

# RECORD BUSINESS

SOUNDTRACKS

-Pages 19-24

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**BONEY M** has ended Saturday Night Fever's epic chart-topping run at last, helped by the revitalised Brown Girl/Rivers Of Babylon single which bullets to No. 4.

But the Commodores dig in at the top of the Singles Chart outselling all-comers by 2:1, and also head *RB's* first Discop Sales Top 50, published this week on page 25.

## TOP SINGLE

COMMODORES/Three Times A Lady

Motown TMG 1113 (EMI)  
Producers: James Carmichael/  
Commodores  
Writer: Lionel Richie (2nd Week)

## CHARTMAKER

STATUS QUO/Again And Again

Vergate QUO 1 (Phonodisc) **58**  
Producer: Pip Williams  
Writers: Andy Bowen/Jackie Lynton/  
Rick Parfitt

See Singles Chart: Page 29

## TOP ALBUM

BONEY M/Nightflight To

Venus  
Atlantic/Hansa K50489 (WEA)  
Producer: Frank Farian (1st Week)

## CHARTMAKER

WHO/Who Are You  
Polydor WHOD 5004 (Phonodisc) **28**  
Producer: Glyn Johns/Jon Astley

See Album Chart: Page 13

## PANEL PICKS

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

BLONDIÉ/Picture This (Chrysalis)  
STATUS QUO/Again And Again (Vergate)

O'JAYS/Brandy (Philadelphia International)

DAVE EDWARDS/Deborah

(SwanSongs)  
CAROLE KING/Disco Tech (Capitol)  
BROTHERS JOHNSON/Ain't We Funkin' Now (A&M)

## ANOTHER RB EXCLUSIVE

# Importer named in fake tapes case

by John Hayward

THE BPI briefly lifted the blanket of secrecy thrown around its battle against Britain's record and tape counterfeiters in a surprise High Court move last Thursday.

Wholesalers and importers Scarlet Band Records of Perivale, West London, together with directors Geoffrey Collins, Michael Collins and Jonathan Jennings were named in open court during a contempt of court action taken on behalf of a total of 29 record companies after the defendants were alleged to have failed to comply with an earlier court order instructing them to reveal the source of their counterfeit supplies.

The record company's counsel, Mr. Hugh Laddie, told the court of up to 90,000 illicit records and tapes which had entered the country—probably from the USA—some of which had

ended up in the hands of innocent retailers.

Among records named in court was RSO's massive seller *Saturday Night Fever*, and among respected retailers taken in by the counterfeiters was the world-renowned department store Selfridges.

None of the men named in the action were in court. Their counsel, Mr. Victor Joffe, told Mr. Justice Bown-Wilkinson that Scarlet Band was closed for its summer break, while Geoffrey Collins was thought to have left the company and was on holiday in Israel.

He denied there was a wilful failure to comply with the court order ordering them to reveal their source of supply, saying the police had seized all the relevant data, making them unable to comply.

The case was adjourned.



GETTING BEHIND the current British interest in rockability, Radar Records is seen here celebrating the signing of a licensing agreement with the American label Rollin' Rock Records.

First product out under the deal will be a double A-side single by Ray Campi and the Rockability Rebels, 'Teenage Boogie'/'Rockability Rebel' on September 1. This will take the form of a limited edition 12" pressing followed by a 7" in a picture bag.

Pictured in Los Angeles where the deal was signed are: (Back) Neville Johnson (Rollin' Rock's lawyer), Dan Bourgeois (Ray Campi's manager), Colin Winski (Rockability Rebels' guitarist/vocalist), Martin Davis (Radar Records), Ray Campi, Andrew Lauder (Radar Records), (Centre) Ronny Weiser (Owner of Rollin' Rock), (Front) Jerry Sikorski (Rockability Rebels' guitarist/vocalist) and Steve Clark (Rockability Rebels' drummer).

Says "Record Business" which has its finger most closely on the pulse of the multi-million pound industry: "If the experiment is a success and sales are extended to all stores then it must have considerable impact on the market."

## Quote

—From Friday's Daily Express story on the St. Michael label.

## Motown tv album due

EMI RECORDS has now finalised plans for its next television advertised album—a Motown compilation titled *The Big Wheels Of Motown* (EMTV 12), set for release September 15.

It is the first Motown multi-artist compilation in the EMI TV series. Over £250,000 is being spent on peak time slots on all networks. The advertising will run for three weeks.

Album rrp will be £4.40, dealer price £3.06. Cassettes will retail at £4.60, dealer price £3.19. Full set will apply until October 31 with initial minimum disc orders of 25.

The album, covering Motown material from 1964-1971, contains 20 tracks. Among them are Marvin Gaye's 'I Heard It Through The Grapevine', 'I Can't Help Myself' by the Four Tops, Mary Wells' 'My Guy' plus numbers from Diana Ross, the Temptations and the Jackson Five.

The EMI promotion will also take in nationwide window displays, fly-posting and extensive poster mail-outs to record dealers.

## Bowie delayed

THERE IS still no firm release date for the new David Bowie double live album *Stage*, despite the fact that RCA has already unleashed its massive media push. A RCA spokesperson said that the LP would appear as soon as "contractual problems", believed to be with Bowie himself, were resolved.

## DJM exodus continues

NICK HAMPTON, DJM Records business affairs director, left the company suddenly last week. He joined nearly three years ago from Pye, where he was international director, and was previously at CBS. DJM recently disbanded its sales force and Hampton told *Record Business*: "The record division's activities over the last few months have contracted and with the need for economics and general pruning, some of which I don't agree with, Dick James and I felt it better that we should part." Hampton's departure follows that of a&r manager Les Tomlin and press officer Didy Lake. Other staff who have left or are leaving are Andy Stinton (promotion), Wendy Gilliat (press office), and Ann Candlish (sales).

## Vinyl solution

PRESSURE ON its pressing facilities at Phonodisc has forced Phonogram to press two forthcoming singles in picture vinyl at outside plants. The September release from Black Sabbath will initially be pressed in mauve and City Boy's new 45 in blue.

## Small drop in ATV's profits

ATV MUSIC Corporation's record and publishing companies contributed £19.1 million, about 17 percent, to the group's 1978 turnover of £113.6 million, and £3.7 million (27 percent) to pretax profits of £13.7 million.

Pye turned in a profit of £1.2 million on a turnover of £12.4 million, figures which reveal that the company merely managed to keep pace with its 1977 performance—£12.1 million turnover and just over £1 million profit.

ATV Music performed less well than in the previous year. Although the publishing arm's turnover bounded ahead by almost £1 million to £6.7 million, profits took a modest drop from £2.1 million to just over £2 million.



NEVER PEOPLE to miss out on the chance of quaffing a can of lager, a large proportion of the Chiswick Records roster arrived at EMI's LRD Heron Place headquarters to celebrate the signing of its long-term licence deal. Somewhere in amongst assorted Bishops, Radiators, Sniffs, Tears and Whirlwinds are Ted Carroll, Trevor Churchill, and Roger Armstrong of Chiswick as well as Colin Burn, Roger Upright, Paul Minnett, Phil Presky and Didy Lake of the LRD.

## Chiswick to EMI LRD

CHISWICK RECORDS—one of the prime-movers in the independent label boom of 1976-77—has signed a long-term licence deal with EMI's Licensed Repertoire Division, effective from September 1.

After moving from total independence to a President distribution agreement and more recently a similar arrangement with Anchor, Chiswick has decided to delete its entire catalogue of singles and albums to coincide with the EMI link, leaving only LP product from the Bishops, Whirlwind, Radio Stars and Radiators on the EMI roster.

The axed material will be available direct from Chiswick for as long as stocks last.

The first product under the new deal will be a new Radio Stars LP, *Radio Stars Holiday Album* (CWK 1001), and Ted Carroll revealed the label's roster had been stripped down to the Radio Stars, Bishops, Whirlwind, Sniff 'n' The Tears, Radiators, with plans for later in the year for singles from Rocky Sharpe and the Replays, Disguise, and a soon-to-be-

signed solo act.

Chiswick's association with authentic rock 'n' roll will continue through its deals with the American Ace and other catalogues. This repertoire will be issued on a new label—probably to be called Ace and distributed solely through wholesalers and one-stoppers. Said Carroll: "We have a small but very talented roster of artists and although we have had chart success, we decided to licence the Chiswick label to EMI as we intend concentrating all our efforts into breaking our acts and feel that LRD's sales and promotion teams will add just the muscle we need."

## Chrysalis price increase

FOLLOWING LAST week's batch of record retail price rises comes news that Chrysalis Records is to increase its rrp's by up to £1 from August 29—it's the first round of rises since October 1977.

Singles go up 5p to 85p, while 12-inch singles and EPs remain at 99p.

Biggest rises come in the album

## Beeb aims for tv chart hits

FOLLOWING HARD on the success of the theme music from *Who Pays The Ferryman*, currently being serialised on BBC 1 after its earlier sales-boosting screening on BBC-2, BBC Records is poised to further develop its involvement in this area of record marketing.

After chart action last year on the theme from *The Water Margin* series alerted BBC Records to the sales potential of smallscreen-linked singles, the label again generated surprisingly high sales for music from a BBC-2 serial with the first run of *Ferryman* which resulted in a chart entry for Yannis Markopoulos' theme single. Now the *Ferryman* album (REB/ZCF 315) has derived enough sales from the BBC-1 repeat that a chart entry looks to be in prospect.

Three new theme singles are all linked with forthcoming BBC-1 series set for the autumn schedules. First out, on September 8, will be 'Sexton Blake' (RESL 57) by Anthony Isaac, from the private detective spoof comedy series with a 1920's setting. A week later will come the 'Tycoon' theme (RESL 56) by the Bob Leger Orchestra, taken from the series starring Diane Cilento, probably followed by 'A Horseman Riding By', a Forsythe Saga-type series set in Devon and running for 13 weeks. Both themes were discovered in the BBC Music Library.

sector, where standard price LPs rise from £3.79 to £4.19 with deluxe LPs £3.99 to £4.99 and standard double LPs putting on £1 to reach the £4.99 mark. Deluxe double LPs also rise by £1 to £5.99, but mid-price albums remain at £2.99.

All cassette ranges show similar rises.

GORDON LIGHTFOOT  
"Daylight Katy"



K17214

MANHATTAN TRANSFER  
"Where Did Our Love Go"  
"Je Voulais Te Dire"



K11182

DAVE EDMUNDS  
"Deborah"



SSK 19413

JULIE & GORDON  
"Gordon's Not A Moron"

Pogo POT 003

SAAR CLIMBERS

# MULLINGS

**FURTHER** to our recent hint that EMI is moving from a "small is beautiful" to a "smaller is even more beautiful" philosophy, expect Group Repertoire Division to follow LED and announce a split of repertoire responsibilities between in-house and outside repertoire. . . . GTO fondly remembering Donna Summer whose UK sales for the label now in excess of one million albums—and until she transferred to Casablanca and Pye the lady had never been seen live in the country. . . . her appearance in *Grease* has certainly boosted **Olivia Newton-John's** career—but reportedly not her bank balance which the word is grew by a mere 40,000 dollars. . . . with the departure of **Nick Hampton** from DJM, the number of senior executives looking for new jobs is beginning to look ominous—and will he be the last to exit Theobalds Road's plush environs?

**STRANGE BUT TRUE** (1)—**Yannis Markopoulos** writer of the amazingly atmospheric background music to the *Who Pays The Ferryman* tv serial composed it to producer **Bill Slater's** written instructions—the Greek doesn't speak much English—without actually ever seeing a single frame of film. . . . Strange But True (2)—**Terry De Sario's** Casablanca single 'Ain't Nothing Gonna Keep Me From You' written and produced by **Barry Gibb** sounds startlingly like the Bee Gees when slowed down to 40 rpm. . . . any resemblance between EMI's next tv album and Motown Chartbusters Vol. 3 is purely coincidental. . . . forthcoming M&S entry into record retailing a comeback rather than a debut—firm had thriving disc business in 1920-30 period, and apparently if trial run in 20 stores doesn't deliver the desired results then company will not persevere. . . .

**CLIVE SELWOOD** acting as co-ordinator of efforts to develop a Freeman Of The Industry award for "outstanding contributions" by an individual and dedicated to **Fluff Freeman's** long-serving efforts on radio. . . . to mark this year's Buddy Holly Week, McCartney Productions arranging midnight showing of *The Buddy Holly Story* film. . . . in Australia, under newly appointed m.d. **Chris Gibbey**, man behind John Paul Young, AC/DC and The Saints, Northern Songs becomes known as ATV/Northern Songs Pty. . . . despite speculation that she might return to America to work for **Bob Dylan**, CBS press chief **Ely Smith** has plumped for remaining in rural Soho Square. . . . Four Tops revival continues—after **KC & Sunshine Band's** rump of 'The Same Old Song', **Eric Carmen** has rejigged group's classic 'Baby I Need Your Lovin'' for Arista. . . .

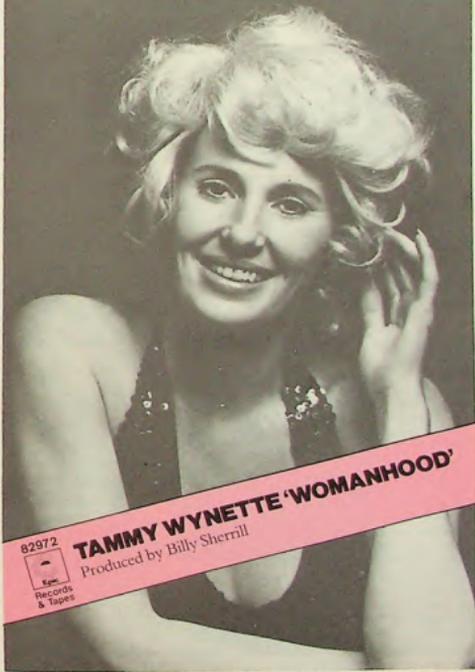
**AFTER HIS** criticisms of CBS at NARM confab, former resident **Cive Davis** who once signed **Neil Diamond** while he was still contracted to MCA is suing his former company for a modest 100 million dollars over alleged premature capture of Gladys Knight and the Pips, Buddha artists distributed through Arista. . . . **Reg Hogg** of Polydor's sales administration department celebrates 40 years in the industry this month—the first 33 with EMI. . . . Magnet's **Chris Rea** has made US Top 20 with 'Fool' single, but still attracting little interest from British rock media. . . . unlikely that MFP American launch will take place before January 1979. . . . London record business lawyer **Dave Raven** a confirmed panelist at Musespoo meeting of international entertainment attorneys in Miami Beach in November. . . . Dutch record industry Edison awards for **Kate Bush's** 'Wuthering Heights' (best single) with **Gerry Rafferty** and **Elvis Costello** sharing best album prize. . . .

**DESPITE BETTER** bill—with **Todd Rundgren** a likely guest with **Tubes**—will Knebworth 2 festival prove a bigger attraction than earlier promotion? . . . on Saturday **Dave 'Monster' Jarrett** of WEA press office got hitched to Australian Mary Kerwin. . . . and at Phonogram pressguy **Lon Goddard** returned from backhome US trip with 25 lizards and five-foot long snake to add to his collection—elderly neighbours reportedly not amused when snake escaped temporarily. . . . a baby girl Tara for rockbiz manager **David Beal** and wife Dee. . . .

The Label m.d. **Caruso Fuller** and wife **Naomi** likewise proud parents of a daughter. . . . State quick off the mark with a tribute single to Argentinian footballers 'Ardiles And Villa' by Amigos O'Lane, written and produced by **Harold Spiro**, man responsible for 'Nice One Cyril'.

# Tammy Wynette gives your store a woman's touch.

So fill it up with her beautiful new album 'Womanhood'. With a following of thousands and an upcoming U.K. tour, people are going to be looking for Tammy Wynette this Autumn. Make sure you can find her in your store. Stock up on 'Womanhood' today.



82972  
Epic  
Records  
& Tapes

**TAMMY WYNETTE 'WOMANHOOD'**  
Produced by Billy Sherrill

## RECORD BUSINESS

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## Increased activity at MTA

The MTA has a heavy burst of activity scheduled over the next three months, including six training courses.

Merseyside GRCC meet on September 27, the South West England GRCC meet in Taunton on October 17 and the East Midlands GRCC on November 2. The East Midlands MTA meeting will be held on October 12 and the MTA council is due to meet on October 3.

The courses planned as part of the revitalised MTA training scheme are as follows: Employment and Employment Legislation—September 5; Display—September 28; Security and Loss Control—October 11; Records and Tapes—October 24, 25; Organs and Synthesisers—November 7, 8; the Law of Buying and Selling—November 15.

## MERCHANDISING

RELEASE OF MCA's six album set *The Complete Buddy Holly* has been postponed from September to December because of recording and packaging problems. Retailing at £13.99, the set will feature every track recorded by Holly plus a number of previously unreleased radio interviews. It will also sell with a 60 page illustrated booklet.

The third annual Buddy Holly Week will run September 7-14, the main event being a single midnight showing of the new film *The Buddy Holly Story*, starring Gary Busey, at the Odeon, Leicester Square.

DUE TO massive demand from specialist disco outlets, Arista Records has pressed a limited number of 12-inch copies of the Barry Manilow double 'A' side single 'Copacabana/Somewhere In The Night' (ARIST 196). It is available immediately.

POLYDOR HAS taken full-page advertisement in *NME*, *Sounds* and *Time Out* to back Siouxsie and The Banshees' first single 'Hong Kong Garden' (Polydor 2059 052). There will also be advertising in *Melody Maker* and *Record Mirror* together with flyposting in a number of major cities.

DESPITE A clash of titles and release dates, two Midlands bands are to release albums called *First Offence* on September 8. Satriel set Speed Limit unless their album (SATL 4011) after releasing a debut single 'Wino' (SAT 134) on September 1. Scene Stealer, the other Midlands group, put out their *First Offence* LP on Rebel Records with a single also set for September 1. Both companies are determined to go ahead as planned, as artwork and test pressings have already been completed.

TOPIC RECORDS is mounting one of its rare sales campaigns in October around three album releases—two from folk artist Vin Garbutt and a third by music hall comedian Billy Bennett.

*Tossin' A Wobbler* is the title of Garbutt's first LP for two years, and released with it is the album *Easton California* which was privately released last year for export only and is available for the first time in the UK.

