

RECORD BUSINESS

September 4, 1978

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35p



CAUGHT TESTING the open-top comfort of the *Big Wheels Of Motown Caddy* are (from left) Bob Egerton (Woolworth's record buyer), Clive Swann (EMI LRD sales division general manager), Hassan Akhtar (Record Merchandiser's md), and Dave Buckley (RM buyer).

Pye boss slams charts

PYE CHAIRMAN Louis Benjamin, claimed at Friday's Ascot sales conference that the company was now in a position to remedy a disappointing lack of album success it has experienced in recent years.

Benjamin went on to attack the country's chart systems alleging that when a single dropped in the chart it did not mean necessarily that sales were falling off—in many cases just the opposite was happening. He added that dealers often reacted to these 'ludicrous happenings' by cancelling orders.

"I cannot say with hand on heart that the facts of the BMRB chart are always right," he said. "It has even been agreed by those who control this chart that it does have its problems from time to time."

You read it first in Record Business

Beeb to take 1&2 around the clock

MAJOR CHANGES in Radio One and Two, including round-the-clock broadcasting for Two and a major increase in airtime for One, will come into operation before the end of the year.

However, negotiations are still taking place between the BBC, Phonographic Performance Ltd., and the Musicians Union over an increase in needletime for both stations.

The new format for Radio One will mean greater independence for the station from Radio Two. Indications are that Radio One will broadcast from 6 am to midnight each day and will only combine with Two for the remaining six hours—a vast increase in independent time for Radio One.

The fine details of the changes are still being kept tightly under wraps by the BBC. A major press conference

at Broadcasting House is set for September 14.

The new schedules for Radios One and Two are expected to come into operation when the BBC introduces its changes in wavelength for the four major stations on November 23.

It is likely that with the increase in broadcasting time both One and Two may be recruiting new disc jockeys, extending existing shows and introducing new ones.

Alan Freeman hits the road

ALAN FREEMAN, who did his last show for Radio One on August 27, hits the road this month in a mobile rock disco package with two new acquisitions to RCA's new Ebony label—the Alan Ross Band and Loudspeaker.

The tour coincides with the release of a three-track single and an album by the Ross Band on September 1 and 8 respectively and both titled 'Restless Nights'.

CUSTOMERS FOR the first 20,000 copies of the new EMI single by The Kings Singers will be able to smell strawberries as well as hear the group singing a new version of the old Beatles' favourite 'Strawberry Fields Forever'.

The limited edition pressing will be in strawberry-coloured vinyl and released in a four-colour bag bearing a special scratch-and-sniff sticker. The 'smelly', a track from the Singers' *Tempus Fugit* LP was one of the MOR Division's promotion plans revealed at EMI GRD sales conference. Also planned for November will be tv promotion linked to a dealer incentive scheme for albums by Marnel and Roger Whittaker, plus a third artist yet to be revealed, the LP debuts of

TOP SINGLE

COMMODORES/Three Times A Lady
Motown TMG 1113 (EMI)

(3rd Week)

CHARTMAKER

STARGARD/What Are You Waitin' For
MCA 382 (EMI)

58

See Singles Chart: Page 29

TOP ALBUM

BONEY M/Nightflight To Venus

Atlantic/Hansa KS0489 (WEA)

(2nd Week)

CHARTMAKER

BOSTON/Don't Look Back
Epic EPC 86057 (CBS)

See Album Chart: Page 13 41

PANEL PICKS

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

LEO SAYER/Car's Stop Loving You
(Though I Try) (Chrysalis)

RAYDIO/Honey I'm Rich (Arista)

See EPIC/Down At The Doctors
(United Artists)

CARLY SIMON/Traveller (Melt In My Heart) (Elektra)

YES/Don't Kill The Whale (Atlantic)

O'JAYS/Brandy (Philadelphia International)

ROSE ROYCE/Love Don't Live Here Anymore (Polygram)

YVONNE LLEMMAN/Savannah (RSO)

JENNIFER WARNES/Right Time Of The Night (Arista)

SINE/Happy Is The Only Way (CBS)

King's Singers 'smelly' heads EMI MOR push

new star Elaine Paige of *Evita* and the durable Jimmy Rogers, and the launch of Winter, better known as the Irish duo Tommy and Jimmy Swarbrigg.

As part of an attempt to link product to label identification, MOR material will in future be released on three labels. The dormant Columbia label is being revived and there will be a re-introduction of the Odeon label, a familiar EMI name in South America but not used in the UK since the advent of the 12-inch LP. Victor Lanza, general manager of the MOR Division, explained that the scope of MOR music had broadened to the point that clearer definition of musical categories was considered necessary.

● Full conference report next week

Renaissance
A SONG FOR ALL SEASONS

ON TOUR
SEPTEMBER
3 Guildford, Southampton
4 Guildhall, Portsmouth
5 Colston, Bristol
7 Apollo, Manchester
8 Hippodrome, Birmingham
10 Odeon, Hammersmith
20 City Hall, Newcastle
21 City Hall, Sheffield
22 De Montford, Leicester
24 Fairfield Hall, Croydon
25 The Dome, Brighton

includes the single
NORTHERN LIGHTS

K56460

Available on Warner Bros. records and tapes.

GRD splits in big EMI re-structure

A WIDE-RANGING revamp of all areas of its operation was announced at EMI Group Repertoire Division's annual sales conference at Heathrow on Thursday.

The changes were disclosed by GRD MD Bob Mercer and new music supreme Bhaskar Menon. They cover principally the operation of the Manchester Square marketing and promotion departments which are being broken down into three smaller units and they extend to the sales force.

Peter Buckleigh, general manager, group pop repertoire, has dismantled existing marketing and press departments and restructured the promotion department. The division will be structured around the introduction of three product groups, each with their own staffs. These are: EMI (in-house) repertoire (Queen, Kate Bush, Cliff Richard and Tom Robinson Band etc), Harvest Repertoire, and International Repertoire (Rolling Stones, Wings, Little River Band and the Carerrie label etc).

New general managers will be Ian Groves (EMI Repertoire), John Cavanagh (Harvest) and Geoff Kempin (International). Reporting to Groves will be two senior label managers, Brian Southall and Charles Webster, Judy Lipsey (press officer) and Malcolm Hill and Brad Missell (promotion). On International, Kempin will have a team which includes two label managers, Shirley Natanson and Mark Rodwell, and press officer Dave Brown, while at Harvest Cavanagh's staff will include John Preston (senior label manager), Andy Childs (label & press manager) and Chris Marshall (promotion).

General Sales Manager, Peter Hulm, has appointed Judd Blackburn, Record Merchandisers' sales and marketing manager, to the post of National Sales Controller. National sales manager Jimmy Parmenter takes on additional responsibility for special sales projects and classical sales team, Eric Smith moves from running the southern sales area to be sales

administration manager, and Dave Symondson is appointed National Multiples Controller, a role which will also incorporate responsibility for regional wholesalers.

John Cavanagh's move from CDD (Commercial Development Division) to Harvest means a new title for CDD manager Brian Berg who will be reporting to Barry Evans, general manager commercial affairs. CDD will also end its involvement with the LRD tv LP programme after the *Big Wheels Of Motown* package and take on new GRD responsibilities additional to GRD's tv promotions.



K-TEL'S UK a&r manager Don Reedman took the opportunity of Gladys Knight and the Pips' British visit to present the group with a platinum disc to mark sales of more than £1,000,000 worth of the K-Tel album *Gladys Knight and the Pips—30 Greatest*, due to be re-launched on tv this Autumn. With the band and Reedman is Pips' manager Sidney Sidenberg (far left).

Fake tapes supplier must be named—judge

THE BPI clinched what it believes to be a breakthrough in its long-running battle to stem the growing tide of counterfeit cassettes entering the country in a High Court action on Thursday.

After taking contempt of court action against import company Scarlet Band of West London and its directors, the BPI through counsel Mr. Hugh Laddie, secured an undertaking that the company should reveal its sources of alleged fake tape supplies, by today (Sept. 4) under a series of complex legal wrangles.

The court had earlier heard how respectable retailers who unwittingly bought in counterfeit product had helped the BPI's investigator Bill Hood detect fakes of Paul Simon's *Greatest Hits*, Saturday Night Fever, Rod Stewart's *Footloose And Fancy Free* and five other top-selling tapes. BPI director general Geoffrey Bridge told *Record Business*: "We are very pleased at the outcome of the case, it will help us a lot."

Once all the information has been sifted, the BPI intends to pursue claims for damages for copyright and trademark infringement against Scarlet

Band and its directors, who have been ordered to pay the costs of last week's court action on a higher than normal basis.

MFP & EMI in Motown clash

DETAILS OF a Motown compilation album retailing at £1.49 which will be released in advance of parent company EMI's £4.40 tv-promoted *Big Wheels Of Motown LP* were disclosed at Music For Pleasure's sales conference. Other strong repertoire due from the budget company before the end of the year will include Pink Floyd's *Relics*, the group's first low-price release, an MCA compilation *16 Big Hits Of The Sixties*, featuring such artists as Brenda Lee, Len Barry, Buddy Holly and Shirley Ellis, plus first-time MFP albums from Gilbert O'Sullivan, Guy & Dolls, Silver Convention and Rick Nelson. An offbeat inclusion in the company's September list of the Listen For Pleasure spoken word cassettes will be the recording debut of Sir Harold Wilson reading two excerpts—

on Sir Winston Churchill and Harold Macmillan—from his book *A Prime Minister On Prime Ministers*.

The Motown Magic LP (MFP 30395) will include such vintage titles as 'My Guy' by Mary Wells, 'Dancing In The Street' by Martha and the Vandellas, 'I Can't Help Myself' by the Four Tops (also on the *Big Wheels LP*), 'How Sweet It Is' by Marvin Gaye and 'The Onion Song' by Gaye with Tammi Terrell. Ted Harris, MFP marketing director, told *Record Business*, that the Motown album had been planned in April as the result of a one-off deal negotiated under the old EMI contract and before any plans had been made for the full-price tv album. The virtually simultaneous release of the two albums was a "fortunate coincidence" so far as MFP was concerned and in the light of previous experience with catalogue material by Buddy Holly, Nat King Cole and the Beach Boys, he anticipated that the EMI tv campaign would stimulate sales of *Motown Magic*. He did not feel there would be a conflict of interests, a view confirmed by LRD sales manager Clive Swan who was at the conference. "Our album is being sold as a concept with the cover strongly featured. This is what consumers will be looking for when they go into the shops," he commented.

