logo . . . WEA marketing director **David Clipsham** laid low with German measles . . . at his Coombe Lodge, Farnborough home, Charisma Chief **Tony Stratton Smith** held a Mad Hatter's Tea Party on Sunday . . . after successful Zoom label launch at Dingwall's attended by simply everybody including **Clive Davis'** son **Fred**, **Bruce Findlay** and **Arista** staff repeated it all again at an isolated barn outside Edinburgh last Monday and guests reclaiming cars found "parking tickets" on these windcreens offering 20p off any Zoom single purchased from Bruce's shops . . . coming in September as LWT's counter to BBC-1's *Multicoloured Soap Shop* will be **Bill Oddie's Banana**—with music, of course . . . *Brown Girl In The Ring*, currently pushing **Boney M** back up the charts, based on a song used in a Caribbean children's game . . .

MCA DELIGHTED to learn that *FM* film will be seen here from August 24, two months earlier than anticipated and likely therefore to give new impetus to the soundtrack album and the **Joe Walsh** and **Steely Dan** singles . . . new MAM signing **Carey Duncan** an ex-lorry driver and her voice, according to the blurb, sounds "as gravely as the motorway forecourts" . . . **Brian Smith** who has just placed his Flight label with Redifusion originally had a deal with WEA when Redifusion (no relation) was marketing manager—Smith R. is now m.d. of Redifusion and Smith B. is also Bruce Forsyth's musical director. . . . Sublime music moments, an old RSG clip on *Revolver* of **Otis Redding** storming through a pair of classics and **Sid Vicious** doing likewise with 'My Way'.

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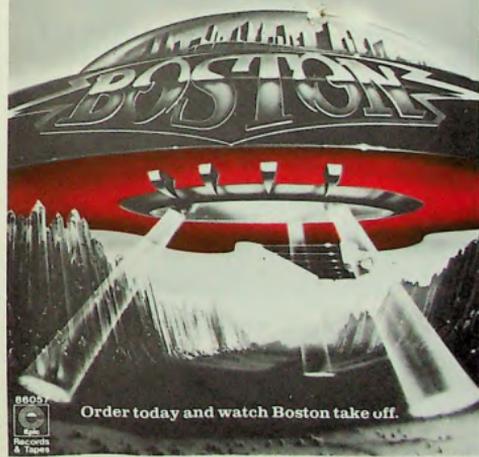
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Don't look back, look forward to the new Boston album

The release of Boston's second album 'Don't Look Back' promises to be a memorable event. Their self-named debut album shipped gold and spawned a top ten single 'More Than A Feeling'. So expectations run high for 'Don't Look Back' and an intensive promotional campaign will help to blast it right to the top.



Order from CBS Order Desk, Tel. 01-960 2155 CBS Distribution Centre, Bairby Road, London W10

Polydor push to Grease sales?

AMONG THE major campaigns announced during the Polydor Sales Conference is a massive push to back the soundtrack album of *Grease*, which is already in the Top Ten.

Two new singles are to be released from the album: Frankie Valli's 'Grease' out on August 18 to be followed by Olivia Newton-John's 'Hopelessly Devoted To You' on August 25. Both will be advertised throughout August in *The Sun*, and prior to the opening of the film on September 14 full pages will be taken in *Man About Town*, *Girl About Town*, *Miss London*, *Look Now*, 19 and *Honey*.

Shops are to be saturated with promotional material including big window displays nationwide, and the film company CIC will be advertising *Grease* on television and radio during September and October.

Naturally the huge success of RSO product figured prominently at the conference, and RSO's UK MD Brian O'Donoghue gave the reps the good news that a brand new Bee Gees album will be delivered to them in late September or early October. The band has been in the studios for the last six months using RSO's track facilities and the album is now 80 percent complete.

Music Therapy Charity

'IT'S A KNOCKOUT'

14th September 6:00pm.

Acton Cricket & Tennis Club
Manor Park Grounds, East Acton Lane, W3.

Record Companies are invited to sponsor teams, to take part in outrageous 'It's a Knockout' games, in aid of Music Therapy Charity.
(At £20 per team sponsorship)

Bar available

Lots of prizes to be won

Tickets £1.00 (adults) 60p (children)

For full details contact Dee
at Island Music 741 1766

Polydor product manager Gerry Fyfe revealed the autumn album release schedule including new product from Izhar Cohen, the first studio album from UK reggae band The Cimaron, the follow-up to Jean Michel Jarre's *Oxygene*, and a new Barclay James Harvest album.

Fyfe also announced plans to boost sales of the Ritchie Blackmore's Rainbow album *Long Live Rock And Roll* which has so far sold 60,000 copies. A single from the album 'LA Connection' will be released in red vinyl.

Merchandising

THE JAM's new single 'David Watts'/'A-Bomb In Wardour Street' will be backed by full-page advertisements in *Sounds* and *Record Mirror* together with full page spot-colour in *Nez Musical Express*. Back-up advertising will consist of half-page ads a week later, and there will be concentrated flyposting in London, Birmingham, Manchester and Glasgow.

THE FIRST 15,000 copies of Wilko Johnson's *Solid Sender*'s debut album will include a free full-length LP of live material. Entitled *Solid Senders* the disc should be released on September 8.

LIMITED EDITION picture bags feature in the promotion campaigns of two upcoming Awa singles scheduled for August 18. 'Kizza Me' (AUS 103) is the title of the *Big Star* 45 which features 'Dream Lover' on the 'B' side—a track not previously available on any of the band's albums. Also released on August 18 is 'California Sun' (AUS 105) by K. K. Black, former lead singer of the *Tuff Darts* and now with *White Cats*.

AUTOMATIC RECORDS, the WEA-distributed label set up by former EMI a&r man Nick Mobbs, has now established a permanent address at 5, Avery Row, London W1X 9HA (Tel: 01-993 4744).

ORANGE VINYL graces the first 10,000 copies of a Big Bear label 80p EP of Muscles 'A' sides ('Love Is All I've Got', 'Make Me Happy', 'If It Releases Your Mind') coupled with a

previously unreleased track 'Da It Good'. Release date is August 11, a time when the Birmingham-based funk band is off the road rehearsing and recording prior to a three-month Autumn tour.

A LIMITED edition of 12-inch singles in clear vinyl housed in full colour bags is available of Ultravox's new single 'Slow Motion' taken from the band's forthcoming album *Systems Of Romance*. The 7-inch versions are also packed in colour bags.

LESLIE PERRIN

LESLIE PERRIN, the publicist who represented a multitude of music business stars, died last week, aged 58. He had been in declining health for some years and this had largely curtailed his activities which of late had been run first from an office and then his home in Sutton, Surrey. He leaves a wife and three children. The funeral takes place today (Monday) at Croydon Crematorium. Flowers may be sent to Truelove & Sons, Carshalton Road, Sutton.
Brian Mulligan, editor of Record Business who knew Perrin for nearly 20 years writes:

The art of the publicist has never been better exemplified than it was by Leslie Perrin. In a trade which attracts more than its fair share of amateurs and poseurs, Les was a shining example of the dedicated professional who put the needs of his clients first. This meant a near equal distribution of time and energy between the stars and the journalists. To Les they were all his clients.

If you wanted the best—then Les Perrin was the man to hire. During a career as a publicist which spanned nearly 30 years, he developed an enviable reputation as a master of his craft even to the point of actually writing record columns for some of the less committed figures of Fleet Street. The famous and those who wanted to be famous demanded his services. In his time he looked after Frank Sinatra, Judy Garland, John Lennon, the Rolling Stones, Jimi Hendrix, Cliff Richard and The Shadows, Johnny Mathis, Dave Clark, Clark, Herman, Slade, Lulu, Matt Monro (whose name he chose), Nat Cole, Erroll Garner, Bob Hope, Paul Raymond, Cleo Laine and her husband John Dankworth, the man who was his first client back in the early 1950's.

Rightly they had confidence that his contacts in Fleet Street were second to none. That was because Les believed that he should know everybody from reporter and photographer through specialist writers to editors in the belief that anybody who worked for a newspaper was a possible contact. But it was no parasitic one-way traffic. Perrin's famous slogan with which he always ended his press releases, "The hour is of no import. Your story is" was an open invitation to seek his assistance. People took full advantage of Perrin's encyclopaedic knowledge of show business and he was often the first point of contact on a story whether it concerned one of his clients or not. Journalists just took it for granted that Les would know—or would know someone who could help. He was last year accorded the rare accolade of a presentation by the *Daily Mirror* in recognition of his assistance to the paper over the years.

Born in Manchester, brought up in Surrey, but a Welshman by inclination, Les was an accomplished raconteur who was always welcome in Fleet Street's pubs and clubs. But such was his integrity that the stories he told were invariably kind and he would never betray the confidences he enjoyed by gossiping about their fallings.

During the war he served as an air gunner in the RAF and afterwards worked briefly in the Foreign Office accounts department before taking up a career as a journalist which took him first to the *Melody Maker* and then to the *New Musical Express* of which he was one of the founder members. From there he opened up his own company Leslie Perrin Associates in one room in Denmark Street. He was effectively the first p.r. man to specialise in representing recording artists and his natural flair for publicity led him into some space-grabbing stunts. One of his most famous was "bombing" Nottingham, just before a Royal visit, with an air-drop of leaflets advertising a band concert, following which he happily allowed himself to be arrested for depositing litter. Another was a carefully staged case of mistaken identity when he arranged for a young girl to fling herself on a gaunt, gangling young man arriving at London Airport while screaming "Frankie!" The man was actually John Dankworth, then trying to make his name as a bandleader. There was also the Story In A Nutshell when certain journalists received a press release neatly folded inside a walnut shell.

To call Leslie Perrin a legend is the only true description for the man. In the business of overstatement, the hyperbole which he practised with com. summative artists for once rings true. It is unlikely that we shall ever know another like him.

NEWS

EMI readies new tape presentation

EMI HAS been experimenting with a new form of tape packaging, originally developed by MFP for its Listen for Pleasure series. The packaging, designed to improve the merchandising-display potential of cassettes, incorporates a laminated wraparound board cover attached to the cassette case lugs to keep it in place.

MFP will be converting all its new tape repertoire to this type of packaging, developed by Garrod and Lofthouse, which allows for facsimile reproduction of the LP sleeve and display of repertoire information. The Rolling Stones *Some Girls* album was the first full-price album to feature the new-style cover and it has also been used for albums by the Tom Robinson Band, Bob Seger and Mink De Ville. Consumer reaction has apparently been favourable and other companies are now showing interest in the concept.

FOLLOWING THE huge success of WEA's tv campaign for The Nolan Sisters' *20 Giant Hits* album, the company has decided to extend the advertising for a further two weeks, and perhaps even longer in selected areas.

It was an unprecedented move by WEA to devote a £200,000 tv campaign to a relatively new act but the album has reached 14 on the RB chart and broke into profit after one month on release.



WEA creates new sales team

IN A new-style field sales marketing move, WEA has combined its sales force under the same umbrella as its radio, tv and disco promotional team. The intention is to give greater co-ordination to the overall promotional effort.

The National Sales Promotional Team, as it is known, is headed by six regional managers, all except one promoted from within the company.

WEA says that this move spearheads a new, intensified activity in the field, co-ordinating day-to-day

The Nolans are currently working a summer season in Blackpool and return to London in the autumn to prepare for a Christmas season at Croydon's Fairfield Hall.

RR RECORDS has booked television advertising slots in the Granada area to launch an album from little-known band *Poacher*. Scheduled for release on August 11, the album is titled *Poacher*.

Television advertising begins on August 25 and runs for ten days. Promotion will also include advertising in the trade press, a national tie-up with *Vladivar vodka* in pubs and off-licences plus extensive mail-outs.

WEST LONDON distributor, Shannon Records, has taken over Sean-Nos, a company which specialised in Irish folk product. The deal further established Shannon as the leading importer of Irish music currently operating in Britain.

PHONOGRAM IS planning a major campaign to boost the new Peter Skellern album *Skellern*, released on the Mercury label on August 18.

Skellern is due to receive considerable exposure on various tv programmes during August and to capitalise on this Phonogram will be taking advertising space in the Radio Times, mailing out 3,000 posters to dealers and arranging 200 window displays.

DESPITE BANS by the BBC and all commercial radio stations, demand for the Ivor Biggin single 'The Winklers Song (Misprint)' (BOP 1) has forced EMI to press another 10,000 copies after the initial 5,000 sold out.

Ivor Biggin is apparently a television researcher for the BBC, and according to national newspapers is keen to keep his identity secret.

activities of television and radio, universities, disco and at retail level.

Pictured at the Holiday Inn, Heathrow, for the first meeting of the new team are: (standing) national sales promotion manager Mike Heap. (left to right) Mike Oliver (London and East Anglia), Pat Phelan (South), national sales promotion co-ordinator Alicia Winter, Steve Dunn (Scotland), Nick Johnson (North East), John Smith (Midlands), disco promotion manager Fred Dove, Tony Cannon (North West); (front) regional press officer Jackie Chaimo.

CAROLE KING... her new album... WELCOME HOME....out now.... ON CAPITOL RECORDS & TAPES



ONE-STOP

BEST-SELLING NEW ALBUMS In descending order of sales

Crystal Clear to Lugtons

NORTH LONDON'S leading wholesaler Lugtons will in future be distributing product on the Crystal Clear label—in the past exclusively handled in the UK by Metrosound.

Dealer price is £5.72 plus VAT, although it is due to rise to £6 at the beginning of September, and the RRP is £9.50 (inclusive of VAT). Among the titles immediately available are San Francisco Label (CCS 5004), Direct Disco (CCS 5002), Virgil Fox—The Fox Touch (CCS 7001) and Laurindo Almeida-Virtuoso Guitar (CCS 8001).

A mass of hits from the '60's and early '70's are also currently available from Lugtons. To name but a few: Roger Miller's 'King Of The Road', 'My World' by The Bee Gees, 'Mighty Quinn' by Manfred Mann, 'Juliet' by The Four Pennies, 'The Man Who Sold The World' from Lulu and 'Beg, Steal Or Borrow' by The New Seekers.

Lightning reports excellent sales on the Bilbo single 'She's Gonna Win', on its own Lightning label. Most of the independent radio stations have picked it up and the one-stop is shifting almost 1,000 copies a day.

Relay Records is running a blank tape advertising campaign in the NME which will give retailers a bit of free advertising. Forms have been sent out to stockists of Audio Mag, Memorex and EMI tapes, and dealers who get around to returning them will be listed in the ads. Relay is anxious to point out that there is no stock commitment.

Rock Bottom, of Croydon, should shortly have a large selection of deletions arriving from the continent—although at present they are not certain what titles will be included. Dealers can also expect an announcement in the next few weeks regarding heavy discounts on EMI products from the one-stop.

Roger Cornwall, previously with Collets International, has joined Lugtons as field sales manager (record division).

Those silver framed mirrors with a selection of 18 different album cover printed upon them have finally arrived at one-stop Warrens. Selling at £3.95, initial reaction from retailers is apparently quite favourable.

It certainly didn't take BOOST wholesalers long to obtain preferential terms from Ramon Lopez at EMI—what will be the reaction to the coup by non-members?

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

NATIONAL

NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 IMAGES—DON WILLIAMS (K-TEL NE 1033)
 STAR PARTY—VARIOUS (K-TEL NE 1034)
 HANDS WORTH REVOLUTION—STEEL PULSE (ISLAND ILPS 9502)
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)
 MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)
 SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)
 THAT'S WHAT FRIENDS ARE FOR—JOHNNY MATHIS & DENICUE WDL (SIRE K56068)
 OBSESSION—LIFO (CHRYSALIS CDL 1182)
 DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)
 SPIRIT LIVE—SPIRIT (LEGAL IL 011)

SOUTH-EAST

LIGHTNING London
 GREASE—SOUNDTRACK (RSO RSD 2001)
 DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)
 IMAGES—DON WILLIAMS (K-TEL NE 1033)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 STREET-LEGAL—BOB DYLAN (CBS 86067)
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
 SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1029)
 NATURAL HIGH—COMMODORES (MOTOWN STM 12087)
 THAT'S WHAT FRIENDS ARE FOR—JOHNNY MATHIS & DENICUE WDL (SIRE K56068)
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)
 STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)
 SPIRIT LIVE—SPIRIT (LEGAL IL 011)
 SPARK OF LOVE—LENNY WILLIAMS (ABC ABC 5251)
 SOME GIRLS—ROLLING STONES (ROLLING STONES CN 39108)
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)
 THE LAST WALTZ—SOUNDTRACK (WARNER BROS 866078)
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)
 OBSESSION—LIFO (CHRYSALIS CDL 1182)

ONE-STOP, London

SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
 GREASE—SOUNDTRACK (RSO RSD 2001)
 NATURAL HIGH—COMMODORES (MOTOWN STM 12087)
 STREET-LEGAL—BOB DYLAN (CBS 86067)
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)
 SHOOTING STAR—ELKIE BROOKS (A&M AMLZ 64695)
 HANDS WORTH REVOLUTION—STEEL PULSE (ISLAND ILPS 9502)
 SOME GIRLS—ROLLING STONES (ROLLING STONES CN 39108)
 JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86060)
 THE ALBUM—ABBA (EPIC EPC 86052)

ROCK BOTTOM, Croydon
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 NATURAL HIGH—COMMODORES (MOTOWN STM 12087)
 STREET-LEGAL—BOB DYLAN (CBS 86067)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 GREASE—SOUNDTRACK (RSO RSD 2001)
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
 BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
 OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET P 400)
 HANDS WORTH REVOLUTION—STEEL PULSE (ISLAND ILPS 9502)
 THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
 BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM K53081)
 THAT'S WHAT FRIENDS ARE FOR—JOHNNY MATHIS & DENICUE WDL (SIRE K56068)
 LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 9102 021)
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)
 SOUNDS... AND STUFF LIKE THAT—QUINCY JONES (A&M ALM 64685)
 STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)
 BLAM—BROTHERS JOHNSTON (A&M AMLZ 64714)
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)
 A TRICK OF THE TAIL—GENESIS (CHARISMA CCS 4001)
 A NEW WORLD RECORD—ELECTRIC LIGHT ORCHESTRA (JET LP 200)

WEST MIDLANDS

GREENE ZILCO, Walsall-on-Trent
 GREASE—SOUNDTRACK (RSO RSD 2001)
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 THE WAR OF THE WORLDS—VARIOUS ARTISTS (CBS 86060)
 IMAGES—DON WILLIAMS (K-TEL NE 1033)
 STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1029)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 NATURAL HIGH—COMMODORES (MOTOWN STM 12087)
 STREET-LEGAL—BOB DYLAN (CBS 86067)
 HANDS WORTH REVOLUTION—STEEL PULSE (ISLAND ILPS 9502)
 MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)
 IMAGES—CRUSADERS (ABC ABC 5250)
 OBSESSION—LIFO (CHRYSALIS CDL 1182)