Throughout September Topic is offering a free copy of *Tossin' A Wobbler* for every 10 album orders from its top 25 sellers list, the scheme operating through Selecta representatives. Point of sale material including posters, streamers and handouts will be available with the records.

The Billy Bennett album is *Almost A Gentleman* and marks a move by Topic into the variety and music hall area—an expanding field for recording.

PROMOTE Charlie's new single 'She Loves To Be In Love', Polydor is taking full-page spot colour advertisements in *Melody Maker*, *Sounds* and *New Musical Express*. There will also be advertising in the trade press together with a mail-out of badges. The band's album *Liners* is to receive renewed promotional effort.

PYE RECORDS will be releasing six presentation boxes, each containing four albums, during September. Artists will be Glen Campbell, Gladys Knight and The Pips, Ronnie Spector, Lena Martell, Acker Bilk plus an English Brass band. RRP will be £11.00.

A NEW single has been released from Raped—the band that stirred up considerable controversy with its latest ep 'Pretty Paedophiles'. Titled 'Cheap Night Out/Foreplay Playground', Parole Records is issuing the single in a full colour bag. Available through one-stops.

TO SUPPORT Alvin Lee's concert at the Hammersmith Odeon on September 8, Polydor is taking half-page advertisements in *Melody Maker*, *NME* and *Sounds* for the weeks ending September 2 and September 9.



THE SPOOF to beat all spoofs—comedy duo Arthur Mullard and Hilda Baker have just recorded a version of the John Travolta/Olivia Newton-John hit single 'You're The One That I Want', rush released by Pye Records on Friday. B-side is 'Save Your Kisses For Me' (ZN 46121). Pictured with the lovely couple are Eric Hall, ATV Music, and (Front) producers Kenny Lynch and Bob Boughton.

## DEALS

CARLIN MUSIC has concluded a contract with Trevor Rabin's Blue Chip Music giving the company exclusive rights to all Rabin's material for British territories. Rabin's work is released worldwide by Chrysalis Records which is currently preparing an album and single for an early September release. Apart from his deal with Carlin and Chrysalis, Rabin also has production deals with WEA and CBS Records.

At the same time as the Blue Chip announcement, Carlin revealed its renewal of its existing agreement with the Isley Brothers' Bovina Music, and the conclusion of a deal with US attorney Stan Diamond acquiring publishing rights to the companies representing the publishing interests of American artist A Taste Of Honey, in the charts with 'Boogie Oogie Oogie.'

BARRY MANLOW has signed representation of his Kamikazi Music Corporation for the UK and PRS territories exclusively to Chappell, the deal to include all back catalogue titles assigned to Kamikazi. Manilow's 'Copacabana' single is now in the British charts and Arista is currently attempting to arrange a concert and tv tour for him.

Chappell Music also announced the signing of a world-wide deal with singer-songwriter Mike Heron for all songs he writes for the next four years. Chappell professional manager Stuart Newton will now seek to place more of Heron's material and secure a record deal for him.

THE RECENTLY released single 'Ichy Goo' (MAG 128) from four-piece band Braun is being backed by Magnet Records with heavy press advertising as well as visits by the group to major record stores and local radio stations.

WORLDWIDE REPRESENTATION for singer Matt Monro has been obtained by Tony Lewis Enterprises.

## INS & OUTS

NICK BURTON has been appointed co-ordinator for Electric/Cube Records at Pye Records. He will be responsible for co-ordination of press, promotions, record production and cover sleeves.

SHIRLEY CLARK has been appointed CBS copyright manager, reporting to Guy Cameron. She was previously with Interworld Music Ltd.

JOE STANLEY, formerly Phonogram's artist liaison officer, has left the company to form his own music publishing firm and record company based at 10, Barley Mow Passage, Chiswick London W4 (Tel: 01-994 6477). Final signing details have not been finalised, but studio time has been booked for late September for art & trials, while Stanley is currently negotiating for management of a major Phonogram artist.

## IRELANDS TOP 30

(Chart compiled by the MCPS on behalf of IFPI)

- |         |    |  |             |  |
|---------|----|--|-------------|--|
| 1 (2)   | 7  | SUBSTITUTE—CLOUT (CARRERE EM 2788)                                     | 15 (11)     | 5 "6,7,8,5"—CITY BOY (VERTIGO 6059 207)                                |
| 2 (1)   | 14 | YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA/OLIVIA NEWTON-JOHN (RCA 906)  | 16 (12)     | 10 RUN FOR HOME—LINDISFARE (MERCURY 6007 172)                          |
| 3 (6)   | 3  | IT'S RAINING—DARTS (MAGNET MAG 126)                                    | 17 (10)     | 2 ANTHEM NEW SEEKERS (CBS 6413)  |
| 4 (5)   | 15 | RINGS OF BAYLON—BROWN GIRL IN THE RING—BONEY M (ATLANTIC-HANSA K11120) | 18 (—)      | 1 SLOW TRAIN TO PARADISE—TAVARES (CAPTROL CL 15998)                    |
| 5 (13)  | 4  | FOREVER AUTUMN—JEFF WAYNES 'WAR OF THE WORLDS' (CBS 6366)              | 19 (27)     | 6 NORTHERN WHITE—RENAISSANCE (WARNER BROS K17177)                      |
| 6 (—)   | 1  | IF THE KIDS ARE UNITED—SHAM 69 (POLYDOR 2059 050)                      | 20 (17)     | 8 LIKE CLOCKWORK—BOOMTOWN RATS (MULLIGAN LINS 716)                     |
| 7 (19)  | 4  | BABY STOP CRYING—BOB DYLAN (CBS 6599 20)                               | 21 (—)      | 1 YOU'RE ALL I NEED TO GET BY—JOHNNY MATHEWS—DENZEL WILKINS (CBS 6483) |
| 8 (17)  | 8  | DANCING IN THE CITY—MARSHALL HARR (HARVEST HAR 5157)                   | 22 (—)      | 1 I LIKE IT LIKE THAT—MIAMI/BCNT (CBS 6599 20)                         |
| 9 (—)   | 1  | BREADLOCK—HOLDA-Y—10CC (MERCURY 6008 035)                              | 23 Re-Entry | 2 FROM EAST TO WEST—WESTS (MUSIC CENTRE 20)                            |
| 10 (—)  | 1  | EVERLASTING LOVE—ANDY GIBB (RSD 015)                                   | 24 (30)     | 15 ON CAROL—SMOKE (RAM 226)  |
| 11 (—)  | 1  | WALK ON BY—STRANGERS (UNITED ARTISTS UP 36429)                         | 25 (8)      | 7 A LITTLE BIT OF SOAP—SHOWAD-DIVADY (ARISTA ARIST 191)                |
| 12 (5)  | 9  | THE SMURF SONG—FATHER AFRAHAM (DECCA FF 13759)                         | 26 Re-Entry | 2 IT'S ONLY MAKE BELIEVE—CHILD (AROLA HANSA AHA 522)                   |
| 13 (26) | 3  | TAY—JACKSON BROWNE ASYLUM K11328                                       | 28 (—)      | 14 NIGHT FEVER—BEE GEE'S (RSD 002)                                     |
| 14 (21) | 6  | THE RACE IS ON—SUZI QUATRO (RAK 278)                                   | 29 (24)     | 2 SHA LA LA LA LEE—PLINCY JONES (TRAND VERTIGO 6059 207)               |
|         |    |  | 30 (10)     | 5 WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109)                    |



## Lotus have put eighteen great moments to remember in one beautiful new album.

Lotus, the new record label, introduce 'Moments to Remember'. Fifteen great artistes including Johnny Mathis, Andy Williams, Cleo Laine, Louis Armstrong, Petula Clark and Tony Bennett relive the good times in one beautiful album. We will be jogging everyone's memory on TV with a heavy-weight campaign starting in the Granada TV area, August 28 and going national in the second week of September.



# ONE-STOP

## NATIONAL

**BEST-SELLING NEW REVITALIZED PRODUCT**  
**STAR PARTY**—VARIOUS (K-TEL NE 1034)  
**NATURAL HIGH**—COMMODORES (MOTOWN STML 12087)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)  
**CLASSIC ROCK**—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
**SHADOW DANCING**—ANDY GIBB (RSO RSS 001)  
**BLAM!**—BROTHERS JOHNSON (A&M 64714)  
**SUNLIGHT**—HERBIE HANCOCK (CBS 82240)  
**WHO ARE YOU—WHO** (POLYDOR WHOD 5004)

## SOUTH-EAST

**LIGHTNING**, London  
**GREASE**—SOUNDTRACK (RSO RSD 2001)  
**NATURAL HIGH**—COMMODORES (MOTOWN STML 12087)  
**SUNLIGHT**—HERBIE HANCOCK (CBS 82240)  
**CANT STAND THE REZILLOS**—REZILLOS (SIRE K56530)  
**CLASSIC ROCK**—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
**STAR PARTY**—VARIOUS (K-TEL NE 1034)  
**SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658 123)  
**20 GIANT HITS**—NOLAN SISTERS (TARGET GS 502)  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**LEO SAYER**—LEO SAYER (CHRYSALIS CDL 1198)  
**DIRE STRAITS**—DIRE STRAITS (VERTIGO 9102 021)  
**THE LAST WALTZ**—SOUNDTRACK (WARNER BROS K65078)  
**LIFE IS A SONG WITH SINGING**—TEDDY PENDERGRASS (PHIL INT PIR 82555)  
**OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JET DP 400)  
**THE KICK INSIDE**—KATE BUSH (EMC 3223)

**ONE-STOP**, London  
**GREASE**—SOUNDTRACK (RSO RSD 2001)  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658 123)  
**NATURAL HIGH**—COMMODORES (MOTOWN STML 12087)  
**CLASSIC ROCK**—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
**STAR PARTY**—VARIOUS ARTISTS (K-TEL NE 1034)  
**20 GIANT HITS**—NOLAN SISTERS (TARGET GS 502)  
**SHADOW DANCING**—ANDY GIBB (RSO RSS 001)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)

**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**HANDSWORTH REVOLUTION**—STEEL PULSE (ISLAND ILP5 9502)  
**20 GOLDEN GREATS**—HOLLIES (EMV 11)  
**BLAM!**—BROTHERS JOHNSON (A&M 64714)  
**CANT STAND THE REZILLOS**—REZILLOS (SIRE K56530)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)  
**ROCK BOTTOM**, Croydon  
**GRASS**—SOUNDTRACK (RSO RSD 2001)  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**THE KICK INSIDE**—KATE BUSH (EMC 3223)  
**NATURAL HIGH**—COMMODORES (MOTOWN STML 12087)  
**STAR PARTY**—VARIOUS (K-TEL NE 1034)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)  
**LIVE AND DANGEROUS**—THIN LIZZY (VERTIGO 8641 807)  
**20 GIANT HITS**—NOLAN SISTERS (TARGET GS 502)  
**SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658 123)  
**SHADOW DANCING**—ANDY GIBB (RSO RSS 001)  
**OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JETDP 400)  
**CANT STAND THE REZILLOS**—REZILLOS (SIRE K56530)  
**ROCK RULES OK**—VARIOUS (K-TEL RL DP 001)  
**CLASSIC ROCK**—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)

## EAST SCOTLAND

**SCOTIA**, Edinburgh  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658 123)  
**BAT OUT OF HELL**—MEAT LOAF (EPIC EPC 82419)  
**DIRE STRAITS**—DIRE STRAITS (VERTIGO 9102 021)  
**CANT STAND THE REZILLOS**—REZILLOS (SIRE K56530)  
**OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JETDP 400)  
**LIVE AND DANGEROUS**—THIN LIZZY (VERTIGO 8641 807)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)  
**L-10CC** (MERCURY 9109 611)  
**THE GATES OF HEAVEN**—WAYNE COUNTY & THE ELECTRIC CHAIRS (SAFARI 5000 11)  
**DOUBLE VISION**—FOREIGNER (ATLANTIC F50476)  
**BUT SERIOUSLY, FOLKS**—... (JOE WALSH BSYLUM K53081)  
**LEO SAYER**—LEO SAYER (CHRYSALIS CDL T198)

## NORTH-WEST

**WYND-UP**, Manchester  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**20 GOLDEN GREATS**—HOLLIES (EMV 11)  
**20 GIANT HITS**—NOLAN SISTERS (TARGET GS 502)  
**GRASS**—SOUNDTRACK (RSO RSD 2001)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)  
**NATURAL HIGH**—COMMODORES (MOTOWN STML 12087)  
**OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JET DP 400)  
**SOME GIRLS**—ROLLING STONES (ROLLING STONES CLN 39108)  
**STAR PARTY**—VARIOUS (K-TEL NE 1034)  
**HANDSWORTH REVOLUTION**—STEEL PULSE (ISLAND ILP5 9502)  
**THE KICK INSIDE**—KATE BUSH (EMC 3223)  
**A TOMIC FOR THE TROOPS**—BOOMTOWN RATS (ENIGNS ENV 3)  
**OCTAVE**—MOODY BLUES (DECCA TXS 129)

## WEST MIDLANDS

**TERRY BLOOD**, Stoke-on-Trent  
**CLASSIC ROCK**—LONDON SYMPHONY ORCHESTRA (K-TEL NE 1009)  
**STAR PARTY**—VARIOUS (K-TEL NE 1034)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)  
**GRASS**—SOUNDTRACK (RSO RSD 2001)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**NATURAL HIGH**—COMMODORES (MOTOWN STML 12087)  
**HANDSWORTH REVOLUTION**—STEEL PULSE (ISLAND ILP5 9502)  
**FOR BROTHERHOOD, FOLKS**—... (JOE WALSH BSYLUM K53081)  
**WHO PAYS THE FERRYMAN?**—YANNIS MARKOPOULOS (BBC REC 315)  
**SHADOW DANCING**—ANDY GIBB (RSO RSS 001)  
**LIVE AND DANGEROUS**—THIN LIZZY (VERTIGO 8641 807)  
**OCTAVE**—MOODY BLUES (DECCA TXS 129)  
**STONES ON THE BRICK STONES** (ROLLING STONES CLN 39108)  
**BACK AND FORTH**—LINDISFARNE (MERCURY 9109 609)

## SOUTH-WEST

**MOSS MUSIC**, Bideford, N Devon  
**SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658 123)  
**20 GIANT HITS**—NOLAN SISTERS (TARGET GS 502)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**BLAM!**—BROTHERS JOHNSON (A&M 64714)  
**SHADOW DANCING**—ANDY GIBB (RSO RSS 001)  
**STREET-LEGAL**—BOB DYLAN (CBS 86067)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)  
**HANDSWORTH REVOLUTION**—STEEL PULSE (ISLAND ILP5 9502)  
**FOR BROTHERHOOD, FOLKS**—... (JOE WALSH BSYLUM K53081)  
**CANT STAND THE REZILLOS**—REZILLOS (SIRE K56530)  
**A SONG FOR ALL SEASONS**—RENAISSANCE WARREN GILES (K54650)  
**OBSESSION**—LIFY (CHRYSALIS CDL 1182)  
**A TASTE OF HONEY**—A TASTE OF HONEY (CAPITOL EST 1178)  
**20 GOLDEN GREATS**—HOLLIES (EMV 11)

## WEST SCOTLAND

**CLYDE FACTORS**, Glasgow  
**NIGHT FLIGHT TO VENUS**—BONEY M (ATLANTIC/HANSA K50498)  
**STAR PARTY**—VARIOUS (K-TEL NE 1034)  
**GRASS**—SOUNDTRACK (RSO RSD 2001)  
**JEFF WAYNE'S 'THE WAR OF THE WORLDS'**—VARIOUS (CBS 96000)  
**CLASSIC ROCK**—LONDON SYMPHONY ORCHESTRA (K-TEL ONE 1009)  
**IMAGES**—DON WILLIAMS (K-TEL NE 1033)  
**OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JET DP 400)  
**HANDSWORTH REVOLUTION**—STEEL PULSE (ISLAND ILP5 9502)  
**A TASTE OF HONEY**—A TASTE OF HONEY (CAPITOL EST 1178)  
**HERE WERE THREE**—GENESIS (CHRISMAS DIS 4010)  
**THAT'S WHAT FRIENDS ARE FOR**—JOHNNY MATHIS & DENISE BIRSE (CBS 86068)  
**WHO PAYS THE FERRYMAN?**—YANNIS MARKOPOULOS (BBC REC 315)  
**BAT OUT OF HELL**—MEAT LOAF (EPIC EPC 82419)

# Relay stocks Lotus

FIRST PRODUCT from the newly-created K-Tel label Lotus Records is now available from West London wholesaler Relay Records—two Tom Jones albums *I'm Coming Home* and a compilation *Moments To Remember*, RRP £4.29.

Television advertising kicks off today (August 28) on both albums in the Granada area before going nationwide on September 11. Also scheduled for TV advertising during September, and currently available from Relay, is the Brotherhood of Man *Great Hits* album.

Thiving specialist reggae one-stop Mojo is due to move from its present Shepherd's Bush headquarters at the beginning of September to take over larger premises at: 94 Craven Park Road, NW10. Meanwhile plans to increase its delivery van service are well advanced.

On the subject of moves, Northern Ireland wholesaler, Solomon and Pears has completed its canvassing of Scottish dealers and according to a spokesman has "obtained an adequate number of accounts" to enable the launch of its Scottish operation to go ahead as planned on September 4.

London one-stop Lightning Records reports considerable interest in its recently acquired rockability album by Al Roberts Junior, alias Bob Clifford, on the Frog label. Sales are no doubt being boosted by considerable airplay—courtesy John Peel.

Lightning is also enjoying its largest hit on the Lightning label since Althea and Donna with Bilbo's 'She's Gonna Win' (LG 548)—a "One To Watch" in last week's *Record Business* chart. Also more success for the Lightning label as a second post the post at Newbury last week.

An interesting collection of coloured vinyl can presently be obtained from Bonapartes, of Croydon. Among them a Devo single from Virgin titled 'Come Back Jonee' on grey vinyl, a Stiff Devo single in double coloured vinyl plus a Humphrey Ocean single 'Whoops-a-Daisy' in batches of green, blue, coloured red and white vinyl.

Bonapartes also hopes to get its hand on, in the very near future, the X-Ray Spex single 'Identity' on pink vinyl and a 12-inch version of the first CBS Only One single 'Another Girl, Another Planet'.