A more detailed report on the conference will appear in next week's issue.

DAVE EDMUNDS

"Deborah"



SSK 19413

FLAMING GROOVES

"Move It"



SIR 4002

CARLY SIMON

"Tranquillo"



K12315

MICK JACKSON

"Blame It On The Boogie"



K11102

SUN
CAMBERS

MULLINGS

AFTER JULIAN Moore (RCA) and Jack Boyce (Pye), Billy Walker (Island) John Cooper (Arista), will Phonogram's Terry Bartram be the next marketing chief to make a move? . . . while former Pye tape marketing manager Gerry Mann due to take up a position as marketing manager for musical instrument manufacturer M. Hohner Ltd. . . . despite protestations of confidence in the future, ABC now being mentioned as becoming part of the RCA empire . . . not out of the question—a London stage revival of *The King And I* starring Yul Brynner . . . despite current rumours, Private Stock chief Larry Uttal denies a licensing deal for the label is pending in the UK . . . 'Skunk' LOUIS BENJAMIN impressed with advance bookings for Lena Martell and Bette Midler shows at Palladium—but he may be concerned that the Divine Miss M keeps her occasionally uninhibited language in check to preserve venue's wholesome family image . . . and the theatre chief would be keen to present Barry Manilow's UK debut, which ought to bring a sigh of relief from the Arista staff who have been frustrated by Manilow's apparent lack of interest in leaving the States . . . not widely known that Radio Luxembourg DJ Bob Stewart recently married in Texas . . . in conjunction with Daily Mail, UA following through on UK's Commonwealth Games success with a competition to win steel copies—signed by Brendan Foster—of 'Commonwealth Tempo' theme by Groovers Steel Orchestra or standard disc signed by English gold medalists. For runners up—just an ordinary copy of the single . . . Rachel Kinn formerly with A&M and Island press offices in the US back home to stay . . . another Rachel—Nelson, EMI group press manager moving on to pastures new after five years.

FOR A SURPRISE 50th birthday party, Target's Roger Greenaway enticed 208's Alan Keen into a smart London hotel using the excuse that he wanted his company while receiving an award from the Duke of Edinburgh . . . Larry Page, one of the great survivors, reports encouraging sales for his own disco single Erotic Soul on Rampage label . . . produced by Doobies' Jeff 'Skunk' Baxter, London's Paul Bliss Band signed in States to RCA and have been taken under the wing of Steely Dan—keeping the soundalikes where you can watch them? . . . 'Just One Cornetto' by Count Giovanni de Regina (oh alright then, Jonathan King) now banned by both BBC and IBA—expect Magnet to re-record with new confection in the title . . . Alvin Stardust back in the spotlight again briefly on September 16 when he takes over the celebrity DJ spot on Radio Luxembourg . . . we heard about a certain dealer tour that was booked into Glasgow on a Bank Holiday and London on Yom Kippur—dates have now been hurriedly reversed . . .

PYE JOINT m.d. Derek Honey sending out yo-yos to interested parties to draw attention to erratic performance of certain of the company's singles in the so-called national charts . . . CBS hoping for another 'Jilted John' breakout—new signing John Cooper Clark once with Manchester's Rabid Records . . . amazingly Ian Matthews first for Rockburgh label is actually his ninth LP and will bring him back to UK for first time in six years as a guest on Renaissance tour . . . difficult to believe—claim that Yvonne Keeley-Scott Fitzgerald single 'If I Only Had Words' has sold in excess of two million copies worldwide . . . an "appendage" to EMI GRD reshuffle press release mentions but doesn't identify acts "that are signed to us forever"—does that mean Joe Loss?

. . . upcoming from WEA a new Joe Cocker album and a UK visit . . . FOLLOWING HIS split with Link Wray, rock 'n' roll revivalist Robert Young now teamed with UK's Chris Spedding—exchanging one leather jacket for another? . . . Gull which picked up Carol Douglas' 'Night Fever' following RB recommendation by Peter Waterman now acquires 'Bama Boogie Woogie' by Cleveland Eaton, another PW tip . . . with Abba single due for release, CBS hopeful that group's album will arrive in time for Christmas this year . . . as somebody recently said: "The DJM Old Boys XI is looking stronger these days than the in-house team."

RECORD BUSINESS

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6653
Records

'Don't Look Back' new single from Boston

Order from CBS Order Desk, Tel: 01-980 2155, CBS Distribution Centre, Barby Road, London W10

RSO promotion revives Steve Kipner single

A MYSTERY single mailed solely as a promotional item to DJs and radio stations is providing a second lease of life for RSO artist Steve Kipner.

Kipner's single, 'Love Is Its Own Reward' was released four weeks ago and suffered from lack of exposure due, according to RSO promotion manager Arthur Sherriff, from being in competition with Stablemate Andy Gibb's 'An Everlasting Love'. Now RSO is trying again and in an effort to rekindle radio activity sent out 300 black label copies. On one side the label read, 'Have you missed this one?' and on the other 'Turn it over'. The result—a resurgence of interest, highlighted by 'Love Is Its Own Reward' being chosen as a Radio-1 Record Of The Week by Kid Jensen and its addition to a number of ILR playlists. "We are confident that the Kipner single is a hit," commented Sherriff. "Maybe this time we shall have a chance to prove it."

MERCHANDISING

□ DECCA IS releasing a follow-up Father Abraham and The Smurfs single on September 15—titled 'Dippety Day' (FR 13798).

□ DAVE GOODMAN is embarking on a UK dealer/radio station tour to promote his new single 'Justifiable Homicide' on The Label. The single, a comment on the death of Liddle Towers, is also being backed by advertising space in the consumer and trade press.

□ AMERICAN SINGER/Songwriter Stephen Bishop is getting a major push from Anchor in support of his second album *Bish*, released August 25.



ROD ARGENT signs to MCA on a worldwide deal (excluding North America and Canada). His first ever solo album is set for release in November, and will feature, among others, Phil Collins of Genesis and Gary Moore of Thin Lizzy. Pictured with Argent are (left to right) Tony Smith, manager, Stuart Watson, MCA marketing manager, and Roy Featherstone, MCA managing director.

Bishop is due to appear on the *OGWT* and the *Leo Sayer Show* during a British promotional visit in addition to doing radio and press interviews. Anchor is also taking advertisements in the music consumer and trade press and doing extensive dealer window displays, especially in the London area.

□ THE NEW Roy Ayers single 'Get On Up, Get On Down' (AYERS 7) is being released in a limited 12-inch edition by Polydor. The 12-inch copies will have a "reprise cue" which will enable DJ's to play the last 1 minute 38 seconds as a reprise, guided visually by a cue spiral cut into the disc.

DEALS

□ VIVIAN WEATHERS, a Brixton 'sweet reggae' artist, has signed to Virgin's Front Line label on a single and album deal. His debut LP *Bad Weathers* is set for an October 27 release while a single 'Hip Hug' taken from the album will come out a month earlier.

□ A EUROPEAN licensing deal for the Nashville country music label Con Bro has been secured for Page by managing director Larry Page. UK distribution will be through Selecta. Con Bro is a small but lively independent formed by producer Bill Walker and consistently scores on the American country charts with its three main artists, Don King, Dale McBride and Terri Holiwell. King is currently showing in the *Record World* Country singles chart with 'The Feeling's So Right Tonight', but has debut on Rampage will be with an earlier best-seller 'Don't Make Promises'. This will be out on September 15, with an album to follow in October. Also new on Rampage—still be an Australian girl singer, Julie Midnight, whom Page has been producing in New York. She has a 3½-octave voice which will be showcased on her first single, a Charles Blackwell composition



LULU RAISES a glass to celebrate the signing of a new, long term worldwide recording contract with Rocket Records with (left to right) Rocket's a&r chief Lem Lubin, John Reid, Rocket director, and Marion Massey-London, her manager. Her first single release will be on Rocket America and is entitled 'Don't Take Love For Granted', to be followed by an LP currently being recorded with producers Mark London and Lem Lubin.

'So Deep', released on September 22.

□ KRASS RECORDS is negotiating for Australian distribution rights to the Ivor Biggin single 'The Winkers Song (Misprint)' (BOP 1) on the Beggar's Banquet label.

□ SEPTEMBER 8 sees the release of the first Alberto Y Lost Trios Paranoias product under a new deal with Logo—a double single in a gatefold sleeve retailing at 75p (GO D 323) with a top side of 'Heads Down, No Nonsense, Mindless Boogie', a track from a forthcoming album *Stote* to be released on October 6. The double single will be a 30,000 limited edition in spot colour bag, and when stocks are exhausted, the top side plus 'Thank You' will appear as a normal single retailing at Logo's usual 75p. A Manchester and London poster campaign as well as advertising will support the release.

INS & OUTS

□ CBS RECORDS has announced nine new appointments covering its national sales force.

Joe Redmond has been made Midlands regional manager. For the last three years he has worked as Midlands sales rep.

Gordon Birchall has been appointed Spearhead salesman for the Midlands—he was previously Midlands office assistant.

Brian Whitty, formerly with DJM Records, takes over as Midlands office assistant and Nigel Walsley is appointed Midlands sales rep.

Geoff Robson is appointed Spearhead salesman for Scotland, Philip Day—Spearhead salesman for the North, Barry Stearns—sales rep for the Mid-

lands, Leslie Salter—sales rep for the South, and Nick Rowe—London salesman.

□ KATE RUSSELL has been appointed CBS international a&r co-ordinator. She will be responsible for establishing and maintaining relations with overseas licences and affiliates.

□ IAIN McNAY, general manager of Magnet Records for the past 18 months has resigned to run the recently formed Cherry Red Records label. He will take over as majority shareholder and director of the label from September 1, and previous experience includes three years as Arista's financial controller. Upcoming Cherry Red product includes a single from Tights, and first LP release will be from Morgan Fisher scheduled for early October.

LETTER

CAN YOU please let us know why you have changed the layout for your listing of new release singles in this week's issue (*RB* August 21).