WEST COUNTRY

ERIC MOSS, Bideford
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)
 GREASE—SOUNDTRACK (RSO RSD 2001)
 SOME GIRLS—ROLLING STONES (ROLLING STONES CN 39108)
 OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET P 400)
 CAN'T STAND THE REZILLOS—REZILLOS (SIRE K56530)
 THANK GOD IT'S FRIDAY—SOUNDTRACK (CASABLANCA TGIF 100)
 IMAGES—DON WILLIAMS (K-TEL NE 1033)
 SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)
 SHOOTING STAR—ELKIE BROOKS (A&M AMLZ 64695)
 ROCK/RULES OK—VARIOUS ARTISTS (K-TEL LP 001)
 STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)

I KNOW CBS I WAS THERE—MAX BOYZE (EMI MAX 1001)
 A NEW WORLD RECORD—ELECTRIC LIGHT ORCHESTRA (JET LP 200)
 MORE SONGS ABOUT BUILDINGS AND FOOD—TALKING HEADS (SIRE K56531)
 BACK AND FOURTH—LINDOISFAIRE (MERCURY 9109 809)
 OBSESSION—LIFO (CHRYSALIS CDL 1182)

EAST SCOTLAND

SCOTIA, Edinburgh
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
 STREET-LEGAL—BOB DYLAN (CBS 86067)
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 GREASE—SOUNDTRACK (RSO RSD 2001)
 HANDS WORTH REVOLUTION—STEEL PULSE (ISLAND ILPS 9502)
 SPIRIT LIVE—SPIRIT (LEGAL IL 011)
 BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
 SOME GIRLS—ROLLING STONES (ROLLING STONES CN 39108)
 DIRE STRAITS—DIRE STRAITS (VERTIGO 9102 021)
 OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET P 400)
 LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 9102 021)
 JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86060)
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)
 OBSESSION—LIFO (CHRYSALIS CDL 1182)
 SERGEANT PEPPER'S LONELY HEARTS CLUB BAND—SOUNDTRACK (A&M AMLZ 66600)
 A TONIC FOR THE TROOPS—BOOMTOWN (RATS ENGIN ENVY 003)
 ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CCS 4010)
 BUT SERIOUSLY, FOLKS—JOE WALSH (ASYLUM K53081)
 THAT'S WHAT FRIENDS ARE FOR—JOHNNY MATHIS & DENICUE WILLIAMS (SIRE K56068)
 BREAKER—DOLLY PARTON (CBS RCA 12787)

NORTH-WEST

WYND-U, Manchester
 SATURDAY NIGHT FEVER—SOUNDTRACK (RSO 2658 123)
 GREASE—SOUNDTRACK (RSO RSD 2001)
 NIGHT FLIGHT TO VENUS—BONEY M (ATLANTIC/HANSA K50498)
 20 GOLDEN GREATS—HOLLIES (EMI EMTV 11)
 JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86060)
 OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET P 400)
 IMAGES—DON WILLIAMS (K-TEL NE 1033)
 STAR PARTY—VARIOUS ARTISTS (K-TEL NE 1034)
 20 GIANT HITS—NOLAN SISTERS (TARGET TGS 502)
 CLASSIC ROCK—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1029)
 THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
 NATURAL HIGH—COMMODORES (MOTOWN STM 12087)
 RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)
 PAST IS PROLOGUE—MANNHATTAN TRANSFER (ATLANTIC K50444)
 ... AND THEN THERE WERE THREE—GENESIS (CHARISMA CCS 4010)
 BACK AND FOURTH—LINDOISFAIRE (MERCURY 9109 809)
 A NEW WORLD RECORD—ELECTRIC LIGHT ORCHESTRA (JET LP 200)
 A TONIC FOR THE TROOPS—BOOMTOWN (RATS ENGIN ENVY 003)
 STREET-LEGAL—BOB DYLAN (CBS 86067)
 THE ALBUM—ABBA (EPIC EPC 86052)

DISCO

NEWS

THE FOLLOW-UP to A Taste Of Honey's current chart smash 'Boogie Oogie Oogie' is scheduled for release later this month. Called 'This Love Of Ours', the disc is another in EMI's *Tower* series through which Capitol's US disco product is given simultaneous UK and US release. 'This Love Of Ours' will be among the product to be featured in a nationwide series of *Tower* promotion nights at discos across the country during September and October, revealed Laura Sudnik of EMI's disco promotions division.

IPI TOMBI Records, the newly-formed company handling the re-release of the *Ipi Tombi* album, is to release two songs from the show as a double 'A' side disco single later this month. The songs are 'Mama Tembi's Wedding' and 'The Ipi Tombi Theme' which are scheduled for heavy disco promotion together with a dance from the show, the *Pata Pata* described by Ipi Tombi Records as "a bodily contact dance".

EVERY THURSDAY from August 31 through to the end of November Motown will be running a roadshow in conjunction with Radio Luxembourg. The show will visit towns and cities nationwide and feature top Luxembourg DJs playing Motown records together with screenings of films of Motown acts. There will also be giveaways of records, T-shirts and so on. The detailed schedule of towns to be visited will be released shortly.

SALSOU'S MID-PRICE compilation *Saturday Night Disco Party* will be released on September 8 at a retail price of £2.85. Backed by advertising in the black music press, the album will feature Double Exposure's 'Ten Per Cent' which is currently one of the all-time top-selling imports. Three brand new tracks from The Salsoul Orchestra are also included.



THE SUCCESS of EMI's World Disco Dancing Championship has taken everyone involved by surprise. Co-organiser John Webster told *Record Business* that well over 30 countries will be represented at the World Final in December and that the event will be televised by Thames Television. UK Finals are scheduled for the end of September and a TV contract is currently being negotiated. Our picture shows head winner Lee Harold going through his paces.

DISCO CHAT

WITH 12" records now well established as part of the disco scene, it seems crazy that once you could give them away. There is a friendly argument between Nigel Granger and myself as to who did the first 10" and then 12". It was either All Platinum or Magnet, and it was pretty close—two days at the most. At that time I worked for Magnet, and I still remember Mal Davies's face at the Pye cutting room when I said we wanted a 10" 45 rpm single. Mal knows how to handle the cut as 78s used to be 10" so he was in his element. Magnet's first 10" was 'Save Me' by Silver Convention, followed by 'Fly Robin Fly' in both 10" and 12" versions. Magnet was also first with disco edits. The single versions of 'Fly Robin Fly' and 'Save Me' were different from the album tracks, having

been specially edited by Mal and myself. We had loads of fun and there were bits of tape everywhere.

There are good reasons for doing a 12" record at 45 rpm. The volume you can achieve is 2 to 4 db louder than a 7". Also, you get length and you should get better quality, and obviously volume and length are what you want in a disco. On a disco cut from the States you will get not a lot of low bottom end "low bass", the cut seems harder. The bass drum will come pounding through as this is not too low. The whole thing seems harder round the middle with a very spike top. Almost any DJ will tell you the difference in a US disco record say from a European or UK recording. They sound different. A UK producer, try as he might, can never get that US sound; he can pull his hair out, shout at the engineer till he busts a blood vessel—it's no good trying.

Peter Waterman

Edited by
Myles Hewitt

DEALER ACTION

ONE OF the best movers this week is Andy Gibb's 'An Everlasting Love' (RSO 015). This one is good and it's selling well. Dealers should stock in depth.

Another big one to jump on is 'Meteor Man' by Dee D Jackson (Mercury 6007 182). A great follow up to her Top Ten record 'Automatic Lover'.

Due for rush release on Gull Records is Bama Boogie Woogie by Cleveland Eaton on a blue 12" (GULS 6312) and a 7" (GULS 63). Although it's been a great disco seller it's to be in blue vinyl with a new edit and could be a remix.

'Dance Across the Floor', Jimmy Bo Horne, TR 12" and 7", distributed by CBS is moving well at shop level and is going big in discos. Jimmy has great disco success but rarely shows Top 30; this is one to order about ten 12" and six 7". Watch it closely; it should sell slowly for long after disco chart action.

One of the best imports around is 'Get On Up (Get on Down)' by Roundtree (Omni US 12"). This record has a great dance beat.

A couple of 12" imports from Canada well worth getting hold of are 6 mins 11 secs of 'Brickhouse' by Commodores on Motown and 8 mins 4 secs of 'You and I' by Rick James on Gordy.

A record I mentioned a couple of times that is now out and doing really well is Wayne St John 'Something's Up' on State STAT 83, 12" and 7". This is the first time I've heard the 12" and I love it.

Another good import on West End Records is 'Doin' the Best That I Can', Betty Lavette produced by Eric Matten and Cory Robbins. This US 12" is starting to move very well and should pick up good disco play although it is nowhere as good as the classic hot shot now out here on Atlantic by Karen Young. So watch the disco chart for action.

Peter Waterman

DISCO 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 (16) I THOUGHT IT WAS YOU—HERBIE HANCOCK (CBS 6500) |
| 2 (3) NIGHT FEVER—CAROL DOUGLAS (GULL GULS 61) | 13 (17) GALAXY OF LOVE—CROWN HEIGHTS AFFAIR (MERCURY 9199 832) |
| 3 (2) IS THIS A LOVE THING—RAYDIO (ARISTA 9192) | 14 (—) BRITISH HUSTLE—HI-TENSION (ISLAND WIP 6446) |
| 4 (11) STUFF LIKE THAT—QUINCY JONES (A&M AMS 7367) | 15 (—) COPACABANA—BARRY MANILOW (ARISTA 196) |
| 5 (4) SHAME—EVELYN CHAMPAGNE KING (RCA PB 1122) | 16 (14) SLOW TRAIN TO PARADISE—TAVARES (CAPITOL CL 15998) |
| 6 (5) DISCO INFERNO—TRAMPPS (ATLANTIC K11155) | 17 (10) BOOGIE TO THE TOP—IDRIS MUHAMMAD (Kudu 943) |
| 7 (6) IT'S THE SAME OLD SONG—KC & THE SUNSHINE BAND (TK TXR 6027) | 18 (—) LET'S START THE DANCE—HAMILTON BOHANNON (MERCURY 9199 830) |
| 8 (12) GOT A FEELING—PATRICK LUVETT (CASABLANCA CAN 127) | 19 (—) YOU MAKE ME FEEL (MIGHTY RHYTHM)—SILVESTER (FANTASY FTG 160) |
| 9 (18) HOT SHOT—KAREN YOUNG (ATLANTIC K11180) | 20 (—) THINK IT OVER—CISSY HOUTON (PRIVATE STOCK PVD 6) |
| 10 (7) MAGIC MIND—ARTH WIND & FIRE (CBS 6490) | |
| 11 (13) FLYING HIGH—COMMODORES (MOTOWN TMG 1111) | |



MADLEEN KANE has been visiting London to promote her album *Rough Diamond*, a mixture of disco versions of standards like 'C'est Si Bon' and 'Fever' along with new material specially written for her. Swedish-born Madleen is currently based in France, but is aiming for international success.

LAST OCTOBER EMI Records spent over £150,000 introducing a computer-operated record token system in the hope that it would make life easier for the 5,000 dealers who sell or exchange up to £10 million worth of tokens every year.

Any new operation has its teething problems. But the EMI switch-over has brought a deluge of angry complaints from retailers and raised a number of questions about the future of the present set-up, instigated by GRRC members at the recent East Midlands branch meeting.

The decision to adopt a computer system was taken by EMI for two main reasons. Firstly, the staff at Hayes was finding it impossible to handle manually the 25 tons of tokens and cards arriving each year. The subsequent delays in crediting dealers had become a serious problem.

The new system was designed to overcome this. Volume has been reduced to an estimated four tons a year with dealers only having to return tokens and not sections of the cards themselves.

Tokens are fed straight into the computer, which automatically works out retailers' monthly accounts. This means that dealers no longer have to count and value their own token stocks—merely check the paperwork they receive from EMI.

The second reason for the change was

Tokens are the troubles really over?

Tim Smith reporting

the growing problem of forgeries. John Mew, EMI's general manager dealer services, told *Record Business*: "During a short period of time last year we discovered almost £60,000 worth of forged tokens. The new system should put an end to this sort of thing as it is virtually fraud proof."

The new tokens are printed in special high security inks, similar to those used for bank notes, which are impossible to photograph.

The tokens are also divided into three sections—one for the selling dealers, one for exchanging retailers and one for EMI. These three parts are matched up by the computer and any anomalies soon become apparent.

For added security the section of the token returned by the exchanging dealer is printed in computer code which means that anyone stealing or finding the token is unable to tell its value.

Profit margins have remained the same. Eleven percent for selling and for exchanging EMI pay face value less 14 percent—the three percent being EMI's margin for operating the system.

The new system should, in theory, reduce the confusion many dealers have experienced in the past. As Mew pointed out under the old system an estimated 36 percent of retailers were underclaiming, and 35 percent overclaiming—which did not leave all that many getting it right.

So what exactly has been going wrong over the last ten months?

Tony Bromwich, from Callers of Newcastle, told *Record Business*: "The situation has been horrendous since EMI introduced the new system. There have been big delays over credits, a letter of apology almost every month and EMI reporting a discrepancy when there wasn't one."

And GRRC secretary, Harry Tipple, told *Record Business* that the scheme itself was basically a good one, but because of the problems at EMI he was refusing to return any tokens until everything had been sorted out. He added that numerous dealers had adopted the same policy.

Other complaints raised by dealers included claims that the computer was rejecting any tokens that were slightly bent or defaced and that on some occasions dealers were being charged for tokens sold but not being credited for those returned.

Mew admitted that there had been problems. He commented: "When the



JOHN MEW: anticipating the return of EMI's token scheme to normal.

scheme was launched we only had one machine operating instead of two and we were therefore unable to handle the volume."

He added: "We are also continuing to receive the old style record tokens which have been left over and because of this we are still operating the old system in parallel to a limited degree."

Mew claimed that the problem of bent tokens had almost been overcome and that the whole operation would be running smoothly by the end of August with all backlog (except the discrepancies) completely cleared.

With regard to dealers who were withholding tokens, he commented: "They are being rather foolish because if they do not return the tokens they are not getting in line for processing—and will subsequently face extra delays."

Presumably EMI will have to grip with the new system by the autumn, but the headaches experienced by many retailers have sparked off what is best described as a complete reassessment of the whole token system.

Probably the most controversial suggestion is that EMI should relinquish its monopolist control of tokens with the system being jointly run by the leading record companies, or by an independent body like the MTA.

At the East Midlands GRRC meeting, Jack Ainley, insisted that an exchanging dealer who also discounted his product did not make a penny on the whole transaction, because of the way the profits are divided into three parts.

Despite the objections raised within the retail trade and the obvious dissatisfaction with the existing system, it seems unlikely that anything will be done—especially if EMI's problems are overcome soon.

Barry Green, assistant to EMI managing director Ramon Lopez probably summed up the situation with regard to any drastic changes at the East Midlands GRRC meeting when he conceded that it might be a good time to rethink the present token set-up, but he doubted that any of the other record companies would be willing to co-operate.

Polydor sales team quizzes management

TOP POLYDOR Records directors had to field some probing questions from the assembled salesmen at an open forum held on the final day of its Albany Hotel, Birmingham, sales conference.

Apart from complaints about mystery discounts on top selling product (see news story) sales representatives were concerned about an apparent decline in the quality of Deutsche Grammophon and Polydor's pre-release policy on hot American product.

Airborne dust during press installation at Phonodisc's Walthamstow plant was blamed as a factor in possible faulty copies of Deutsche Grammophon material, but general standards were extremely high.

It was also revealed that major classical dealers were to be invited to Walthamstow to take up any complaints in person. "We have set up Deutsche Grammophon as a quality label, and pressing standards are by and large better than the competition," said deputy managing director Tom Parkinson. An increase in the quality of playing equipment played a part, too, added Polydor managing director Tony Morris.

The other vexed question was on Polydor's policy of rush-releasing big-selling American product. Salesmen complained about the rush spoiling their sales pitch to dealers and called the practice "An over-reaction to the American import problem."

A&R director Jim Cook replied that the quick release often meant an extra 2-3,000 sales of minority appeal product which might otherwise have been lost to importers. "The quicker these records hit the streets the better for everybody," he said.

A HEAVY concentration on in-store display visuals will spearhead the promotional campaign for Bryan Ferry's forthcoming *The Bride Stripped Bare* album to be released on September 15.

Up to 600 stores could be featured in the display campaign backed up by colour advertising space in the consumer rock press and supported by corporate advertising from Boots. Smiths and Woolworths. November 11 marks the start of Ferry's UK tour, it was revealed at Polydor's sales conference by EG label manager Alec Byrne, and other details of the extensive push are yet to be finalised.

POLYDOR RECORDS is launching a dealer window and in-store display contest as part of its Autumn campaign. Between November 1 and December 15 retailers are invited to submit photographic entries of their Polydor promotional displays. Judging will take place before Christmas and the top prize will be a £300 holiday voucher with eight other major consolation awards.

DEAR MR. DEALER

DON'T FORGET

BRITAIN'S No. 1

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BAND

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SAUCERS

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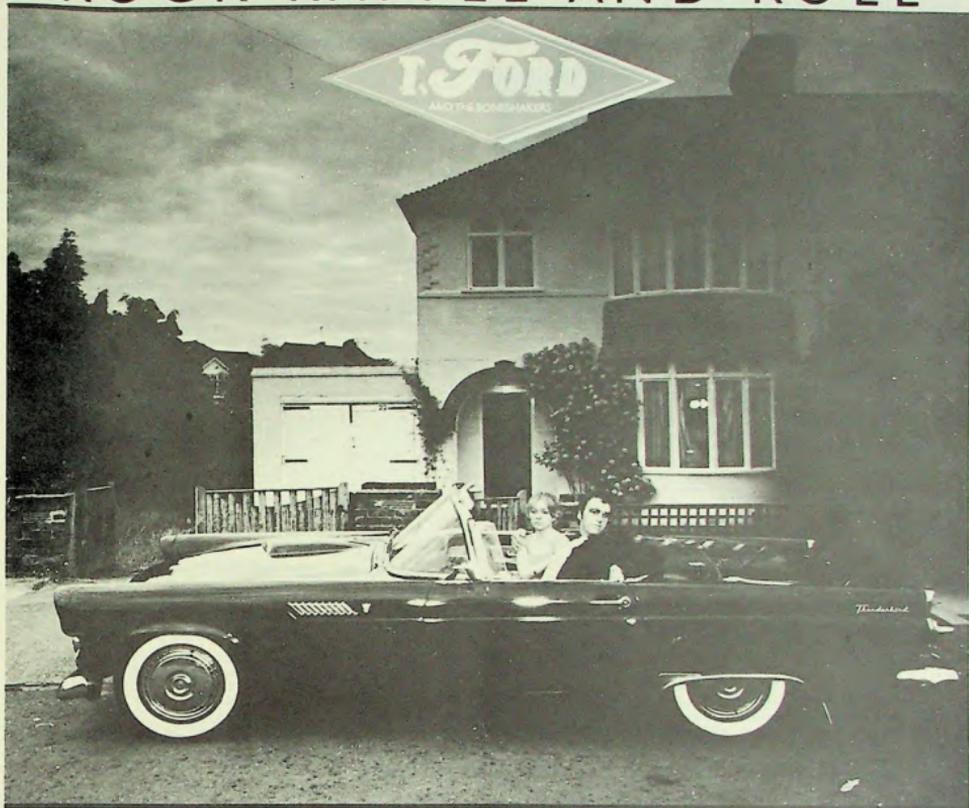
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·ROCK·RATTLE·AND·ROLL·



They'll shake your bones and rattle your tills.