For classical specialists and those of religious persuasion, Lutons, of North London, has now obtained distribution rights to the USSR label Ikon—which includes a huge selection of Russian Orthodox Church music.

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

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# SINGLES REVIEWS

## Hits of the week

### BLONDIE—PICTURE THIS (CHRYSALIS CHS 2242)

Producer—Mike Chapman  
Writers—Deborah Harry/Chris Stein/James Destri  
Publisher—EMI

From their forthcoming album, this is packaged in a very arresting pic sleeve, which may well hook some (male) buyers in its own right. The song, while strongly produced and bearing the now familiar Blondie "sound", is significantly weaker than both their previous chartmakers, and while an obvious hit is a less likely top ten contender.



### WAR—BABY FACE (SHE SAID DO DO DO DO) (MCA 383)

Producer—Jerry Goldstein/Lorne Jordan Howard Scott  
Publisher—Lewis

A slow and insidious slice of disco funk, highlighted by the group's customary excellent use of percussion and some outstanding brass and clarinet touches. It's available initially on 12", and in the current receptive climate for strong disco-oriented product, must surely be a smash.



### DEVO—COME BACK JONEE (VIRGIN VS23)

Producer—Brian Eno  
Writers—Mark Mothersbaugh/Gerald V. Casale  
Publisher—Dawn Vinyls

Hot on the heels of their comparatively slow-selling third Stiff single comes this more overtly commercial side from Devo's new label. A fast rocker with an appealing piping organ "hook", it should have no trouble at all in reaching its market, particularly with the grey vinyl and coloured pic sleeve packaging.



### GOLDIE—TO BE ALONE (BRONZE BROS 59)

Producer—Mike Vernon  
Writers—Pete McDonald/Dave Black  
Publisher—Essex

In a complete change of style from "Making Up Again", this is an intense mid-tempo ballad with a strong Rod Stewart overtone to the lead vocal and a much harder edge on the whole production. Unlikely to appeal to the same market as hitherto, so it will probably stand or fall on its acceptance by harder rock buffs.

### STARGARD—WHAT YOU WAITIN FOR (MCA 382)

Producer—Mark Davis  
Writer—Norman Whitfield  
Publisher—Warner Bros

A beefy mid-tempo disco workout, with sufficient hook to endure it to deejays as well as the dancefloor movers. Like the War single, this is also being 12-inch initially, and it should find buyers aplenty with no trouble at all.

### CHARLIE—SHE LOVES TO BE IN LOVE (POLYDOR 2059 057)

Producers—Terry Thomas/Julian Cobbe/Eugene Organ  
Writer—Terry Thomas  
Publisher—Nereus

Fast rising in the US charts and this recent Radio 1 featured newswipe, this is an excellent, tight, fast-paced harmonic rock production by a British band with a strong American feel. Its sparkle and catchiness will soon hook radio programmers, and with the right exposure this could be a sales giant too.

## Best of the rest

### DEAN FRIEDMAN—LUCKY STARS

Producer—Rob Stevens  
Writer—Dean Friedman  
Publisher—Sweet City Songs/Heath Levy

Subtle vocal interplay between Friedman and the uncredited Denise Marsa highlights what sounds like another airplay cert. Friedman's last two singles were middling chartbusters; this takes several spins to fully register but it should find similar success. Excellent sax work adds a pleasant sweetening.



### CHERYL LADD—THINK IT OVER

Producer—Gary Klein  
Writers—Brian & Brenda Russell  
Publisher—Kengurus

Charlie's newest angel turns in a surprisingly good vocal performance on this pleasant ballad which is heading for the US Top 20. Producer Klein did wonders for Dolly Parton in airplay terms and should have similar success here, but sales potential seems limited.

### AEROSMITH—COME TOGETHER

Producers—Jack Douglas/George Marino  
Writers—John Lennon/Paul McCartney  
Writers—Northern Songs

From the Sgt Pepper soundtrack album, this version of the John Lennon masterpiece from the Beatles' *Abbey Road* album holds up its head quite well, considering the stature of the original. Already climbing the U.S. charts, but as Aerosmith have still to make their name here, the song could sell the band rather than vice versa.



### ONLY ONES—ANOTHER GIRL, ANOTHER PLANET

Producers—Orny Ones  
Writer—Peter Perret  
Publisher—Vengeance

A small chart hit back in the Spring, this single from the band's highly rated debut album has been reactivated on 12-inch in pic sleeve, which should do wonders for its sales potential. Energetic production with arresting instrumental passages may well hook radio men this time around, too.

### LITTLE RIVER BAND—REMINISCING

Producers—John Boyer/Little River Band  
Writer—Graham Goble  
Publisher—EMI

The Australian band are approaching the U.S. top 10 with this melodic and appealing countryish rockballad, and it should have little difficulty in picking up healthy airplay here. Sales reaction will depend partly upon exposure, and partly on the breaking of a general antipathy in the British market to this sort of style.



### JOHN COOPER CLARKE—POST-WAR GLAMOUR GIRL

Producer—Martin Eric  
Writer—John Cooper Clarke/Martin Hannet/Steve Hopkins  
Publisher—April/Spt Beans

The major label debut from Salford's punk poet is getting strong attention from CBS, with a coloured montage pic sleeve. The track has musical backing, which may affront some of Clarke's live performance aficionados, but certainly adds to its commercial effectiveness. Could be a left-fielder.



by TIM SMITH

## Tourist business welcome boost for dealers

THE SEEMINGLY endless droves of marauding tourists pouring into Britain every year during the so-called summer certainly aren't searching out the sun. Apart from fleeting studies of the national heritage and camera-clicking country outings, foremost in their minds is cheap goods.

And near the top of most French, German, Scandinavian, American and Arabic shopping lists are cheap records and tapes.

Subsequently, sooner or later, almost every tourist ends up tearing through the hordes of London's West End—snatching up the wealth of vinyl available from, to name but a few, Virgin Records, Our Price Records, HMV or Harlequin.

The harassed shop assistants somehow manage to cope, the shop owners happily bank the cash and the local magistrates have a field day. But what really sells, and is business as thriving as ever?

"Basically there are two tourist markets", commented Johnny Sewings, manager of Virgin's Marble Arch branch. "There is the massive European disco market—Boney M and all that sort of thing. Then there's the late '60s, early '70s rock market. The hippy movement might be dying in Britain, but it lives on in Europe."

He adds that Americans will grab anything British which is unavailable in the States and a limited amount of new wave demand exists—mainly among such well established acts as the Stranglers.

Frank Daranio, manager of Our Price Records, Tottenham Court Road, reinforces this view. He told *Record Business*: "Seven out of ten of our customers at present are tourists. And they are all after progressive music—especially Pink Floyd with the Germans. The Eagles are in heavy demand as well as the Beatles."

But the Arabs, stars of many a Fleet Street story last year, are not in such evidence. Daranio said: "Last year we had numerous Arabs in spending £50 a time. We've hardly seen them this year."

Harlequin boss Laurie Kreiger dis-



FOREIGN IMPORTS: shifting fast this year?

agrees. "Europeans seem to be turning their noses up at our increasing prices", he said. "But business with Arabs has increased. We have even started stocking Arab records and tapes in some outlets."

Despite the welcome boost from tourism, the consensus among most West End record stores is that trade has failed to increase since last year. Some even report a downward trend. "The weather might have something



THE HMV shop in Oxford Street—reaping the benefits of tourism.

to do with it", said Frank Daranio. "But so far, this year has definitely not been as good as last year."

Among the possible contributing factors are the improvement of the pound compared to certain European currencies—Italy in particular. Last year's Jubilee celebrations must also have drawn in additional royalist-loving visitors.

The main problem to plague West End retailers is shop-lifting. A flick through any central London local newspaper is ample evidence.

Steve Mandy, managing director of Virgin's retail operation, told *Record Business*: "Pilfering is a fact of life. However there are certain European countries, France in particular, where shop-lifting seems to be a national pastime."

He pointed out that last year Virgin carried out a survey that proved a massive rise in light-fingered customers during the summer months.

Mandy added: "Some days we catch over ten shop-lifters. If every incident ended up being taken to court we would have two or three of our staff giving evidence in court every day."

At Virgin's Marble Arch branch, the threat is met by posting a security person on the door who searches everyone with a bag large enough to conceal discs.

One shop manager's sole comment was: "The attitude of some foreign shop-lifters, especially the French, is that getting caught shop-lifting is about as bad as being nabbed for a parking ticket."

The problem is an equally bad headache for Our Price Records. It is more serious at the Charing Cross branch—where albums are actually left out on display, and regularly vanish despite an alarm system.

At Our Price Records, Tottenham Court Road, albums are kept behind the counter with just the sleeves on display. Nevertheless, believe it or not, a fair amount of empty sleeves still disappear.

Tourism's great for business and it helps shift a mass of back catalogue material few British customers would dream of purchasing. But anyone who works in a West End record shop will be glad to see the nights closing in. Mind you it's only 106 shopping days to Christmas.

# ARTISTS & REPERTOIRE

## Punk poet recites his way to CBS contract

A POET at a punk gig is a most unlikely occurrence on the face of it but one of the more endearing acts to have come out of the new wave is that of John Cooper-Clarke. In the last six months, this skinny, untidy looking young guy, has become a familiar figure on rock club stages. And the days when he would get booed off, bottled or even have threats made on his life, seem to be over. Cooper-Clarke gets a reaction now it's usually an encore.

He's just been signed to CBS for a one-year contract with yearly options up to five years at a sum of £15,000, a king's ransom to a man who has no band, no equipment to lug about and often travels to and from gigs in the resident band's van.

Cooper's poetry treads a neurotic line between cynical observation of the world about him and sheer, music-hall gut humour. The reason he gets away with playing rock clubs is because his view of things is exactly the view of the kid of the audience.

Originally signed to Manchester's Rabid Records for whom he had an EP *Suspended Sentence* out last November, Cooper-Clarke has this year seen two of his songs, 'I Married A Monster From Outer Space' and 'You Never See A Nipple In The Daily Express' featured on the Virgin 10-inch *Electric Circus* album and now has his first single 'Post War Glamour Girl' released this week on CBS.

He doesn't consider himself part of the grand poetry tradition as such and says that he possesses more records than poetry books.

"I started reading my poetry in jazz clubs, ladies' hairdressers and psychiatric wards. What I was doing in the new wave context wasn't a mile from what I was doing anyway."



From performing as support to bands like The Buzzcocks (who first invited him to perform to rock audiences)



Cooper-Clarke is now a name in his own right and will be touring this Autumn with a fairly big act (details to be



advised). His first album is out next month.

DAVID REDSHAW

## Horace's act of faith



FAITH: doing world deals

ALTHOUGH The musical revolution based on the ethic 'if you can't join 'em, beat 'em' seems to have slowed down, there are still plenty of artists prepared to sink their all into a complete solo effort.

Horace Faith, a Canadian/Jamaican who's been in Britain ever since his 'Black Pearl' single became a hit, has finally gone the complete course from artist to production company to record label boss.

The reason? "The majors just don't want to know," he says. "There are plenty of good musicians in London who just can't get deals because they are not green and they will not accept the poor offers made to them."

Faith's first move was to form a production company and record an album of his own songs—reggae in the Marley

mould—with some of his closest musical friends. Then, unable to get the deal he felt entitled to, he created the Glow/Anansi label, pressed and distributed by Pye via the Plastic Fantastic set-up. His reasoning is simple: "I don't expect to get back the money I have put in immediately, but with a single, 'Rich Man, Poor Man' (PFU 7501—Ultra label) out to boost the album, I'm going for steady sales. I've also concluded deals right around the world and so I only sell 1,000 albums in each territory, I will begin to make this a good business proposition."

It needn't end there either, he maintains. "If all the small black labels in the UK got together, you'd be amazed how strong they could be. The music is there, it just needs to be distributed."

PETER HARVEY

## A refugee from Larry Parnes' stable

WITH INTENSE interest in the 1950s Elvis by using *Grease*, the anniversary of Buddy Presley's death and a rockabilly boom in general, Britain's own erstwhile rockers have now been put in the spotlight.

First EMI released a compilation album of Jack Good's frantic 1958 to rock show *Oh Boy!* and now one of the stars of that era, Vince Eager, turns back the clock with the release of his own nostalgia album *Vince Eager—20 Years On* (Nevis NEVLP 143).

Now a personable six-footer from Nottingham and dressed in ordinary casual clothes as opposed to the original drapes and brofied-creepers, Eager talked about the maverick era of early British rock.

He was one of many young hopefuls in the stable of Larry Parnes. His real name is Roy Taylor but Parnes named

him Vince Eager. All the stable had these surnames—Marty Wilde, Johnny Gentle, Billy Fury, Duffy Power. Such was the subtlety of mid-50s England. Eager's first manager had not bothered to firm up a contract and Parnes jumped in with offers of the big-time. He took 30 percent of Eager's money for management and another 10 percent for agency.

Everything was cut and dried. Parnes had strict ideas about how his boys should behave. Especially where girls were concerned. "If you had a girl in the dressing room you were nearly lynched."

One of the most flamboyant entrepreneurs to hit the English rock scene, Parnes would vary the running order of his package bills. One week Eager would be up there, another week Marty Wilde or some other. It made for inter-

est but Eager feels that Parnes overdid it. "He had too many artists on his hands eventually. He was always playing one against the other."

The massive road hauls of today's rock packages were unknown. "In those days you just went on stage and sang and didn't worry about wattage. Sometimes it felt as if you were singing through a giant megaphone. But we had roadies, security and hotel rooms booked. This is where Parnes was a good manager. We Caid Hall, Dundee, with Eddie Cochran and Gene Vincent and there was a riot when fans were locked out. But there was no violence actually directed against us although they sometimes damaged the seats after the concert was over."

But such things as record royalties were a thoroughgoing mystery for

Eager. He remembers he did get bought a car on one occasion.

Right from an early age he had wanted to get into showbusiness and saw rock 'n' roll as the first rung. "When the newspapers interviewed us we were told to say that we were buying homes for our parents—well mine already had a good house—and that we wanted to be all-round entertainers. It got to be a joke, that 'all-round entertainers' bit."

Eager did in fact transcend the cliché to do acting in rep. and he now earns his living playing in clubs and cabaret. People still remember the name and he still obliges them with the old rock standards, only now he mixes in rock era ballads such as Conway Twitty's 'It's Only Make Believe' and some Neil Diamond material.

DAVID REDSHAW

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## Karajan's Salome a certain winner

EMI SHOULD be on to one of the big hits of the year with its new recording of *Salome* (HMV SLS 5139, two LPs). It was made last year in Vienna, with Herbert von Karajan masterminding the cast which he later conducted and directed at the Salzburg Festival to world-wide acclaim.

The opera, which Richard Strauss composed on the original Oscar Wilde play, may no longer shock us in the way it outraged audiences 70 years ago, but it makes one of those tingling experiences in the opera house which transfers effectively to disc for home listening.

Karajan is just the man for its lush, exotic score, and the only surprising thing is that he has not recorded it before. He has the Vienna Philharmonic under his baton, bringing the orchestra back into the EMI fold for the first time in more than a decade.

Starring in the sultry title-role is Hildegard Behrens, a dramatic soprano who not only has an opulent voice capable of soaring over the huge orchestra Strauss wrote the music for, but who also acts and sounds convincing as the

16-year-old who performs her Dance of the Seven Veils so that she can have John the Baptist's head on a silver plate.

The recording also marks an important break-through in relations between rival companies. Although it has been made for EMI the technical side was handled by Decca.

EMI is confident of exceptionally high sales, advance orders having poured in ever since news of the release was given many weeks ago. The combination of *Salome* and Karajan promises to be quite something.

## Phonogram readies nine cheapy sets

SEPTEMBER MEANS bargain time at Phonogram, and this year nine sets on the Philips label are being offered at substantially reduced prices until January 31, 1979. They include many new recordings as well as re-issues of sets which have enjoyed rave reviews and



BEHRENS: Salome star with the opulent voice

carried off a wealth of international awards.

Prominent among the new releases is Bach's *Hans In B Minor* by Neville Martinier conducting his Academy of St Martin-in-the-Fields (6769 002, three LPs), who have produced many best-sellers for Philips. Here they have soloists Janet Baker and Robert Tear to boost popular appeal.

At the other end of the scale is the 13-LP box of Alfred Brendel playing the complete Piano Sonatas of Beethoven (6768 004). This brings together old and new releases. Customers who already have the earlier ones will have to wait until the New Year for the separate albums of the new recordings.

Colin Davis has won Grammy and Edison Awards for his Berlioz cycle, so there should be a ready market for his collection of the composer's Sacred Music (6768 002, five LPs) which comprises the *Te Deum*, *Requiem* and *L'Enfance du Christ*, all with the London Symphony Orchestra.

A historic first recording in the Vivaldi tercentenary year is the opera *Tio Muntio*, conducted by Vittorio Negri, a Philips producer.

## REVIEWS

GLAZUNOV: Piano Concertos Nos 1 & 2

ARENISKY: Fantasia on Themes by Ryabinin

Alexei Nasedkin, Dmitri Alexeev, Lyoba Timofeyeva, Moscow Radio Symphony Orchestra/Rigis Zuraitis, Yuri Nikolaevsky. Producers: Lydia Bobova, Severin Pazukhin. (HMV/Melodiya ASD 3505) £4.40

Three excellent soloists each playing attractive yet relatively unfamiliar Russian music for piano and orchestra make this a potentially popular album. The pundits complain that Glazunov was too conservative in style, and it is indeed surprising that his two concertos should have been composed after the three well-known Rachmaninov ones. They date from 1911 and 1916, yet the musical idiom seems to belong to the end of the previous century. Since this means the Tchaikovsky era many music-lovers will think it no bad thing Glazunov wrote imaginatively for the piano, and in a way that performers obviously delight in, and his melodies work a lasting charm on the listener.

## Ikon's first

IKON RECORDS is releasing something of a novelty in September in John Taverner's *Liturgy of St John Chrysostom* (Ikon IKOS 8E). This will be the first time that the Orthodox Liturgy has ever been sung in English. Taverner composed the work at the request of Metropolitan Anthony of Sourozh, and he supervised the recording in the Russian Orthodox Cathedral in London's Ennismore Gardens.

Clive Wearing conducts the Europa Singers, with Robert Earle as soloist. (The *Liturgy* will later have a performance in Westminster Cathedral on November 30.) The Ikon album, retailing at £3.89, is distributed by Lugtons, with the Gramophone Exchange acting as export agents. A limited number of albums signed by the composer are available for early customers.