Your charts and listings have, until now, been first class—easy to read, and excellent for reference. I just cannot understand why you have substituted a confused and untidy listing, which is even harder to utilise than the equivalent listings published by your competitors! Please revert to your old-style list.

M. J. Ashwell
Non Stop Records
11-15, William Road
NE1

In response to Mike Ashwell's request and many others from our readers, we have reverted to our usual style—Editor.

SINGLES REVIEWS

Hits of the week

STATUS QUO—AGAIN AND AGAIN (VERTIGO QO 1)

Producer—Pip Williams
Writers—Rick Farwell/Andy Brown/Jackie Lynton
Publisher—Shawbury/Eaton/EMI

The sheer momentum of the band's enormous popularity was sufficient to crash this into the chart virtually within hours of release. It's a straight, heads-down boogie ride with bags of repetition and absolutely no surprises—just what their denim-clad army of fans want. Expect a fast, storming ride to the top ten within the month.



L.T.D.—HOLDING ON (WHEN LOVE IS GONE) (A&M AMSP 7378)

Producer—Bobby Martin
Writers—Jeffery Osborne/John T. McVie
Publisher—Horizon

BROTHERS JOHNSON—AIN'T WE FUNKIN' NOW (A&M AMSP 7379)

Producer—Quincy Jones
Writers—Tom Bahler/Louis Johnson/Vainie Johnson/Quincy Jones/Alex West
Publisher—Sunbury/Kod

ATLANTIC STARR—GIMME YOUR LUVIN' (A&M AMSP 7380)

Producer—Bobby Eli
Writers—Bobby Eli/Neil Pruskin
Publisher—Friday's Child



LEO SAYER—I CAN'T STOP LOVING YOU (THOUGH I TRY) (CHRY-SALIS CHS 2240)

Producer—Richard Perry
Writer—Billy Nichols
Publisher—G.H.

Second single cut from his eponymous album is another wistful ballad, impeccably performed by Sayer and some stellar musicians. This should see him back into the charts, with the album currently riding high, although after the failure of 'Dancing The Night Away' some doubts must remain.

YES—DON'T KILL THE WHALE (ATLANTIC K11184)

Producers—Yes
Writers—Jon Anderson/Chris Squire
Publisher—Topographic/Warner Bros

Comparative newcomers to the bustling singles market, but with a couple of effortless recent smashes under their collective belt, the megagroup will easily do it again with this snappy, commercial effort. Lyric homes in on a topical ecological issue, while the keyboard/guitar instrumental passages in particular are superbly executed.



Hot on the heels of Mercury's triple disco package comes this three-act 'Funk&Merica' 12" series from A&M. Of the three, only the Brothers Johnson have secured previous British chart success. The L.T.D. cut is currently climbing in the States and thus looks the likeliest chart contender here, though a strong chorus line cannot save the undistinguished verses.

The two titles on the flip were both 1977 U.S. chart entries. Atlantic Starr is a new nine-piece outfit whose debut album crashed into the American chart a couple of weeks ago; it's an undoubted strong disco contender, but less likely a crossover than L.T.D. The Johnson's track too is standard disco fare, although the flip includes their U.K. chart single of last year, 'Strawberry Letter 23'. Despite the packaging and the 12" format, none of these three releases really stand out, so it seems unlikely that A&M will emulate Mercury's success.

Best of the rest

O'JAYS—BRANDY

Producer—Tom Bell
Writers—Joseph B. Jefferson/Charles Simmons
Publisher—Mighty Three/Carlin

A very melodic and appealing mid-tempo ballad from the group's *So Full Of Love* album. Full of Thom Bell's customary magical production touches, this has hooks aplenty for every radio programmer in the country, and as the follow-up to their recent top twenty outing, it's in with a good chance of similar sales from the outset.



PHILADELPHIA INTERNATIONAL
PIR 6658



RSO 4

YVONNE ELLIMAN—SAVANNAH

Producer—Robert Aquino
Writers—Matthew L. Moore/Tom Kostka
Publisher—J&R World

Yvonne eschews the disco rhythms of 'If I Can't Have You' for a sparser, ranchier sound. She's in strong voice, and while this mid-tempo move will need some airplay (which it will surely receive) to establish its 'hook,' it's a solid commercial production, and a cert for somewhat belated follow-up chart honors.

FLAMIN' GROOVIES—MOVE IT

Producer—Dave Edmunds
Writer—Ian Samuels
Publisher—Mudmore

One of the highlights of their *Now* album, this crisp, pounding revival of Cliff Richard's 20-year-old debut hit shows the Groovies' effervescent style at its best. The original is currently on the market again via Lightning, but with the airplay action this revival is bound to garner, it will surely win in the sales stakes too.



SIRE
SIR 4002



CBS 6994

TINA CHARLES—MAKIN' ALL THE RIGHT MOVES

Producer—Bobbi
Writers—Austin Schroeder/Bob Halley
Publisher—J&R World

After several rather weak attempts at the singles chart, Tina Charles is bang on form with a different sound from usual. Memphis style horns, some up front percussion, and a catchy bass vocal should hook discos and radio programmers alike.

HYLDA BAKER & ARTHUR MULLARD—YOU'RE THE ONE THAT I WANT

Producer—Kenny Lynch
Writer—John Farrar
Publisher—Famous Chappell

A hilarious send-up of the *Grease* smash—lyric, pace, backing and vocal interplay are completely straight as per the Travolta/Newton-John original, except that Arthur and Hylda use their familiar accents in a deadpan approach which is absolutely side-splitting. Great novelty value; a jukebox and party (if not radio) cert.



PYE 7N 46123



WEEKEND
DJS 10875

CHRIS BLAKE & HONEY BROWN—SUMMER NIGHTS

Producer—Ray Monk
Writers—Jim Jacobs/Warren Casey
Publisher—Chappell/Morris

Return of a good old British institution: the get-in-quick carbon copy cover version. A creditable effort too, with little in terms of sound, production and general effectiveness to choose between it and the Travolta/Newton-John *Grease* album original—it's just that this is a no-fills cover. Must surely be blown out of the arena when the Travolta duo's version is 'singled'.

ONE-STOP

BEST-SELLING ALBUMS

Descending order of sales

NATIONAL

Top New and Re-issued Product
STAR PARTY—Various—K-Tel
IMAGES—Don Williams—K-Tel
WHAT'S WHAT FRIENDS ARE FOR—Johnny Mathis & Deniece Williams—CBS

WHO ARE YOU—Who—Polydor
SONGS FOR ANNIE—James Galway—RCA Red Seal

BLAM—Brothers Johnson—A&M
WHO PAYS THE FERRYMAN?—Yannis Mar-
kopoulos—BBC

SUNLIGHT—Herbie Hancock—CBS
B FOR BROTHERHOOD—Brotherhood Of
Man—Pye

LEO SAYER—Leo Sayer—Chrysalis
DON'T LOOK BACK—Boston—Epic
A SONG FOR ALL SEASONS—Renaissance—Warner Bros

LIGHTNING/LONDON

NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

SUNLIGHT—Herbie Hancock—CBS
DON'T LOOK BACK—Boston—Epic
A SONG FOR ALL SEASONS—Renaissance—Warner Bros

LEO SAYER—Leo Sayer—Chrysalis
DON'T LOOK BACK—Boston—Epic
A SONG FOR ALL SEASONS—Renaissance—Warner Bros

STAR PARTY—Various—K-Tel
SONGS FOR ANNIE—James Galway—RCA
Red Seal

CLASSIC ROCK—LSD—K-Tel
WHO ARE YOU—Who—Polydor
BLAM—Brothers Johnson—A&M

DON'T LOOK BACK—Boston—Epic
IMAGES—Don Williams—K-Tel
DIRE STRAITS—Dire Straits—Vertigo

20 FOOT-TAPPING GREATS—Johnny
Cash—CBS
JEFF WAYNE'S 'THE WAR OF THE
WORLDS'—Various—CBS

GREASE—Soundtrack—RSO

ONE-STOP/LONDON

NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

GREASE—Soundtrack—RSO
SATURDAY NIGHT FEVER—Sound-
track—RSO

20 GIANT HITS—Nolan Sisters—Target
IMAGES—Don Williams—K-Tel
STAR PARTY—Various—K-Tel

JEFF WAYNE'S 'THE WAR OF THE
WORLDS'—Various—CBS

NATURAL HIGH—Commodores—Motown
OUT OF THE BLUE—ELO—Jet

WHAT'S WHAT FRIENDS ARE FOR—Johnny
Mathis & Deniece Williams—CBS
HANDSWORTH REVOLUTION—Steel
Pulse—Island

LIVE AND DANGEROUS—Thin Lizzy—Vertigo
WHO PAYS THE FERRYMAN—Yannis Mar-
kopoulos—BBC

SHADOW DANCING—Andy Gibb—RSO
DIRE STRAITS—Dire Straits—Vertigo

ROCK BOTTOM/ CROYDON

NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

SATURDAY NIGHT FEVER—Soundtrack
—RSO

STAR PARTY—Various—K-Tel
JEFF WAYNE'S 'THE WAR OF THE
WORLDS'—Various—CBS

CLASSIC ROCK—LSD—K-Tel
NATURAL HIGH—Commodores—Motown
GREASE—Soundtrack—RSO

STREET-LEGAL—Bob Dylan—CBS
20 GIANT HITS—Nolan Sisters—Target

LEO SAYER—Leo Sayer—Chrysalis
WHO ARE YOU—Who—Polydor
A SONG FOR ALL SEASONS—

Renaissance—Warner Bros
SONGS FOR ANNIE—James Galway—RCA
Red Seal

CAN'T STAND THE REZILLOS—Rezillos—Sire
NEW BOOTS AND PANTIES!!—Ian Dury—Stiff

SCOTIA/EDINBURGH

EDINBURGH NIGHTLY TATTOO, 1978—Various—EMI

SATURDAY NIGHT FEVER—Sound-
track—RSO

STREET-LEGAL—Bob Dylan—CBS
BAT OUT OF HELL—Meat Loaf—Epic
NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

WHO ARE YOU—Who—Polydor
CAN'T STAND THE REZILLOS—Rezillos—Sire
WHAT'S WHAT FRIENDS ARE FOR—The
WORLDS'—Various—CBS