T Ford and the Boneshakers take to the road this summer to launch a sensational debut album, *Rock, Rattle and Roll*.

As the only 'live' act on the epic twenty-five date Daily Mirror Pop Club Summer Road Show, the band is guaranteed massive editorial coverage in one of Europe's biggest selling dailies, throughout August and September.

Check your Mirror for dates and venues. With a solid gold feel for real rock 'n' roll, a devastating version of the classic 'I Go Ape' released as a single, and an absolute peach of a promo tour, there's one thing you've got to know: T Ford and the Boneshakers mean business.



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SINGLECP21

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Lindisfarne: a comeback that will last

Artists: LINDISFARNE/Mike Elliott
Venue: Hammersmith Odeon (3,450)
Promoters: Capital Radio/Adrian Hopkins
Tickets: £3.50 to £2

Audience: Good humoured hippies and rampant Georgie liggers

Current product: Lindisfarne: Album *Back And Fourth* (Mercury 9109 609) and single 'Run For Home' (Mercury 6007 177) (F)

IT WAS a truly Georgie night. The Londoners even went quiet in sympathy when warm-up comedian Mike Elliott mentioned Newcastle United. Although not for long. Elliott takes up at least half his very funny act with a philosophical treatise on farting—its techniques and exponents. Comedians at rock shows often die the proverbial death but Elliott provided a welcome blast of fresh—or should one say foul—air. He deserves a season at Ronnie Scott's.

Lindisfarne made a triumphant London comeback in the course of a long tour. After peripheral adventures in Jack The Lad and Radiator, it was amazing to find that a vast audience still exists for the band that has taken folk-rock into the realms of football anthems. There's no doubt whatsoever that Lindisfarne's current record success is no fluke. By the end of two very full hours the audience was one swaying, singing mass.

Lindisfarne gave a mixed programme of old favourites and material off the new album *Back And Fourth*. The new music has a lilting, almost West Coast feel to it—a logical progression for the band and it sounded good. Even though there were loud cheers for such as 'Lady Eleanor', 'Meet Me On The Corner' and 'Fog On The Tyne' Lindisfarne's current stuff was well received and should present no handicaps to the group's progress.

The sound balance was excellent with



Logical progression for a former Georgie folk band

a set of speakers suspended on high for the benefit of the circle. And Lindisfarne showed a new awareness of presentation with a special backdrop, a traditional folk dance group brought on towards the end, and even that old favourite, balloons falling from on high. It looks like a reincarnation that will last.

DAVID REDSHAW

Artists: JOHN OTWAY BAND
Venue: Red Cow, Hammersmith (225)
Tickets: 75p

Audience: Faithful Otway freaks and the odd punk poseur

WITH CLOSURE rapidly approaching, John Otway's new backing band returned to the venue that helped launch him to the dizzy heights of a Polydor recording contract for a week of special gigs—no doubt designed to help swell the doomed pub's coffers.

If last Monday was anything to go by, Aylesbury's leading light packed the place every night. The old faithfuls that turned out in their hundreds were in little need of conversion as the gangling Otway rocked and pounded his way through a stream of familiar numbers in his usual semi-loony dead-man style. Stupid love-songs—'Juliet' and 'Josephine', 'Dreaming Babies', 'Murder Man' and, of course, his biggest

chart hit 'Really Free'.

Otway's new band is certainly competent, but the recent, abrupt departure of Wild Willy Barrett has taken much of the humour, appeal and delightful entertainment from the new line-up. Otway's main attempt at humour was a bumbling effort at tuning his violin. There is no way he can recapture the magic of that original duo.

Nevertheless, as Otway has confined to a number of music papers "he wants to be a star!". He probably won't be, but the man is still great entertainment. **TIM SMITH**

Artists: ANNETTE PEACOCK/Tanz Der Youth/Blazer Blazer

Venue: Lyceum, London (1,500)

Promoter: Harvey Goldsmith

Tickets: £2.25 (£2.00 in advance)

Audience: Tourists plus inquisitive locals

Current Product: Anette Peacock: Album *X-Dreams* (Aura AUL702)

ANNETTE PEACOCK of New York and Camberley returns to the stage. The lady, whose reputation outstrips her achievements (in that she's only been able to cut three albums) made her first major UK appearance for many years at the Lyceum on Sunday. It was a big venue to fill on her debut, and she didn't. Maybe a club would have been a better starting point.

The motley 600 who were there watched *Blazer Blazer* with disdain. Billed as "ex-Streetwalkers" they looked and sounded like arch heavy Brit-rockers. Heavy, and diverse as a lump of mud they were too loud and forgettable.

Ex-Damned man Brian James' new outfit Tanz Der Youth was also loud. It made a kind of supersonic jet-type music, unrelenting, melodically sparse, but occasionally effective through sheer weight and velocity. Signed to Radar now, there's a single coming our way. Bit of light and shade would go down well Bri.

Then came Annette. Her friends didn't include the rumoured Mick Ronson, which piqued some of the audience even after Annette had apologised. Her band (two guitars, keys, drums per-

ussion, bass and sax) included Bernie Holland and the superb Pete Lerner on keyboards. They were under-rehearsed but didn't let it show too much.

Ms. Peacock's music is rather a schizoid affair. The legacy of her avant-garde musical education is still there; weird, jazz-like chords and melodies. But there is another side; sultry, sensual and just as sophisticated. Her new Aura album, displays both these sides and so did this show. Beginning with 'Dear Bela' (a song about ex-husband Paul Bley?), Annette and her band started confidentially. The single, 'Don't Be Cruel' was next then the longer, meandering 'Real & Defined Androgens' followed by an instrumental.

'This Feeling Within' and 'Too Much In The Skies' are the sensual side of Annette, and both these numbers gave her chance to work with what is a surprisingly powerful yet gentle voice. Meanwhile her band steamed, always restrained and occasionally promising a great deal indeed. Brian Godding, on guitar was playing some tremendous hard-edged stuff, while Bernie Holland was his usual tasteful self. The weird, dreamy, 'A Loss Of Consciousness' from her first album (on Polydor) was a revelation, and gave just a hint of what Annette could achieve. It's no coincidence that when Annette regularly played New York Patti Smith was often found in the front row. She's less frenetic than Ms. Smith, but her intensity is almost touchable. Maybe it's time for her at last.

CHARLES LINES

Artist: ETTA JAMES

Venue: Dingwalls

Tickets: record company reception

Audience: Every blues and soul fan in the business

Current product: Album, *Deep In The Night* (Warner Bros K56402), single, 'Take Another Little Piece Of My Heart' (K17173)

IF THE turn-out at this reception and the sell-out at the subsequent gigs is any guide, then Etta James is poised to sell a few copies of her new, albeit over-produced, album. The deficiencies in the album, the rather smooth and fussy approach, were never apparent in her raucous stage performance. She growled her way through a whole bunch of classics, including 'Rock Me Baby', 'Any Way You Want Me' and 'Tell Mama' and gave gutsy new meaning to the Eagles' 'Take It To The Limit'.

Her band was fresh out of LA yet never suffered the cool indifference that so many West Coast musicians take from the studios and re-create on the live stage. They were rough and ready and included such notables as Cash McCall, searing across a jumping rhythm with some fine guitar lines.

As for the lady, at 40 she must be considered a veteran but she moved and grooved around Dingwalls' tiny stage like a hungry teenager. It's taken a long time to get her onto a British stage and it's to be hoped that the results of this short promotional visit will make a quick return worthwhile.

PETER HARVEY



PEACOCK: sensual and jazzy



OTWAY: new line-up to replace Barrett

Seeking a new mix for Honey's Pye

Brian Mulligan talks to Pye MD, Derek Honey

"I AM no theoretician," observes Derek Honey, joint managing director of Pye Records and the new man in charge of the company's day-to-day UK activities. "What I am doing is to try to put into effect what we have known for a long time and what we have talked about for five years."

Honey's comments refer to the industry's longest-running series—the repeated pronouncements over the years that Pye is about to expand the base of its sales and translate its undoubted expertise on singles into solid album success, while building the artists to go with it. For long enough the intent has been there but, as Honey admits, the realisation has been elusive. The spur may well be that Pye's future prosperity—ATV's forthcoming results will show that its records operations made a profit of over £1 million—will be more closely connected with British repertoire than with American. The future for one of its licensed labels, Buddah, looks uncertain, particularly if the rumours are right and its major artists Gladys Knight and the Pips are CBS-bound. Pye's other source of American repertoire, Casablanca, is half-owned by the Polygram group and, sooner or later, its UK destination is spoken for. Pye has, of course, weathered the loss of more important American repertoire in the past when A&M and Warner Bros set up UK companies. As Honey philosophically puts it: "Something else has always come along." But a look at what might be available should any of the remaining American licensed labels seek to make a distribution change is hardly guaranteed to overwhelm any managing director with enthusiasm, particularly one like Honey with a background of finance—he joined ATV 16 years ago as internal auditor and Pye eight years back as financial controller. He has been joint managing director since January and in June took over the responsibility for UK affairs, while his opposite number Walter Weyda concentrates on beefing up the Company's overseas business. He has also had commercial experience with two other ATV subsidiaries, Berman's the theatrical costumers, of which he remains deputy m.d. and the Century 21 merchandising operation.

At Pye one of his first moves was to implement the recommendations of management consultants who had been taking a searching look at Pye's operations at both factory/distribution and head office level. One of the suggestions made was that if the company was seeking to improve its general image while simultaneously clearly defining its future direction, then an upgrading of the marketing function was required. The outcome was the appointment of Garry

Luddington as Marketing Director, a 33-year-old economics graduate who has been in charge of ATV's licensing division and has experience outside the record industry.

Luddington is the latest in a succession of marketing heads to have passed through Pye in recent years, but the first without a record industry background. Why was he chosen? Honey delivers an unexpectedly candid answer, which also reflects his determination to change Pye for the better.

"We went outside the industry," says Honey, "because we didn't think we would get anybody of sufficient calibre from inside to come to Pye at this time. For a new image we need new thinking and a non-record man may have better ideas anyway than an industry marketing manager. We have tried before to develop a new image and it has not happened. This time it is going to as far as I am concerned."

'Our staff is right and should provide product on which they can concentrate'

"The consultants' report emphasised what we knew that Pye was quite good as a singles company but not very good as far as albums are concerned. It has not been getting any better for the last three years. We have continued to churn out as many LPs as we could find in the hope that some would happen rather than concentrating on a few releases which the total company believes in. We have tended to get into a syndrome of panic for turnover and release more records than we have been capable of dealing with. We should accept that our complement of staff is right and should provide product on which they can concentrate."

"I am looking to gradually increasing the level of complete company involvement and also to the acquisition of new album artists." By the choice of the word "acquisition", the implication is that Pye's change of direction will also bring about a free-spending attitude aimed at making the company more competitive in bidding for established acts, an area from which it has been conspicuously absent and which has contributed to the decline of the talent roster. Max Bygraves and the Muppets, for all their sales potential, are hardly the stuff from which a contemporary record company is made, even one which has made a £1 million profit. But Honey the financial man has obviously not become Honey the entrepreneur overnight. He remains cautious and parsimoniously aware of Pye's lack of



DEREK HONEY: "We've got to concentrate."

resources by comparison with the finances which the international industry giants can call upon.

"We could not buy an existing group unless we paid ridiculous money and we do not have any overseas companies which might be expected to contribute towards funding that kind of a situation. Nevertheless, our overseas licensees are very close to us. In some respects this is better than having our own companies and all contracts allow for extra guarantees."

"We have money to spend, but we are not going to fritter it away across the board. We must concentrate."

What we are trying to do is to encourage new acts to come to us and

once people realise we do mean what we are saying, maybe we will get some established acts." Honey believes that Pye has already begun to move in the direction of the contemporary market with such acts as Dead Fingers Talk, Cyanide and the Fabulous Foodles, plus a couple of new signings, singer-writers Tom Sorahan and Ron Paisley.

There are plans to augment the A&R Department to step up this activity. Also encouraging for the future is the gradual change of emphasis of the beautiful Marti Caine from being a comedienne who also sings to singer with a gift for comedy. This Honey sees as being a significant step in improving her record selling potential and if Marti Caine still indicates that the company's past links with MOR are still holding fast, then this is the way he wants it. "I don't want to give the wrong impression," he emphasises. "We are not overnight trying to switch to new wave or contemporary rock. We are still interested in MOR. We just want to improve our ability to sell LPs."

Pye has had a chequered history in the American market. There was the abortive attempt to set up a

● turn to page 18

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More Irish ballads from Robert White

THE SUCCESS of Robert White's *When You and I Were Young, Maggie* (RCA RL 11698) six months ago was bound to bring the release of this young American tenor's companion album, *I Hear You Calling Me*. It is prominently featured in RCA's August list (RL 12450).

White's training had been on strictly classical lines, vocal studies at the Juilliard in New York followed by a further spell in Italy. He started his career in early music, and his recordings include the opera *Dafne* dating from 1968.

It was inevitable, though, that he would eventually turn to balladeering, since his father, Joseph White, had been famous on NBC Radio during the Twenties, when he sang under the curious name of the 'Silver-Masked Tenor.' A friend of the legendary John McCormack, White Senior revelled in the light repertoire which the Irish tenor had made so popular.

Young White was brought up on American and Irish ballads, which he sang on American tv as a boy soprano in shows with Bea Lillie and Bing Crosby. He laid them aside, however, when he took up his professional adult career.

Then he met Alice Tully, the grande dame of New York's musical aristocracy—a grande dame who chooses to spend nearly half her life queening it in a Venetian palace. "You should sing your father's old songs," she told him.

White accordingly recorded a selection of old American ballads privately and sent the tapes to various record companies. "Most came back," he

recalls, "with letters that were either coldly polite or downright supercilious. But RCA was enthusiastic and set up the recording of *Maggie*."

"I had plenty of singing experience at that time, but I knew nothing about recording in a studio. RCA was marvellous, so patient with me at all the sessions that scared the pants off me."

His first album was rushed out in the US for the Bicentennial, and much to his surprise was raved over by the critics—"Best Record of the Year" enthused *Stereo Review*. A UK release was planned at the time, but in the event it did not appear here until this year.

The first Englishman to hear White as ballad singer was the Prime Minister, at a White House dinner given by President Carter. "I was told he represented a Welsh constituency, so in my innocence I sang 'All Through The Night' in Welsh. The effort nearly killed me, and I guess he wouldn't understand a word."

White enjoyed making his ballad albums, but now he feels enough is enough. There is a danger of being type-cast, and his chief concern is his concert and opera career. He has been featured as tenor soloist in concerts with most of the leading American symphony orchestras and has starred in Italian opera houses.

His first album had wide sales here, boosted by tv appearances with James Galway, who gave him generous help. And as his album of American ballads went down so well, the new selection of Irish ballads should do even better.



ROBERT WHITE

L'Amico Fritz re-issued

NINE YEARS ago EMI brought out a splendid recording of Mascagni's *Amico Fritz* which did not make the artistic or sales impact it deserved. The opera itself has never caught on here because it is not in its composer's usual blood-and-thunder style, and the stars of the recording, Luciano Pavarotti and Mirella Freni, were not so well established in 1969.

Now *L'Amico Fritz* has been re-issued as a handsome box set (HMV SLS 5107, two LPs) with a strong chance of wider success thanks to the fan-following currently enjoyed by both Pavarotti and Freni. It deserves the attention of all customers who enjoy the warm-hearted melodies of Italian opera, for although it is easy to listen to its tunes are difficult, if not impossible, to forget.

For those who know Mascagni only as the composer of the rabble-rousing *Cavallina Rusticana*, this later opera will come as something of a revelation. Instead of an orgy of Sicilian peasant passion, it is an idyllic comedy set in Alsace with a predictable happy ending.

The music might have been composed especially for Pavarotti and Freni, who have perhaps the most seductive Italian voices available today.

REVIEWS

SCHUBERT: *Rosamunde* Ileana Cotrubas (soprano), Staatskapelle Dresden, Leipzig Radio Chorus/Willi Boskovsky. Producer: John Mordler. (HMV ASD 3498) £4.40
The ballet music and one of the three entr'actes from Schubert's incidental music to *Rosamunde* are familiar pieces, but the other numbers are rarely played, so it is good to have this album of all the music he composed for the now totally forgotten play. There was little time to write the score for the Vienna production, so Schubert fell back on an overture he had composed for an earlier opera, and he also 'borrowed' melodies from some of his other earlier pieces. The result, however, is a score of remarkably tuneful warmth which charms the listeners all the way. Willi Boskovsky is a dab hand at this kind of music, so his recording can be confidently recommended, though it needs to be played at a pretty high volume level. There's just one puzzle: why does the sleeve-note refer to the 'contralto aria' which is actually sung by soprano Ileana Cotrubas?

MOZART: Violin Concertos Nos 2 and 4.

Isaac Stern, English Chamber Orchestra/Alexander Schneider. (CBS 76681) £4.29

These two violin concertos, both in D major, are among the most carefree of all Mozart's youthful works, and Isaac Stern plays them to perfection. His sweet tone really makes the melodies sing, and his phrasing of them exemplifies the kind of art that conceals art. He makes everything sound so easy, the smooth flow of the slow movements and the verve of the fast ones. The orchestral accompaniment is flawless, the recording quality clear and warm. An album to appeal anyone who enjoys Mozart in relaxed mood and the right virtuoso to play such music.

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Robert White's recordings have been in great demand since his appearance on BBC-TV
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RED SEAL

CLASSICAL TOP 10

- 1 LEHAR: PAGANINI. GEDDA. ROTHENBERGER, BAVARIAN CHORUS & ORCHESTRA/BOSKOVSKY (HMV SLS 5122)
- 2 MAHLER: SYMPHONY NO. 6. BERLIN PHILHARMONIC ORCHESTRA/KARAJAN (DELUXE GRAMMOPHON 2707 10C)
- 3 RACHMANINOV: PIANO CONCERTO NO. 3. HOROWITZ. NEW YORK PHILHARMONIC ORCHESTRA/ORMANDY (RCA RL 2633)
- 4 WAGNER: THE FLYING DUTCHMAN. SOLOISTS. CHORUS, BAYREUTH FESTIVAL CHORUS & ORCHESTRA/KELLBERTH (DECCA D970 3)
- 5 KETELBY: ORCHESTRAL MUSIC. PHILHARMONIA ORCHESTRA/LANCHBERRY (HMV ASD 3542)
- 6 VARESE: AMERIGUES. ARCAN. IONISATION. NEW YORK PHILHARMONIC ORCHESTRA/BOULEZ (CBS 76520)
- 7 SIBELIUS: SYMPHONY NO. 4. TAPIOLA. BERLIN PHILHARMONIC ORCHESTRA/KARAJAN (HMV ASD 3485)
- 8 DONIZETTI: UGO CONTE DI PARIGI. SOLOISTS. CHORUS, NEW PHILHARMONIA ORCHESTRA/FRANCIS (OPERA RAR OR1)
- 9 OFFENBACH: CHRISTOPHER COLUMBUS. SOLOISTS. CHORUS. LONDON MOZART PLAYERS/FRANCIS (OPERA RARA OR2)
- 10 LISZT: PIANO WORKS. MARGUERITE WOLFF (FARADAY DF/1)

(Courtesy of The Gramophone Exchange, London)

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

THE ALBUM CHART

TOP 60

DISTRIBUTORS
A—Fye, C—CBS, D—Ronda, E—EMI, F—Phonisc, G—K-Tel, H—Lightning, J—Multiple Sound, K—Creole/CBS, L—Lutons, N—Enterprise, O—President, R—RCA, S—Selecta, W—WEA.