## NEXT MONTH ON HMV KARAJAN conducts RICHARD STRAUSS'



With Hildegard Behrens as Salome, José van Dam, Karl-Walter Böhm, Agnes Baltsa, Wieslaw Ochman, Hejla Angervo. Vienna Philharmonic Orchestra SLS 5139 (2 record set) £8.75

A shattering performance of one of the most powerful and passionate operas ever written Karajan's interpretation is dramatic, brilliant and fiery. The cast, with Hildegard Behrens spine-tingling in the title role is equally inspired. All this, plus the magnificent playing of the Vienna Philharmonic Orchestra, ensures the performance of all time on record. Recorded in the Sofiensaal, Vienna.



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## CLASSICAL TOP 10

- 1 HAYDN: SYMPHONIES NOS 103 & 104. ROYAL PHILHARMONIC/BEECHAM (HMV CONCERT CLASSICS SXLP 30257)
  - 2 BALKIREV: SYMPHONY NO 2. MOSCOW RADIO SYMPHONY/ROZHDDESTVENSKY (HMV ASD 3503)
  - 3 GLAZUNOV: SYMPHONY NO 7. MOSCOW SYMPHONY/FEDOSEYEV (HMV ASD 3504)
  - 4 GLAZUNOV: PIANO CONCERTOS NOS 1 & 2. NASEDKIN, ALEXEEV, MOSCOW RADIO/ZURAITIS, NIKOLAEVSKY (HMV ASD 3505)
  - 5 MAHLER: SYMPHONY NO 6. BEFLIN PHILHARMONIC/KARAJAN (DEUTSCHE GRAMMOPHON 2707 106)
  - 6 VERDI: LE FORZA DEL DESTINO. CALLAS, SOLOISTS, CHORUS & ORCHESTRA OF LA SCALA. MILAN/SERAFIN (HMV SLS 5120)
  - 7 SCHUBERT: STRING QUINTET (HARMONIA MUNDI HM 980)
  - 8 MOZART: PIANO CONCERTOS. MENUHIN FAMILY (CLASSICS FOR PLEASURE CFP 40291)
  - 9 SCHUBERT: OCTET. ACADEMY OF ST. MARTIN-IN-THE-FIELDS (PHILIPS 9500 400)
  - 10 JAMES GALWAY: THE MAGIC FLUTE (RCA LRL1 5131)
- (Courtesy of The Gramophone Record, Westbury-on-Trym, Bristol)

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

**DISTRIBUTORS**

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**KEY**

**NEW** New Entry

**RE-Entry**

★ **Bullet**

● Platinum Disc (£1m sales)

● Gold Disc (£300,000 sales)

○ Silver Disc (£150,000 sales)

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

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# THE ALBUM CHART

**TOP 60**

| This Week | Last Week | Wks on Chart | TITLE/ARTIST   | Producer                                 | Label/Cat. No.           | D | Genre |
|-----------|-----------|--------------|--|--|--------------------------|---|-------|
| 1         | 2         | 6            | NIGHT FLIGHT TO VENUS BONEY M                              |  | ATLANTIC/CHANA X 50598   |   | W     |
| 2         | 1         | 11           | SATURDAY NIGHT FEVER SOUNDTRACK                            | Frank Zanoni                             | BSD 2638 172             |   | F     |
| 3         | 6         | 3            | STAR PARTY VARIOUS   | Not listed                               | K-TEL BE 1031            |   | G     |
| 4         | 4         | 8            | GREASE SOUNDTRACK  | Yusuf K                                  | RSD 850 001              |   | F     |
| 5         | 7         | 4            | IMAGES DON WILLIAMS  | Not listed                               | K-TEL BE 1031            |   | G     |
| 6         | 8         | 10           | STREET-LEGAL BOB DYLAN                                     | Don DeVito                               | CBS 8667                 |   | C     |
| 7         | 9         | 10           | JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS                 | Jeff Wayne                               | CBS 96000                |   | C     |
| 8         | 3         | 6            | 29 GIANT HITS ANJAN SISTERS                                | Roger Greenaway                          | TARGET TGS 502           |   | W     |
| 9         | 10        | 8            | CLASSIC ROCK LONDON SYMPHONY ORCHESTRA                     | Jeff Jarrett/Don Freedman                | K-TEL ONE 1009           |   | G     |
| 10        | 5         | 8            | 20 GOLDEN GREATS HOLLIES                                   |  | EMV 111                  |   | C     |
| 11        | 12        | 11           | OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA                   | Ron Richards                             |                          |   | C     |
| 12        | 11        | 11           | LIVE AND DANGEROUS THIN LIZZY                              | Jeff Lynne                               | JET 470P 400             |   | C     |
| 13        | 13        | 11           | THE KICK INSIDE KATE BUSH                                  | Tony Visconti/Thin Lizzy                 | VERITIC/THAT 987         |   | F     |
| 14        | 14        | 11           | NATURAL HIGH COMMODORES                                    | Andrew Powell                            | EMI EMC 3233             |   | E     |
| 15        | 15        | 11           | OCTAVE MOODY BLUES   | James Carmichael/Commodores              | MOTOWN STM 12087         |   | E     |
| 16        | 17        | 11           | SOME GIRLS ROLLING STONES                                  | Tony Clarke O                            | DECCA 1X5 129            |   | S     |
| 17        | 31        | 3            | B FOR BROTHERHOOD BROTHERHOOD OF MAN                       | The Glimmer Twins                        | ROLLING STONES GUN 39106 |   | F     |
| 18        | 23        | 5            | CAN'T STAND THE REZZILLOS REZZILLOS                        | Tony Harris                              | PHE NPL 18567            |   | A     |
| 19        | 18        | 5            | HANDSWORTH REVOLUTION STEEL PULSE                          | Bongou/Creammountain/Realtos             | SIRE X56330              |   | W     |
| 20        | 27        | 11           | BUT SERIOUSLY POLY/JOE WALSH                               | Karl Peterson                            | ISLAND ILPS 9502         |   | E     |
| 21        | 21        | 11           | NEW BOOTS AND PANTIES IAN DURY                             | Bill Symczyk                             | ASYLUM X53081            |   | W     |
| 22        | 19        | 11           | BAT OUT OF THE HELL MEAT LOAF                              | Peter Jenner/Laura Latham/Rick Wadlow    | STIP 382 4               |   | E     |
| 23        | 22        | 11           | RUMOURS FLEETWOOD MAC                                      | Todd Rundgren                            | EPIC EPC 82419           |   | W     |
| 24        | 20        | 11           | ... AND THEN THERE WERE THREE GENESIS                      | Ken Caillat/Richard Dashut/Fleetwood Mac | WARNER BROS X56334       |   | C     |
| 25        | 25        | 16           | A TONIC FOR THE TROOPS BOOMTOWN RATS                       | David Hentschel/Genesis                  | CHARISMA CBS 4010        |   | F     |
| 26        | 26        | 2            | THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHS & DENISE WILLIAMS | Robert John Lange O                      | ENGIN ENYV 3             |   | F     |
| 27        | 29        | 8            | OBSESSION LFO  | Jack Gold                                | CBS 86068                |   | C     |
| 28        | 28        | 1            | WHO ARE YOU WHO  | Ron Nevison                              | CHRISLIS CUL 1182        |   | F     |
| 29        | 29        | 21           | THE ALBUM ABBA   | Glyn Johns/Jon Astley                    | POLYDOR WHOD 3004        |   | F     |
| 30        | 25        | 9            | SHOOTING STAR ELKIE BROOKS                                 | Benny Andersson/Born Ulfvæus             | EPIC EPC 86052           |   | C     |
| 31        | NEW       | 1            | LEO SAYER LEO SAYER  | David Kershbaum O                        | ASAM AMU 64995           |   | E     |
| 32        | 30        | 11           | BACK AND FORTH LINDSAYNE                                   | Gut Dudgeon/Lindsayne                    | CHRISLIS CUL 1188        |   | F     |
| 33        | NEW       | 1            | DOUBLE VISION FOREIGNER                                    | Mark Jones/Ian McDonald/Kathie Chan      | MERCURY 9109 609         |   | F     |
| 34        | 33        | 11           | BLACK AND WHITE STRANGLERS                                 | Martin Rushent                           | ATLANTIC X50476          |   | W     |
| 35        | 36        | 11           | DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN             | Jon Landau/Bruce Springsteen             | UNION ARTISTS USA 30222  |   | E     |
| 36        | 28        | 6            | A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA                | Jeff Lynne                               | CBS 86051                |   | C     |
| 37        | 37        | 11           | POWER IN THE DARKNESS TOM ROBINSON BAND                    | Chris Thomas                             | JET JETLP 200            |   | C     |
| 38        | 37        | 2            | 20 FOOTTAPPING GREATS JOHNNY CASH                          | Not listed                               | EMI EMC 3226             |   | E     |
| 39        | 40        | 2            | SHADOW DANCING ANDY GIBB                                   | Karl Richardson/Abby Galken/Barry Gbb    | CBS 10009                |   | C     |
| 40        | 46        | 11           | KAYA BOB MARLEY & THE WAILERS                              | Bob Marley & The Wailers                 | RSD R55 0001             |   | F     |
| 41        | 43        | 8            | DARK SIDE OF THE MOON PINK FLOYD                           | Pink Floyd                               | ISLAND ILPS 9517         |   | E     |
| 42        | 35        | 6            | THANK GOD IT'S FRIDAY SOUNDTRACK                           | Various                                  | HARVEST SHL 804          |   | E     |
| 43        | 44        | 10           | EVERYONE PLAYS DARTS DARTS                                 | Tommy Boyce/Richard Hartley O            | SABANA TGF 100           |   | A     |
| 44        | NEW       | 1            | CARAVAN TO MIDNIGHT ROBIN TROWER                           | Don Davis                                | MAGNET MAJ 5022          |   | E     |
| 45        | 34        | 5            | SERGEANT PEPPER'S LONELY HEARTS CLUB BAND SOUNDTRACK       | Martin/Douglas/White                     | CHRISLIS CHR 1189        |   | F     |
| 46        | 49        | 5            | THE SOUND OF BREAD BREAD                                   | AJM AMJ2 56600                           | ELEKTRA K5062            |   | W     |
| 47        | 42        | 11           | GREATEST HITS ABBA   | David Gates                              | EPIC EPC 69218           |   | C     |
| 48        | 52        | 2            | A SONG FOR ALL SEASONS RENAISSANCE                         | Benny Andersson/Born Ulfvæus             | WARNER BROS X5640        |   | W     |
| 49        | 3         | 3            | EVITA VARIOUS  | David Hentschel                          | MCA MCA 503              |   | G     |
| 50        | 32        | 8            | ROCK ROLLS OK VARIOUS                                      | Tim Rice/Andrew Lloyd Webber             | K-TEL RL 001             |   | G     |
| 51        | 38        | 6            | FM SOUNDTRACK  | Various                                  | RCA MCA 384              |   | E     |
| 52        | 29        | 2            | BLAM BROTHERS JOHNSON                                      | Quincy Jones/Brothers Johnson            | ALBY AMH 84714           |   | E     |
| 53        | 2         | 2            | NEVER MIND THE BOLLOCKS... SEX PISTOLS                     | Chris Thomas/Bill Price                  | UNION U3086              |   | F     |
| 54        | 50        | 9            | CITY TO CITY GERRY RUFFERTY                                | Hugh Murphy/Gerry Rufferty               | UNION ARTISTS USA 30104  |   | E     |
| 55        | 5         | 4            | DIRE STRAITS DIRE STRAITS                                  | Multi Winwood                            | VERTIGO 9182 021         |   | F     |
| 56        | 55        | 9            | LENA MARTELL COLLECTION LENA MARTELL                       | Gulf Ernieck                             | RONCO RTL 3028           |   | C     |
| 57        | 58        | 5            | MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS          | Brian Eno/Talking Heads                  | SIRE X56531              |   | W     |
| 58        | 41        | 11           | VAN HALEN VAN HALEN  | Ted Templeman                            | WARNER BROS X5640        |   | W     |
| 59        | 67        | 7            | THEIR GREATEST HITS 1971-75 EAGLES                         | Glyn Johns/Bill Symczyk                  | ASYLUM X53017            |   | W     |
| 60        | 62        | 2            | FULHAM FALLOUT LURKERS                                     | Max Glassop                              | BEGGARS BANQUET BEGA 2   |   | E     |

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|----|----|---|---------|---------|------------|---------|-------|------------|------|------|----------|-------|
| 1  | 75 | GREASE FRANKIE VALLI                            | A       | C       | A          | A       | A     | A          | A    | A    | A        | A     |
| 2  | 74 | WHERE DID OUR LOVE GO MANHATTAN TRANSFER        | A       | B       | A          | B       | B     | A          | A    | A    | A        | A     |
| 3  | 71 | KISS YOU ALL OVER EXILE                         | A       | A       | A          | B       | A     | A          | A    | A    | A        | A     |
| 4  | 69 | TWO OUT OF THREE AIN'T BAD MEAT LOAF            | A       | A       | B          | A       | A     | A          | A    | A    | A        | A     |
| 5  | 69 | RAININ' THROUGH MY SUNSHINE REAL THING          | A       | C       | A          | B       | A     | A          | A    | A    | A        | A     |
| 6  | 67 | DON'T WANNA SAY GOODNIGHT KANDIDATE             | A       | A       | B          | A       | A     | A          | A    | A    | A        | A     |
| 7  | 67 | I THOUGHT IT WAS YOU HERBIE HANCOCK             | B       | I       | B          | A       | A     | A          | A    | A    | A        | A     |
| 8  | 65 | TOO GOOD TO BE TRUE TOM ROBINSON BAND           | A       | A       | A          | B       | B     | A          | A    | A    | A        | A     |
| 9  | 64 | AGAIN AND AGAIN STATUS QUO                      | A       | *       | *          | A       | B     | *          | *    | *    | *        | *     |
| 10 | 62 | SIGN OF THE TIMES BRYAN FERRY                   | A       | A       | C          | A       | A     | A          | A    | A    | A        | A     |
| 11 | 59 | YOU RITA COOLIDGE                               | A       | C       | B          | A       | B     | B          | A    | B    | B        | B     |
| 12 | 58 | LONDON TOWN WINGS                               | A       | *       | B          | B       | B     | B          | *    | B    | A        | A     |
| 13 | 57 | AND THE BAND PLAYED ON FLASH AND THE PAN        | A       | A       | A          | B       | A     | A          | A    | A    | A        | A     |
| 14 | 54 | COLD AS ICE FOREIGNER                           | A       | A       | A          | C       | A     | A          | A    | A    | A        | A     |
| 15 | 52 | TO BE ALONE GOLDIE                              | A       | *       | A          | A       | B     | A          | A    | A    | A        | A     |
| 16 | 52 | I WANNA BE YOUR BOYFRIEND RUBINOOS              | A       | A       | A          | B       | B     | A          | A    | A    | B        | B     |
| 17 | 50 | MY ANGEL BABY TOBY BEAU                         | A       | A       | B          | B       | A     | B          | A    | A    | A        | A     |
| 18 | 48 | AIN'T IT FUNNY COLIN BLUNSTONE                  | I       | A       | B          | A       | B     | A          | B    | A    | A        | A     |
| 19 | 43 | SHE'S GONNA WIN BILBO                           | C       | A       | C          | B       | A     | B          | A    | A    | A        | A     |
| 20 | 43 | REMINISCING LITTLE RIVER BAND                   | B       | B       | A          | B       | A     | B          | A    | A    | A        | A     |
| 21 | 42 | BEACH BOY GOLD IDEA PAR                         | C       | C       | *          | B       | B     | A          | B    | A    | A        | A     |
| 22 | 40 | GOT A FEELING PATRICK JUVET                     | C       | C       | *          | B       | B     | A          | B    | A    | A        | A     |
| 23 | 39 | TALKING IN YOUR SLEEP CRYSTAL GAYLE             | C       | C       | A          | A       | A     | B          | A    | C    | A        | A     |
| 24 | 39 | SOMEWHERE IN THE NIGHT-COPACABANA BARRY MANILOW | B       | B       | B          | A       | I     | A          | B    | A    | A        | A     |
| 25 | 39 | BABY I NEED YOUR LOVIN' ERIC CARMEN             | I       | I       | *          | A       | B     | *          | B    | B    | A        | A     |
| 26 | 39 | DAYLIGHT KATY GORDON LIGHTFOOT                  | C       | C       | B          | A       | B     | B          | A    | B    | A        | A     |
| 27 | 37 | MOVE IT FLAMIN' GROOVIES                        | A       | A       | A          | A       | A     | A          | A    | A    | A        | A     |
| 28 | 36 | MILLION DOLLAR HERO RADIATORS                   | A       | A       | A          | A       | A     | A          | A    | A    | A        | A     |
| 29 | 33 | LOVE OR SOMETHING LIKE IT KENNY ROGERS          | C       | *       | B          | A       | A     | B          | A    | B    | A        | B     |
| 30 | 33 | PLEASE REMEMBER ME CLIFF RICHARD                | C       | C       | B          | B       | A     | B          | A    | B    | A        | B     |
| 31 | 32 | AIN'T NOTHING GONNA KEEP ME... TERI DESARIO     | C       | C       | A          | A       | B     | B          | A    | B    | A        | A     |
| 32 | 32 | MONTEGO BAY SUGAR CANE                          | B       | C       | A          | B       | A     | B          | A    | B    | A        | A     |
| 33 | 31 | DON'T LET ME BE WRONG DODGERS                   | C       | *       | B          | B       | A     | A          | *    | C    | B        | B     |
| 34 | 29 | DON'T KILL THE WHALE YES                        | C       | *       | I          | *       | B     | B          | B    | B    | B        | B     |
| 35 | 28 | I JUST CAN'T LEAVE YOUR LOVE ALONE B.B.KING     | C       | C       | A          | B       | B     | B          | B    | B    | B        | B     |
| 36 | 28 | THINK IT OVER CHERYL LADD                       | *       | *       | A          | A       | A     | A          | A    | A    | A        | A     |
| 37 | 28 | ANTHEM NEW SEEKERS                              | C       | B       | A          | A       | A     | A          | B    | A    | A        | A     |
| 38 | 26 | DEBORAH DAVE EDMUNDS                            | C       | *       | *          | A       | A     | B          | *    | *    | A        | A     |
| 39 | 26 | THE EVE OF THE WAR WAR OF THE WORLDS            | C       | *       | A          | B       | A     | B          | A    | A    | B        | A     |
| 40 | 26 | BLAME IT ON THE BOOGIE MICK JACKSON             | *       | *       | A          | A       | A     | A          | A    | A    | A        | A     |
| 41 | 25 | MOVIN' IN THE RIGHT DIRECTION STEPHANIE MILL    | I       | I       | I          | I       | I     | I          | I    | I    | I        | I     |
| 42 | 25 | LOVE IS IT'S OWN REWARD STEVE KIPNER            | I       | I       | I          | I       | I     | I          | I    | I    | I        | I     |
| 43 | 25 | '57 CHEVROLET BILLIE JO SPEARS                  | B       | B       | B          | B       | A     | B          | B    | C    | A        | A     |
| 44 | 23 | YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER        | A       | B       | A          | A       | A     | A          | A    | A    | A        | A     |
| 45 | 22 | LUCY, AIN'T YOUR LOSER... RONNIE SESSIONS       | C       | B       | A          | B       | A     | B          | A    | A    | A        | A     |
| 46 | 21 | LOVE DELUXE SHADOWS                             | C       | A       | B          | B       | B     | A          | C    | B    | B        | B     |
| 47 | 20 | ROLL THE DICE STEVE HARLEY                      | A       | B       | A          | A       | B     | A          | A    | A    | A        | A     |
| 48 | 20 | SENORA MR BIG                                   | A       | A       | A          | B       | A     | A          | A    | B    | A        | A     |
| 49 | 19 | DANCE YOU OUT OF YOUR PAIN GARY PORTLAND        | I       | I       | A          | A       | A     | A          | A    | A    | A        | A     |
| 50 | 19 | A ROSE HAS TO DIE DOOLEYS                       | B       | B       | A          | A       | A     | A          | A    | A    | A        | A     |
| 51 | 19 | MAGNET AND STEEL WALTER EGAN                    | C       | B       | B          | B       | B     | A          | B    | A    | B        | A     |
| 52 | 19 | FROM EAST TO WEST-SCOTS MACHINE VOYAGE          | C       | C       | A          | A       | A     | A          | A    | A    | A        | A     |
| 53 | 18 | FOR YOU JUDIE TZUKE                             | C       | C       | C          | C       | C     | C          | C    | C    | C        | C     |
| 54 | 18 | I LOVE THE NIGHT LIFE ALICIA BRIDGES            | C       | A       | A          | A       | A     | A          | A    | A    | A        | A     |
| 55 | 17 | MAGIC MIND EARTH WIND & FIRE                    | C       | A       | A          | A       | B     | A          | A    | A    | A        | A     |
| 56 | 17 | SHA LA LA LA LEE PLASTIC BERTRAND               | C       | A       | A          | A       | B     | A          | A    | A    | A        | A     |
| 57 | 17 | WHAT YOU WAITIN' FOR STARGARD                   | C       | A       | B          | B       | A     | A          | A    | B    | B        | A     |
| 58 | 17 | METEOR MAN DEE D JACKSON                        | C       | A       | A          | B       | A     | A          | B    | B    | B        | C     |
| 59 | 16 | GET YOUR LOVE RIGHT ALAN DAVID                  | C       | *       | *          | A       | A     | A          | A    | A    | A        | A     |
| 60 | 16 | WINE WON'T TURN TO WATER ALLAN LOVE             | C       | A       | A          | B       | B     | A          | A    | A    | A        | A     |