SONGS FOR ANNIE—James Galway—RCA
Red Seal

NATURAL HIGH—Commodores—Motown
OUT OF THE BLUE—ELO—Jet

GREASE—Soundtrack—RSO
LIVE AND DANGEROUS—Thin Lizzy—Vertigo
DOUBLE VISION—Foreigner—Atlantic

HANDSWORTH REVOLUTION—Steel
Pulse—Island

WYND-UP/MANCHESTER

SATURDAY NIGHT FEVER—Sound-
track—RSO

NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

GREASE—Soundtrack—RSO
STREET-LEGAL—Bob Dylan—CBS
JEFF WAYNE'S 'THE WAR OF THE
WORLDS'—Various—CBS

STAR PARTY—Various—K-Tel
20 GOLDEN GREATS—Holmes—EMI
20 GIANT HITS—Nolan Sisters—Target

OUT OF THE BLUE—ELO—Jet
NATURAL HIGH—Commodores—Motown
THE KICK INSIDE—Kate Bush—EMI

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
CAN'T STAND THE REZILLOS—Rezillos—Sire
THE ALBUM—Abba—Epic

NEW BOOTS AND PANTIES!!—Ian Dury—Stiff

TERRY BLOOD/ STOKE-ON-TRENT

CLASSIC ROCK—LSD—K-Tel
STAR PARTY—Various—K-Tel

JEFF WAYNE'S 'THE WAR OF THE
WORLDS'—Various—CBS
GREASE—Soundtrack—RSO

IMAGES—Don Williams—K-Tel
NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

NATURAL HIGH—Commodores—Motown
HANDSWORTH REVOLUTION—Steel
Pulse—Island

BUT SERIOUSLY, FOLKS—Joe Walsh—Asylum
STREET-LEGAL—Bob Dylan—CBS
WHO PAYS THE FERRYMAN?—Yannis Mar-
kopoulos—BBC

SHADOW DANCING—Andy Gibb—RSO
LIVE AND DANGEROUS—Thin Lizzy—Vertigo
OCTAVE—Moody Blues—Decca

SONGS FOR ANNIE—James Galway—RCA
BACK AND FOURTH—Lindsay—Mercury

MOSS MUSIC/ BIDEFORD, DEVON

GREASE—Soundtrack—RSO
SATURDAY NIGHT FEVER—Sound-
track—RSO

20 GIANT HITS—Nolan Sisters—Target
IMAGES—Don Williams—K-Tel

NIGHT FLIGHT TO VENUS—Boney M—Atlantic/Hansa

NATURAL HIGH—Commodores—Motown
WHAT'S WHAT FRIENDS ARE FOR—Johnny
Mathis & Deniece Williams—CBS

CAN'T STAND THE REZILLOS—Rezillos—Sire
STREET-LEGAL—Bob Dylan—CBS
PLASTIC LETTERS—Bronze—Chrysalis

OUT OF THE BLUE—ELO
B FOR BROTHERHOOD—Brotherhood Of
Man—Pye

ROCK RULES OK—Various—K-Tel
FM—Soundtrack—MCA
BLAM—Brothers Johnson—A&M

CLYDE FACTORS/ GLASGOW

20 GIANT HITS—Nolan Sisters—Target
20 GOLDEN GREATS—Holmes—EMI

STREET-LEGAL—Bob Dylan—CBS
CLASSIC ROCK—LSD—K-Tel

NATURAL HIGH—Commodores—Motown
HANDSWORTH REVOLUTION—Steel
Pulse—Island

THE KICK INSIDE—Kate Bush—EMI
NEW BOOTS AND PANTIES!!—Ian Dury—Stiff
B FOR BROTHERHOOD—Brotherhood Of
Man—Pye

WHAT'S WHAT FRIENDS ARE FOR—Johnny
Mathis & Deniece Williams—CBS
THATS AND WHITE—Strangers—United
Arista

WHO PAYS THE FERRYMAN?—Yannis Mar-
kopoulos—BBC
GOODYBY GIRL—David Gates—Elektra

THANK GOD IT'S FRIDAY—Sound-
track—Casablanca
BLAM—Brothers Johnson—A&M

One-stop market simmers

COMPETITION AMONG London one-stops looks certain to hot up following the news that 1-Stop Records is switching its marketing policy in an attempt to grab a larger share of the capital's dealer accounts.

The announcement was made last week by Ray Laws, who has now replaced Eddie Webster as managing director while retaining his responsibilities as general manager of Non-Stop Records—the import company that owns 1-Stop.

Backed by an advertising and discount drive, Laws plans to broaden his range of stock—taking in more specialist labels, jazz in particular, plus more back catalogue material. Reggae product is already on sale from 1-Stop, and Laws claims that this stock addition has already considerably increased the number of accounts serviced by the company.

It was only a few weeks ago that South London one-stop Rock Bottom announced that it would be placing greater emphasis on chart material and delinquents—dropping its back catalogue range.

Meanwhile Lightning Records has taken the unusual step of offering retailers full sor on the new EMI TV advertised compilation album *The Big Wheels Of Motown*. Albums must be returned by October 24—a week before the EMI deadline. It is only the second time Lightning has made such an offer.

West Country one-stop, Moss Records, has just rejected a take-over offer from a national retail chain—thought to be a high six figure sum. "Long-term considerations as opposed to short term gains," explained Eric Moss, tersely.

Croydon one-stop Bonaparts should be receiving a number of interesting French imports today (September 4). Copies of the *Sergeant Pepper* album (Beatles not Bee Gees) in batches of eight different colour vinyls, the Rolling Stones single 'Miss You' in red vinyl and the new Tyler Gang album in yellow vinyl.

Lugtons has been "scraping the bottom of the barrel" in a desperate attempt to meet the demand for the K-Tel album *Classic Rock*—the north London wholesaler's fastest selling product line week.

Also currently in stock at Lugtons are two Dave Travis albums *Rockabilly Fever* and *Banks Of The Ohio*, a Dick Brothers album *Wildly Country*, plus mass of Reunions classical material. Let dealers know what's happening in the *Record Business* weekly one-stop column: contact Tim Smith (01-83-9311).

1 stop

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Bolstering the UK hit machine with overseas sales

WHEN THE decision was taken last year to split EMI Records into two autonomous and competitive divisions covering group and licensed repertoire, the then Managing Director Leslie Hill emphasised that the move was designed to ensure that EMI retained what it already held by way of licensed labels and market share as much as to expand the Company's business. A "small is beautiful" philosophy was to be the new EMI watchword.

At the time it might have been interpreted as a negative reasoning, but in the light of the continuing decline of the volume market in the UK it obviously had strong positive aspects. EMI's position in the British market is unlike that of any other company of major status. For a large proportion of its business it relies on licensed repertoire and without it the delicate structure of the whole operation could be jeopardised. With WEA and CBS both having access to seemingly unlimited supplies of hot American material and eager to bite into EMI's market share, the company could not afford to slip.

As we have seen, the consolidation of licensed repertoire through the new division has worked with some success, although its greatest impact may be in the year ahead. In theory, at least, without needing to concern itself with the conflicting demands of major artists and expensive licensors, the group Repertoire Division should have been liberated to develop its own affairs and forge a greater presence in the marketplace. How has it fared?

Managing director Bob Mercer is cautious in his reply. "Like everybody else", he says, "we have been through a tough year, but we have increased our business and protected our market share." In making the statement, he emphasises the sales generated through the tv-promoted albums initiated by the special projects division are not taken into account in making this assessment of performance. These, he explains, are regarded separately.

"It was never our intention that the EMTV series should be a market share bolster. Anyone attempting to do so would be deluding himself. One of the main strategies was to provide revenue that would enable us to concentrate money and time on developing new artists. If we hadn't then our revenue would have been seriously depleted since it takes two years to build a suc-

Brian Mulligan talks to Bob Mercer in the second part of his review of EMI's record divisions

cessful artists' roster. It has highlighted problems rather than allowing them to be swept under the carpet and since there is likely to be less volume from tv albums in the future that has to be replaced by new artists' business."

In two years EMI has generated sales of about seven million albums from a rate card spend of £3 million-plus and apart from the failure of the Beatles At the Hollywood Bowl package and disappointing results from the Frank Sinatra album Mercer professes himself satisfied with the results. Interestingly, the Beatles album was the only one on which no market research was conducted "not because we were supremely arrogant" but largely due to lack of time to effectively prepare for simultaneous worldwide release. Had there been, the whole concept of the audience screaming would have been dropped. It was that, he feels, that killed off sales.

For the future, GRD has acknowledged that it has reached the end of the back catalogue line so far as individual artists are concerned and will be looking for other areas to exploit. "They may be less obvious than previously and will demand more market research before we go national, but we shall be as active as ever, possibly even more so."

But what of the dealer reaction to being serviced by the combined efforts of some 100 people, the figure quoted as the total sales strength of EMI Records at the time of the divisional split. Could there have been the symptoms of a

too-many-cooks situation with separate sales forces from the two divisions supplemented by a single sales force, Music Centre replenishers from Music for Pleasure and classical specialists? The vision of a dealer setting aside a whole day to talk to the various EMI representatives was not beyond the bounds of credibility.

Mercer acknowledges the possibility and agrees that there have been "occasional remarks from the trade regarding the frequency of visits. But, as he points out, the two principal calls are from salesmen representing what are in effect two separate companies.

At the time of talking, Mercer was well satisfied with the division's progress, pointing to a 20 per cent share of the album charts, courtesy of the Rolling Stones, Kate Bush, Hollies, Tom Robinson, Max Boyce, Wings, etc. "You are talking," he claimed, "about a company which is bigger than CBS and WEA in terms of current chart activity."

Fair enough—but the ultimate justification of the personnel boost would be if the investment was reflected in profits. Mercer concedes that volume does not imply better profits. "Because of the general state of the market we have not done as well as we had planned but had we not made this move we could have done very much worse. A number of deals came in because of the extra sales effort we could offer particularly on the LRD side."

'The costs of signing, recording and developing talent is such that even with the successful ones the volume is insufficient to give you total recovery in this market'



MERCER: 'a tough year'

Running faster to stay where you are is becoming an unpleasant fact of life so far as Britain's record industry is concerned and from Mercer's remarks it would seem that EMI's position so far as its owned-repertoire is concerned is no better than that of many other companies.