KEY

★ 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	Mo of Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Genre
1	1	9	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSD 2658 123	F	
2	3	4	NIGHT FLIGHT TO VENUS BONEY M	Frank Farian	ATLANTIC/CHASSA K5098	W	
3	14	4	20 GIANT HITS NOLAN SISTERS	Roger Greenaway	TARGET TOS 502	W	
4	6	6	GREASE SOUNDTRACK	Various	RSD 850 201	F	
5	2	6	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMU 11	E	
6	7	8	JEFF WAYNE'S "THE WAR OF THE WORLDS" VARIOUS ARTISTS	Jeff Wayne	CBS 96000	C	
7	8	9	LIVE AND DANGEROUS THIN LIZZY	Tony Visconti/Thin Lizzy	VERTIGO 661 807	F	
8	5	8	STREET LEGAL BOB DYLAN	Don DeVito	CBS 86067	C	
9	23	2	IMAGES DON WILLIAMS	Not listed	K-Tel NE 1033	G	
10	4	9	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 3231	F	
11	11	7	A TONIC FOR THE TROOPS ROOMTOWN RATS	Robert John Lange	ENGIN ENZY 3	F	
12	9	9	SOME GIRLS ROLLING STONES	The Glimmer Twins	ROLLING STONES CUN 39106	E	
13	18	9	OCTAVE MOODY BLUES	Tony Clarke	DECCA TX 129	S	
14	10	9	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETD 400	C	
15	16	9	NEW BOOTS AND PANTIES! IAN DURY	Peter Jenner/Laurie Latham/Rick Walton	STIFF SEEZ 4	F	
16	19	3	HANDSWORTH REVOLUTION STEEL PULSE	Karl Peterson	ISLAND ILPS 9502	E	
17	NEW	1	STAR PARTY VARIOUS	Not listed	K-Tel NE 1034	F	
18	13	5	BAT OUT OF HELL MEAT LOAF	Toot Rudgrind	EPIC EPC 82419	C	
19	17	9	BUT SERIOUSLY, FOLKS... JOE WALSH	Bill Szymczyk	ASYLUM AS3591	W	
20	28	6	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Jarvis/Dan Radman	K-Tel NE 1059	D	
21	26	9	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STA 13967	E	
22	20	9	RUMOURS FLEETWOOD MAC	Ken Caillat/Richard Dashut/Fleetwood Mac	WARNER BROS K36314	W	
23	24	3	CANT STAND THE REZILLOS REZILLOS	Brian Taylor/Rezzillos	RSC K36330	W	
24	12	9	... AND THEN THERE WERE THREE GENESIS	David Hentschel/Genesis	CHARISMA CDS 4810	F	
25	15	9	THE ALBUM ABBA	Benny Andersson/Bjorn Ulvaeus	EPIC EPC 86052	E	
26	32	7	SHOOTING STAR ELKIE BROOKS	David Kirschenbaum	AMM AMU 6495	O	
27	25	6	OBSESSION UFO	Ron Neave	CHRYSALIS CDS 1132	F	
28	21	9	BACK AND FOURTH UNDISFARNE	Gus Dugesen/Lundstam	MERCURY 9109 699	F	
29	31	9	BLACK AND WHITE STRANGLERS	Markus Njström	UNITED ARTISTS UKA 30222	E	
30	28	9	DEAL LIFE MACKENZIE	John Linn	VERBIZ 12160	F	
31	32	3	MORE SONGS ABOUT FOOD AND BUILDINGS TALKING HEADS	Brian Eno/Talking Heads	RSC K36331	W	
32	44	3	SERGEANT PEPPER'S LONELY HEARTS CLUB BAND VARIOUS	Mark/Douglas/White/Aerosmith	AMM AMU 44600	C	
33	30	4	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETLP 200	C	
34	39	4	THANK GOD IT'S FRIDAY SOUNDTRACK	Various	CASABLANCA TGF 103	A	
35	33	9	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 86061	F	
36	34	9	KAYA BOB MARLEY & THE WAILERS	Bob Marley & The Wailers	ISLAND ILPS 9517	E	
37	41	3	DIRE STRAITS DIRE STRAITS	Mutt Watson	VERTIGO 9102 021	F	
38	NEW	1	B FOR BROTHERHOOD BROTHERHOOD OF MAN	Tony Hilder	PVE NSPL 18567	A	
39	38	9	VAN HALEN VAN HALEN	Testa Templeman	WARNER BROS K36470	W	
40	40	9	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Frazier	EMI EMC 3238	F	
41	27	6	ROCK RULES OK VARIOUS	Not listed	K-Tel RL091	W	
42	56	6	FM SOUNDTRACK	Various	MCA MSCP 284	E	
43	37	9	PASTICHE MANHATTAN TRANSFER	Tim Hauser	ATLANTIC K36444	W	
44	36	9	THE STRANGER BILLY JOEL	Phil Ramone	CBS 82311	C	
45	45	8	APPROVED BY THE MOTORS MOTORS	Nick Garvey/Peter Ken/Andy McMaster	VERNA V2101	C	
46	46	8	THE STUD SOUNDTRACK	Various	RONCO RTD 2029	D	
47	49	9	GREATEST HITS ABBA	Benny Andersson/Bjorn Ulvaeus	EPIC 86216	C	
48	35	9	DAVID GILMOUR DAVID GILMOUR	David Gilmour	HARVEST SHVL 817	F	
49	47	9	PETER GABRIEL PETER GABRIEL	Robert Fripp	CHARISMA CDS 3813	F	
50	NEW	1	FULHAM FALLOUT LURKERS	Mark Gossop	REGGAE BANGBUT BGA 3	F	
51	59	6	DARK SIDE OF THE MOON PINK FLOYD	Pink Floyd	HARVEST SHVL 804	E	
52	115	1	A TRICK OF THE TAIL GENESIS	David Hentschel	CHARISMA CDS 4201	F	
53	65	7	20 GOLDEN GREATS BEACH BOYS	Beach Boys/Nikolas Venet/Brain Watson	CAPITOL EMU 1	E	
54	4	7	PLASTIC LETTERS BLONDIE	Richard Gotterer	CHRYSALIS CHR 1166	F	
55	3	7	THE SOUND OF BREAD BREAD	David Gates	ELEKTRA K30091	W	
56	42	9	YOU LIGHT UP MY LIFE JOHNNY MATHIS	Jack Gold	CBS 86555	C	
57	58	7	THE LENA MARTELL COLLECTION LENA MARTELL	George Elnick	RONCO RTL 2026	D	
58	53	5	EASTER PATTI SMITH GROUP	Jimmy Levine	ARISTA SPART 1033	F	
59	57	5	THEIR GREATEST HITS 1971-75 EAGLES	Glyn Johns/Bill Szymczyk	ASYLUM AS3591	W	
60	51	9	20 GOLDEN GREATS NAT KING COLE	Not listed	CAPITOL ENZY 3	E	

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FOR BROTHERHOOD
 the new album
 from
Brotherhood of Man
 NSPL 18567
 Now a chart album - As seen on T.V.

FOR BROTHERHOOD
 Includes the hit "Figaro"
 and their latest single
 "Beautiful Lover"

THE NEW SINGLES

ARTIST/TITLE A SIDE/B Side/Label	Cat. No.	Dist. Code	Gimmicks	Demos Use
ALAN DAVID GET YOUR LOVE RIGHT/Stranger (EMI) (rescheduled 21/7/78)	EMI 2821	E	7"	
ALTHEA AND DONNA GOING TO NEGRIL/The West (Front Line)	FLS 110/ VOLE 7	E	7" 12"	
AMANDA LEAR RUN BABY RUN/Follow Me (Ariola)	ARO 132/ ARO D 132-12	A	7" 12"	
BLUE OYSTER CULT I LOVE THE NIGHT/Nosferatu (CBS)	CBS 6514	C	7"	
GOLDSBORO SUMMER (THE FIRST TIME)/Childhood 1949 (United Artists)	UP 35558	E	7"	
BRAUN ICHY GOO/Roll On Summer (Magnet)	MAG 128	E	7"	
CARL MANN TILL I WALTZ AGAIN WITH YOU/Paradise (Charly)	CYS 1038	A	7"	
CARLENE CARTER LOVE IS GONE/Smoke Dreams (Warner Bros)	K17220	W	7" BAG	
CHANTER SISTERS CAN'T STOP DANCING/Back On The Road (Safari)	SAFE 10	A	7"	
CHE AND RAY BOOGIE WOOGIE BOY/Real Boogie (Columbia)	DB 9052	E	7"	
CILLA BLACK THE OTHER WOMAN/Opening Night (EMI)	EMI 2404	E	7"	
CYGNUS BABYLON (YOU GOT TO SET JAH CHILDREN FREE)/Jah Man (Greensleeves)	GREED 4	E	12"	
C. W. MCCALL CONVOY/Long Lonesome Road (MGM)	2006 560	C	7"	
NANCY GREEN ASK HER/Final Showdown (ABC)	ABC 4230	C	7"	
DAVE AND SUGAR GOTTA QUIT LOOKIN' AT YOU BABY/We Are The One (RCA)	PB 1251	R	7"	
DAVID GILMOUR THERE'S NO WAY OUT OF HERE (EDITED VERSION) Definitely (Harvest) (28/7/78 release)	HAR 5167	E	7" 12" BAG	
DAVID MARTIN STRAWBERRY GIRL BLUEBERRY BOY/Another Love Song (DJM)	DJS 10871	C	7"	
DERRINGER LAWYERS, GUNS AND MONEY/Sleepless (Blue Sky) (rescheduled on 21/7/78)	SKY 6515	C	7"	
DIRK AND STIG GING GANG GOOLIE/Mr Sheene (EMI)	EMI 2852	E	7" BAG	
BOB WILLIAMS TULSA TIME/Not A Chance (ABC)	ABC 4231	E	7"	
EARL KLUGH CRY A LITTLE WHILE/Magic In Your Eyes (United Artists)	UP 36441	C	7"	
EDDIE FLOYD KNOCK ON WOOD/Bring It On Home To Me/Girl I Love You (Stax)	STX 2010	C	7"	
FLYING SQUAD BACKROOM BOYS (NIGHT AFTER NIGHT)/Tell Me (Epic)	EP 6542	C	7"	
FRANKIE VALLE GREASE/Grease (Instrumental) (RSO)	RSO 012	F	7" BAG	
FREDDY COLE ISN'T SHE LOVELY/I Need You So (Decca)	F13791	S	7"	
GARY BENNETT HIGHWAY AFFAIR/Forever Games (DJM)	DJS 10821	C	7"	
GIDEA PARK BEACH BOY GOLD/Lady Be Good (Stone)	SON 2162	A	7"	
GILLIAN BURNS THANK YOU FOR THE MUSIC/You (Barn) (4/8/78 release)	2014 124	F	7"	
GOLDIE TO BE ALONE/As Beautiful As You (Bronze)	BR0 59	E	7"	
HAPPY CATS THESE BOOTS ARE MADE FOR WALKING/Destroy That Boy (Grapevine) (rescheduled on 4/8/78)	GRP 110	R	7"	
HORACE FAITH RICH MAN POOR MAN/No More (Ultra) (20/7/78 release)	PFU 7501	A	7"	
JAPAN BE UNCONVENTIONAL/Adolescent Sex (Ariola Hansa)	AHA 525	A	7"	
KILBURN & THE HIGH ROADS FEATURING IAN DURY BILLY BENTLEY/Pam's Moods (Warner Bros)	K17225	W	7"	
KITE FREE FALL/Lay Back (Gull)	GULS 62	A	7"	
K. K. BLACK CALIFORNIA SUNSHINE/Shakin' It Down (Aura)	AUS 105	C	7" BAG	
LENNY WILLIAMS YOU GOT ME RUNNING/Come Reap My Love (ABC)	ABC 4228	C	7"	
LESLEY HAMILTON NO HOLLYWOOD MOVIE/(Gotta Find A) Brand New Baby (RCA)	PB 5575	R	7"	
MAXINE NIGHTINGALE LEAD ME ON/No One Like My Baby (United Artists)	UP 36447	E	7"	
MICHAEL HENDERSON TAKE ME I'M YOURS/Let Me Love You (Buddah)	BDS 477	F	7" BAG	
MIKE HERON SOLD ON YOUR LOVE/Portland Rose (Zoom)	ZUM 5	F	7" BAG	
NIGHTSHIFT LOVE IS BLIND/She Makes Me Love Her (Zoom)	ZUM 7	F	7" BAG	
999 FEELIN' ALRIGHT WITH THE CREW/Titanic (My Over) Reaction (United Artists)	UP 36435	E	7"	
ONLY ONES ANOTHER GIRL, ANOTHER PLANET/As My Wife Says (CBS)	CBS 6576	C	12"	
POLICE CAN'T STAND LOSING YOU/Dead End Job (A&M)	AMS 7381	C	7" BAG	
QUESTIONS SOME OTHER GUY/Rock 'N' Roll Ain't Dead (Zoom)	ZUM 6	F	7" BAG	
ROBERT RIGBY BLUE STAR/The Man I Was Gonna Be (Flight Records)	ETA 1	A	7"	
SEVENTH WONDER PEOPLE IN LOVE/Absence (Parachute)	RRS 505	B	7"	
SIXOUSEX AND THE BANSHIES HONG KONG GARDEN/Voices (Polydor)	2059 052	F	7" BAG	
SPEED LIMIT WIND/Motorbike Kid (Satrii)	SAT 134	W	7"	
SUPERMAX WORLD OF TODAY/Camillo (Atlantic)	K11108	W	7"	
TONY BIRD BIRD OF PARADISE/The Cape Of Flowers (CBS)	CBS 6593	C	7"	
TRUE BIRD JULIE CAN'T COME TONIGHT/Card On The Table Dice On The Floor (EMI) (rescheduled from 4/8/78)	EMI 2822	E	7" BAG	
UNDERHAND JONES ONLY MAKE BELIEVE/It's Alright/Little Lady/Music Maker (Jammie)	JRUJ 1		7"	
JAMMY RECORDS, 39 Munro Road, Jordanhill, Glasgow G13 1SH (041-954 6810)				
WARLORD THE ULTIMATE WARLORD/I Shall Return (Birds Nest)	BN 106	A	7"	
WINE AND ROSES HOLD ME BABY/Baby, You're Getting To Me (Barn)	2014 125	F	7"	

SCHEDULED FOR RELEASE FRIDAY AUGUST 18

Last week's releases—61
This week's releases—55

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CALIFORNIA SUNSHINEK
CAN'T STAND LOSING YOUP
CAN'T STOP DANCINGC
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KEY TO GIMMICKS

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

KEY TO DISTRIBUTORS:

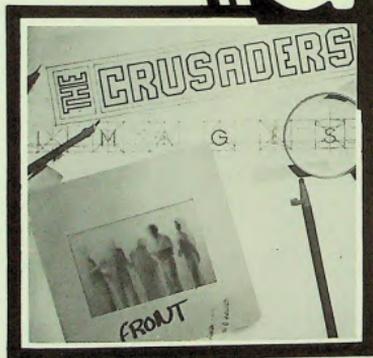
A—Pye, B—One Stop, C—CBS, E—EMI, F—Phonodisc, H—Lightning, K—Creole, L—Lugtons, O—President, P—Pinnacle, R—RCA, S—Selecta, T—Faulty Products, U—Scottis, W—WEA, X—Clyde Factors

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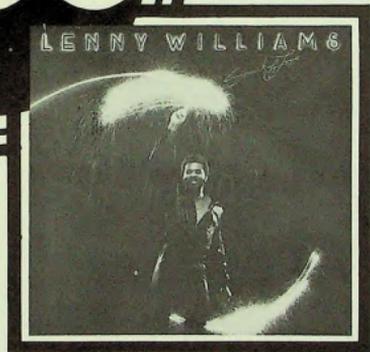
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THE CRUSADERS

'IMAGES'

ABCL 5250



LENNY WILLIAMS

'SPARK OF LOVE'

ABCL 5251

YOU'RE ONLY DAYS AWAY FROM **THE 'BISH'**
THE NEW **STEPHEN BISHOP** ALBUM

ABCL 5252 ALSO AVAILABLE ON CASSETTE

REGIONAL NEWS

IRISH NEWS

Edited by
Pat Pretty

IRISH RECORD Factors report heavy advance orders for RCA's James Galway *Plays Songs for Annie*. As well as the successful 'Annie's Song', the album (RL 25163) has some Irish tunes. 'Brian Boru's March' and the 'Belfast Hornpipe' are featured.

Robert White, the Irish-American tenor seen in the recent James Galway TV show, also has an RCA album, *When You and I Were Young, Maggie* (RL 11698). And still in tenor territory, *Louis Browne Recalls* is on IRF's album release (RPS 112). The Irish singer is currently in cabaret for summer season at Great Southern Hotel, Kilarney.

Sandie Jones sings songs from her TV shows on Rex (SPR 1021). Her latest programme series has just finished transmission, and Sandie is in Dublin's Gaiety Theatre for summer shows *Gaels of Laughter '78*.

Latest record from Gael Linn label is Nairn N. Rian's *Senn Aithla*. Musical arrangements are by her husband Micheál O Súilleabháin, who also records for Gael Linn.

Jackie Hayden of CBS has produced a record for the International Scout Jamoree at Woodstock, Kilkenny, August 1-10. 'Rocking Down Woodstock V' (EIR 2) is by new band, Stone Free, featuring scouts and marking 70th anniversary of Scout Association of Ireland.

Dolphin Records releasing the Golden Voice of John McCormack, Vol. 1 on DOLB 7020. *Romnie Drew*, ex-member of the Dubliners, has new album to be released this month. It's Guaranteed Ron-



STONE FREE: with David Duke and Jackie Hayden of CBS Records.

nie Drew (DOLM 5021). Further Dolphin album release is the Dublin City Ramblers singing Irish Republican Jail Songs (DOLB 7021).

Hawk Records has released 'All Creatures Great and Small' by the Johnny Pearson Orchestra (HASP 425), from the series recently shown on RTE television.

Johnny McEvoy's new Hawk album now ready: *I'll Spend a Time With You* (HALP 174). He is continuing his one-nighters around Ireland.

Solomon and Peres celebrate first year of their WEA distribution with a new spectacular at Dublin's Gresham Hotel, August 9. *Dealers, press and broadcasters invited*, and WEA personnel from UK expected.

John D'Ardis busy at his Trend Studios in Dublin. In past week Donald Ring and his ceilid band, and Rob Strong and his Rockers have been in for sessions.