| KEY     | RADIO 1              | RADIO 2   | LUXEMBOURG       | CAPITAL         | CLYDE             | PICCADILLY | BRMB          | CITY            | DOWNTOWN    | METRO      |
|---------|----------------------|-----------|------------------|-----------------|-------------------|------------|---------------|-----------------|-------------|------------|
| TO      | A Featured 40        |           | Top 40           | A List          | Tartan 30         | Hit 30     | Playlist      | Top 30          | Top 40      | Top 40     |
| AIRPLAY | B 5+ plays           | 5+ plays  | Page 2 Singles   | B List          | Climbers          | Climbers   | Rockshow list | Breakers        | Featured 50 | Singles    |
| RATINGS | C 1-4 plays          | 1-4 plays | Chart Dooen      | Extras          | Personality Picks | Extras     |               | Presenter Picks | Hit Picks   | New Sounds |
|         | * Over 100 Wash      |           | Ballads          | Climbers        | Current Choice    |            |               |                 | Music Mover |            |
|         | † Record of the Week |           | Powerplay/Twopen | People's Choice |                   |            |               |                 |             |            |



# THE NEW SINGLES

With the Record Business Gimmicks Guide: 12"—12-inch single; ■—Special Bag; (White)—Special Vinyl

Scheduled for release  
September 1

This week's releases—58  
Last week's releases—64

**THIS WEEK** follow ups to hits from **Lindisfarne**, **Yvonne Elliman**, **Voyage**, **Sine**, **Raydio**, **Rose Royce**, **O'Jays** and **Marshall, Hain**—**Peter Gabriel** and **Jennifer Warnes** try once again—a limited edition double single package from **Alberto Y Lost Trios Paranoias**—two song-writing ladies **Carly Simon** and **Carole Bayer Sager**, the latter with a cut from her forthcoming album—long awaited single from multi platinum selling **US band Boston**—Yes aim for the singles chart again—**CBS** delve into the past with a **Rockabilly EP**—**Arthur Mullard** and **Hylda Baker** with 'You're The One That I Want'?

| ARTIST/TITLE A SIDE/B Side/Label  | Cat. No.  | Dis. Code | Gimmicks | Dealer Use |
|---|-----------|-----------|----------|------------|
| <b>ABYSSINIANS</b> HEY YOU/This Land Is For Everyone (Front Line)   | FLS 113   | C         |          |            |
| <b>AFETUOSOS OF ST. VINCENT</b> CHILDREN OF THE CARIBBEAN/Where Does A Man Go (MCA)                                     | MCA 385   | E         |          |            |
| <b>ALBERTO Y LOST TRIOS PARANOIAS</b> HEADS DOWN NO NONSENSE MINDLESS BOOGIE/Thank You/F*ck You/Dead Meat Pt. II (Logo) | GO 323    | R         | ■        |            |
| <b>BATTERSEA</b> ALWAYS SOMETHING THERE TO REMIND ME/Split Image (Anchor)   | ANCH 1060 | C         | ■        |            |
| <b>BIG STAR</b> SEPTEMBER GIRL/Mod Lang (Stax)  | STAX 504  | E         |          |            |
| <b>BLUE HAZE</b> DANCE BALLERINA DANCE/I've Got Rhythm (A&M)  | AMS 7382  | C         |          |            |
| <b>BOSTON</b> DON'T LOOK BACK/The Journey (Epic)  | EPC 6653  | C         |          |            |
| <b>BURTON CUMMINGS</b> WHEN A MAN LOVES A WOMAN/Roll With The Punches (Portrait)  | PRT 6655  | C         |          |            |
| <b>CARLY SIMON</b> TRANQUILLO (MELT MY HEART)/In A Small Moment (Elektra)   | K12315    | W         |          |            |
| <b>CAROLE BAYER SAGER</b> IT'S THE FALLING IN LOVE/There's Something About You (Elektra)                                | K12314    | W         |          |            |
| <b>CBS ROCKABILLY (EP)</b> GO 'WAY HOUND DOG/I'm Coming Home/Beetle-Bug-Bop/The Death Of Rock And Roll (CBS)            | CBS 6495  | C         | ■        |            |
| <b>CHOCOLATE MILK</b> GIRL CALLIN'/Thinking Of You (RCA)  | PB 1222   | R         |          |            |
| <b>CHRIS DULAIN</b> LET ME DOWN EASY/By The Way (Pye International)   | 7N 25791  | A         |          |            |
| <b>CLEVELAND EATON</b> BAMA BOOGIE WOODIE/The Funky Cello (Gull)  | GULS 430  | A         | 12*      |            |
| <b>DANNY GREEN</b> ASK HER/Final Showdown (ABC)   | ABC 4230  | C         |          |            |
| <b>D. C. PARRISH</b> JULIE FROM AFRICA/Secret (Anchor)  | ANC 1059  | C         |          |            |
| <b>DOC ALMANTADO &amp; THE REBELS</b> STILL ALIVE/Life All Over (Greensleeves)  | GRE 5     | E         |          |            |
| <b>DR FRAGGOOD</b> DOWN AT THE DOCTORS/Take A Tip (United Artists)  | UP 36444  | E         | ■        |            |
| <b>EARTH AND STONE</b> RAINDROPS/She Want It (Different)  | HAVE 6    | S         |          |            |
| <b>GRACE KENNEDY</b> FEVER/I'm So Glad I Got'cha (DJM)  | DJS 10879 | C         | ■        |            |
| <b>HIT AND RUN</b> WOOLY BULLY/Hold On (Ariola Hansa)   | AWA 520   | A         |          |            |
| <b>HYLDA BAKER &amp; ARTHUR MULLARD</b> YOU'RE THE ONE THAT I WANT/Save Your Kisses For Me (Pye)                        | 7N 46121  | A         |          |            |
| <b>IAM GOMMI</b> HOLD ON/Chicken Run (Albion)   | ION 2     | E         |          |            |
| <b>JENNIFER WARNES</b> RIGHT TIME OF THE NIGHT/Daddy Don't Go (Arista)  | ARIST 92  | F         | ■        |            |
| <b>JOHNNY B. SCOTT</b> ROCK & ROLL LEGEND IN 3/4 TIME/Bite The Bullet (Aura)  | AUS 104   | C         |          |            |
| <b>JUNIOR CAMPBELL</b> AMERICA/Radio Man (Private Stock)  | PVT 171   | E         |          |            |
| <b>JUNIOR WALKER</b> WALK IN THE NIGHT/ Need You Right Now (Motown)   | TMG 1118  | E         |          |            |
| <b>KING'S SINGERS</b> STRAWBERRY FIELDS FOREVER/Disney Girls (EMI)  | EMI 2851  | E         |          |            |
| <b>LENA MARTELL</b> SOMEWHERE IN MY LIFETIME/Time To Say Goodbye (Pye)  | 7N 46116  | A         |          |            |
| <b>LEO SAYER</b> CAN'T STOP LOVING YOU (THOUGH I TRY)/No Looking Back (Chrysalis)                                       | CHS 2240  | F         | ■        |            |
| <b>LINDISFARNE</b> JUKE BOX GIPSY/(To Be Confirmed) (Mercury)   | 6007 187  | F         |          |            |
| <b>MARSHALL, HAIN</b> COMING HOME/Different Point (Harvest)   | HAR 5168  | E         |          |            |
| <b>MICK JACKSON</b> BLAME IT ON THE BOOGIE/All Night Bopping (Atlantic)   | K11102    | W         |          |            |
| <b>MIGUEL BOSE</b> ANNA/Lucky Guy (CBS)   | CBS 6293  | C         |          |            |
| <b>NEW VAUDEVILLE BAND</b> THANK YOU FOR THE MUSIC/Penny For Your Thoughts (Dansan)                                     | SDS 005   | S         |          |            |
| <i>(Gimmick: 12 Single Swirl, London WIV 648 (01-437 2245/6/7))</i>   |           |           |          |            |
| <b>O'JAYS</b> BRANDY/Take Me To The Stars (Philadelphia International)  | PIR 6658  | C         |          |            |
| <b>PETER GABRIEL</b> D.I.Y./Mother Of Violence/Teddy Bear (Charisma)  | CB 319    | F         |          |            |
| <b>PETERS AND LEE</b> LOVE/County Fair (Philips)  | 6006 609  | F         |          |            |
| <b>PLEASERS</b> YOU DON'T KNOW/Billy (Arista)   | ARIST 209 | F         |          |            |
| <b>POACHER</b> ONE MORE FOOL/Heartaches and Promises (RK)   | RK 1014   | A         |          |            |
| <b>PRISM</b> FLYIN'/Crime Wave (Ariola)   | ARO 135   | A         |          |            |
| <b>RANDY BARLOW</b> NO SLEEP TONIGHT/Slow And Easy (London)   | HLU 10562 | S         |          |            |
| <b>RANKING JOE</b> DUB SISTER DUB IT/Nine Months Belly (Greensleeves)   | GRE 10    | S         |          |            |
| <b>RAY CAMPI</b> TEENAGE BOOGIE/Rockabilly Rebel (Radar)  | ADA 15    | W         | 12*      |            |
| <b>RAYDIO</b> HONEY I'M RICH/Me (Arista)  | ARIST 183 | F         |          |            |
| <b>RAYMOND FROGGATT</b> ME AND MY IDEAS/Luci Mae (Jet)  | JET 119   | C         |          |            |
| <b>ROSE ROYCE</b> LOVE DON'T LIVE HERE ANYMORE/Do It, Do It (Whitfield)   | K17236    | W         |          |            |
| <b>SAMMY HAGAR</b> I'VE DONE EVERYTHING FOR YOU/Bad Motor Scooter (Capitol)   | CL 16010  | E         |          |            |
| <b>SINE</b> HAPPY IS THE ONLY WAY/Chimi (CBS)   | CBS 6583  | C         |          |            |
| <b>SKIDS</b> SWEET SUBURBIA/Open Sound (Virgin)   | VS 227    | C         | (White)  |            |
| <b>STREET BAND</b> HOLD ON/Toast (Logo)   | GO 325    | R         |          |            |
| <b>TAN</b> STAY (Sonet)   | SON 2152  | A         |          |            |
| <b>THREE DEGREES</b> GIVING UP GIVING IN/Giving Up Giving In (Long Version) (Ariola)                                    | ARO 130   | A         | 12*      |            |
| <b>TINA CHARLES</b> MAKIN' ALL THE RIGHT MOVES/Love Me Now (CBS)  | CBS 6594  | C         |          |            |
| <b>TOMMY HUNT</b> STOP THE BUS/Susanna Baby (RK)  | RK 1012   | A         |          |            |
| <b>VOYAGE</b> POINT ZERO/Latin Odyssey (GTO)  | GT 235    | C         |          |            |
| <b>YES</b> DON'T KILL THE WHALE/Abalene (Atlantic)  | K11184    | W         |          |            |
| <b>YVONNE ELLIMAN</b> SAVANNAH/Up To The Man In You (RSD)   | RSD 4     | F         |          |            |

**KEY TO DISTRIBUTORS:**  
A—Pye; B—One Steps; C—CBS; E—EMI; F—Phonetic; H—Lightning; J—Charisma; K—Koolha; L—Logos; O—President; P—Pinnacle; R—RCA; S—Selecta; T—Famuly Products; U—Scotia; W—WEA; X—Clyde Factors.

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Magnum<sup>new</sup> album

# 'Kingdom Of Madness'



61 with a bullet

*"A delight to these ears... an astonishingly fine debut album"*

Geoff Barton  
Sounds  
August 26

## 'Kingdom Of Madness,' the new album from Magnum

and part of Jet Records' Cool Selection For A Hot Month' promotion.

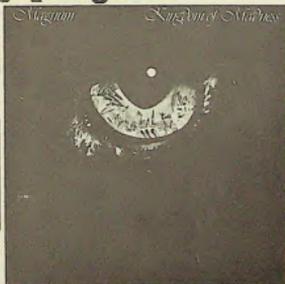
The Cool Selection is turning out to be a feast.

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The cool selection is hotting up



JETLP 210



Features the single  
'Kingdom Of Madness'

Order from CBS Order Desk, Tel: 01-960 2155  
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"Who pays the Ferryman?"  
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# DEALER GUIDE TO SOUNDTRACKS

THERE IS a quality which films and records have in common that renders them unassailable. They are eternal dreams—and as such, demand will not foreseeably turn down.

Cinemas are enjoying an Indian summer. For them, all that rain was a godsend. It came co-incidentally in a year of three other beneficial elements:

1. Two terrific blockbuster—Star Wars and Close Encounters;
2. Our own recording industry is blowing a hole through the roof of most cinemas (and they're loving it);
3. Marketing has finally arrived.

These factors will cause the biggest boost for films in 30 years. Admissions worth £125 million will rise by as much as 25 percent to 135 million in 1978. However, be aware that they were 200 million in 1970 (1,400 million in 1950), and the Henley Forecasting Centre projects a continuing longterm fall to below 80 million within five years. Blame TV and people waiting for the films to come on their homes.

At the core of filmgoing is an audience synonymous with the record buying public—the 14-24 age group accounts for 70 percent of admissions. A big film pulls them in more intense numbers, but also usually widens the age 'shoulders'.

It is strange that despite years with film and record companies being part of the same corporations, co-ordination of product has been a rarity. Although *A Star Is Born*—magnificently developed by CBS in the record market—was fore-runner to the current wave, the film went its own way through Warners. A rare example of a film/record with a single source advertising plan (albeit uninspiring product) has been a brilliant hit worthy of a closer look—*The Stud*.

In 1978, four record-based films will enter the Top 15 UK box office grossers—*Saturday Night Fever*, *Grease*, *The Stud* and *Abba—The Movie*; a remarkable overlap of successes. The trend has even been recognised by that outpost of respectability, the National Film Theatre, currently showing a programme of 35 'Rock Films from the 70s'.

## FILM MARKETING

THE FILM industry has a lack of urgency which provides it with an advantage on timing. Most films open three-six months after America, so there's plenty of time for planning. However, slow release patterns are starting to upset consumers and delayed openings play havoc with soundtrack marketing.

However, the intrusion of opportunities has shattered calm in the club. There have been such unlikely successes as *Shogun*, *At Hanging Rock*, *Black Top*, and *Death Race 2000*. The biggest catalyst last year was *Let The North Wind Blow* from Sunn Classic. These hard-nosed TV merchandisers bought £500,000 in television time and drove the public to see their success film.

If film selling is emerging from the dark ages, the book world is not even aware of the door through which it must surely pass. *Saturday Night Fever* sold just 60,000 paperback copies—imported because local manufacture was

## Films and discs finally create a mutual boost

by Paul Braithwaite

not thought to be warranted! W. H. Allen was pleased with 165,000 extra sales of the 10-year-old novel *The Stud*. Neither publisher contributed to joint-venture advertising.