EMI GRD's problem is typical of all trying to make ends meet on British repertoire in a market of declining volume and spiralling costs. But to hear the following words from a senior executive of EMI Records, for as long as anybody can remember the nation's leading company, makes one wonder for the future of the business in this country, once the third largest in the world but now languishing at position six behind the US, Japan, Germany, France and Russia.

Mercer states: "We have to be in position to break new acts in my division. That is where the volume is and I have a responsibility to 37 other companies around the world to supply them with successful repertoire." The implication is that EMI has reached the point of writing off the UK market as a source of profit for its own repertoire and merely regards it as a breeding ground for artists with sales potential overseas.

Mercer quibbles this viewpoint. "We must recoup internationally," he states. He believes its a question of balance, that the UK company must make profit on its own account.

"The costs of signing, recording and developing talent is such that even with the successful ones the volume is insufficient to give you total recovery in this market. We must have overseas success. There are exceptions, particularly with MOR repertoire. This has a different cost structure because the repertoire is more attuned to local needs, but even here demands are growing."

Does Mercer mean that even an artist as successful as Kate Bush has been a profits failure for EMI? "No", says Mercer. "Kate Bush was successful, but it happened so quickly. We made money but that was an exception and don't forget we did sell 250,000 LPs." But as

● to next page

EMI leads in back catalogue exploitation

Retail Business by Simon Gee

A GREAT DEAL has been said lately about the state of back catalogue sales. Some seem to think that sales are falling off fast and should therefore be encouraged by giving greater margins while others, myself included, have never doubted the potential of back catalogue if presented and sold properly. It's true that certain types of repertoire have taken a nose dive but I've always thought their sales growth was limited anyway.

Once a tv album has exposed a MOR artist and brought together his/her "greatest hits" package then other albums definitely sell. Andy Williams, Johnny Mathis, Shirley Bassey, Slim Whitman etc. are all examples of artists whose sales have dropped off dramatically once tv exposure has finished.

The reason for the decline in MOR back catalogue is simple. Patrons of the over 35 generation to whom this type of music mainly appeals lost the record-buying habit early on, in their early to mid-20s (when other things took precedence and there was nothing worth buying). They've never gone back to it either and only occasionally buy an album when they see it advertised.

But the next generation of record buyers has maintained its record buying right through and so is continually replacing worn albums, filling in gaps in their collections and catching up on a particular favourite's latest offering. In addition the next buyers up on the ladder seem to get up on the spiral. While having their own heroes to support a fair proportion also latch on to previous heroes and so continue to give back catalogue life. I don't believe that all those Beatles, Stones, Led Zeppelin and Genesis albums are bought solely by foreign tourists. So what support do

dealers get from the record companies to encourage them to stock in depth, for the only way to stimulate return sales is to show knowledge by stocking a good selection of each popular artists' recordings.

The best and most obvious example has to be EMI's Music Centre. When I first started on the scheme there were some very dubious items whose sole inclusion seemed to be to allow some stock controllers nightmare but now the packs are good and the selection in each is excellent. Thus a small shop can start with 100 LPs and 100 cassettes and earn an extra 5 per cent with every item sold and if you can't sell *Dark Star* or *Sgt Pepper* then you shouldn't be in this business. This pack is virtually EMI's top 100 standard albums and if any new release makes it then it too becomes eligible for extra discount after six months.

There are also Rock and Classical packs for those not quite average record shops and on orders for the larger packs up to 12½ per cent extra discount can be earned complete with full sale or exchange facilities this has to be the best incentive for making back catalogue available and it's a great shame other companies with similar large catalogues don't follow suit.

As Music Centre was the brainchild of John Fruin it was inevitable that his move to Polydor would mean the introduction of a similar scheme, Sound Seller. At first it was modelled on Music Centre and so helped Polydor's growth but as Polydor artists, such as the Osmonds, Slade and the New Seekers failed to maintain their sales appeal the Sound Seller packs became models of bad planning and items were included for all the wrong reasons. New albums by artists such as Alan Price and Planxty were included before any longterm potential could be judged and so became shelf-sitters.

The Sound Seller pop scheme was withdrawn after a short life, leaving much unsold repertoire. In typical fashion Polydor refused to take these back realising that getting back 1,000 copies of Roberto Delgado's *Magic* was no joke. Sound Seller has been kept on for the Deutsche Grammophon repertoire and is successful as it should be while the back catalogue is of good quality. The collapse of the pop Sound Seller scheme probably did only damage to many dealers ideas of stock packs so WEA's Sound Generator seems to have fallen flat.

But by purchasing whole packs containing some good, and some not so

good, albums extra discount could be earned. The newer packs benefit from the discount. But the drawback is that not so good albums which quite become dead items and real money's counter-balancing the extra count. No dealer will take a chance that these days. Only EMI seems to see that back-catalogue packs are worthwhile if they contain the best sellers, not items that needed to be shipped out of the factory. Being in the browser doesn't mean the records are better sellers. Back catalogue has to have had a year to prove itself before inclusion. The advantage of these schemes record companies must be obvious providing continual turnover of items in the catalogue which might otherwise get forgotten about, plus greater representation in the browsers. It seems strange that other companies don't follow suit. The CBS catalogue is ideally suited to this type of exploitation, particularly now the CBS Master Plan for classics has started.

Maybe the pop side will follow. Even a small company like Anchor has enough good sellers to make up a pack—Don Williams, Steely Dan and Joe Walsh for a start. The one drawback from the manufacturers point of view seems to be the idea that a sales force is needed to police the scheme but a little mutual trust on both sides would be sufficient. Surely this is one way for the companies to stimulate their catalogues and prolong their life it's surprising so few do. Maybe they are so bogged down in pushing out the new failures they can't look back over their shoulders to see what will in the long term give the greater return.

PS Dear Ronco, next time you advertise TV hours about letting us all know!

● From previous page

Mercer points out, for every Kate Bush there are umpteen artists who never make it or who have yet to have product released—don't forget that Kate Bush herself was not on ice at EMI's expense for three years while her talent matured to the point that she was ready to record. Their expenses have to be covered, but not in the context of each act having a p&I account against which it's expected to perform and where a lost situation would result in immediate contract termination. A major record company can't be run on those lines, for true creativity pays no heed to accounting procedures or economics and could not be effectively nurtured if it did.

Mercer rationalises the split of the sales thrust between the two divisions as improving the old repertoire bottleneck which has one salesman vainly trying to sell a whole monthly supplement in face of trade boredom and ultimate resistance. Even to have strengthened the existing sales force would have still left more personnel trying to sell an unwieldy number of LPs. He also recognises the potential benefits to be derived from two divisions developing separately from and independently of each other.

He feels that a tangible advantage can be seen internally in the pattern of a

wider cross-section of sales as well as the facility to stay on top of an album which is selling but would benefit from being re-targeted for a second month. Over a period of six months, according to Mercer, that could mean the difference between selling 20,000 albums instead of 10,000. In the case of the redoubtable Kate Bush he estimates that without the additional sales emphasis which was possible the final figure would have been nearer 100,000 copies instead of the quarter-million eventually achieved. He also feels that beneficial results have been seen in the sales of albums by Max Boyce, No Dice and particularly a greatest hits compilation by Olivia Newton-John which had done "exceptionally well through concentration" and could be due for further effort when the film *Grease*, in which she stars, goes on general release.

One of the anticipated benefits of the inter-company division was the introduction of the Sluggers, a name coined to describe the members of merged regional sales and promotion teams who combined both functions. It was a hybrid as unsatisfactory as the name suggests. The Sluggers have now gone back to their original duties. "It didn't work," Mercer admits. "Salesmen are salesmen and pluggers are pluggers. They can do one job or the other—but

not both." Another feature of the past year has been the decimation of the in-house A&R staff which followed the departure of headman Nick Mobbs to form his own label with Warner Bros finance. After Mobbs went Freddie Cannon, who was responsible for selecting the European hits by La Belle Epoque, Sheila B Devotion (and Clout?) and Mark Revie to manage Marshall, Hain whose 'Dancing In The City' will be new act promotions. Under the new head of A&R Brian Shepherd, formerly Capital's resident director Europe, the department is being rebuilt and results are awaited.

Certainly with the aforementioned artists, plus the impact made by the Tom Robinson Band, Mercer can be reasonably content with the achievements of GRD in generating hits here and providing saleable repertoire for EMI companies abroad. Robinson has made an impact in Scandinavia, while Kate Bush has fulfilled her promise as a dazzling original talent by consolidating her UK success with hits in Australia, New Zealand, Holland and Germany.

But only an occasional hint of a hit has come the way of the division's UK artists in America, despite the work put in over here on Capital's Bob Seger, Mink de Ville and most recently 'Boogie

Oogie Oogie' by A Taste of Honey. Mercer assesses the situation realistically: "You must consider how applicable our hits are to the American market in trying to rationalise our lack of impact there."

"You can't expect Capital to really get behind an act unless you've proved something in there. What we have done in the past year has been to concentrate on Europe and other territories so that we can present to the American company a worldwide success which is useful to them in trying to break through. I think Kate Bush and Tom Robinson have potential to make it in America and we will see the signs in the coming year."

Mercer feels that the principle of two autonomous divisions has been accepted and approved. That is not to say things will remain as they are at present. He thinks that the "small is beautiful" philosophy will manifest itself in a continuing programme of change but more in the area of finance and business affairs than in operation. It is unlikely that the retail trade will see any significant difference of operation.

"What we have learned over the year," emphasised Mercer, "is that catalogue business is not a gift from heaven any more. We have to work at it if we want to sell it."

Betting on the box-office

by John Hayward

FEW MEN have a better insight into music trends than John Davey, who has to stake his judgment on the pulling power of pop artists every day of the week.

He runs London Theatre Bookings, situated right in the heart of London's theatreland on Shaftesbury Avenue, a ticket agency specialising in rock shows during the Autumn and Spring while selling theatre tickets to the myriad tourists who throng the area in the Summer months.

By the very nature of his job he has to buy blocks of up to 500 tickets for major rock shows—mostly on a total risk basis—perhaps six weeks in advance of the date.

And when money like that is involved—it may be up to £5,000 at a time—Davey isn't about to make mistakes.

"It's always quiet on the rock front at this time of year," he began. "Occasionally one of the promoters will time things right and you have a sell-out show on your hands, but mostly we leave things alone apart from the big summer festivals like Reading, Knebworth, and of course the recent Blackbushe bash.