Billy McBurney's Outlet label has

issued three more albums in the Archive series. *Folk From the Mournes*, from 1968, is the first record made by the Sands Family. Eugene Sands,

hailed as a folk genius on mandolin and banjo, died in a car crash in Germany in 1975, and Tommy is leading presenter of folk and traditional music on Belfast's Downtown Radio. Album is OAS 3004.

Second Outlet album is on Boyne's Red Shore by Houli Yer Whisht, three-piece group singing historical Ulster folk songs (OAS 3005). Singers are Bobbie and Hilda Harvey and Eugene Rea. *Harveys run a successful folk club in Downpatrick, County Down*.

Newly formed group Cuculliainn have their first record *Three Months in Winter* on OAS 3006, a collection of Irish folk and traditional tracks, and material written by members of the five.

Insh Party Requests is an album of popular Irish songs by various artists of Homespun Records (HRL 152).

SCOTLAND TOP 30 SEE PAGE 2

IRELAND'S TOP 30

(Chart compiled by the MCPS on behalf of IFPI)

- | | | | |
|----------------|--|----------------|---|
| 1 (1) | 12 YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA/OLIVIA NEWTON-JOHN (RSO 006) | 15 (—) | 1 STAY—JACKSON BROWNE (ASYLUM K11308) |
| 2 (2) | 5 SUBSTITUTE—CLOUT (CARRERE EM 278) | 16 (—) | 1 THE JOGGING SONG—BRENDA ST. GRACE (CBS 6510) |
| 3 (27) | 2 FOREVER AUTUMN JEFF WAYNE'S "WAR OF THE WORLDS" FEATURING JUSTIN HARWARD (CBS 658) | 17 (10) | 5 BOOGIE OOGIE OOGIE—A TASTE OF HONEY (CAPitol CLM 4588) |
| 4 (7) | 8 RUN FOR HOME—LINDISFAIRNE (MERCURY 6007 177) | 18 Re-entry 2 | 1 BIG TOM WILL MAKE ME A STAR—IFAMOUS SHAMUS) RUBY RUB 211) |
| 5 (3) | 6 DANCING IN THE CITY—MARSHALL HARN (HARVEST HAR 5157) | 19 (—) | 1 BEERIE IN THE NIGHT/ COPACABANA (AT THE CO-PAL)—BARRY MANLOW (ARISTA ARIST 186) |
| 6 (—) | 1 IT'S RAINING—DARTS (MAGNET MAG 126) | 20 (8) | 7 AIRPORT—MOTORS (VIRGIN VS 219) |
| 7 (14) | 10 CAROL—SMOKE (RAK 276) | 21 (15) | 2 HAD ENOUGH—ARE YOU WHO—(POLYDOR WHO 1) |
| 8 (5) | 6 LIKE CLOCKWORK—BOGOTOWN RATS (MULLIGAN LUNS 716) | 22 (12) | 4 NO ONE IS INNOCENT—SEX PISTOLS (VIRGIN VS 220) |
| 9 (4) | 5 A LITTLE BIT OF SOAP—SHOWAD. DYWADDY (ARISTA ARIST 191) | 23 (—) | 1 GREASE—FRANKIE VALLI (RSO 012) |
| 10 (6) | 3 "S.T.O.S."—CITY BOY (VERTIGO 6059 207) | 24 (—) | 1 ROCKIN' DOWN WOODSTOCK WAY—STONE FREE (CBS EIR 3) |
| 11 Re-entry 10 | 10 ANNIE'S SONG—JAMES GALWAY (RCA RED SEAL RB 5085) | 25 Re-entry 13 | 1 NIGHT FEVER—BEE GEES (RSO 002) |
| 12 (11) | 4 THE RACE IS ON—(SUZ) QUATRO (CBS 278) | 26 (30) | 2 NORTHERN LIGHTS—RENAISSANCE (WARNER BROS K17177) |
| 13 (28) | 2 BABY STOP CRYING—BOB DYLAN (CBS 6495) | 27 (22) | 3 I COULD CRY—JOE CUDDY (REX K11159) |
| 14 (29) | 13 RIVERS OF BABYLON/BROWN GIRL BE THE RING—BOBMY M (ATLANTIC K1120) | 28 Re-entry 2 | 2 LIFE'S BEEN GOOD—JOE WALSH (ASYLUM K13129) |

● from page 11

operation with the GRT tape company and latterly the ATV Records venture, which died for want of its own and suitable English repertoire. Honey looks upon Pye today as "a semi-major" and the company's failure to establish a solid base of American operations may be an important contributory factor to its current status. It is unlikely that there will be any further Stateside gambles, or even a licensing deal. "We don't need a blanket deal at the moment," Honey explains. "Walter Woyda who is now concentrating 100 percent on international matters was recently in America placing product. This is the right way at this time—to secure the best outlets for artists by putting them with labels most suited to their particular requirements."

Pye's refurbishment will not end at the London headquarters. The Mitcham manufacturing and distribution site is also due for a facelift, the decision having now been taken to improve what already exists rather than move to a completely new location, something which had been

under consideration. The bulk sleeve store which was burned down is being replaced by a new building which will be used for offices and storage as well as additional canal facilities. It is also planned to replace the present manual presses with automatics over the next four years. Looking at Pye's financial performance in a declining marketplace, it might be expected that Honey would be reasonably content with last year's £1 million-plus profit figure. Not so.

"I don't believe in all this rubbish about the marketplace," he says with some force. "Pye's big plus is to be able to move quickly and keep in front of the market. This is something we have not done. Growth of 10 percent is not good enough. It should have been 25 percent if you take into account the way our figures were affected in the previous financial year by the minuses of the American operation."

"We can't spend £1.5 million on marketing trying to keep everyone happy. In the future we have got to concentrate."



MATT MOLLOY of the Bothy Band out on his own

MATT MOLLOY
with Donal Lunny
Mulligan Record
LUN 004



MATT MOLLOY
PAUL BRADY
TOMMY PEOPLES
Mulligan record
LUN 017



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CHARMDALE

Sales and profitability

Ann Foster, Training Officer, reports on the first of the new MTA Training Courses

AT THE recent conference in London, organised by the Music Trades Association and the entitled "Record Management and Profitability", David Fox of Fox's Ltd. in Doncaster addressed the delegates on the subject of obtaining greater sales and profitability in an increasingly competitive business. His thesis was that a record retailer cannot move forward until he has analysed himself and his business—thoroughly, truthfully and critically. David Fox's task was to give the delegates some pointers for this process of self-analysis. Many of the delegates present were seasoned, experienced retailers, yet from the reception given to the speaker, it was obvious that they valued this opportunity to step back and re-assess their business and their trading methods.

Much consideration should obviously be given to a knowledge of every shop's customers. Can they be accurately analysed by age group, by whether they are regular or casual and by the type of product they buy? The next stage is to compare the consumer profile of the shop with the consumer profile of the whole area to find out to what extent the shop is catering for the area at large or to what extent it is specialising for particular sectors of the market. On the basis that very few shops can be all things to all people it is worthwhile knowing the particular strengths which they can build on. David Fox mentioned the characteristics of a university town which produce completely different patterns of demand, as any retailers located say in Exeter, Guildford or Stirling, will know.

Customers are also important in terms of what they can tell a shop about its competitors. David Fox

described an interesting experiment which told him more about the effectiveness of his competitors than any sophisticated research technique. He walked to a spot about 80 yards from his own shop and asked a variety of people to direct him towards the nearest record shop—and he was not directed to his own as often as he might have liked. What was even more depressing were the number of respondents who told him that there was not a record retailer in the area! Not only was he able to ascertain the impact his own shop was making on the local market compared with others in the town, he also discovered interesting aspects about the image his shop was creating. He found out that people tended to judge, no doubt unconsciously, what kind of a shop he was as a person "suited" and sent him in decisions about other consumers they undoubtedly do it about themselves and a specialist record retailer may well be losing out if many of his catchment population see themselves as Boots or W. H. Smith people. It all leads to this difficult process of image building which so many retailers are neither competent nor consistent.

The levels of service which operate in a store are also capable of analysis

because they attract customers in the first place, they generate sales and they often turn a healthy gross profit into a miserable net figure if they are not kept in perspective. Self service as opposed to personal service was examined. There seems little now to justify the luxury of personal service except a highly specialised product which requires a great deal of detail and information to support the sale, or secondly lack of adequate space to operate self-service effectively. David Fox's opinion was that the minimum amount of space for a self-service operation is 1,000 square feet, and extra space can sometimes be created by doing away with extras such as hoods, as most customers know the records they want anyway. He also suggested a rule that no singles should ever be played to the customer as the profit margin simply did not justify the use of costly resources such as space, time and equipment; earphones are quite adequate for the LPs that are played.

Sales analysis was also important, not only the figure itself but how the sales are taken, when they are taken and how much profit they bring in for the business. The delegates were encouraged to ask themselves how many LPs they sold per customer. Was it enough and if not how could it be increased—David Fox suggested a target of two LPs per customer as the minimum. He also suggested ways of promoting LPs, generating greater sales and reinforcing that important concept of customer loyalty. His scheme was one that had been successfully operated in his own shop and it was the use of the discount voucher—£1 in value and printed to resemble £1 notes—which was given

with the sale of every full price LP, which the customer can redeem on the next purchase. It was much more effective than 50p and £1 reductions and best of all, it brings the customers back into the shop. It should be done in short bursts and can be used to liven up non-peak periods. Rather than feeling pleased when the customer does not return to redeem the voucher with the next purchase, the retailer should ask himself what went wrong.

A retailers should also ask himself when he achieves peak sales, in particular if there was any day to rival Saturday, and if so, was there enough staff to cope. It was suggested that sometimes retailers did not make provision for extra sales, as one single till was estimated to be capable of taking £1,500 in a day. The suggestion was not that doubling the number of tills will double the turnover, but rather that the shop must give the air of taking money and doing brisk business, or at least being capable of so doing. Extra facilities means extra overheads which together with all the expenses of the shop should never become out of hand. The shop should analyse monthly its current gross profit and net profit figure, both planned and actual and the rate of stock-turn should be calculated at regular intervals. For a shop which discounts as a trading policy, then the rate of stock-turn to aim for is six and above, which still does not compare so favourably as it should with the large multiple chains who are currently achieving around 9.3. David Fox certainly did not set out to be an ideas factory; it was just the way that his interesting and provocative talk developed.

THE NEW ALBUMS

August Albums

EMI & Pye August album information unavailable at the start of the month.

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

ATOLL E
TERTIOS
Ariola ARL 5008

BOBBY LYLE E
NEW WARRIOR
Capitol E-ST 11809
TC-E-ST 11809

CALDERA E
TIME AND CHANGE
Capitol E-ST 11810
TC-E-ST 11810

CARL JACKSON E
OLD FRIENDS
Capitol E-ST 11760
TC-E-ST 11760

CHARLES JACKSON E
PASSIONATE BREEZES
Capitol E-ST 11775
TC-E-ST 11775

CLIFF BENNETT & THE REBEL ROUSERS E
THE BEST OF CLIFF BENNETT & THE REBEL ROUSERS
Capitol E-ST 11814
TC-E-ST 11814

DICK HAYMES E
RAIN OR SHINE
Parlophone CAPS 1019
TC-CAPS 1019

EDINBURGH MILITARY TATTOO 1978 E
Warner SLP 2155
TC-SLP 2155

GARY BARTZ E
LOVE AFFAIR
Capitol E-ST 11789
TC-E-ST 11789

HECTOR MACANDREW E
SCOTTISH FIDDLE MUSIC—AIRS, LAMENTS, REELS & MARCHES E
One Up OU 2215
TC-OU 2215

NATALIE LIVE E
E-STEP 18
TC-E-STEP 18

ORIGINAL CAST E
THE STUDENT PRINCE
SH 279

PHIL KELSALL AT THE WURLITZER ORGAN E
THANK YOU FOR THE MUSIC E
One Up OU 2211
TC-OU 2211

PIPE MAJOR IAN MCLEOD E
DANCER'S DELIGHT—MUSIC FOR HIGH-LAND DANCING E
TCSTAL 5024 (Cashless)

ROYAL HIGHLAND FUSILIERS E
THE REGIMENTAL BAND, PIPES, DRUMS & BUGLES—300 YEARS ON E
SLP 2159
TC-SLP 2159

SHIRTS E
THE SHIRTS
SHIP
TC-SHIP 4089

SOUNDTRACK E
CONVOY
Parlophone CAPS 1019
TC-E-ST 24590

SOUNDTRACK A
UNMARRIED WOMAN
20th Century BT 557

SPINNERS WITH MEMBERS OF THE OCEAN YOUTH CLUB E
SONGS OF THE TALL SHIPS
NLS 154
TC-NLS 154

STEVE HARLEY E
LAMENTS, REELS & MARCHES E
EMC 3254
EMC 3254

VARIOUS A
ALAN FREED'S TOP 15
Pye Int PWR 5073

VARIOUS E
A PROGRAMME OF LIGHT ORCHESTRAL FAVOURITES
World Records SH 269

VARIOUS E
SOUVENIR OF WALES
One Up OU 2210
TC-OU 2210

HOLLIES E
THE HOLLIES' EVOLUTION
Parlophone PCS 7175
TC-PCS 7175

HOLLIES E
BUTTERFLY
Parlophone PCS 7177
TC-PCS 7177

HOLLIES E
CONFESSIONS OF THE MIND
Parlophone PCS 7178
TC-PCS 7178

HOLLIES E
BEST OF THE HOLLIES' EPS
Parlophone CAPS 7174
TC-PCS 7174

HOLLIES E
OTHER SIDE OF THE HOLLIES
Parlophone PMC 7176
TC-PMC 7176

IAN CARR'S NUCLEUS E
BY FLAGRANT DELICTO
NLS 11771

JOE LOSS ORCHESTRA E
JOE LOSS HITS THE ROAD TO SONG E
LAND
EMC 3261
TC-EMC 3261

KINGS SINGERS E
10th ANNIVERSARY CONCERT
KS 1002
TC-KS 1002

MANUEL AND THE MUSIC OF THE MOUNTAINS E
CHA CHA WITH MANUEL
NLS 152
TC-NLS 152

MATT MONRO E
15 HIT SINGLES
TC-SCK 6590

MAX WEBSTER E
MUTINY UP MY SLEEVE
E-ST 11776
TC-E-ST 11776

MICHAEL JOHNSON E
MICHAEL JOHNSON ALBUM
EMC America AMS 2002

NANCY WILSON E
MUSIC ON MY MIND
E-ST 11786
TC-E-ST 11786

VARIOUS E
HOME MADE JAM VOL I
World Records SH 269

ARISTA RECORDS took the plunge and signed its first British licensed label at the end of July—Zoom, run by the enterprising and energetic Scott Bruce Findlay, owner of the Bruce's chain of record outlets.

The deal deserves closer examination for a number of reasons. Firstly, it is symptomatic of the current decline and fall of the mass of independent labels that burst into life during the heady days of 1977. One by one they are being forced to the major companies.

And along with the London-based Beggar's Banquet and Bonapartes, Zoom, operated from Edinburgh, is one of the few labels to be run by a record dealer.

Findlay has served a long apprenticeship in the record industry. It began back in 1969 when, along with his brother Brian, he opened up Bruce's Record Shop in Edinburgh—which rapidly became the town's sole outlet for what was then called progressive music.

Since then he has expanded to seven shops, scattered around central Scotland. During the early '70s he was approached by Island and asked if he would like to form a licensed company. In the meantime however he "discovered" sophisticated rock band Cafe Jacques and the label idea was shelved.

Findlay still manages the band, who are now recording for CBS, but he is shortly due to give up this role because of his commitments with Zoom.

It was mid-1977 before he decided to launch Zoom following the huge successes of such independents as Stiff and Chiswick and the boost the market was receiving from the advent of the new wave.

Findlay explained: "There was an opportunity to do it completely on my own without the backing of a major record company, a chance of doing it from scratch with very little capital—just a lot of enthusiasm. That's why Zoom was started."

First signing to Zoom was local four-piece band The Valves, and their first single was out in September 'For Adolf Only'. It achieved fairly good sales and the band received a certain amount of exposure in the consumer press.

This was shortly followed by an EP from Slik, teenybop stars for a day, recorded in an empty nightclub and aimed at re-establishing Slik as a rock 'n' roll band.

The next few months saw a limited amount of activity from Zoom. A second record from the Valves, 'Tanzan Of The Kings Road' and a single 'Stuck With You' from the Zones, who are now signed directly to Arista.

Zoom had made its mark but had fallen well below the levels of success achieved by a number of other independent labels. Last month, therefore, saw the move to Arista for a worldwide marketing and distribution deal.

Findlay told *Record Business*: "The independent thing had become very dangerous. One or two people,



CELEBRATIONS: To mark the Zoom/Arista deal in Edinburgh: Pictured with Bruce Findlay (bottom right) are members of the extremely youthful band The Questions and another Zoom act Nightshift.

Independent Scottish pop comes of age

Tim Smith chronicles the marriage of Zoom to Arista

without the commitment or feeling, had jumped on the bandwagon. The majors smelled money and jumped in very quickly and soon each had its new wave band."

He continued: "The majors brought in their professionalism and ability for massive promotion. They ate us alive and we merely became breeding grounds for the majors—like amateur teams in the football world."

"A number of releases had not achieved the sales they were capable of because of the set-up. The market has also now become far more cautious."

So Findlay signed the deal with Arista. He is convinced that the financial benefits this will bring will not only help break some of his acts but also help to keep them on the Zoom label.

He explained: "I've got more chance of real success now with my acts because if an act is on the point of making it, they need heavier financing than I alone can give. Without it they would leave labels like Zoom and go to the major companies."

Findlay does concede that he may still lose acts to majors despite the backing of Arista—but he is in with a better chance.

And Arista will no doubt be pleased to know that Findlay settled for the company because "I would far rather deal with a company that I actually like and respect although I might have got better terms elsewhere".

But will Zoom lose some of its

identity along with its independence? Findlay is confident that it will not. He claims he will have a considerable say in promotion and marketing plans as well as, obviously, being totally responsible for the signing of all acts. He told *Record Business*: "Zoom is very much my taste, my idea, and very much the sort of music I like to hear. It's an unashamedly pop label with the repertoire progressing with what is happening at the time. We wouldn't sign up anyone who was obscure or too intellectual."

Three new releases are scheduled for August 18 under the Arista/Zoom agreement. Ex-Incredible String Band member Mike Heron, a teenage friend of Bruce Findlay, has a single entitled 'Sold On Your Love' (ZUM 5). There is also a single 'Some Other Guy' (ZUM 6) by The Questions and 'Love Is Blind' (ZUM 7) by Nightshift. All are Edinburgh acts.

Findlay is now working on three new signings. Negotiations are well advanced with Scottish band The Tools, singer/songwriter Mark Towley and Tim Lawrence, ex-Cadets, who is in the process of forming a new band.

Hopefully, Zoom will be able to develop its repertoire under the new deal—which runs through to 1983—and achieve some well deserved commercial success as opposed to mere regional recognition.

Findlay summed up his decision to forge the link with Arista: "1977 was the year we did it on our own—1978 is the year we take advantage of the majors".