### THE STUD

IT IS possible that the entrepreneurs George Walker and Ron Kass (ex-WEA and Apple) observed the 'Fever' phenomenon last autumn in the USA and decided to quickly capitalise on a fashion. It is a tale of merchandising the Collins family. Ron Kass is married to the working man's Anne Bancroft—Joan Collins, and she stars. The book was written by her sister—Jackie. It was filmed in her husband's exclusive disco—Tramp. With box office of £2.2m (gross), record sales of £1.2m (at rrp), Cinzano commercials and a range of male cosmetics which hopefully smell better than Brut, if not horses, things are going rather well.

Kass and Biddu had the foresight to entrust the album to Ronco (experienced with the David Essex film soundtracks) and its advertising agency, Benton and Bowles under the supervision of Ray Morgan. The album is a loose collection, but it has undoubtedly done infinitely better as a result of the film's popularity, with 300,000-plus sets sold and seven weeks in the top five.

The content of the film contrasts with *Fever*, for it is exploitation. The music contrived not central and its creative contribution lies in its advertising.

The film cost only £350,000 to make, and hence was one of the very few UK films to profit in the domestic market. Advertising was hard at £300,000—largely on television to the tune of 1,000 TVRs. Interestingly, the record advertisements (£150,000) started a week in advance of the film in each region, and the national play-off was in three phases. The film ads (£100,000) were concentrated Saturday to Tuesday and the record Wednesday to Friday, providing an unusual spread—given that in all three commercials, both products were incestuously intertwined.

In similar mould to *The Stud* is the Casablanca disco film *Thank God It's Friday*, a low budget fun movie but with a superior customised soundtrack content. Although lacking either the central John Travolta figure of *Saturday Night Fever* or the exploitation qualities of

*The Stud*, Friday probably has more potential both as a film and a record, but never enjoyed the kind of determined and imaginative marketing that was put behind *The Stud*. Consequently, sales on both counts may not be totally fulfilled.

### STIGWOOD AND SATURDAY NIGHT FEVER

WHAT ROBERT Stigwood got right about *Fever* and *Grease* was that they started with an album concept (and Travolta helped a little!). Note that to the exclusion of continuity both records have amazing size one's (does anyone ever play the rest?). This year in Britain the two films will probably help sell 2.5 million album sets, and three million singles with a revenue to Polydor in excess of £12 million (and six percent of the turnover of the entire record industry). The films could take combined a further £8 million.

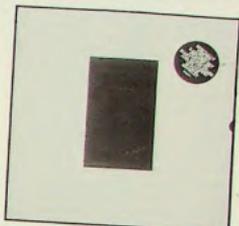
In *Fever* the music and film have a powerful fusion which renders the most meaningful case to date of the potential of 'synergy' (1+1=3). In the film fantasies are acted out through the sensuality of dancing in today's sci-fi disco sound and light to the Bee Gees beat. This is the cement which renders the album and the film indivisible and cumulatively more meaningful. It is no wonder *Fever* has infiltrated so much that it is fashion—it is demand pull. Currently the film is playing many cinemas for a second time and takings are just as high.

### WHAT POLYDOR DID AND WHERE FEVER COULD YET GO

LIONEL BURGE, pop marketing manager, admits how difficult it was to lift sales of the album in the first three months of release—but as soon as the film opened at Easter, it took off. Burge's excellent below-the-line work has met with universal acclaim.

On television to date there have been just four spots and only in London and Anglia. This probably cost £25,000 from a total £70,000 campaign budget. Now could be the time to contemplate massive expenditure, but for whatever reason it isn't planned.

*Fever* has sold 13 million copies in America and could, with proper back-



# DEALER GUIDE TO SOUNDTRACKS

● from page 19

ing, become Britain's first three million selling album (and that would still be a lower sale per head of population than in the USA).

There is an old wives' tale in the record industry (and films) that big successes do not require heavy advertising—a waste of money, they sell themselves—and up to a point they do. This writer is concerned with the period after, and subscribes to the grandly named 'Iceberg Theory' first propagated in this connection by Saatchi's managing director, Tim Bell. It states however successful a record is with conventional release this gives a directly proportional indication of the even bigger potential achievable by advertising to the mass market. Why should advertising be constrained to recycling and trying to bridge a gap on marginal products? *Fever* could be number one for the rest of the year because to date nothing is its equal.

## GREASE

UNDER THE flag 'Grease is the word' the film will be the subject of the biggest launch of the year on September 14. There are 230 prints of the film and they cost £400 each. The first four TV regions (London, Southern, Anglia and Scotland) will have 250 TVRs in very good quality airtime simultaneously with September 17 release, and the second half of the country will get the same pattern one month later. The budget provides for an unprecedented £10,000 of Capital Radio airtime featuring 120 and 45-second commercials.

The campaign has been masterminded by one of the film industry's two brightest marketing people—Jan Freeman—CIC's director of publicity and advertising (the other being his opposite number at Warners—David Bridgen—who was responsible for *Abba*). Freeman believes that "you have to speculate to accumulate" and he has persuaded his colleagues in CIC to accept a £250,000 advertising appro-



SERGEANT PEPPER: probable November film release.

riation which will rise if deemed necessary. For *Grease* (unlike *Fever*) he has commissioned the independent PR specialists Denis Davidson Associates (they handled *The Stud*) to co-ordinate the merchandising and publicity. There will be a plethora of High Street tie-ins including Pepsi and Wranglers.

Freeman believes it makes sense to integrate the advertising. Clearly he has developed a terrific working rapport with his opposite numbers at RSO, Polydor and Lonsdale and below-the-line is 'hunky dory'. On advertising he retains an open mind but warns "There is a danger that the record company will ride on the back of the film company".

What will Polydor be doing? No doubt the 'in store' materials will be excellent but if Ronco could afford £3 for every £2 of film advertising as arms-length licensees buying production in

the market place, why can't Polydor? The company would have a manufacturing contribution on incremental sales, the sleeve is nothing special and even if the royalty is 20 percent, the profit accrues in the family. A budget of only £14,000 for the album has been mentioned with Polydor presumably relying on the new package of dealer incentive discounts. (Garrett Harris (Advertising Manager) asserts that his budget does not facilitate anything more ambitious. Brian O'Donoghue (Managing Director, RSO-UK) believes the album can sell two million copies. A more realistic estimate is perhaps 600,000 on the current campaign. Perhaps one million could be guaranteed at no cost to Polydor if a £20,000 tv push was funded with temporarily reduced dealer margin.)

Frankie Valli's 'Grease' was released on August 18 and Olivia Newton-John's

'Hopelessly Devoted To You' on August 25. These will ensure the commitment of the younger target market ('A' certificate). The success of 'You're The One That I Want' must be strongly founded in the accompanying film visuals shown repeatedly on *Top Of The Pops*. On this basis the follow-up duet Summer Nights should also prove a strong seller. Despite the likely terrific film success and singles strength, the album lacks the mainstream appeal and consistency of 'Fever'. EMI will have a great golden opportunity (or 20 of them?) to build the lovely Olivia Newton-John. Her hit album (EMA 785) has sold 130,000 units this year already.

## THE FUTURE

### Sergeant Pepper

NOT SURPRISINGLY, CIC will see how well *Grease* performs before fixing the opening for *Pepper*, but it will probably be November. Despite a production cost double that of *Grease*, the first two weeks' takings in the States were disappointing. In America, RSO is spending a stupendous 5.7 million dollars on advertising the record! Assuming A&M here doesn't have that kind of money, it could have picked up the proverbial 'short end of the stick'.

The age appeal of the film will be even younger than *Grease*. The acting is noteworthy. Frampton isn't famous here. The fictitious American small town setting of 'Homelands' will be odd to the UK perception of The Beatles. All in all, the film will probably not be as popular as its predecessors—and that has implications for the album which, by film release date, may be difficult to resuscitate.

The album may prove unsatisfying, despite George Martin's control, because of the diversity of artists—several unknown (EMI is evidently gearing for a consumer backlash in favour of the archetypal original). The content turns

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# Current soundtrack album releases

A MERICAN HOT WAX (A&M AMLM 66500)

Low-budget film centred on life of pioneering DJ Alan Freed. Little action in movie here, but, selectively, an extremely interesting soundtrack for collectors of the genre, featuring contemporary 50s-style live performances, and 10 period tracks with an excellent 40-Wop slant from The Elegants, the Moonjungs, etc.

BILITIS (UA USAS 30161)

'Fey erotica which has sold extremely well on the Continent, the album going platinum in some cases. Reception here has been cooler, although the film's been staying the course of major production cinemas. Francis Lai soundtrack basic orchestral romance, very well produced and spirited up with featured

BLUE COLLAR (MCA MCF 2836)

American gritty style film which suggests a date-night/club pattern rather than prolonged life on the circuits. Well-stocked

soundtrack includes Beefheart, Skynard, Ry Cooder and Howlin' Wolf.

F I S T (UA USAS 30181)

List of past-era union politics starring one of last year's film heroes. Sylvester Stallone. Bill Conti and LSO produce a straight-down-the-line orchestral score; expect nothing remarkable from this one.

F M (MCA MCSP 284)

Moderate success in UK so far from album, though widely critically acclaimed; notable performance by several take-off singles. Plenty of quotable names (Steeley Dan, Linda Ronstadt, Eagles) should retrieve the interest of the car/kids/mortgage retired-record generation, while creating new interest in other artists. It sold me Boston, anyway.

THE LAST WALTZ (WB K 66076)

Rather clean and simple film centred on last concert of The Band, with host of stars (Dylan, Clapton, Mitchell, Muddy Waters) guesting. Probably fewer

repercussions than 'FM' above, but again talking to a retired-record generation principally.

REVENGE OF THE PINK PANTHER (US USAS 30176)

Big West End box office takings in its first few weeks, number five in the *Pink Panther* series should have a similarly good life across the country. Main theme has been re-clothed in modest disco style; Clouseau sings 'Thank Heaven', and tracks otherwise a mix of the zany and the elegant. A good prospect.

GREASE (RSO RSD 2001)

As a film, *Grease* is predicted to command even higher takings than 'SNF'. With one chart-topping single already released and more to follow, its future seems assured.

THANK GOD IT'S FRIDAY (Casablanca TGIF 100)

Again, a star-studded track listing, including bonus Donna Summer single

and attempts—not always successful—to raise further hit singles. At box office level, however, a poor performer to date in relation to its peers.

THE WILD GESE (AMLM 64730)

Dull film enjoying medium success; Roy Budd's orchestrations bow down to average screen scoring; the Armatrading track is an abuse of her talents.

SGT PEPPER'S LONELY HEARTS CLUB BAND (AMLMZ 66600)

A case of can't go wrong. The 'Pepper' original tracks, and others arranged by George Martin sympathetically, but unashamedly, are generally very well interpreted by the Bee Gees, Frampton, Alice Cooper, Frankie Howard *et al.* An album for all reasons.

THE GOLDEN AGE OF HOLLYWOOD STARS (UA US3 311)

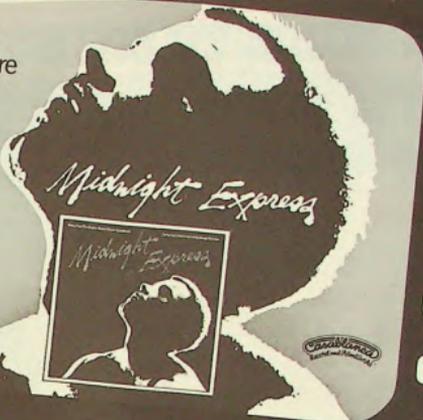
Dialogue and music from vintage WB productions. Originally promoted Christmas '77; a new boost with BBC TV 'Hollywood Stars' series?

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Soundtrack

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and Produced  
by Giorgio Moroder.

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Music from the  
20th Century-Fox Film



an  
unmarried  
woman

'An Unmarried Woman'  
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by Bill Conti whose score  
for 'Rocky' earned him  
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the opening in London  
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an  
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# DEALER GUIDE TO SOUNDTRACKS

## Rock's the key to film/disc sales

by Linnett  
Evans

SOUNDTRACK albums are apparently on peak form. The Bee Gees, on the disco side, are more than staying alive; Radio Luxembourg has been carrying ads for a dance tutor book from Travolta's choreographer, Lester Wilson. On the rock front, *The Last Waltz* is a shoulder for an older generation to cry on; while *FM* is reckoned as the best ever, a sheer classic.

But, and here's the rub, *FM* and *Grease*, with takeoff singles, were both substantial as records before the UK releases of the respective movies. Are we unreservedly talking about a rise in soundtrack albums—of the rock kind? Or an upsurge in compilation albums, with big names or hot songs enough to produce dominating sales? Is the public really becoming increasingly aware of the soundtrack album as an additive to the movies he sees, or as a product in its own right? The world of soundtracks is a disarmingly wide world, relying to a degree in any case on good relations between label and film distributor; and also maybe even with paperback publishers. The division between the pop-rock and the non-rock is perhaps the only landmark of any clarity. David Cliphsham, director of marketing at WEA, had a terse answer:

"No, frankly. Obviously there is more interest when you're talking about *Saturday Night Fever*. But that has succeeded because the Bee Gees were very hot in the first place. Secondly, it was a good album, and finally the movie was as good as the indications from the album."

The grassroots of the matter is the decision to release soundtrack material at all. Ian Freeman is director of publicity

and advertising for CIC, distributor in this country for Paramount, Universal and MGM pictures, and whose current roster includes titles like *SNF*, *Grease* and *American Hot Wax*. He explained the process from the cinema industry's point of view:

"In the States, the albums are placed with a record company; but the UK division of that label is not obliged to release the album over here. They can contact us and we give them honest advice on how we think the film is going to do, whether it's worth them while releasing an album. Therefore we never take a soundtrack for granted, though it's an important promotional aid."

Documentary films, *Yessongs*, *The Song Remains The Same*, *Pink Floyd at Pompeii*, and by extension festival films like *Woodstock*, have been a feature of the last decade. *The Last Waltz* featuring The Band proves they're not a dying breed. From the point of view of WEA, the label involved, this genre of film provides a strong sales impetus.

"The movie," explained David Cliphsham, "in a sense is the same as if a band is touring. It's an extra impetus to work a record. And it's almost that precise an analogy: the film for us in the end is a large promotional bonus, but if the record's no good then it won't sell."

For obvious reasons, record companies like to release a soundtrack album just in advance of, or simultaneously with, the West End opening of the film. It speaks for the pull of a good rock soundtrack however, that a UK record company may feel obliged to issue the album to coincide with the earlier US release date. *Sirgeon Pepper's Lonely Hearts Club Band* is one such case: while the film is on release in the States, it has necessarily been held back



FRANKIE VALLI: another hit single from *Grease*?

here to avoid conflict with *Grease*. Gail Clark of A&M's marketing side clarified the reasons: "We'd obviously prefer to go out with the film, but in this instance we couldn't hold back the album because otherwise there would be immediate problems with import copies. We've done our own advertising on the album so far, and it's up to us if we want to do a second push on it later."

Unsurprisingly, EMI is re-presenting its own *Pepper* album plus other Beatles' material. And effectively, the re-recording of an existing successful

album as movie soundtrack can provide surefire performance for new album sales in the same fashion as, say, Child re-offering the old "It's Only Make Believe" hit. "Tubular Bells" became "The Exorcist" and The Who are now reportedly working on a film treatment of "Quadrophenia".

It is surely safe to assume that a hit single (as featured in a film) can reflect back on a (soundtrack) album: "Car Wash" and the launching of Rose Royce, in the same way as it does for orthodox releases. *Rock Around the Clock*, *Summer Holiday*, *A Hard Day's Night* have been selling other wares for 25 years—as have quality songs from more family-oriented movies. *Thank God It's Friday* extended the concept further with its inclusion of a bonus 12-inch Donna Summer single, followed by a promotional push on Paul Jabara.

The hit single is a goal not confined to the rock movie. Chief Inspector Jacques Clouseau's rendition of "Thank Heaven for Little Girls" from *Revenge of the Pink Panther* was issued by UA in a picture bag—artwork similar to LP sleeve, posters etc.

"We're chasing a hit single to," admitted Iain MacLay, label manager at UA, "and we're prepared to continue to service that single and also the album. But at the same time it's a song which will still be played on children's request programmes in ten years' time."

"In the case of an orchestral soundtrack, we like to take off a single in the hope of getting a hit. But what we choose is down to the general musical quality, and to what else you've got going on the album."

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out to be a much "Abbey Road"—and whatever happened to the "Lovely Rita"—or don't they have meter maids in America? It proves you can't gild the lily—and it doesn't even have a strong side one!

### FM, The Wiz and the rest

IN THE US the excellent *FM* record has done respectably despite the failure of the film. Here success in the singles market augurs well for the film which opened on August 24. Thanks to Steely Dan, Joe Walsh and Foreigner public awareness is primed for this likeable film about the conflicts of DJs in a top Californian radio station. Along with *The Last Waltz* it probably represents a strong argument to defer UK record release until a film is scheduled to open. Despite the risk of minor quantities of parallel imports.

Stuart Watson of MCA is working on the marketing in conjunction with Ian

Freeman (CIC yet again) and it will be a useful learning exercise in advance of the potential big hit, *The Wiz*, which opens in New York on October 27 but probably won't arrive here until the Spring. Can you imagine Dianna Ross as little Dorothy Gale from Kansas, and with Michael Jackson?

Sylvia Anderson is supposedly making the definitive article featuring absolutely everyone—*Rock On!* Jerry Weintraub, who brought the world *Oh God* (and manages Denver and Diamond), will apparently reincarnate Presley. The Who are busy making a library of films which will start in the New Year with their own history *The Kids Are Alright* and follow with a visualisation of their *Quadrophenia*. All the rest is propaganda (including the *Buddy Holly Story* and *Waterloo* *Down*).

But seriously folks! When we have the privilege to handle and help something outstanding, we should not just be grateful for the ringing of the cash regis-

ter. Celebrate the artistry—it's so often the product of real British talent (well the Gibb Brothers were born here and Robin lives in Surrey!). When twin art forms peak together we should savour them—optimise awareness of great ambassadors. *Saturday Night Fever* is such a high spot in the film and music cultures—it's magic, and we should not rush on too hastily, as is our habit. Already the industry is mentally on to *Grease* (and *Pepper*). Having seen both, I'm here to tell you that those records are not going to sell as well.