"The big season for us is just about to begin, so I am staying in very close touch with London's promoting fraternity and looking at the past records of acts who are due to play London usually as part of national tours."

"That is the first part of the job that springs to mind, but as a ticket agent for 18 years, Davey is wise to a few tricks of the trade, and is in the privileged position of providing what amounts to a telephone information service to promoters.

"They like to know how many tickets I have bought so that they can gauge how many they have actually sold to genuine punters in advance. "Tens of thousands of pounds are involved here, and often they are thinking about adding an extra show to capitalise on their investment. Straight box office figures are sometimes misleading because the ticket agencies might make up maybe threequarters of initial sales."

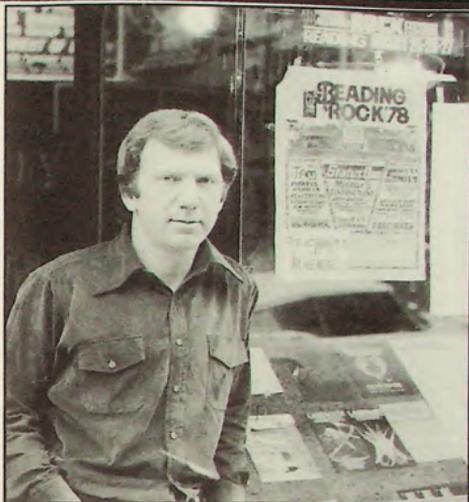
Davey also keeps a keen eye on acts beginning to strike out of the clubs and on to the concert circuit.

"We watch the acts all the time," he admitted. "They begin to build through the Roundhouse, go on the bill at the Lyceum and then progress to a Rainbow or a Hammersmith Odeon. We would know pretty accurately whether a new band could pull its weight and fill a big hall—but I'm not saying I'm always right."

A pile of cardboard boxes full of unsold tickets lying in a back office of his soon-to-be-converted suite bore witness to the honesty of his statement.

In the unsorted pile of discarded tickets languished many big names. Frank Sinatra and Diana Ross, rubbed shoulders with the likes of Iggy Pop and Black Sabbath in the bin-full of costly mistakes.

"I call them 'tear-up tricks' " said Davey. "That's the thing about the ticket business. Those pieces of paper are worth maybe £20 at face value or five times as much on the tout market for an in-demand artist before the show." "But if you can't sell them before the night they are totally worthless. After the show they are so much waste paper. That's why I'd rather sell them at £1-a-piece and take the



LONDON THEATRE Bookings boss John Davey outside his Shaftesbury Avenue head office: "I do everything from the Two Ronnies to the Temptations."

loss than have them left on my hands."

Davey isn't in it for the thrills, of course. Every ticket he sells carries a 20 percent surcharge, and that goes for rock and theatre alike.

"The terms vary," he explained. "Some promoters will supply them on sale or return, while others ask you to pay them in advance for big blocks.

Either way I am carrying some of their risk for them and most of them are glad to deal with me."

But what's the difference between Davey, with his three West End outlets and respectable image, and the promoter's public enemy number one, the ticket tout?

"It's a totally different game—a question of scale," replied 33-year-old Davey, who has 18 years experience in the ticket agency business. "They buy in ones and twos and sell to personal customers at big prices. I take tickets in big blocks for almost every show in town and make a set commission. Besides which, most of their business is on sporting events. I do everything from The Two Ronnies to the Temptations."

Davey has a few predictions to make for the coming promoting season, although he is as cagey as most people in his profession.

"I can tell you that the up-coming shows with Rose Royce and Stargard at Hammersmith Odeon will do very well indeed. We are already getting demand for those. The Radio Stars at the Roundhouse is certain to sell out very quickly while the Buzzcocks could be a surprisingly quick sell-out at the Hammersmith Odeon for one night."

"Part of the secret is the price of the ticket. A fan might not want to pay £10 for the Buzzcocks, but the promoter has been sensible and kept the top price down to reasonable proportions so we are pretty sure he will do well and have bought in a good sized block of tickets."

Attracting the right customer?

RECORD STORES have a long history of selling concert tickets at face value, the theory being that they generate the right sort of customer traffic through the shop and give a small rake-off for no outlay.

However, since the early '70s heyday of the idea, Virgin has largely dropped out of the running, while Harlequin's Laurie Kreiger went into the national press recently to say he was always open to ticket selling propositions through his 60-plus outlets.

Virgin's retail managing director Steve Mandy explained: "A lot of our regional shops will handle tickets for the smaller new-wave type gigs in their local towns, but on a bigger scale the commission is not enough to make it worthwhile and cover all our administrative costs."

"Plus there is always the problem of 'misaid tickets' which have to be paid for, so we were often lucky if we broke even on the deals.

"The idea is that you attract the right kind of customer into the stores by selling tickets, but I could point to the Pink Floyd concert last year as an example of

the practice being an arguable advantage when the queues for tickets were so long they actually kept genuine customers away from the shops.

Mandy confirmed that the Reading Festival and this summer's two Knebworth events were both being sold through Virgin box-offices and that sales were worth the trouble.

Over to Laurie Kreiger, a strong advocate of record store ticketing. "We took over £300,000 on Blackbushe," he said. "The promoter gives us a rake-off, so we are able to sell the tickets at face value."

"Why do we do it? It's down to traffic flow through the shops, we are not greedy at Harlequin, and we are prepared to put in a lot of work on it, so arguments about overheads don't come into it."

"We try not to sell tickets for seated venues, mind you, but we do act as sub-agent for theatre tickets through Premier Box Office. We have been prepared to sell this service since the Isle Of Wight festivals and we will carry on doing it as long as it is financially worthwhile."

The world's most reluctant rock star

JILTED JOHN sits huddled in the interview room at EMI LRD offices. He's wearing a badge which proclaims *He's more of a man than you'll ever be!* (a line from his current 'Jilted John' single) and he's just been asked whether he'll appear on a Radio Hallam 'special' seeing as how he grew up in Sheffield.

"No, no. Really, I wouldn't. I know it'll seem like sour grapes and all that and I'll get the brush-off from them all but I can't do anything in Sheffield. Personal reasons. Sorry."
"I hate it," he explains. "The people there scare me. I used to like it but all my sexual crises and relationship crises began there. That's where it all happened. I connect it now with failings and things."

But at least Hallam is one of the 14 commercial stations playing his single. Radio-1 and Capital have not playlisted it in spite of the fact that it's reached Top 10 status. Jilted John (real name Graham Fellows) scored the oddest chart entry of the summer just a few weeks ago when his novelty single on the Manchester indie label Rabid Records succeeded purely on in-store plays and word-of-mouth recommendation. Fellows says that Wynd Up one-stop helped them enormously in those days. The single built up enough momentum to come to people's attention and *Record Business* ran a story on the phenomenon, alerting the industry and leading finally to EMI LRD snapping up the record. It had dropped out of the charts in the interim but the major's push sent it spinning back up.

"I'm signed to Rabid for a year with an option for another. EMI LRD

have picked up just the record with an option on the album. The album has songs about breeding fancy mice (one of his hobbies), older women and pre-pubescent" (he illustrates this with a brief snatch of ditty about the state of pre-pubescenthood—a period of his life that he actually enjoyed, he recalls).

His first musical effort was at the age of ten when he sang a song about decentralisation at the school concert. Untrammelled by copyright restrictions we reproduce it here.

They'll release, release, release

The ten penny piece, the piece the

piece

And the five penny piece as two-e-ell

For they're giving us the decimal

currency

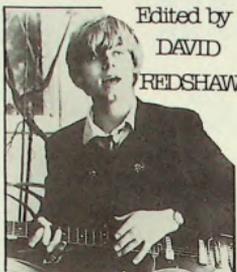
Which is the better, the future will

tell.

This was actually included on a school compilation record of which 50 copies were pressed—an early prototype of the now popular Limited Edition.

"I just wrote the 'Jilted John' song. First effort really. I just tuned the guitar to open E, three chords. Then I went into a local studio and did a rough demo which I took to Rabid. We recorded it again at Pennine Studios in Oldham and we had the record. Did both sides in about nine hours. We had just two musicians, a guitarist and a drummer. There were three guitar tracks."

Rabid needed to sell just 5,000 of the single to break even. "It was such a low budget you see. It's a rough production but it doesn't matter cause it's that kind of record. Originally I didn't even think of profit—just the personal achievement of having made



JILTED JOHN: Made his own demo

a record. But it's done well and here I am in London being interviewed."

Rabid pick up 15 percent of the single's retail price under the EMI deal and of that they retain 50 percent and the rest is split between Fellows and the people who worked on the single. "Obviously we'll negotiate a different deal for the album."

He admits that he can't see himself touring: "People tell me: 'New wave? Should be out there; music for the people.' But my drama course in Manchester is full time. I did a few gigs back in March to promote the single around Manchester and in Scotland but, oh dear, it's not my scene."

He admires artists like Bowie and would like to find ways of combining theatre and music but at present he's concentrating on his course, which is intended to be a complete training for the professional stage. He expects to go into rep. soon and is pleased that the record will at least have given him a recognition factor. But he will wait and see how the music works out for him.

The Clash finally succeeded in obtaining a London venue—the Harlesden Roxy on September 9. The one-off gig will include two support bands. Tickets will be £2.50

John Otway's first single since his split with Wild Willy Barrett is being released in a specially printed colour bag on September 8. It features two of Otway's most popular stage numbers, 'Baby's In The Club' and 'Julie Julie Julie', both previously unrecorded. The new band comprises Mo Bacon (drums), Paul Lilly (bass), Paul Ward (keyboards) and Jim Keit (guitar)

This year's Buddy Holly Week (Sept 7 to 14) gets off to a flying start with a private showing of the *Buddy Holly Story* film (although a distribution deal for a British release has not yet been concluded) and it is hoped that people will attend in 50s-style dress. At the end of September comes the MCA six-album Holly set at £13.99 including some previously unreleased radio interviews

Renaissance is doubly delighted with the entry of latest album *A Song For All Seasons* into the charts last week. It's the first time the band has made the album charts in its much-changed nine-year history

Popular jazz-rock band Weather Report will be touring Britain in October, visiting London (one Hammersmith Odeon date definitely and maybe two), Manchester (Apollo), Newcastle (City Hall), Birmingham (Odeon) and Bristol (Colston Hall). In each case there will be no support act. The current Weather Report line-up is: Wayne Shorter (reeds), Joe Zawinul (keyboards), Jaco Pastorius (bass) and a new member Peter Esquire (drums). The next Weather Report album is *Mr. Gone* (CBS 82775) released on October 6

Chinnichap's American Exile

A TOTALLY new name on the British market, Exile holds the distinction of the first American band on which ace British pop writer/producers Chinn/Chapman have lavished their attentions.