Discussi

IN EVERY record industry reference book in the Western world the second largest disc market is listed as Japan and the third largest usually Germany or maybe the UK.

They are all wrong, of course. The number two market is the USSR, or taken as a whole, the massive Eastern Bloc with its teeming populations of Eastern European communists is the biggest in the world.

This realisation dawned on EMI long ago and it took steps to forge links with the Russian state record industry which has borne fruit with the import of the respected Melodyia classical catalogue for many years now, together with the export of the more respectable end of pop/MOR like Cliff Richard and latterly Wings material.

Only recently have other British companies entered the complex world of negotiating with the socialist recording agencies for distribution of their product to the pop-starved Breshnev generation.

Talks can go on for years. Threading a path through the labyrinthine bureaucracy of the eastern European state agencies is a long and delicate task, but once completed, a deal in any of the territories from the Balkans right through to East Germany, Hungary and Poland can result in surprisingly big sales.

Just starting out on the exploitation of the socialist market is Des Brown—the international director at Chrysalis—who has placed *Procol's Ninth* in Poland and a special Jethro Tull compilation in East Germany amongst other product.

"Poland is a very good example of the Eastern Bloc market. It's not got the biggest potential, but it is probably the most sophisticated and receptive to British rock."

"As in all the countries the music industry is controlled by the state.

Until two years ago Polish Nagrania handled all distribution and manufacture of albums, cassettes and singles, but lately cassettes have been looked after by a new agency called Wifan and EPs and singles by a department called Tonpress, so how it is possible to make three separate deals with the different departments.

"The market, at the moment, the countries do not have the currency available to buy licences in the normal way—the state takes the view that the money should be used for more vital goods.

"Another problem is that demand for product vastly exceeds supply so there is a capacity problem.

"The market is very high, but they are not able to get hold of it. Thus, when we released *Procol's Ninth*, sales rapidly hit the 100,000 mark, and I believe Abba's *The Album* shipped 200,000 or more."

Brown explained that deals were always done for single pieces of

ons with the Russians

How UK companies are finally waking to the commercial prospects in Eastern Europe

by John Hayward

product rather than whole label deals. In this way Eastern countries have the pick of the world's repertoire and can carry on cherry picking because, as he put it, they are the government.

He said the key to making a deal with the East in general was personal contact. He himself has made 14 trips to Poland and a visit from an act—Procol toured Poland—was even more beneficial.

"The jazz/rock group Atracle have just completed a Polish tour which was very successful, and shortly afterwards Wilson contacted me to distribute a cassette of their debut album which we have agreed."

The UK record company's problems are far from over once the socialist record department is interested. Next comes a long period of liaison with the state agency that oversees the import and export of goods for currency.

"This works in an extremely complex way," said Brown. "Sometimes commodity trading is an easier way of doing a deal than for hard cash, although Chrysalis has not done this yet."

"I know Abba managed to negotiate a deal for crude oil from Rumania instead of royalties, and we would not rule out the possibility of doing a similar deal if all else failed."

East Germany has taken David Dundas's 'Jeans On' single which sold very well and Brown has just completed negotiations for release of a

special Jethro Tull 'Best Of' collection, for which the Germans picked their own choice of tracks. His first estimates of sales would be around the 60,000 mark.

Brown commented that the Soviet Union was a great deal more difficult to crack. He has been in discussions with the Russians for 18 months so far, and expects it to be as long again before he concludes an agreement.

"It's interesting that the live concert market in Russia is very healthy for British acts. It is possible to tour there 360 days a year through the state-owned Gosconcert agency, and Ian Anderson amongst others has expressed interest in going there."

In Brown's opinion, it all adds up to the growing international appeal of popular music. "As long as a group is not politically controversial there are very few acts that are not welcome in the eastern bloc. Their own pop music is developing fast too, and it won't be long before their performers are releasing records over here on reciprocal deals. After all German and Swedish rock has cracked the market already."

"If we keep working at it, I think the socialist countries market will grow dramatically. Records are just part of a broader picture of the increasing prosperity of these states."

"When I go there, I see young people wearing the international uniform of jeans and tee-shirts, while the governments have realised that pop music is relatively harmless and

does nothing to interfere with their chosen political system.

"The cassette market is particularly healthy there, and it is easy to fall into the trap of thinking Russia and the eastern bloc is a bleak, backward territory. It is a much more prosperous place than you imagine but I have seen traffic jams there, the people have money to spend on clothes and records and concert tickets . . . they are catching up fast."

The same theme was taken up by United Artists' European co-ordinator Ronnie Bell. "The people are neat and tidy. They don't look too much different from people here."

And he was anxious to point out how businesslike the Soviet company is, in particular, where he has just successfully concluded a major reciprocal deal whereby UA has access to a vast wealth of classical repertoire to launch a whole new facet of UA's catalogue.

"Almost every country of the Eastern Bloc is a rich source of classical repertoire," said the veteran Bell. "And in return they are anxious to conclude deals for UA pop or MOR material by people like Gerry Rafferty and Shirley Bassey."

"After EMI, who have been dealing with the Soviets for 30 years, I think UA has the closest dialogue with the Eastern bloc, and we are thinking ahead five-10 years to a time when these countries will be producing artists who will sell on the world market."



Des Brown Chrysalis International Director.

Bell explained that the Russian disc company, Melodiya was extremely efficiently set up, with pressings and distribution centres in every major area, and a Melodiya shop in Moscow that rivalled the Oxford Street HMV store for the number of titles in stock.

His negotiations with the Russians were concluded with surprising speed—they only took 18 months, but Bell commented on the importance of reciprocal arrangements.

"Everything has to be conducted on the principle of reciprocity," he said. "We have undertaken to develop their pop artists where possible and Connie Francis, for instance, has recorded a song in Russia."

"The secret is that material destined for the socialist market has to be pure music, solely for pleasure listening. They don't like imposed releases and always retain freedom of choice on artists and product."

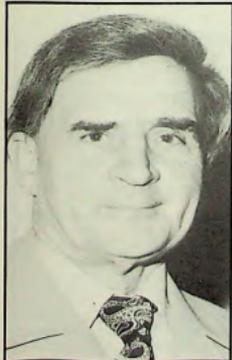
Bell also made the point that the relationships with the Eastern Bloc countries were very fragile, and that although there were many benefits to be derived for both sides, Western record companies had to tread very carefully.

The rewards can be massive too. A major Soviet act can sell two million discs and Bell is currently talking about an initial sales target there of 100,000 for a Shirley Bassey album.

"If that works out, we can look forward to very high sales indeed in the future," he said.

And one final tip. It seems work has already started on a theme tune for the forthcoming Moscow Olympics and the race is on to get the song signed for a worldwide rights. UA's publishing arm is in on the act trying to find suitable material and Bell believes the Russians are working on their own number.

Meanwhile watch out for another of Bell's brainchildren . . . 'Country and Eastern Music'—a hybrid Hungarian music inspired by the American tradition and being transposed from the original Hungarian to English lyrics right now.



UA'S VETERAN European co-ordinator Ronnie Bell.



GERRY RAFFERTY: in demand in Eastern Europe

“Give me five Single reasons
for reading Record Business”

THE AIRPLAY GUIDE

This table provides a comprehensive overview of radio airplay across multiple stations, listing song titles, artists, and their respective airplay metrics.

**The UK's most responsive
Singles Chart.**

In 12 weeks *Record Business* charted 30 hit singles at least a week before any other trade paper.

THE SINGLES CHART **TOP 60**

This section displays the top 60 singles chart, including station breakdowns and national airplay strength for each entry.

**The UK's top Singles
airplay analysis.**

Station by station breakdown of coming airplay action on 120 singles, highlighting radioactive discs, add-ons and national airplay strength.

THE NEW SINGLES

This section lists newly released singles, providing details on the artists and titles.

**The top
Singles listings.**

Nearly 20 percent more new release information than any other trade paper, featuring RB's guide to 12 in., sleeve and vinyl 'gimmicks'

PANEL PICKS

Top new singles chosen by the RB Hit Panel of 50 UK radio personalities.

KC & SUNSHINE BAND/It's The Same Old Song (TK)

JOHNNY MATSIS AND DENICE WILLIAMS/You're All I Need To Get By (CBS)

EARTH WIND & FIRE/Magic Mind (CBS)

FOREIGNER/Cold As Ice (Atlantic)

DAVID GATES/Took The Last Train (Elektra)

ELKIE BROOKS/Since You Went Away (ABM)

ISLEY BROTHERS/Groove With You (Epic)

HI-TENSION/British Hustle (Island)

BARRY MANLOW/Somewhere In The Night (Arista)

ANDREW LLOYD WEBBER/Variation 21 (MCA)

**The top
Singles picks.**

The best of the week's releases chosen by over 50 UK radio personalities.

SINGLES REVIEWS

Best of the rest

This section features critical reviews of selected singles, often accompanied by small images of the artists or album covers.

**The top
Singles reviews.**

The most upfront and the most selective reviews in any trade paper.

RECORD BUSINESS

Alive to 45s.

Autumn fling for Don Williams product

THE SUCCESS of Don Williams K-Tel compilation album *Images* (K-Tel NE 1033) looks like being the first shot in a busy Autumn flurry for the easy-on-the-ear country artist's product.

A new single is about to be released and Anchor is also closely watching the progress of Williams' recently high-placed K-Tel album before deciding about tv promotion on its own next album *Expressions*.

On August 18 Anchor puts out a double 'A' side single on Williams, 'Not A Chance/Tulsa Time' (ABC 4231). These two sides are unavailable on any Williams album so far although they will be included on *Expressions*. A release date has not yet been set for *Expressions* but late September is a probability.

Last week saw Williams' vintage album *You're My Best Friend* (ABC ABCD 5127) re-enter the lower reaches of the chart. Anchor's marketing manager Ray Still comments: "Through the year the tv that Don has done has pushed some of these albums, and the K-Tel album has helped."

Williams' next tv appearance will be at the end of October when he has his

own Special screened on BBC-2. He has appeared live at the Wembley Festival this year and had his slot shown on BBC-2's coverage of the event.

● Another of Anchor's country acts, Freddy Fender, will not be having his latest album released here yet. His *Swamp Gold* LP has been well-received in America and is currently available in Britain on import but Anchor will only release it here if import sales look encouraging.

Crystal's crossover newie

WITH HER new album *When I Dream* (UA UAG 30169) Crystal Gayle looks likely to consolidate her position as a



Edited by DAVID REDSHAW

WHAT HAS happened to all the country promotion activity we were hearing about earlier this year? After Jim Halsey and Anchor Records' big party at the Grosvenor House to which top British promoters were invited with a view to setting up top country concerts in Britain, the net result seems to have been... precisely nothing. Sadlers Wells theatre in London was being mooted as a likely venue for these gigs yet a call that reveals that nothing has been booked or is likely to be in the near future.

TAMMY WYNETTE returns to Britain for a big September tour starting on September 6. She plays most major cities and will be accompanied by her own band The Tennessee Gentlemen. Support acts will be Britain's Raymond Froggatt and The Duffy Brothers. Her new CBS album, *Womanhood*, is released on September 1.

crossover artist.

Produced as usual by Allen Reynolds in Nashville, the album is a successful attempt to fuse country and ballads. Dolly Parton and Willie Nelson have been criticised for recent albums but Crystal appears to be treading the perilous path more successfully, her pure voice and Reynolds' production winning fans from both camps.

Reynolds has assembled an array of name Nashville sessionmen for the album but the songs come from various sources.

BBC RADIO Birmingham's Country programme *Sounds Country* celebrates its fifth birthday on August 30 with a specially extended slot running from 9.30pm to 12.00. Presenter is the stalwart Ken Dudney who has only ever missed the programme twice—with flu. About half the show will consist of live recordings made at the local Hen and Chickens club

THE COUNTRY CHART

- (1) WAYLON & WILLIE—WAYLON JENNINGS & WILLIE NELSON (RCA PL 12686)
- (2) STARDUST—WILLIE NELSON (CBS 82710)
- (3) SOFT LIGHTS AND HARD COUNTRY MUSIC—MOE BANDY (CBS 82669)
- (4) SOMEONE LOVES YOU HONEY—CHARLEY FRIDE (RCA PL 12478)
- (5) THAT'S THE WAY LOVE SHOULD BE—DAVE & SUGAR (RCA PL 12477)
- (6) BILLY 'CRASH' CRADDOCK—BILLY 'CRASH' CRADDOCK (CAPITOL E-ST 11758)
- (7) QUARTER MOON IN A TEN-CENT TOWN—EMMYLOU HARRIS (WARNER BROS K56443)
- (8) TEN YEARS OF GOLD—KENNY ROGERS (UNITED ARTISTS UAG 30153)
- (9) WHEN I DREAM—CRYSTAL GAYLE (UNITED ARTISTS UAG 30169)
- (10) WE MUST BELIEVE IN MAGIC—CRYSTAL GAYLE (UNITED ARTISTS UAG 30108)
- (11) LOVE IS JUST A GAME—LARRY GATLIN (MONUMENT MNT 82382)
- (12) EVERY TIME TWO FOOLS COLLIDE—KENNY ROGERS & DOTTIE WEST (UNITED ARTISTS UAS 30170)
- (13) COME A LITTLE BIT CLOSER—JOHNNY DUNCAN (CBS 82571)
- (14) I'VE CRIED THE BLUE RIGHT OUT OF MY EYES—CRYSTAL GAYLE (MCA CORAL CDL 8059)
- (15) SON OF A SON OF A SAILOR—JIMMY BUFFETT (ABC ABL 5242)
- (16) HERE YOU COME AGAIN—DOLLY PARTON (RCA PL 12544)
- (17) TAKE THIS JOB AND SHOVE IT—JOHNNY PAYCHECK (EPIC EPC 82957)
- (20) BARBARA FAIRCHILD'S GREATEST HITS—BARBARA FAIRCHILD (CBS 82675)
- (18) IT WAS ALMOST LIKE A SONG—RONNIE MILSAP (RCA PL 12439)
- (19) THE HITS OF JERRY REED—JERRY REED (RCA PL 42180)

BEST-SELLING COUNTRY IMPORTS

- OUT OF MY HEAD AND BACK IN MY BED—LORETTA LYNN (MCA 2330)
 I WOULD LIKE TO SEE YOU AGAIN—JOHNNY CASH (COLUMBIA KC 35313)
 GEORGIA KEEPS PULLING ON MY RING—CONWAY TWITTY (MCA 2328)
 GEORGIA WILLIE—BOXCAR WILLIE (COLUMBIA ONE AL C-1001)
 I'M ALMOST ON A MOUNTAIN WHEN I FALL—MERLE HAGGARD (MCA 2375)

Compiled by Record Business Research from specialist country dealer returns

Reviews

VARIOUS ARTISTS: Cotton Pickin' Rock (ABC ABCD 5247)

Fashionably primitive-sounding rockability of a fine vintage with 'Two Timin' Woman' by Jack Scott and 'It's All I Can Do' by Holly-influenced Nicki Sullivan providing the highspots of an album that will attract most interest in the currently burgeoning rockability area.

VARIOUS ARTISTS: Stompin' At The Honky Tonk (STR 805)

Interesting collection of Western Swing bands (other than Bob Willis) recorded in Houston between 1934 and 1941, some of them surprisingly bluesy in flavour. Compiled and annotated by old-time music expert Tony Russell, it makes an excellent sampler of a genre that's undergoing a revival in country circles.

LARRY GATLIN: Oh! Brother (Monument MNT 82984) Prod: Larry Gatlin/Fred Foster

The rich-voiced Gatlin, who in another age might have gone in for light opera, delivers another album of sensitively arranged country ballads. With a couple of exceptions the pacing is a bit samey and Gatlin may soon need a singles hit to gather the crossover momentum which he has sometimes seemed capable of generating.

OAK RIDGE BOYS: Room Service (ABC ABCD 5257) Prod: Ron Chaney

The follow-up to 'Y'all Come Back

Saloon confirms the Oak Ridge Boys' enormous vocal talent. Everything in this package is first-rate. The instrumental backup comes from James Burton, Al Casey, Kenny Buttrey, Joe Osborn, Charlie McCoy, Lloyd Green and other noted sidemen. The songs are nicely varied with material from Dennis Linde, Freddy Weller, Troy Gentry and Rafe Van Hoy. Production is faultless and the four-part harmonies from the Boys are bang on target.

CHEAT ATKINS: A Legendary Performer (RCA PL 12503)

Reissue production: Bob Ferguson

The sleeve note is at pains to point out that this isn't a 'Greatest Hits' set by the master Nashville guitarist, but rather a representative selection of his most innovative tracks through 20-odd years of RCA recording. A finely chosen set it is, too, with Atkins' amazing development of technique brilliantly highlighted. Collectors will pounce upon it for the extremely rare items included, and the usual immaculate Legendary Performers booklet of memorabilia—but in fact it's a splendid easy-listening LP for anybody who likes guitar music.

JIMMY GATES: Crossover Country (Emerald Gem GES 5007)

Gates is a pleasantly tuneful Irish singer who works in the familiar Irish mode of aching country with easy listening and pop. His strength is that he knows how to choose the right material and this album should succeed well for him in areas where Irish country is popular.

Singles reviews

Hits of the week

WINGS—LONDON TOWN (PARLOPHONE R6021)

Producer—Paul McCartney; writers—Denny Laine/Paul McCartney; publishers—McCartney/ATV
Following the inexplicable single release of 'I've Had Enough', the title track from the latest Wings' LP is a far more obvious chart-rider. McCartney is at his best on melodic uptempo ballads such as this.



TOM ROBINSON BAND—TOO GOOD TO BE TRUE (EMI 2847)

Producer—Chris Thomas; writers—Tom Robinson/Dolphin Taylor; publisher—EMI
With a melodic line reminiscent of Van Morrison's 'Moon Dance', this marks a change of style for TRB. A much softer approach than hitherto with a strong rhythm track under Robinson's fine vocals. Should appeal to a far wider audience than the band's previous efforts.



JAM—DAVID WATTS (POLYDOR 2059 054)

Producers—Vic Smith/Chris Pary; writer—Ray Davies; publisher—Davray
Pic-sleeved and coupled with an equally strong double A-side in 'A Bomb in Wardour Street', this will be snapped up by fans the instant it hits the counters. 'Watts' is the more distinctive side, on the face of it an odd choice for this group, but adapting well to their controlled high-energy style. Insistent wordless backup vocals are a strong hook.



MOTORS—FORGET ABOUT YOU (VIRGIN VS 222)

Producers—Peter Ker/Nick Garvey/Andy McMaster; publisher—Island
A breathlessly urgent, chug-along production with a strong vocal hook rather than the insistent instrumental motif which dominated their recent Top Fiver 'Airport'. Will sell strongly and fast; the 12" version in red vinyl obviously making all the initial running.

MANHATTAN TRANSFER—WHERE DID OUR LOVE GO (ATLANTIC K11182)

Producer—Tim Hauser; writers—Lamont Dozier/Brian & Eddie Holland; publisher—Jobete
Man Tran try to make it three in a row from their *Pastiche* album with this old Motown classic. Unfortunately the group's style doesn't particularly suit this type of song, although there is some nicely underplayed sax work from Don Roberts. Probable airplay hit, but could well struggle sales-wise.