Prior to entering the record industry in 1974, Paul Braithwaite worked in film marketing. He maintains both worlds are addictive and he can't kick the habit! Currently, he works as a consultant to a leading advertising agency.

# DEALER GUIDE TO SOUNDTRACKS

If, therefore, the optimum rock soundtrack is approaching a past/present/future hit singles compilation which can survive in isolation from the movie, there have been specialists in this field for some years. Ronco cut its soundtrack teeth as long ago as 1973 with *That'll Be The Day* featuring a David Essex then without a teeny image and more recently scored with *Black Joy* and *The Stud*. However, the experience of such a company in the swift marshalling of acts with multifarious contractual commitments on to one compilation, is now apparently being equalled by RSO, MCA and other orthodox labels. Ronco's MD Barry Collier explained how his company still differs:

"On top of that experience in licensing arrangements, we are also involved purposefully with independent film producers, looking at scripts long before they ever evolve into a film. So in the case of *The Stud* we were involved with producers Brent Walker to the effect that we could appropriate tracks to fit the footage even before it was shot. Once we had decided on those we are then, because of our position in the market, able to go to the major labels and acquire tracks. Where the major labels are now starting to go to one another, what they don't have is a prior insight into the film."

"With *The Stud*, six of the songs were newly recorded; and prior to the release of either the album or the film, we undertook to at least request that the major record companies release these as singles. They obviously reserved the right to do so, we have no control over what they do with the songs as singles."

*Sgt Pepper* is another instance of an album involving the culling of artists—as diverse as Aerosmith and Frankie Howard—from many quarters for Robert Stigwood's \$12M production. For the majority of the world it appears on RSO; for the UK and Canada only it is A&M's, by virtue of the appearances of Peter Frampton and Billy Preston. RSO not only supplied the contractual all-clear, but also such

aspects as the artwork; A&M has no more to do than to sell the finished product. It is therefore fair to put on a r/r of £7.49? Gail Clark:

"Because of this arrangement, we're simply tied to what RSO say we have to sell it at. It's a double album with posters, special inner bags and so on, and it all depends on whether you think you're getting value for money. Personally I think you are, though the proof of the pudding has to be in the eating."

Another factor that can favour a soundtrack album is the possibility of its sheer longevity. Discounting material likely to be shown on TV, LPs like *Easy Rider* and *Zabriskie Point* remain brave catalogue items while their film versions rank as generation classics for late night and club shows. "Record companies are their own bosses," commented CIG's Ian Freeman when asked if the film distributor was concerned with catalogue deletions of soundtracks. "But we obviously inform them if we're re-releasing a film after some years, the number of cinemas where it will be shown and so on, when it might be worth their while re-activating the album."

Indeed, with the near-absence of anything similar, *American Graffiti* has become a reference work for the (actually quite eclectic) doo-wop and teen-love music it carries. And while the low-budget *American Hot Wax* movie had a short life and low takings in the West End, the album is selling especially well. "We know that people like early rock 'n' roll," says Gail Clark's comment.

As a sideline, it's interesting to note the influence that can be exerted by a soundtrack compiled wholly or in part of classical music, be it biopic (*The Music Lovers*) or gross action (*Rollerball*). The impact of key pieces can be phenomenal: even for the non-cinema public, a section of Mozart's Piano Concerto 21 has become the 'Elvira Madigan Theme'; Richard Strauss's 'Also Sprach Zarathustra' metamorphosed into *2001*, incidentally providing a hit single and icebreaker for Eumir

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AMERICAN HOT WAX: a low budget film with short life and low taking but still an album with steady sales.

## ESSENTIAL ALBUMS

50 (approx) ESSENTIAL SOUNDTRACK ALBUMS

- Alice's Restaurant
- Almost Sunshine
- American Graffiti I & II
- Barry Lyndon
- Big Time
- Bound for Glory
- Cabaret
- Camelot
- Carrie
- Car Wash + Best of Clockwork Orange
- Close Encounters of the Third Kind
- The Deep
- Easy Rider
- Emmanuelle I & II
- The Entertainers
- The Exorcist
- Full Circle
- The Gauntlet
- The Godfather I & II
- The Graduate
- The Greatest
- A Hard Day's Night
- The Harder They Come
- International Velvet
- Jaws
- Jubilee
- The King and I
- King Creole
- Lady Sings the Blues
- Last Tango in Paris
- Love Story
- Mahogany
- A Man and a Woman
- Midnight Cowboy
- Nashville
- New York, New York
- O Lucky Man
- Oliver!
- One Flew Over the Cuckoo's Nest
- The Omen
- Paint Your Wagon
- Pat Garrett & Billy The Kid
- Performance
- Rollerball
- Shaft
- The Sound of Music
- Star Wars
- A Star is Born
- The Sting
- The Stud
- Thomas Crown Affair
- Tommy
- The Turning Point
- 200 Motels
- 2001
- The Way We Were
- West Side Story
- Yellow Submarine
- You Light Up My Life
- Zabriskie Point
- Zorba the Greek
- UA 5195 (US) (deleted)
- MCA MCF 2840
- MCA MUPS 495/6, MCSP 275
- WB K56189
- Motown FTML 12068
- UA UAG 30035
- ABC ABCL 5019
- WB K56001
- UAS 35003
- MCA MLSP 278; MCF 2799
- WB K46127
- Arista DLART 2001
- Casablanca CAL 2018
- ABC ABCL 5005
- WB K56084, K56231
- CBS 80324
- WB
- Virgin V2093
- WB K56445
- ABC ABCL 5089; 5128
- CBS 70042
- Arista SPARTY 1013
- Parlophone PCS 3058
- Island ILPS 9202
- MGM 2315 400
- MCA MCF 2716
- Polydor 2302 079
- Capitol SLCOT 6106
- RCA Victor SF8231
- Motown TMSF 1131
- UA LA-045-F (US)
- ABC ABCL 5080
- Motown FTML 12004
- Sunset SLS 50409
- UA UAS 29043
- ABC ABCL 5145
- UA UAD 60143/44
- WB K46227
- RCA SB 6777
- Fantasy FTA 3004
- RCA BJLI 1888
- ABC ABCL 5073
- Columbia KC-32460 (US)
- WB K46075
- UA UAS 29865
- Stax
- RCA SB 6616; MFP 50358
- 20th Century BTD 541
- CBS 86021
- MCA MCF 2537
- Ronco RTD 2029
- Sunset SLS 50300
- Polydor 2657 014
- 20th Century BTH 8066
- UA
- MGM 2315 034
- CBS 70132
- CBS 70006
- Apple PCS 7070
- Arista SPART 1038
- MGM 2354 040
- Pye NSPL 28195

(Excluding the 'festival' and 'documentary' films—Woodstock, Wattstax, Gimme Shelter, etc.)

# DEALER GUIDE TO SOUNDTRACKS

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Deodato in this country, though he himself was not involved with the Kubrick film.

Discounting the remote possibility for a hit single off a soundtrack, what is the sales potential of a non-rock soundtrack? On the whole, sales are obviously going to be limited to a percentage of the public who've seen the movie.

"You're in a particularly strong position however," noted Iain McLay, "where you have a continued series of films involving the same characters. *The Revenge of the Pink Panther* for example is the fifth in the series, and you can now talk safely about a Clouseau following. For that reason we've found ready co-operation from, for example, local press, and we've also been able to do rather zany things like running a competition in conjunction with Dayville's who came up with an ice-cream of the right colour called Pink Panther."

Significantly, UA has been releasing many of its major soundtracks, including the Bond series, on the mid-price Sunset label. "It costs us very little to produce, and it's an encouragement to people who'd like to collect a whole set," McLay points out.

The matter of the apparent isolation of the one-off soundtrack can also soften a little when the composer credits are brought into line. As a generation sequel, for example, to *Warwick Presents*

*The Magic Of Rodgers & Hammerstein* (WW5024) you find *Great Themes from The French Screen* (Sunset SLS 50420), in fact a showcase for Francis Lai. John Williams has seemingly become the doyen of 'em all in sci-fi circles, but again his name fades into the mists of marketing when you consider the self-propagating welter of toys, tee-shirts, bubble bath and al, generated by the *Star Wars* cult. Not forgetting two albums from 20th Century (BTD 541; BSW 1001), a Patrick Gleeson version (Mercury 9199 311), and numerous other treatments of the music, including the big-selling version from Damont mostly down to single-album size, many no doubt bought as quasi-hip MoR by a public unable ever to trade the small screen for the big.

Once a movie is off the major circuits, once a cult has dwindled out of sig-

nificance, which is the soundtrack that will continue to sell—albeit in reduced proportions? Will the song forever remain the same for Zeppelin, or does the weight lie with *The Sound of Music, Oliver!*, the fashionless evergreens of family entertainment? The only clear answer seems to be that there's no clear answer.

"If you go down the sales figures," said David Cliphsham, with a sizeable stack of BW titles to hand, "they simply vary enormously and it's extremely difficult to generalise. They vary of course according to the mix of the thing, whether it's a movie with a soundtrack or a soundtrack with a movie—and there's a big difference between the two.

"How do you level *Camelot, Clockwork Orange, SNF* over a period of 10 years and try and make sense of it? I'm glad I'm not a journalist."



GREASE: the chart toppers in action

## Future album releases

THERE ARE cases, as already noted, where the stature of the artists involved obliges the UK release of a soundtrack album to tie in with the US release of the film: such is *The Wiz*, a film version of the black Broadway treatment of *The Wizard of Oz* story. Starring Diana Ross, Lena Horne and Richard Pryor, the album will be released in October. Also scheduled for October is the UK-made animation of *Waterhip Down* including a main song performed by Art

Garfunkel. More typically, film distributors and—even more so—record companies are unable to give accurate long-term information on UK release arrangements for US product. A Columbia biopic on Buddy Holly, for example, doing well in the States in its first weeks of release, has not yet even found a UK distributor. However, with platinum sales for MCA's Buddy Holly compilation this year, obviously extending far beyond a specialist faction, the

performance of both film and album as and when they arrive, augur to be substantial. Various other film-makers are now investigating the possibility of other rock 'n' roll biopics, including Presley.

Footnote to the disco cult: an independent company has come up with *Nighthawk*, previously awaiting a first screening on German TV. It shows scenes from a gay disco; demand for release of a soundtrack album is reportedly high!

# Universal make the films, CIC distribute them, MCA sell the albums.



"Car Wash" A double album by Rose Royce. MCSP 278



"The Sting" soundtrack, featuring music by Scott Joplin. MCF 2537



"American Graffiti" Vol. 1 Various artists. MCSP 253



Coming soon, Diana Ross in "The Wiz" Also starring Michael Jackson, Nipsey Russell, Ted Ross, Lena Horne and Richard Pryor. Music adapted and supervised by Quincy Jones.



"FM" A double album of the best in radio rock. MCSP 284



Coming soon, "Jaws 2" soundtrack. Music by John Williams.

MCA Records, 1 Great Funtney Street, London W1

**MCA RECORDS**

RECORD BUSINESS August 28 1978

# NEWS

A TRIO of major disco releases from CBS is kicked off on August 25 with Johnny Taylor's first single release since his hit 'Disco Lady'. Called 'Hey Mister Melody Maker' (CBS 6516), the track is taken from the album *Ever Ready*. The o'jays follow on September 1 with the ballad 'Brandy' (Philadelphia PIR 6658) taken from the album *So Full Of Love*, the single marks 20 years together for the band. Finally on September 8 Peter Brown recommences his assault on the UK charts with 'You Should Do It' (TKR 6048) taken from the album *Fantasy Love Affair*.

MOTOWN is pushing the new Jr. Walker Double 'A' side single 'Walk In The Night'/'I Need You Right Now' with 5000 picture bags and a special mail-out to 1000 DJs. And in response to the recent KC And The Sunshine Band hit with 'The Same Old Song', the company is releasing the original version by The Four Tops backed with 'I Can't Help Myself' on September 8.

**CURRENT import bestseller 'Boogie Funk'** by Solar Flare will be available as a UK twelve-inch release from RCA on September 1. Catalogue number is PC 1334.

IN RESPONSE to consumer response Polydor is repromoting the Steve Kipper ballad 'Love Is Its Own Reward' (RSO 016) both through the discos and through the sales 'Strike' force.

PREPARATIONS FOR the first London Disco Fair are well in hand, according to Roger Squires of office which is organising the event. 11,000 DJs have been mailed about the fair which will be held on September 10, 11 and 12 at London's Global Village. A number of record companies including Polydor, EMI, CBS and Phonogram are taking stands along with the Disc Jockeys' Federation and several equipment suppliers. The fair will feature special technical workshops for DJs, and will conclude with a DJ's Ball on the last evening. Performing at the ball will be the newly-formed band, The Disco Kings.



**Bronze Goes Disco!** Known for a more traditional approach to pop, Bronze officially enters the disco arena on September 22 with the release of 'Burning Love' (BRO 61) by Pearly Gates (pictured above). There will be an initial twelve-inch pressing of 10,000 in a special bag.



**THIS HEAL THY lady** is Jean Matthews whose debut UK single 'Keep On Rolling' is now available from Calendar Records as both a seven-inch (DAY 122) and a twelve-inch (LAY 122). 'Keep On Rolling' has already hit the disco charts at home in Canada, and Calendar are pushing for similar UK success.

**Also picking up tremendous disco action** is the 'B' side of a State 12 by Nigel Martinez called 'Better Things To Come' from the album of the same

# DISCO

# THE DISCO CHART **TOP 50**

| THIS Week | Last Week | Wks on Chart | TITLE/ARTIST                                  | Imp—import | Label/Cat. No.             | D   |
|-----------|-----------|--------------|---|------------|----------------------------|-----|
| 1         | —         | 1            | THREE TIMES A LADY COMMOCHES                  |            | MOTOWN TMS 1113            | E   |
| 2         | —         | 1            | GALAXY OF LOVE CROWN HEIGHTS AFFAIR           |            | MERCURY 6168 801           | F   |
| 3         | —         | 1            | BRITISH HUSTLE HI-TENSION                     |            | ISLAND WIP 6446            | E   |
| 4         | —         | 1            | LET THE MUSIC PLAY CHARLES EARLAND            |            | MERCURY 6167 701           | F   |
| 5         | —         | 1            | YOU MAKE ME FEEL SYLVESTER                    |            | FANTASY FIC 160            | E   |
| 6         | —         | 1            | LET'S START THE DANCE BIANCHON                |            | MERCURY 6167 700           | F   |
| 7         | —         | 1            | SUPERSTAR CERRONE                             |            | ATLANTIC 811209            | W   |
| 8         | —         | 1            | I THOUGHT IT WAS YOU HERBIE Hancock           |            | CBS 6530                   | C   |
| 9         | —         | 1            | HOT SHOT KAREN YOUNG                          |            | ATLANTIC KI11480           | W   |
| 10        | —         | 1            | STUFF LIKE THAT QUINCY JONES                  |            | AMM AMS 7367               | C   |
| 11        | —         | 1            | SHAME EVELYN CHAMPAGNE KING                   |            | RCA PB 1122                | R   |
| 12        | —         | 1            | BOOGIE OODIE OODIE A TASTE OF HONEY           |            | CAPITOL CL 15988           | E   |
| 13        | —         | 1            | STANDING ON THE VERGE PLATINUM HOOK           |            | MOTOWN TMS 1115            | E   |
| 14        | —         | 1            | THINK IT OVER CISSY HOUTON                    |            | PRIVATE STOCK PVT 186/PV02 | E   |
| 15        | —         | 1            | SOUL TO SOUL/MUSIC FEVER MICHAEL ZAGER        |            | PRIVATE STOCK PVT 181      | E   |
| 16        | —         | 1            | YOU AND I RICK JAMES                          |            | MOTOWN TMS 1116            | E   |
| 17        | —         | 1            | GOT A FEELING PATRICK JUVET                   |            | CASABLANCA CAR 127         | A   |
| 18        | —         | 1            | AN EVERLASTING LOVE ANDY GIBB                 |            | RSO 015                    | F   |
| 19        | —         | 1            | DO OR DE GRACE JONES                          |            | ISLAND WIP 6450            | E   |
| 20        | —         | 1            | NIGHT FEVER CAROL DOUGLAS                     |            | GULI GULS 61               | A   |
| 21        | —         | 1            | MAGIC MIND EARTH WIND & FIRE                  |            | CBS 6480                   | C   |
| 22        | —         | 1            | WHAT YOU WAITIN' FOR STARGARD                 |            | MCA 352                    | E   |
| 23        | —         | 1            | YOUNGLOUDED WAR                               |            | UA X1213Y                  | Imp |
| 24        | —         | 1            | GET OFF FOXY                                  |            | TK TWR 6040                | C   |
| 25        | —         | 1            | DON'T STOP NOW GENE FARROW                    |            | MAGNET MAG 125             | E   |
| 26        | —         | 1            | DISCO MEFERO TRAMPS                           |            | ATLANTIC KI1125            | W   |
| 27        | —         | 1            | COPACABANA BARRY MANLOW                       |            | ARISTA ARIST 156           | F   |
| 28        | —         | 1            | DON'T WANNA SAY GOODNIGHT KANDIDATE           |            | RAK 290                    | E   |
| 29        | —         | 1            | COME BACK AND FINISH GLADYS KNIGHT            |            | BUDDON 805 473             | A   |
| 30        | —         | 1            | FROM EAST TO WEST VOYAGE                      |            | GTO GT 224                 | C   |
| 31        | —         | 1            | RIO DE JANEIRO GARY CRISS                     |            | EM 282                     | E   |
| 32        | —         | 1            | SLOW TRAIN TO PARADISE TAVARES                |            | CAPITOL CL 15996           | E   |
| 33        | —         | 1            | INTERPLAY DEREK & RAY                         |            | RCA PB 9136                | R   |
| 34        | —         | 1            | DANCE ACROSS THE FLOOR JIMMY BO HORNE         |            | TK TWR 6028                | C   |
| 35        | —         | 1            | IF MY FRIENDS/RUNAWAY LOVE LINDA CLIFORD      |            | CLIFTON 11783              | E   |
| 36        | —         | 1            | OVN: LVIN' AND GVIN' DIANA ROSS               |            | MOTOWN TMS 1112            | E   |
| 37        | —         | 1            | HEADLIGHTS WHISPERS                           |            | RCA FC 9287                | R   |
| 38        | —         | 1            | ONE NIGHT AFFAIR SAMONA COOKE                 |            | MERCURY 6167 670           | F   |
| 39        | —         | 1            | WHISLE BUMP ELAINE DEODATA                    |            | WARNER BROS 817190         | W   |
| 40        | —         | 1            | IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND |            | TK TWR 6037                | C   |
| 41        | —         | 1            | SOMEBODY'S GOTTA WIN CONTROLLERS              |            | TK TK2 6016                | C   |
| 42        | —         | 1            | LOST SUMMER LOVE LORRAINE SILVER              |            | CASINO CLASSICS 022        | A   |
| 43        | —         | 1            | LITTLE DARLIN' MARVIN GAYE                    |            | F 517                      | Imp |
| 44        | —         | 1            | METTOR MAN SEE D JACKSON                      |            | MERCURY 6097 182           | F   |
| 45        | —         | 1            | SPACE MACHINE PANJA ALL STARS                 |            | COLUMBA 3 10780            | E   |
| 46        | —         | 1            | GOT TO HAVE LOVING DON RAY                    |            | FOLKLO 2001 399            | F   |
| 47        | —         | 1            | LITTLE DARLING FLIRTATIONS                    |            | CASINO CLASSICS CC1        | A   |
| 48        | —         | 1            | KILOWATT INVASION KAY-GEES                    |            | DE 903                     | Imp |
| 49        | —         | 1            | JUST LET ME DO MY THING SINE                  |            | CBS 6131                   | C   |
| 50        | —         | 1            | SUMMER LOVE MUSIQUE                           |            | CBS 6579                   | C   |

Compiled by Record Business Research from returns from specialist disco shops.