Although no picture is available of the band (its success has apparently taken everyone by surprise) a photo of them in an American magazine reveals a clutch of grinning, moderately hairy, moustachioed mid-Americans—of the sort that pack out huge US stadium without anyone here having heard of them.

The group goes back to 1965. The members were then all at High School in Richmond, Kentucky, and played covers of popular soul hits. They were spotted to tv pop host Dick Clark and

toured on his Caravan of Stars bands (and sometimes backing) beneath such as Paul Revere and the Raiders, Tommy Roe and Brian Hyland. They recorded and toured but were unable to build more than just a local following.

Mike Chapman was looking for an American act with which to break into the US market, having of course scored phenomenal success in Britain with Sweet, Mud and Suzi Quatro. In the course of tapping his various US sources for likely material he came across a tape of Exile. He paid the group a visit, saw the act and then called partner Nicky Chin to fly over. A week later a contract was secured.

The result of the liaison was a

single 'Kiss You All Over' (Rak RAK 279) which is climbing up the British charts and an album, *Mixed Emotions*, already available in The States and soon to be released here.

'Kiss You All Over' is a little different for a Chinn/Chapman song. Not as immediately commercial as most of their previous famous chart stormers, it might almost be classified as a typical 'turntable' hit, with its pleasant but slowly insinuating tune and rather brooding feel. But it has met no trouble with the buyers and is steadily climbing the sales chart.

After 12 years, the band has been through many changes in personnel. Only three of the six members have been there since the beginning.

Michael Zager is recording half his next album here in London in September. He will be using an all-British team of musicians and will record at Trident studios. The other half of the album will be recorded at Secret Sound Studios in New York.

Robert Gordon is about to record his third album for Private Stock. Flying out to New York to play guitar on the album will be Britain's Chris Spedding who replaces recently departed Link Wray. Wray has his own solo album released this Autumn and tours Britain in October

Status Quo marks its only live appearance in Britain this year (the Reading Festival) with the release of the single 'Again and Again' (Vertigo Q10 1). A new Quo album, *If You Can't Stand The Heat* (Vertigo 9102027) is scheduled for October release

Burning Sounds LP flood

BURNING SOUNDS, the Harrow Road reggae company that has previously enjoyed success with the remarkable *Clash* contest-album featuring deejays Trinity and Dillinger, plus debut sets from vocal-groups The Maytones and The Morwells, is set to flood the market with a total of 18 albums within the next few months.

The extensive release schedule incorporates two deejay albums, three dub offerings, two compilations, and 11 vocal albums. One of the first releases will be a new Gregory Isaacs dub album entitled *Slam*—featuring dubwise alternatives to hit-tunes such as 'Black A Kill Black', 'Party Time', 'John Public' and 'Love Won't Come Easy'. Also upcoming is the Gussie-produced *Black Foundation Dub* and the brand-new *Star Wars Dub* from producer Phil Pratt. The two compilations are *Funny Feelings* and *Loving Feelings*—the former a selection of highly popular disco-mix hits, the latter, various Alton Ellis productions and other lovers-rock styled music.

Boat To Zion is the title of the new Maytones LP. Singing star Leroy Smart has two albums due for release, firstly *Jah Loves Everyone* to be followed by *Propaganda* in early '79. Produced by singer Linval Thompson it's the first album by new deejay artist Ranking Dread, entitled *Girls Fiesta*—plus a new album by the singer/producer called *Love Is The Question*, featuring 'Natty Is A Righteous Man', 'Love for Peace' and 'Dreadier Than Dread'.

Other self-produced albums come from Junior English (*Win Some, Lose Some*) and Delroy Wilson (*Lovers Rock*). *Welcome To My World* is the title of the new Jimmy London album, whilst *One*

And Only is the next album from Earl George—who is otherwise known as George Faith. Both albums are produced by Phil Pratt. The rest of the albums in the line-up are *Reggae Hits* by Ken Lazarus, *Shorcats* sets by both Jimmy Riley and Trinity, plus as yet untitled *Honorary Ellis* album produced by Bunny Lee.

Front-Line, RCA, Ballistic vie with traditional indies

THE BOOM in reggae over the past year has seen more and more big companies involve themselves in the music, either by signing on artists directly or by taking on smaller labels for distribution.

Virgin's Front-Line label continues its considerable release programme this month with U. Roy's *Version Galore* and Poet and the Roots' *Dread Beat An' Blood*. Newly-signed to RCA, British band Tradition, a heavy club toter, debut shortly with *Ecstasy*. Meanwhile, Ballistic's tie-up with UA has yielded the instrumental album *Freedom Fighter's Dub* by The Force Of Music and Prince Mohammed's *People Get Ready*.

Meanwhile, the smaller labels are still thriving under a wealth of interesting releases. Notable among these are Dr Alimantado's *Best Dressed Chicken In Town* (Greensleeves), Johnnie Clarke's *Sweet Conversation* (Third World), *Agrovators Meet Revolutionaries Pt. 2* (Carib Gems) and *Agrovators' Jammies In Lion Dub Style* (Third World).

Reviews

U.ROY: Version Galore (Front Line FL 1018) Prod: Duke Reid

Originally released on Trojan many moons ago, this album serves as a welcome addition to Virgin's policy of re-releasing old reggae albums. It is the first true deejay album, by Jamaica's first true deejay—the legendary U.Roy. It's rock-steady rhythms, shifty, nifty, nonsensical skank, which some may argue is far superior to the recent U.Roy product. I'm not as enthusiastic about this album as I might be, the whole feel is too dated for me. But it was definitely a landmark album in reggae circles, and will sell on curiosity value alone. Best tracks are 'Tide Is High', 'Version Galore' and 'Don't Stay Away'.

DILLINGER: Funky Punk (Jamaica Sound JSLP 009) Prod: W. Shrowder/L. Sevit

Not exactly a reggae album—but an intriguing collection of tracks featuring former deejay star Dillinger, screaming and wailing in James Brown style over

disco rhythms created by some of Jamaica's most revered musicians. The result is loud, lunatic and often hilarious. Containing such stunners as 'Super Cock', 'Soul Food', 'Sex Me Baby' and 'Funky Punk', apart from the weird 'L.S.D.' and the dire 'Rokers'—it's an album for what crowd? The reggae fans won't like it, yet it's perhaps too ridiculous for the soul set... nevertheless, a remarkable achievement that deserves to be heard. But don't take it seriously. Get it from CBS.

THE REVOLUTIONARIES: Reaction In Dub (Cha Cha CHALP 002) Prod: Jo Jo Hoo Kim

An album that recently peaked at the top of the reggae charts, and is still selling like wildfire. It's a crisply-mixed drum 'n' bass album, that uses popular Channel One rhythms, and is liberally spiced with reverb, echo-delay and FX. Titles include 'Atom Bomb', 'Mega-ton', 'Nuclear', 'TNT' and 'Fall-out'—and there's no bad tracks, eight good ones in all.

TOP REGGAE SINGLES

This Last week

- | | | |
|----|-----------------------------------|----------------|
| 1 | 17 BREEZING—TRADITION | (RCA) |
| 2 | 5 USE TA BE MY GIRL—FAMILY CHOICE | (LUNION) |
| 3 | 12 WITH YOU BOY—REVELATION | (WRITE SOUNDS) |
| 4 | 1 SHE WANT A PHENSIC—TAPPER ZUKIE | (FRONT LINE) |
| 5 | 15 MIDNIGHT—WILLIE LINDO | (BLACK WAX) |
| 6 | 9 ROCK—MATUMBI | (HARVEST) |
| 7 | 2 PRODIGAL SON—STEEL PULSE | (ISLAND) |
| 8 | 10 ONLY JAH JAH KNOW—TE-TRACK | (GREENSLEEVES) |
| 9 | 4 WAITING IN THE PARK—CHANTELLS | (PHASE ONE) |
| 10 | 8 JAH FEELINGS—REVELATION | (WRITE SOUNDS) |

TOP REGGAE 12-INCHERS

This Last week

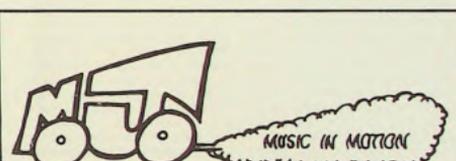
- | | | |
|----|---|-----------------------|
| 1 | 8 EVEN THOUGH YOU'RE GONE—LOUISA MARK | (BUSHAYS) |
| 2 | 1 EVERY DAY IS JUST A HOLIDAY—RUDY THOMAS/TRINITY | (ERRR! T) |
| 3 | 10 MONEY BY POCKET—DENNIS BROWN/PRINCE MOHAMMED | (JOE Gibbs) |
| 4 | 3 I'M IN LOVE WITH YOU—PAT KELLY/TRINITY | (NATIONWIDE) |
| 5 | 2 VERY WELL—WAILING SOLI | (CHANNEL ONE) |
| 6 | —SUDDENLY HAPPINESS—15 16 17 | (DEB MUSIC) |
| 7 | 9 RESPECT JAH WORD—BIG JOE & BRODNEY | (TRIBES MAN) |
| 8 | 14 SELASSIE I—BROTHER TREVOR/J. ROONEY | (MATUMBI MUSIC CORP.) |
| 9 | 4 DRY UP YOUR TEARS—THE BOLD ONE/CLINT EASTWOOD | (CHA CHA) |
| 10 | 1 STRANGER—AWAD | (GROVE MUSIC) |