DAVID ESSEX—OH WHAT A CIRCUS (MERCURY 6007 185)

Producer—Mike Batt; writers—Tim Rice/Andrew Lloyd Webber; publisher—Evita
Here in a specially recorded single version, this Essex speciality from *Evita* utilises the familiar 'Don't Cry...' melody, but at a rocked-up tempo and with completely different lyrics in English and Spanish. A heavily choral production, and not one of David's best lead vocals, but getting blanket radio support and obviously has huge sales potential.

Best of the rest

GORDON LIGHTFOOT—DAYLIGHT KATY (WARNER BROS K 17214)

Producers—Lenny Waronker/Gordon Lightfoot; writer—Gordon Lightfoot; publisher—Heath Levy
Capital Radio's 'Peoples' Choice' winner in the face of ostensibly stronger opposition, this tuneful mid-tempo folk-rock ballad from Lightfoot's *Endless Wire* album stands as a noteworthy left-field contender for both the airwaves and the charts. An appealing stop-start quality and some impeccable production touches give it a winning sound.

LITTLE NELL—FEVER (A&M AMS 7374)

Producers—Hartley/Thompson/Chapman; writers—John Davenport/Eddie Cooley; publisher—Redwood/Carrin
Translucent yellow vinyl for Little Nell's revival of the one-time Peggy Lee hit. Predictably it's a disco arrangement, but a strong one, highly electronic in the style of Donna Summer's 'I Feel Love'. Her recent 'Do The Swim' picked up some action; this is altogether more commercial, and in the coloured wax and pic bag it should sell well.

WALTER EGAN—MAGNET AND STEEL (POLYDOR 2001 807)

Producer—Lindsay Buckingham; Richard Dashut/Walter Egan; writer—Walter Egan; publisher—Heath Levy
Standout cut from his debut Polydor LP, and a current American top 20 hit, this catchy mid-tempo rhythm ballad sounds an airplay cert. Excellent use of instrumentation and girl chorus to counterpoint Egan's expressive vocal. Sales will obviously start slowly, but many will be hooked by this after a few hearings.

PROCOL HARUM—CONQUISTADOR (CHRYSALIS CHS 2244)

Producers—Chris Thomas; writers—Gary Brooker/Keith Reid; publisher—Essex
Familiar orchestra-backed live version of a Procol standard, with their equally familiar baroque ballad 'Salty Dog' on the flip, from the same 1972 live album. 'Conquistador' has gone top 20 before, but these two numbers plus 'A White Shade Of Pale', in recurring cycles, look like keeping the band going on 45rpm forever.

ROBERT RIGBY—BLUE STAR (FLIGHT ETA 1)

Producer—Brian Smith; writers—Victor Young/Eddie Haymer; publisher—Chappell

This familiar standard melody was last a hit some 23 years ago for the Cyril Stapleton orchestra. Rigby tackles it in similar fashion to Gerry Marsden's famous reading of 'You'll Never Walk Alone', but his rather thin voice lacks impact. Easy listening jocks could push it along, though, if they get behind the disc in any number.

SMOKEY ROBINSON—DAYLIGHT & DARKNESS (MOTOWN TMG 1114)

Producer—Smokey Robinson; writers—Smokey Robinson/Rose Jones; publisher—Jobete
A typical dreamy Robinson ballad from his 'Love Breeze' album; his impeccable, crystal-clear vocals highlight a strong melody and unobtrusive yet spot-on arrangement. Strong radio contender, and could well follow the Commodores across the counters.

ERIC CARMEN—BABY I NEED YOUR LOVING (ARISTA ARIST 207)

Producer—Eric Carmen; writers—Eddie & Brian Holland/Lamont Dozier; publisher—Jobete
Rich production mix swatches a competent but hardly remarkable updating of the Four Tops classic, taken from Carmen's *Change Of Heart* album. Its familiarity and catchiness will probably endear it to some radio programmers, but over-the-counter appeal must be minimal.

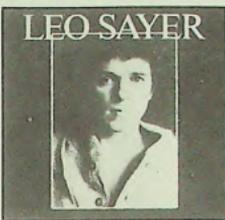
ZONES—SIGN OF THE TIMES (ARISTA ARIST 205)

Producer—Graeme Douglas; writers—Melisac/Gardner/Hyslop; publisher—Mews
A sharp, stomping rocker with sparse but effective vocals, and lengthy instrumental passages which mingle elements of heavy metal and Kraftwerk. Chunky synthesiser drives it the whole thing along well, and it has enough commercial bite to hit, given exposure.

ALBUM REVIEWS

Top 60

LEO SAYER: Leo Sayer (Chrysalis CDL 198) Prod: Richard Pryals. An important platter for Sayer whose popularity has been on the wane since *Thunder In My Heart*. It is necessary for Sayer to get a single away, and perhaps the obvious track is the one co-written with Raydio's Ray Parker Jr., 'Frankie Lee', with its disco possibilities. A galaxy of sidemen add class to the arrangements while the material—including Andy Fairweather-Low's 'La Booga Booga' and Buddy Holly's 'Ramin'g My Heart'—yields opportunity for Leo to show off his vocal versatility. It ought to score well into the Top 40.



PHIL UPCHURCH: Phil Upchurch (TK TKR 82542) Prod: John Tropea/Phil Upchurch. Another veteran guitar player, Upchurch deserves a slice of the action enjoyed by his friends, John Tropea and George Benson. His staccato style is well suited to the slick jazzy arrangements of standards like 'Strawberry Letter 23' and 'Free' included here alongside some of his own, more refined, compositions. Appealing late night listening.

VARIOUS: WALKING THE BACK STREETS AND CRYING—THE STAX BLUES MASTERS (STAX STM 7004) Production: Various Compilation: Bob Fisher

A laudable feature of the energetic rebirth of Stax has been the inauguration of an intelligent reissue programme for the label's goldmine of back-catalogue material. This is the first compilation to focus on its lesser-known blues repertoire, and may well surprise black music fans who have thought of Stax purely in terms of its Memphis funk output. At the turn of the decade, though, the label was attracting such blues notaries as Little Milton Campbell, harmonica player Little Sonny, and guitarists Albert King and Freddie Robinson. All these are here, along with Johnnie Taylor and others, on a mixture of rare U.S. singles cuts and previously unissued items which will have aficionados drooling at the counters. The sleeve notes and packaging echo the care of the compilation, and while ultimately a specialist release, this is an object lesson in how to use catalogue material.

CLIFF BENNETT & THE REBEL ROUSERS: THE BEST OF... (EMI NUT 14) Production: Joe Meek/John Burgess/David Parmer/Compilation: Colin Miles

Latest 20-track retrospective compilation in EMI's NUT series highlights one of Britain's raunchiest, most professional bands of the sixties. Guaranteed storm-blowers on stage, Bennett and Co. were always somewhat underrated on disc, and only scored a handful of hits, the biggest being a cover of McCartney's 'Got To Get You Into My Life'. The balance of their recordings, though, leaning heavily into American R&B, were rarely below-par, and this album rounds them up in intelligent fashion. A nostalgia item obviously, but one of lasting musical quality. Copious notes and personnel/recording details are to the standard now expected of this series.

THE BRIGHOUSE AND RASTRICK BRASS BAND: Bandstand (PVK PVM5) Prod: Uncredited

Despite the success of 'Floral Dance', brass band music is unlikely to bite. My Life has a personal mind-interest. This album is unlikely to get the genre at its finest, but those who buy the album expecting a safe bag of 'Floral Dance' soundalikes will find that their musical horizons are about to be expanded with a few classical pieces. Top marks to the lads.

ENGELBERT HUMPERDINCK: The Last Of The Great Romantics (EMI EMC 3257) Prod: Charlie Calello

His first new album for months and there's nothing to stop it selling other than his continued absence from these shores. However, Arista has shown what can be done with unfashionable Barry Manilow and EMI might be expected to put some marketing muscle behind a singer who still has strong easy-listening sales potential, despite unimpressive results latterly. The man remains the archetypal romantic balladeer, smooth and virile by turns, and has some well-suit material to tackle, including such songs 'You Light Up My Life', 'Love Me Tender', 'Love Is All' and 'Just The Way You Are'.

BETTY WRIGHT: Live (TK TKR 82541) Prod: Ron Albert/Howard Albert

A good representation of Ms. Wright's output with an excellent mixed bag of songs including Leon Russell's 'A Song For You' and Gamble/Huff's 'I And Mrs. Jones' along with self-compositions like the lovely ballad 'Tonight Is The Night'. Unfortunately the interlinking raps become a little tedious when heard repeatedly on record.

MUNICH MACHINE: A Whiter Shade Of Pale (Oasis OASLP 5067) Prod: Giorgio Moroder and Pete Bellotte

This is a faultlessly produced electronic album which celebrates the machine-like aspects of disco music quite unashamedly. In so doing, Moroder and Bellotte have achieved electronic music which reflects the times far more accurately than the hippy-dippy dronings of bands like Tangerine Dream. Even vocalist Chris Bennett manages to blend perfectly with the machine, but the final result inevitably lacks the impact of the contrast of Donna Summer's feel and Moroder's mechanism so superbly accomplished in 'I Feel Love'.

THE ROYAL TOURNAMENT 1978 (Columbia SCX 6589) Prod: Bryce Laing

Scarcely had the final notes of the Last Post died away than EMI has the annual recorded moment of the Royal Tournament on release. This year's album of one of London's most popular military ceremonial occasions has excellent sound quality with contributions from the Massed Bands of Infantry, the Hong Kong Police and the Gurkha Rifles Bands and a stirring finale of Beethoven's music for Wellington's victory in Waterloo, the theme of these years event.

SOUVENIR OF WALES (EMI One Up OU 2210) Prod: Bob Barratt

An essential stock item in the right tourist locations. This 22-track compilation concentrates on male voice choirs singing traditional favourites like 'Men Of Harlech', 'All Through The Night' and 'We'll Keep A Welcome'. There is also a little contemporary folk, a short conversation in Welsh and sounds from a steel works, coal mine and mountain railway to broaden the spectrum.

Best of the rest

JOANNE MACKELL: Joanne Mackell (UAG 30180) Prod: Joe Falscia

United Artists is ploughing in its money to get this American lady off the ground, with some justification, although it's hard to know exactly which market the company is aiming at. Mixture of pleasant mid-tempo numbers and powerfully sung rockers. Includes the Bob Seger number 'Fire Down Below', which is out as a single, but possibly the most notable track is 'Trip The Light Fantastic', written as are all the other cuts by Mackell herself. Wait and see on this one.

DEAD BOYS: We Have Come For Your Children (Sire SRK 6054) Prod: Felix Pappalardi

The big thing this has going for it is anger. It's punk of a metal-tinged, Vibrators variety. Dead Boys are a New York band, one of whose members was badly knifed earlier this year outside CBGB's club. Their main asset is the ballsy, sullen voice of singer Stiv Bators although a general musical competence with stinging, buzzsaw guitar that sometimes ventures into a near solo, indicates that the band might well progress in time. But at present it's last year's thing. Well OK, so were The Rezillos, but the fact that Dead Boys aren't touring here may not help their album chartwise.

TUFF DARTS: Tuff Darts (Sire SRK 6048) Prod: Tony Bongiovi

Tuff Darts were previously known here only for their tracks from the CBGB's sampler album, at which time their lead singer was Robert Gordon, now departed for rockably climes. Their new singer has a certain amount of character, but doesn't really compensate and the music is finally a rather unremarkable amalgam between punk and hard rock. Unlikely to do anything in the current market.

JOHNNY WINTER: White Hot And Black (Sky 82963) Prod: Johnny Winter

A refreshingly excellent album from Winter which more than confirms his ability to survive the ravages of over a decade of musical developments and upheavals. Classic blues, completely

laid-back, a meaty rock 'n' roll number 'One Step At A Time' and a couple of Taj Mahal originals 'E-Z Rider' and 'Divin' Duck'. Brother Edgok joins in on piano for a couple of numbers to help recapture the old magic. But it's doubtful whether sales will extend beyond ageing blues enthusiasts.

VARIOUS ARTISTS: Alan Freed's Top 15 (Pye PCK 5573) Prods: Various

Whacking the Freed name with gusto to cash in on *American Hot Wax*, Pye releases another set of rock oldies on which the late DJ's name is invoked. This time, it's a re-release of a set which Freed compiled from his personal favourites (he also wrote some liner notes). Included are such excellent—and half-forgotten—goodies as Santo and Johnny's haunting guitar instrumental 'Sleepwalk', Wilbert Harrison's r&b classic 'Kansas City', The Spaniels' lyrical 'Goodnite Sweetheart, Goodnite', Lee Dorsey's growling 'Ya Ya' and The Cadillac's droo-'wop goodie 'Speedoo'.

MASS PRODUCTION: Three Miles High (Cotillion K 50510) Prod: Ed A. Allerbe/Mass Production

Fat-sounding American funk, strongly percussion orientated and very exciting on the faster cuts. This ten-piece line-up may well need to tour here to make an impression but even allowing for the rather unconvincing slower numbers, the band could well score some disco hits when discriminating DJs start picking off the dance numbers.

THE BROTHERS JOHNSON: Blam!! (AMH 4714) Prod: Quincy Jones

Although there's still a reasonably high funk quotient—invariably with Louis Johnson on bass—the brothers are moving towards the arranged sophisticated style of their mentor, Quincy Jones. Warm synthesizer and bouncy brass sections do not compensate for the pure funk that fans will want. Of the seven tracks, four cup a groove, but even then it's lightweight compared with material on the first two albums. Best track is a slowie: 'So Won't You Stay'.

Edited by
DAVID REDSHAW



Child,
and
manager
Mike Devere

Can Child break the teenybopper drought?

IF CHILD'S current single 'It's Only Make Believe' continues its upward chart progress the British music scene could soon see teenybopper fever for the first time in around two years. For Child, and perhaps spreading to other groups.

Child has made numerous tv appearances, particularly on the late-afternoon pop/kid shows, but this kind of exposure is not a guarantee of success. Witness Flintlock. However, there are now signs that this good-looking four-boy group is set to break through with its records and live gigs as well.

Child's previous single 'When You Walk In The Room' (an old Jackie DeShannon composition) made the 40s region of the *RB* chart but its latest, Conway Twitty's hit 'It's Only Make Believe', after a slow start looks to have caught hold.

Mike Devere is Child's manager. He discovered the band three years ago and leaves no doubt that he intends, by astute handling, to get them to the top. He particularly admires the way Abba has been handled. An interview with Child quickly turns into an interview with Mike Devere. He obviously orchestrates their every move.

Child as a group had practically no gissing experience before Devere discovered them. They needed a lot of grooming, he says. Child's trademark is a clean, lamb-like appeal and the fact that they don't sound vocally strong on record apparently doesn't matter. The group's singles have been hummable songs, heavily orchestrated. And lack of vocal prowess never stopped the Bay City Rollers.

"Whatever punk stood for, we stand for completely the opposite," says Devere stoutly. "We're there for the kids."

Mind you this hasn't stopped his lads being quite bitch when they've a mind. "If a punk band comes up to my boys and threatens them, they'll say 'Oh yeah? Want to come outside then?'"

Child has actually only done five

gigs in three years. But this policy of building tv recognition and then carefully picking venues seems to be paying off. Child is now set to play a 5,000 open-air gig in Sheffield. The group is playing what Devere calls "The old Bay City Rollers' circuit," Odeons and the like that hold 3,500.

Another valuable promotional gimmick is the "fun bus", a vehicle which is taking Child around major cities and, currently, seaside resorts.

Apart from meeting the fans and giving away rosettes and posters, the group can visit radio stations for interviews and make guest appearances at record shops.

Child is reaching a new generation of fans unaffected by punk and rock. Devere is unworried about such things as picking old songs to record. "Show me kids who can remember 'It's Only Make Believe'. The point is it's a good song."



City Boy: learning to write for the singles market

FOR THREE years City Boy has been bashing away at the UK club and college circuit. A band which had culled some pockets of critical praise but whose three Phonogram albums had done very little, the boys admit: "It comes as something of a surprise" to find a hit single so high in the charts.

City Boy is a Birmingham band—it's first public appearance was at Barbarella's in September 1974—and it has toured most of the world's major markets; a debut tour with Manfred Mann's Earthband in Germany and Scandinavia (better markets for it than Britain) and supporting Hall and Oates in America.

Bearded lead singer Lol Mason agrees that City Boy is basically a "words band" (the second album

Dinner At The Ritz was a concept in which an observer in a restaurant wrote comments on the various diners). But he thinks that the chart record '5-7-0-5': "Taught us a lot about how to write for the singles market. It was recorded before the rest of the album and was a definite attempt to write a single. Once you've got that the rest is so much easier."

With new managers and the chart single, City Boy hopes that its newly released album *Book Early* will reach more than the regular coterie of admirers. A pre-Christmas tour is set with one "big date" set for London, one for native Birmingham and four smaller ones. The band has now seen its live fee double to £800 and hopes that this single is the start of a path to album success, which is the medium they all want to make happen.

AMERICAN STAR Bette Midler, 'The Divine Miss M', makes her very first British concert appearances next month at the London Palladium. They are on September 21, 22 and 23, the commencing dates of a world tour. The British dates are being presented by Freddy Bannister in association with the International Concert Organisation. Midler brings with her a stage show including her six own musicians and three-girl vocal group, The Harlettes. Tickets go on sale at the Palladium on August 11 priced £6.50 downwards. On September 3 Midler will be seen on London Weekend Television in her own acclaimed special *Of Red Hair Is Back*. Midler has also just completed a film, *The Rose*, in which she plays a flamboyant 60s blues singer. It is expected to reach Britain next summer.

WITH THE current Commodores single 'Flying High' doing just that up the charts, Motown is undecided about the next release. It's a toss-up between 'Say Yeah' and 'Your Such A Woman' with the latter favourite. Both tracks are on the group's chart album *Natural High*. The single will probably be released in late October. At present there are no plans for another tour by the band (which is already heavily committed around the world) before next March.

AMERICAN PUNK Theatrical band The Tubes are now billed to headline Knebworth II on September 9. It is the first live date for them since band member Fee Waybill broke his ankle earlier this summer. Also at Knebworth are Peter Gabriel, Frank Zappa and another act to be named. Tubes are currently in the studio with Todd Rundgren recording their next album.

QUEEN IS recording its next album in Montreux and this time the band has gone back to Roy Thomas Baker for production. Baker has not produced for Queen since *Night At The Opera* three years ago. The album will be released in Britain just before Christmas and Queen will tour the country in January.

BETHNAL IS currently in the studio recording a new album for October release produced by John Astley. Musical advisor is Pete Townshend. October is the month of release and the band will also tour then.

JOAN BAEZ will give her only British concert this year on August 20 as part of a European tour. Baez will play Wembley Arena, commencing at 8pm with no supporting act. Harvey Goldsmith is the promoter.