# DEALER ACTION

This week David Howells of Gull Records revealed that he plans to set up an autonomous label solely for disco product and this will probably be the first British disco label.

While at Arcade Records Kevin, who runs the local palais on a Sunday night and has everybody thumping and jumping, tipped me on a floater by Bobbie Caldwell called 'Love Won't Wait'. This is an import on Clouds Records, part of the TK catalogue.

Also picking up tremendous disco action is the 'B' side of a State 12 by Nigel Martinez called 'Better Things To Come' from the album of the same

title on Stat 81, distributed by WEA. Dealers are advised to take three or four copies and display the disco chart as this is an excellent track.

Also well worth checking out on import is an album 'For You' by Prince. There are various tracks and the discos in the North and South are divided in their choice, the track in the North being 'In Love'.

Nice piece of reggae well worth checking out is by Tyrone David on D-Roy 12 'Mind Blowing Decisions'. This is an excellent piece of reggae and should be stocked as I am sure it will sell quite well.

Interesting to see 'I Can Hear Music' by California on RSO US 12' promo copy which is picking up loads of disco action and perhaps RSO should re-issue.

Probably the biggest 12' in the next week or so will be 'What You Waitin' For' by Stargard. This six minute piece of American disco funk should easily make Top 40.

Also a nice little German import that might be worth finding out about is Ramone Wulf with 'Natural Woman'. The track 'Step By Step' would well be a floor packer cracker.

Another nice piece of drifting funk is Ashford and Simpson's edited version 'It Seems To Hang On' on Warner Bros 7.

—Peter Waterman

# ALBUM REVIEWS

## Top 60

### Best of the rest

**DOLLY PARTON: Heartbreaker** (RCA PL 12797) Prod: Gary Klein/Dolly Parton

This one could finally alienate Dolly's country following but will it pick up the new fans? Dolly's attempts to be the Linda Ronstadt of mid-America still sound a little unconvincing. The songs here are good, the arrangements smooth and the production solid enough. But something still isn't sparking. Dolly just doesn't have the innocent abandon that was once her trademark and the album may not convince the public.

**BIG STAR: The Third Album (Aura Aul 703) Prod: Jim Dickinson**

As the title suggests, the third and last of the recent spate of Big Star releases, and probably the best of the trio—certainly the most interesting. Here the band demonstrates why it caused such interest in the early part of the decade among the rock critic fraternity, but as far as commerciality goes there is little in the album to stimulate hopes of major sales. A punk version of 'Whole Lotta Shakin' Going On' and a re-run of Lou Reed's 'Femme Fatale' are the only numbers not from the pen of singer Alex Chilton who seems to have used the band as a platform for his rock experiments.

**IAN MATTHEWS: Stealin' Home (Rockburgh ROC 106) Prod: Ian Matthews/Sandy Robertson**

After a four year self-imposed exile in the US, which saw the release of two fine albums on CBS, Matthews returns to the UK recording scene with another impressive collection of songs. Recorded at Chipping Norton Studios with the invaluable instrumental aid of Bryn Haworth, Rick Kemp and Pete Wingfield, much of the album has the familiar Matthews' flavour; and with an



**BOSTON: Don't Look Back (Epic EPIC 86057) Prod: Tom Scholz**

Don't Look Back, the band's second offering, has already shipped platinum in the States—but its appeal for the British market is unlikely to surpass that for the first album—a fleeting appearance in the lower regions of the charts. Excellent production, predictable lyrics, typical brash, hard-hitting US heavy electric and the standard soaring guitar solos: great sales across the Atlantic, but over here limited to those stuck in the late 60s/early 70s time warp.



**DEVO: Q: Are We Not Men? A: We Are Devo (Virgin V2106) Prod: Brian Eno**

Only a year ago, Devo would have been put down in the consumer press as an art-school band. Now hailed as precursors of a whole new rock movement the Akron Androids include hit singles 'Satisfaction', 'Jocko Homo' and 'Mongoloid' in a debut collection that points to more than a passing, quirky talent. Musically robotic and lyrically flat and occasionally nasty, the band has put together a sound for the 1980s that is fun in a disturbing kind of way. Certain to chart on curiously value alone.



**ROBIN TROWER: Caravan To Midnight (Chrysalis CHR 1189) Prod: Don Davis**

Trower continues to explore the Jimi Hendrix legacy, carrying on the direction set by his last album *In City Dreams* with a concentration on cool funk backings overlaid with the distinctive Trower guitar meanderings. The numbers have a certain laid-back passion, especially the final two tracks on side two 'King Of The Dance' and 'Sail On'. Trower is a strong catalogue seller, and this LP will do nothing to damage his reputation.

upcoming tour as support to Renaissance, hopefully this sadly underrated artist might at last receive some of the success due to him.

**SLEEPY LA BEEF: Beefy Rockabilly (Charly CR 30145) Prod: Royce Clark**

The latest 'unknown' rock 'n' roll cult hero to be unearthed. LaBeef had a track out last year on a Charly country

compilation but this long-needed first album on him should create some interest among the increasing ranks of rockabilly fans, particularly as it was voted Album of the Week in the *Sounds* rock 'n' roll listing. LaBeef hails from Smackover, Arkansas, and has been around for 20 years. He sings in a deep, throaty growl and his band features an authentic roadhouse rock 'n' roll style. The material is non-

original and includes many rock standards but LaBeef does them in his own way and he should certainly generate some sales in rock circles.

**JOHN PRINE: Bruised Orange (Asylum K53084) Prod: Steve Goodman**  
The market for contemporary folk/country seems to be shrinking and although Prine features another convincing set of dry, personal observations to acoustic guitar accompaniment it's doubtful that he will sell many with this album.

## LIVE

### Droll power pop youths need to flex their muscles



ADVERTISING: mixed reaction in the music press

**Artists: ADVERTISING**  
Venue: Music Machine (900)

**Tickets: £1**  
**Audience: General youngish rock fans with core of band's own followers**

**Current product: Album Advertising Jingles (EMI EMC 3253) (E)**  
ADVERTISING HAS been gigging around the clubs for a few months now and is in dire need of a hit single if it is to capitalise on the tail end of the punk/power pop movement. The band has received mixed reactions in the music press and now needs to make some kind of breakthrough away from the second-league, club status in which it currently appears stuck.

Excessive volume coupled with the Music Machine's less-than-perfect acoustics did not make for the most comfortable set but the hard core of Advertising fans seemed satisfied.

The band works from the harder end of power pop and is slick and tight with enough character in the song constructions to be interesting. But it does need to channel its droll ideas and quirkiness into a harder commercial proposition rather quickly if the goodwill of its small coterie of followers is to be capitalised and built upon.

GRAHAM STEVENS

**Artists: MOVIES**  
Venue: Marquee, London (450)

**Tickets: £1**  
**Audience: Full house of Movies' and Marquee regulars**  
**Current product: Album Bullets Through The Barrier (GTO GLP 031) (C) and forthcoming single to be announced.**

A FINE rocking performance from GTO's album hopes, currently 'resting' between singles and proving they

can turn it out on stage as well as vinyl. Movies is a tightly-knit six-piece unit, centring a kind of funky intellectualism around singer/songwriter Jon Cole. Since its first GTO LP *Double "A"* the band has become more of a cohesive unit musically and its appeal among slightly more up-market rock buyers is potentially very great. The live set is also acceptably earthy.

They ran through their preferred tracks from both albums, highlighting on the last single 'No Class', 'Love On The Run' and their old stage faithful, 'Yo-Yo'. Berlin, a stand-out on the new album, fuses rock rhythms and jazz/rock themes into a superb song but like everything else, falls just short of being either instant or wholly memorable. A stylish band that lacks a definite style, it embarks on a lengthy college, club and concert tour this autumn. GODFREY RUST

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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 BBC's Top Of The Pops

Action  
Of  
The  
Week



SIOUXSIE: Joining The Q At No. 16

TOP  
60

| This Week | Last Week | Wks on Chart | TITLE/ARTIST | Label/Cat. No.   | D | Chart Use                 |
|-----------|-----------|--------------|--------------|--|---|---------------------------|
| ★1        | 1         | 5            | 129 92       | THREE TIMES A LADY COMMODORES                                  | ● | MOTOWN TMG 1113 E         |
| ★2        | 3         | 5            | 66 73        | IT'S RAINING DARTS   | ▽ | MAGNET MAG 126 E          |
| 3         | 2         | 16           | 59 54        | YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN  | ☆ | RSO 006 F                 |
| ★4        | 5         | 19           | 52 59        | RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M             | ☆ | ATLANTIC K 11120 W        |
| ★5        | 13        | 5            | 47 66        | DREADLOCK HOLIDAY 10CC   | ☆ | MERCURY 6008 035 F        |
| ★6        | 18        | 3            | 43 95        | OH WHAT A CIRCUS DAVID ESSEX                                   | ● | MERCURY 6007 185 F        |
| 7         | 4         | 13           | 40 53        | SUBSTITUTE CLOUT   | ● | CARRERE EMI 2788 E        |
| ★8        | 8         | 8            | 36 44        | JILTED JOHN JILTED JOHN  | ● | EMI INT. INT 567 E        |
| ★9        | 14        | 9            | 35 58        | SUPERNAUTURE CERRONE   | ● | ATLANTIC K 11089 W        |
| 10        | 7         | 12           | 31 78        | FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'                | ▽ | CBS 6368 C                |
| 11        | 6         | 12           | 27 58        | BOOGIE OOGIE OOGIE A TASTE OF HONEY                            | ▽ | CAPITOL CL 15988 E        |
| ★12       | 17        | 6            | 25 29        | IT'S ONLY MAKE BELIEVE CHILD                                   | ▽ | ARIOLA HANSA AHA 522 A    |
| 13        | 12        | 10           | 23 84        | NORTHERN LIGHTS RENAISSANCE                                    | ▽ | WARNER BROS K 17177 W     |
| 14        | 9         | 11           | 23 64        | '5.7.0.5.' CITY BOY  | ▽ | VERTIGO 6059 207 F        |
| 15        | 10        | 6            | 23 22        | IF THE KIDS ARE UNITED SHAM 69                                 | ▽ | POLYDOR 2059 050 F        |
| ★16       | 81        | 2            | 23 15        | HONG KONG GARDEN SIOUXSIE AND THE BANSHES                      | ▽ | POLYDOR 2059 052 F        |
| 17        | 15        | 6            | 22 73        | BABY STOP CRYING BOB DYLAN                                     | ▽ | CBS 6499 C                |
| ★18       | 92        | 2            | 21 66        | PICTURE THIS BLONDIE   | ● | CHRYSALIS CHS 2242 F      |
| ★19       | 31        | 5            | 21 52        | TOP OF THE POPS REZILLOS                                       | ● | SIRE SIR 4001 W           |
| ★20       | 28        | 7            | 17 66        | WHO ARE YOU - HAD ENOUGH WHO                                   | ● | POLYDOR WHO 1 F           |
| 21        | 16        | 4            | 17 16        | WALK ON BY STRANGLERS  | ● | UNITED ARTISTS UP 36429 E |
| ★22       | 25        | 4            | 17 77        | AN EVERLASTING LOVE ANDY GIBB                                  | ● | RSO 015 F                 |
| ★23       | 26        | 3            | 17 83        | FORGET ABOUT YOU MOTORS  | ● | VIRGIN VS 222 C           |
| 24        | 11        | 14           | 15 5         | THE SMURF SONG FATHER ABRAHAM                                  | ● | DECCA FR 13759 S          |
| ★25       | 29        | 2            | 15 41        | DAVID WATTS' 'A' BOMB IN WARDOUR STREET JAM                    | ● | POLYDOR 2059 054 F        |
| 26        | 21        | 11           | 14 60        | COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS | ● | BUDDAH BDS 473 A          |
| 27        | 20        | 4            | 14 44        | BRITISH HUSTLE PEACE ON EARTH HI-TENSION                       | ● | ISLAND WIP 6446 E         |
| ★28       | 35        | 3            | 13 51        | GALAXY OF LOVE CROWN HEIGHTS AFFAIR                            | ● | MERCURY 6168 801 F        |
| 29        | 24        | 9            | 13 65        | LIFE'S BEEN GOOD JOE WALSH                                     | ● | ASYLUM K 13129 W          |
| 30        | 22        | 11           | 13 12        | STAY JACKSON BROWNE  | ● | ASYLUM K 13128 W          |
| ★31       | 53        | 3            | 10 61        | I THOUGHT IT WAS YOU HERBIE HANCOCK                            | ● | CBS 6530 C                |
| 32        | 32        | 10           | 10 67        | ANTHEM NEW SEEKERS   | ● | CBS 6413 C                |
| ★33       | 51        | 5            | 9 70         | KISS YOU ALL OVER EXILE  | ● | RAK 279 E                 |
| ★34       | 45        | 5            | 9 68         | TWO OUT OF THREE AIN'T BAD MEAT LOAF                           | ● | EPIC EPC 6281 C           |
| ★35       | 91        | 2            | 9 73         | GREASE FRANKIE VALLI   | ● | RSO 012 F                 |
| ★36       | 49        | 3            | 11 31        | YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER                       | ● | FANTASY FTC 160 E         |
| 37        | 37        | 5            | 9 64         | SIGN OF THE TIMES BRYAN FERRY                                  | ● | POLYDOR 2001 798 F        |
| 38        | 39        | 4            | 7 70         | RAININ' THROUGH MY SUNSHINE REAL THING                         | ● | PYE 7N 46113 A            |
| 39        | 19        | 13           | 9 35         | FROM EAST TO WEST VOYAGE                                       | ● | GTO GT 224 C              |
| 40        | 23        | 15           | 10 15        | DANCING IN THE CITY MARSHALL, HAIN                             | ▽ | HARVEST HAR 5157 E        |
| 41        | 36        | 7            | 7 61         | STUFF LIKE THAT QUINCY JONES                                   | ▽ | A&M AMS 7367 C            |
| 42        | 40        | 8            | 7 66         | COLD AS ICE FOREIGNER  | ▽ | ATLANTIC K 10986 W        |
| 43        | 44        | 3            | 9 13         | HOT SHOT KAREN YOUNG   | ▽ | ATLANTIC K 11180 W        |
| 44        | 43        | 7            | 6 48         | SOMEWHERE IN THE NIGHT - COPACABANA (AT THE COPA) BARRY MANILO | ▽ | ARISTA ARIST 196 F        |
| ★45       | 55        | 5            | 5 59         | DON'T WANNA SAY GOODNIGHT KANDIDATE                            | ▽ | RAK 280 E                 |
| 46        | 34        | 12           | 8 9          | LIKE CLOCKWORK BOOMTOWN RATS                                   | ▽ | ENSIGN ENY 14 F           |
| 47        | 27        | 17           | 6 24         | RUN FOR HOME LINDISFARNE                                       | ▽ | MERCURY 6007 177 F        |
| 48        | 38        | 7            | 7 7          | IDENTITY X-RAY SPeX  | ▽ | EMI INT. INT 563 E        |
| 49        | 30        | 13           | 7 6          | WILD WEST HERO ELECTRIC LIGHT ORCHESTRA                        | ▽ | JET 109 C                 |
| ★50       | 58        | 3            | 6 5          | LET THE MUSIC PLAY CHARLES EARLAND                             | ▽ | MERCURY 6167 703 F        |
| 51        | 46        | 9            | 6 *          | NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS | ▽ | VIRGIN VS 220 C           |
| 52        | 33        | 10           | 6 10         | A LITTLE BIT OF SOAP SHOWADDY WADDY                            | ▽ | ARISTA ARIST 191 F        |
| 53        | 54        | 10           | 6 5          | DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY          | ▽ | RCA PB 9265 W             |
| ★54       | 69        | 2            | 2 73         | WHERE DID OUR LOVE GO JE VOULAIS MANHATTAN TRANSFER            | ▽ | ATLANTIC K 11182 R        |
| ★55       | 100       | 2            | 2 65         | TOO GOOD TO BE TRUE TOM ROBINSON BAND                          | ▽ | EMI 2847 E                |
| 56        | 61        | 3            | 5 1          | LET'S START THE DANCE HAMILTON BOHANNON                        | ▽ | MERCURY 6167 700 F        |
| 57        | 47        | 7            | 3 49         | YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENICE WILLIAMS    | ▽ | CBS 6483 C                |
| ★58       | NEW       | 1            | 5 2          | AGAIN AND AGAIN STATUS QUO                                     | ▽ | VERTIGO QUO 1 F           |
| 59        | 41        | 6            | 3 54         | SHA LA LA LEE PLASTIC BERTRAND                                 | ▽ | VERTIGO 2059 209 F        |
| ★60       | 71        | 4            | 3 36         | AIN'T NOTHING GONNA KEEP ME FROM YOU TERI DE SARIO             | ▽ | CASABLANCA CAN 128 A      |



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