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THE SINGLES CHART

Record Business guide to last week's market strength

SALES RATING
100 = Strong No.1 Sales

AIRPLAY RATING
100% = maximum radio play plus 88Civ's
= Top Of The Pops

Action of the Week



DAVID ESSEX: Another Successful Transfer From Argentina

TOP 60

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	d	Deer Use
1	1	14	106 69	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	★ RSO 006	F
2	2	11	77 70	SUBSTITUTE CLOUD	● CARRERE EMI 2788	E
★3	17	3	59 72	THREE TIMES A LADY COMMODORES	MOTOWN TMG 1113	E
4	4	10	45 60	BOOGIE OOGIE OOGIE A TASTE OF HONEY	CAPITOL CL 15988	E
★5	25	3	38 72	IT'S RAINING DARTS	MAGNET MAK 126	E
★6	13	10	37 76	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6368	C
★7	14	17	35 28	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	★ ATLANTIC K11120	W
8	8	4	34 47	IF THE KIDS ARE UNITED SHAM 69	● PLYDOR 2059 050	F
9	3	12	32 7	THE SMURF SONG FATHER ABRAHAM	● DECCA FR 13769	S
★10	15	9	32 73	'5.7.0.5.' CITY BOY	▽ VERTIGO 6059 207	F
11	5	13	28 17	DANCING IN THE CITY MARSHALL, HAIN	▽ HARVEST HAR 5157	E
★12	16	8	24 86	NORTHERN LIGHTS RENAISSANCE	W WARNER BROS K 17177	W
13	6	11	24 19	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	▽ JET 109	C
14	7	10	23 11	LIKE CLOCKWORK BOOMTOWN RATS	▽ ENSIGN ENY 14	F
15	11	11	22 25	FROM EAST TO WEST VOYAGE	GTO GT 224	C
★16	21	4	21 82	BABY STOP CRYING BOB DYLAN	CBS 6499	C
★17	36	4	21 27	IT'S ONLY MAKE BELIEVE CHILD	ARIOLA HANSA AHA 522 A	A
18	9	15	20 58	RUN FOR HOME LINDISFARNE	MERCURY 6007 177	F
19	19	9	19 64	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473	A
20	10	8	19 58	A LITTLE BIT OF SOAP SHOWADDYWADDY	ARISTA ARIST 191	F
★21	20	7	19 70	LIFE'S BEEN GOOD JOE WALSH	ASYLUM K 13129	W
★22	24	7	19 53	SUPERNATURE CERRONE	ATLANTIC K 11089	W
23	12	9	18 34	STAY JACKSON BROWNE	ASYLUM K 13128	W
★24	26	6	16 24	JILTED JOHN JILTED JOHN	EMI INT. INT 567	E
25	18	11	16 13	USE TA BE MY GIRL O' JAYS	PHIL INT PIR 6332	C
★26	31	5	15 62	HAD ENOUGH - WHO ARE YOU WHO	POLYDOR WHO 1	F
★27	48	2	15 15	WALK ON BY STRANGLERS	UNITED ARTISTS UP 36429 E	E
28	23	5	14 11	IDENTITY X-RAY SPEX	EMI INT. INT 563	E
★29	33	8	13 73	ANTHEM NEW SEEKERS	CBS 6413	C
30	22	12	12 8	AIRPORT MOTORS	VIRGIN VS 219	C
31	32	5	10 64	STUFF LIKE THAT QUINCY JONES	A&M AMS 7367	C
★32	47	4	9 62	SHA LA LA LA LEE PLASTIC BERTRAND	VERTIGO 2059 209	F
33	38	6	8 74	COLD AS ICE FOREIGNER	ATLANTIC K 10986	W
★34	60	3	8 57	DREADLOCK HOLIDAY 10CC	MERCURY 6008 035	F
35	30	7	10 23	COME ON DANCE, DANCE SATURDAY NIGHT BAND	CBS 6367	C
★36	58	3	7 56	SIGN OF THE TIMES BRYAN FERRY	POLYDOR 2001 798	F
★37	61	2	6 63	AN EVERLASTING LOVE ANDY GIBB	RSO 015	F
38	29	9	9 14	HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K 13126	W
★39	NEW	1	6 66	OH WHAT A CIRCUS DAVID ESSEX	MERCURY 6007 185	F
★40	46	5	5 80	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENICE WILLIAMS	CBS 6483	C
41	37	4	6 64	YOU LIGHT MY FIRE SHEILA B. DEVOTION	CARRERE EMI 2828	E
42	40	7	6 69	FM (NO STATIC AT ALL) STEELY DAN	MCA 374	E
43	41	5	6 52	COPACABANA-SOMEWHERE IN THE NIGHT BARRY MANILOW	ARISTA ARIST 196	F
44	27	7	8 3	NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS	VIRGIN VS 220	C
★45	59	3	7 35	TOP OF THE POPS REZILLOS	SIRE SIR 4001	W
★46	82	2	6 36	BRITISH HUSTLE HI-TENSION	ISLAND WIP 6446	E
47	34	7	7 24	IS THIS A LOVE THING RAYDIO	ARISTA ARIST 193	F
48	35	8	7 11	DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY	RCA PB 9265	R
★49	51	3	7 7	I DON'T NEED TO TELL HER LURKERS	BEGGARS BANQUET BEG 9 E	E
★50	84	2	4 60	RAININ' THROUGH MY SUNSHINE REAL THING	PYE 7N 46113	A
51	50	3	6 18	ONLY YOU CAN ROCK ME - CHERRY UFO	CHRYSALIS CHS 2241 F	F
52	45	6	6 25	LOVE YOU MORE BUZZCOCKS	UNITED ARTISTS UP 36433 E	E
53	43	5	5 34	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND	TK TKR 6037	C
54	42	6	4 61	THE RACE IS ON SUZI QUATRO	RAK 278	E
55	49	12	7 3	MISS YOU ROLLING STONES	▽ ROLLING STONES EMI 2802 E	E
56	28	11	6 11	THE MAN WITH THE CHILD IN HIS EYES KATE BUSH	EMI 2806	E
★57	66	3	4 58	TWO OUT OF THREE AIN'T BAD MEAT LOAF	EPIC EPC 6281	C
58	57	3	6 9	BE STIFF DEVO	STIFF BOY 2	E
★59	86	2	6 5	PRIVILEGE (SET ME FREE) (EP) PATTI SMITH GROUP	ARISTA ARIST 197	F
★60	NEW	1	5 30	I THOUGHT IT WAS YOU HERBIE HANCOCK	CBS 6530	C

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

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

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

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

HOW THEY COMBINE
The Top 30 is based on the Sales Index only.
Nos. 31-70 compiled by adding airplay to sales by a formula where, approximately,
AIRPLAY INDEX OF 100 SALES

(Indexes are rounded to the nearest whole number after the chart has been compiled).

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

DISTRIBUTORS
A—Poly; C—CBS; E—EMI; F—Phonogram; H—Lightning; L—Creslo; L—Lugones; M—Musica; O—President; R—RCA; S—Selecta; W—WEA; X—Clyde Factors.

KEY
[Red Box] New Entry [Blue Box] Re-Entry
● Bullet
▶ Platinum Disc (1 million sales)
● Gold Disc (½ million sales)
▽ Silver Disc (¼ million sales)
▽ Less than 0.5

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

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- Eve of Destruction, John Hewlett/Star Lee (Chappell) 79
- 5,7,9,13, Robert John Lange (Zomba/City Boy/Capitol) 10
- FM (No Static At All), Gary Katz (Warner Bros) 40
- Forever Autumn, Jeff Wayne (Leds/Jeff Wayne) 4
- Forget About You, Nick Garvey/Peter Karl

ONE SILES CHART

61-100

Week	Last Week	Wes on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Debut Use
81	83	20	6	*	NIGHT FEVER,BEE GEES	RSO/902	F	
82	84	16	6	5	SHAME,EVELYN CHAMPAGNE, KING	RCA PB 1122	R	
83	39	13	6	8	ANNIE'S SONG,JAMES GALWAY	RED SEAL,RE 8098 B	F	
84	72	3	4	47	DON'T WANNA SAY GOODNIGHT,KANDIDATE	RK 280	B	
85	87	3	6	10	DON'T CARE,KLARK KENT	AKM/AMS 2376 C	C	
86	82	6	2	46	MAGIC MIND,EARTH WIND & FIRE	CSB 6450 C	C	
87	81	1	4	9	HOT SHOT,KAREN YOUNG	ATLANTIC K1180 W	W	
88	52	4	1	84	I WANNA BE YOUR BOYFRIEND,RUBINOS	BERSEKLEY BZZ 18 S	S	
89	82	7	4	10	PRODIGAL SON,STEEL PULSE	ISLAND WIP 6442	E	
90	80	2	4	*	THE WINKER'S SONG,IVOR BIGNON & THE RED-NOSED BURGLARS	BEGGARS BANQUET BOP 1	E	
91	83	3	2	37	KISS YOU ALL OVER EXLE	RAK 279	E	
92	84	13	4	20	LOVIN', LIVIN' AND GIVIN', DIANA ROSS	MOTOWN TMG 1112 E	E	
93	74	4	3	19	(DON'T FEAR) THE REAPER,BLUE OYSTER CULT	CSB 6333 C	C	
94	76	1	3	19	BLOW TRAIN TO PARADISE,TAVARES	CAPITOL CL 15998 E	E	
95	85	4	3	11	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER	FANTASY FT 160 E	E	
96	77	1	4	28	STEPPIN' IN A SLIDZ,ZONE MOODY BLUES	GULL GULS 61	E	
97	85	4	3	3	WAIT UNTIL MIDNIGHT,YELLOW DOG	DECCA F13780 S	S	
98	79	100	2	3	EVE OF DESTRUCTION,DICKES	VIRGIN VS 222 C	C	
99	76	3	3	84	ROLL THE DICE,STEVE HARLEY	AKM/AMS 2737 C	C	
100	81	1	1	44	PLEASE REMEMBER,ME CLIFF RICHARD	EMI 2832 E	E	
82	86	13	3	3	MIND BLOWING DECISIONS,HEATWAVE	GTO GT 228 C	C	
83	70	7	3	4	YOU AND I,RICK JAMES	MOTOWN TMG 1110 E	E	
84	68	5	3	89	TOOK THE LAST TRAIN,DAVID GATES	ELEKTRA 12307 W	E	
85	77	3	3	88	SENOIRA,MR BIG	EMI 2819 E	E	
86	84	10	3	3	DISCO INFERNO,TRAMPS	ATLANTIC K11136 W	W	
87	84	2	3	87	LOVE OR SOMETHING LIKE IT,KENNY ROGERS	UNITED ARTISTS UP 3049 E	E	
88	93	3	1	45	GO TO A FEELING,PAUL TERRY	CASABLANCA CN 127 A	A	
89	86	2	1	38	AINT NOTHING GONNA KEEP ME FROM YOU,TERI DE SARIO	CASABLANCA CN 128 A	A	
90	NEW	1	3	52	YOU RITA COOLIDGE	AKM/AMS 2736 C	C	
91	NEW	1	2	10	FORGET ABOUT YOU,MOTORS	VIRGIN VS 222 C	C	
92	85	2	1	41	BEEP BEEP LOVE,GRUPPO SPORTIVO	EPIC EPC 6454 C	C	
93	83	2	2	9	DON'T STOP NOW,GENE FARROW/WITH THE G.F.BAND	MAGNET MAG 125 E	E	
94	87	2	1	26	A ROSE HAS TO DIE,DOOLEYS	GTO GT 229 C	C	
95	NEW	1	2	2	LET THE MUSIC PLAY,CHARLES ARLEW	MERCURY 6167 700	C	
96	NEW	1	1	17	METEOR MAN,DEE D JACKSON	MERCURY 6007 182 F	F	
97	NEW	1	2	2	GALAXY OF LOVE,CROWN HEIGHTS AFFAIR	MERCURY 6168 B01 F	F	
98	NEW	1	2	1	LET'S START THE DANCE,HAMILTON BOHANNON	MERCURY 6167 700 F	F	
99	89	4	2	2	STREET HASSLE,LOU REED	ARISTA ARIST 12198 F	F	
100	NEW	9	2	2	LAST DANCE,DONNA SUMMER	CASABLANCA TGFS 2 A	A	

Andy McMaster (Island) 91
 From East To West, Roger Tokarz (Louvin'g) 16
 Give My Love, Britt Britt/Britt/Freida Nera-gis (Planetary Nom) 97
 Got A Feeling, Jacques Morali (Copyright Control) 88
 Had Enough/Who Are You, Glyn Johns (Whistle Rhymes/Lit) 26
 Hot Shot, Kurt Busowicz/Andy Khan (Prestman & Co) 87
 How Can This Be Love, Andrew Gold/Brock Walsh (Warner Bros) 38
 I Don't Need To Tell Her, Mick Glossop (Beggars Banquet/Andrew Heath) 48
 I Thought It Was You, Herbie Hancock/David Robinson & Friends, Inc. (Panache/Wah Watson) 60
 It's About Your Boyfriend, Matthew King Kaufman (Zilch/EAV/Yeah) 68
 Identification, Faust/Stu X-Ray/Spex (Mobjack) 28
 If You Like Are United, Jimmy Pursey/Peter Wilson (Singing) 78
 Is This A Love Thing, Ray Parker Jr. (Warner Bros) 47
 It's Only Make Believe, Ray Singer (Francis Day and Hunter) 17
 It's Raining, Tommy Boyce/Richard Hartley (Island) 63
 It's The Same Old Song, Hayne Wayne Casey/Richard Finch (Jobete) 83
 Love You More, Martin Zaro (Sparta Florida/Kannel) 24
 Kiss You All Over, Mike Chapman (Chinnichap/Rak) 65
 Last Dance, Bob Esty/Giorgio Moroder (ATV/Britpic/MCS) 100
 Let's Dance, The Music, Play, Randy Muller (East Side) 95
 Let's Start The Dance, Hamilton Bohannon (Island) 63
 Life's A Beautiful Good, Bill Szymczyk (Warner Bros) 21
 Like Clockwork, Robert John Lange (Sewer Fire Like Clockwork) 14
 Love Or Something Like It, Larry Butler (Cherry Lane) 87
 Love You More, Martin Rushent (Virgin) 82
 Lovin', Livin' And Givin', Hal Davis (Jobete) 72
 Magic Mind, American Music (Chappell) 66
 Man, Man, Gary & Patty Union (Marrin-Com) 96
 Mind Blowing Decisions, Barry Blue (Wildier/Mind Blowing Decisions) 86
 Miss You, The Glimmer Twins (Mick Jagger/Kick Richard) (EMI) 86

Night Fever, Albyh Galuten/Bee Gees/Karl Richardson (RSO/Chappell) 81
 Night Fever, Eddie O'Loughlin (RSO/Chappell) 81
 No One Is Innocent (A Punk Prayer By Ronald Biggs), Paul Cook/Steve Jones (Warner Bros) 44
 Northern Lights, David Hentschel (Warner/Bros) 42
 Northern Lights, David Hentschel (Warner/Bros) 42
 On What A Circus, Mike Batt (Epic) 39
 Only You Can Rock Me/Cherry, Ron Navison (THT/Chrysalis) 61
 Please Remember Me, Bruce Welch (Labels) 81
 Privilege (Set Me Free), Eric Murphy (Island) (Labels) 59
 Prudgial Son, Karl Patterson (Blue Mountain) 69
 RAK's Like That, Quincy Jones (Sunburst) 31
 Rivers Of Babylon/Brown Girl In The Ring, Frank Stallone (Brisco) 22
 Roll The Dice, Michael J. Jackson (Sebastian) 10
 Run For Home, Gus Dugdson (Crazy) 18
 Senora, Ian Hunter (T-Bone/EMI/April) 85
 She's A Le La Le, Lou Depelick (Carlin/Kenny Layne) 82
 Shame, Theodore Lyle (Intarsword) 82
 Sign Of The Times, Not Listed (EPC) 36
 Slow Train To Paradise, Freddie Fingers (ATV) 70
 Stay, Jackson Browne (Loma) 23
 Steppin' In A Slide Zone, Tony Clark (Sunburst) 89
 Street Hassle, Lou Reed/Richard Robinson (Rak) 65
 Sunburst 89
 Super Like That, Quincy Jones (Sunburst) 31
 Substitute, Graham Bages (ATV) 2
 Superstition, Carole King (Brisco) 22
 The Man With The Child In His Eyes, Andrew Powell (EMI) 58
 The Race Is On, Mike Chapman (Chinnichap/Rak) 65
 The Smurf Song, Pierre Kartner (Burlington/Brisco) 8
 The Winker's Song (Misprint), Not Listed (Beggars Banquet/Andrew Heath) 70
 Three Times A Lady, James Carmichael/Cherry Lane (Jobete) 31
 Took The Last Train, David Gates (EMI) 84
 Top Of The Pops, Alan Taylor/Reizlos (Virgin/Slew) 82
 Two Out Of Three Ain't Bad, Todd Rundgren (Dick James) 67
 Use To Be My Girl, Kenny Gamble/Leon Huff (Carlin) 25

Ones To Watch

- 101 Madlan Blues, George Thorogood & The Destroyers (Sireet/Son 2158)
 - 102 Talking In Your Sleep, Crystal Gayle (UA UP 36422)
 - 103 Abdul & Chapparras, Jonathan Richman & The Modern Lovers (Bersakley BZZ 18)
 - 104 My Angel Baby, Toby Beau (RCA/PB 1260)
 - 105 Just As You Leave, Your Love Alone, B. King (ABC 4225)
 - 106 Montego Bay, Sugar Cane (Ariole Hansa Air) 524
 - 107 If You Wanna Do A Dance, Detroit Spinners (Atlantic K11178)
 - 108 Little Darling, Firestone (Casino Classics CC1)
 - 109 Driftin', Allie (AGM/AMS 27372)
 - 110 You Are My Angel, (CBS 6564)
 - 111 Rockin' Band, Inventions (Atlantic RSO) 81
 - 112 Dot & Dave Lovell, Don Ray (Polydor 2001 789)
 - 113 Fever, Little Nell (AGM/AMS 27374)
 - 114 Justifiable Homicide, David G. & Friends (The Label LTR 008)
 - 115 Daylight Xact, Jordan Lightfoot (Warner Bros) 87
 - 116 Lost Love, Lorie, Lorraine Silver (Casino Classics CC2)
 - 117 I Want To Mention It, Barry Winters (Jockey) 82
(Creole CR 157)
 - 118 Puppets Life, Punishment Of Luxury (Small Wonder SMLL 81)
 - 119 Get Off, Fox (TK TRK 6040)
 - 120 Tell Me Your Plans, Shirns (Hawaii RAS 6123)
- Wait Until Midnight, Kenny Young (Heath Levy) 76
 Walk On By, Martin Rushent (Carlin) 27
 Wild West Hero, Jeff Lynne (Je/United Artists) 13
 You, David Anderl/Booker T. Jones (Robbins/EMI) 80
 You And I, Rick James/Art Steward (Jobete) 83
 You Light My Fire, Claude Carrere (Brisco) 41
 You Make Me Feel (Mighty Real), Harvey Fuqua/Sylvester (Baskette/Tony) 76
 You're All I Need To Get By, Jack Gold (Jobete) 44
 You're The One That I Want, John Farrer (Famous Chappell) 1

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