TOP REGGAE ALBUMS

This Last week

- | | | |
|----|--|----------------|
| 1 | 1 HANDSWORTH REVOLUTION—STEEL PULSE | (ISLAND) |
| 2 | 3 VISIONS OF DENNIS BROWN—DENNIS BROWN | (LIGHTNING) |
| 3 | 12 HARDER THAN THE REST—CULTURE | (FRONT LINE) |
| 4 | 2 REACTION IN DUB—REVOLUTIONARIES | (CHA CHA) |
| 5 | 5 WEAKHEART FADEAWAY—RANKING JOE | (GREENSLEEVES) |
| 6 | 13 FRONT LINE 2—VARIOUS | (FRONT LINE) |
| 7 | 7 PEACE IN THE GHETTO—TAPPER ZUKIE | (FRONT LINE) |
| 8 | 22 GOT TO GET AWAY—KEN BOOTHE | (SUNSHOT) |
| 9 | 16 TEN YEARS AFTER—ROYALS | (BALLISTIC) |
| 10 | 19 UMOJA DUB—DEB MUSIC PLAYERS | (DEB MUSIC) |

(Slightly of BLACK ECHOES)



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

THE ALBUM CHART

TOP 60

DISTRIBUTORS

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

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)

This Week	Last Week	Wks of Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Dealer Use
*1	1	7	NIGHT FLIGHT TO VENUS BONEY M	Frank Farian	ATLANTIC/ANISA 536498	W	
2	2	12	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSO 2636 123	F	
*3	4	9	GREASE SOUNDTRACK	Various	RSO RD 2901	F	
*4	28	2	WHO ARE YOU WHO	Glyn Johns/Jon Asbury	PICTURE WORLD 5004	F	
5	5	5	IMAGES DON WILLIAMS	Not listed	K-Tel WE 1033	C	
6	7	11	JEFF WAYNE'S 'THE WAR OF THE WORLDS' VARIOUS	Jeff Wayne	CBS 9500	C	
7	6	11	STREET-LEGAL BOB DYLAN	Don De Vito	CBS 8657	C	
8	3	4	STAR PARTY VARIOUS	Various	K-Tel NE 1034	G	
9	8	7	20 GIGANT HIS NOLAN SISTERS	Roger Greenaway	TARGET 502	W	
10	9	9	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Jeff Janoff/Don Freedman	K-Tel ONE 1009	G	
*11	14	12	NATURAL HIGH COMMODORES	James Carmichael/Commodores	MOTOWN STML 12067	W	
12	12	12	LIVE AND DANGEROUS THIN LIZZY	Tony Visconti/Thin Lizzy	VERTIGO 6641 8067	F	
*13	17	4	B F BROTHERHOOD BROTHERHOOD OF MAN	Tony Hiller	PYE NSPL 18567	A	
*14	18	6	CANT STAND THE REZILLOS REZILLOS	Rezillos/Bongos/Clemonaire	SIRE 45058	W	
15	16	12	SOME GIRLS ROLLING STONES	Glimmer Twins	ROLLING STONES CUN 39108	E	
16	10	9	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMTY 111	W	
17	11	12	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETOP 400	C	
18	13	12	THE KICK INSIDE KATE BUSH	Andrew Powell	EMI EMC 3223	E	
19	15	12	OCTAVE MOODY BLUES	Tony Clarke	DECCA TAS 129	S	
20	24	12	BAT OUT OF HELL MEAT LOAF	Todd Rundgren	EPIC EPC 82419	C	
21	24	12	... AND THEN THERE WERE THREE GENESIS	David Hentschel/Genesis	CHARISMA DCS 4010	F	
22	19	6	HANDSWORD REVOLUTION STEEL PULSE	Karl Patterson	ISLAND IPS 9502	E	
23	23	12	REBURGERS FLEETWOOD MAC	Ken Caillat/Richard Dashut/Fleetwood Mac	WARNER BRCS 935344	W	
24	21	12	NEW BOOTS AND FANTIES! IN DURY	Peter Jenner/Laura Lushin/Rick Wakeman	UNITED ARTISTS UK 30222	E	
25	25	10	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENIGMA ENV 3	F	
*26	33	2	DOUBLE VISION FOREIGNER	Mike Jones/Ian McDonald/Keith Osen	ATLANTIC 934376	W	
27	27	9	OBSESSION UFO	Ree Nevison	CHRYSALIS CDL 1182	F	
28	26	3	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHS & DENECE WILLIAMS	Jack Gold	CBS 8968	C	
29	20	12	BUT SERIOUSLY, FOLKS... JOE WALSH	Bill Szymczyk	ASYLUM X33081	W	
30	31	2	LEO SAYER LEO SAYER	Richard Perry	CHRYSALIS CDL 1198	F	
31	29	12	THE ALBUM ABBA	Bjorn Ulvaeus/Benny Andersson	EPIC EPC 86052	C	
32	32	12	BACK AND FOURTH LINDISFAIRNE	Gus Dugdon/Lindisfaire	MERCURY 9109 609	F	
33	34	12	BLACK AND WHITE STRANGLERS	Martin Rotsey	UNITED ARTISTS UK 30222	E	
*34	43	11	EVERYONE PLAYS DARTS DARTS	Richard Hartley/Tommy Boyce	MAGNET MAD 5022	E	
*35	38	3	20 FOOT-TAPPING GREATS JOHNNY CASH	Not listed	CBS 10009	C	
36	36	7	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETLP 200	C	
37	10	10	SHOOTING STAR ELKIE BROOKS	David Kershbaum	ARM AMH 6493	C	
38	39	3	SHADOW DANCING ANDY GIBB	Barry Gibb/Karl Richardson/Alby Clayton	RSO RSZ 0001	F	
*39	51	9	FM SOUNDTRACK	Various	MCA MSCP 284	E	
40	55	5	DIRE STRAITS DIRE STRAITS	Mut Winwood	VERTIGO 9192 021	F	
*41	NEW	1	DON'T LOOK BACK BOSTON	Tom Scholz	EPIC EPC 86057	C	
42	54	10	CITY TO CITY GERRY RAFFERTY	Hugh Murphy/Gerry Rafferty	UNITED ARTISTS UK 30164	E	
43	58	8	THEIR GREATEST HITS 1971-1978 EAGLES	Glyn Johns/Bill Szymczyk	ASYLUM X33077	F	
44	41	9	DARK SIDE OF THE MOON PINK FLOYD	Pink Floyd	HARVEST SHV 384	E	
45	45	6	SERGEANT PEPPER'S LONELY HEARTS CLUB BAND SOUNDTRACK	Marlin/Douglas/White	ARM AMZ 6606	C	
*46	NEW	1	L C'REAVE AND GODLEY	Loi Cougan/Kevin Godley	MERCURY 9109 611	F	
*47	NEW	1	WHEN I DREAM CRYSTAL GAYLE	Allen Reynolds	UNITED ARTISTS UAG 30169	E	
48	53	3	NEVER MIND THE BOLLOCKS... SEX PISTOLS	Chris Thomas/Bill Price	VIRGIN V2056	C	
49	47	12	POWER IN THE DARKNESS TOM ROBINSON BAND	Chris Thomas	EMI EMC 3226	E	
50	38	3	A SONG FOR ALL SEASONS RENAISSANCE	David Hentschel	WARNER BRCS 936460	W	
*51	NEW	1	SONGS FOR ANNE JAMES GALWAY	Ralph Moore	HCA RL 25183	R	
52	52	10	THEY PAY THE FERRYMAN VARIOUS MARKOPOULOS	Not listed	BSC RBZ 315	A	
53	54	10	THE LENA MARTELL COLLECTION LENA MARTELL	George Elrick	ROMCO RTL 2028	D	
54	47	12	GREATEST HITS ABBA	Bjorn Ulvaeus/Benny Andersson	EPIC EPC 86218	C	
*55	NEW	1	NBC TV SPECIAL ELVIS PRESLEY	Bonnie Howe	HCA PL 42370	R	
56	NEW	1	ARRIVAL ABBA	Bjorn Ulvaeus/Benny Andersson	EPIC EPC 86015	C	
57	49	4	EVITA VARIOUS	Tim Rice/Andrew Lloyd Webber	MCA MCL 503	E	
58	60	3	FULHAM FALLOUT LURKERS	Mick Glossop	BEGGARS BANQUET BEG 2	C	
59	52	3	BLAM BROTHERS JOHNSON	Quincy Jones/Brothers Johnson	ARM AMH 64714	C	
60	57	6	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS	Brian Eno/Talking Heads	SIRE 53531	W	

Index

ABBA	31	54	56
ANDY GIBB	—	—	—
BOB DYLAN	—	—	7
BONNIE TYLER	—	—	11
BOOMTOWN RATS	—	—	25
BREXIT	—	—	41
BROTHERS JOHNSON	—	—	29
BROTHERHOOD OF MAN	—	—	13
COMMODORES	—	—	11
CRIME AND GUILTY	—	—	46
CRYSTAL GAYLE	—	—	47
DARTS	—	—	35
DIRE STRAITS	—	—	40
DIRTY WILLIAMS	—	—	43
EAGLES	—	—	45
ELECTRIC LIGHT ORCHESTRA	17	36	36
ELKIE BROOKS	—	—	37
ELVIS PRESLEY	—	—	55
FLEETWOOD MAC	—	—	23
FOREIGNER	—	—	26
GENESIS	—	—	28
GERRY RAFFERTY	—	—	42
HOLLIES	—	—	17
IAN DURY	—	—	24
JAMES GALWAY	—	—	51
JOE WALSH	—	—	29
JOHNNY MATHS & DENECE WILLIAMS	—	—	28
JOHNNY CASH	—	—	35
KATE BUSH	—	—	18
LENA MARTELL	—	—	53
LEO SAYER	—	—	30
LINDISFAIRNE	—	—	32
LONDON SYMPHONY ORCHESTRA	—	—	10
LURKERS	—	—	58
MEAT LOAF	—	—	20
MOODY BLUES	—	—	19
NOLAN SISTERS	—	—	9
PINK FLOYD	—	—	44
RENAISSANCE	—	—	50
REZILLOS	—	—	14
ROLLING STONES	—	—	15
SEX PISTOLS	—	—	48
SOUNDTRACKS—	—	—	39
FM	—	—	52
SATURDAY NIGHT FEVER	—	—	2
SEVENTH SEASONS LONELY HEARTS CLUB BAND	—	—	45
STEEL PULSE	—	—	22
STRANGLERS	—	—	33
TALKING HEADS	—	—	60
THEY PAY THE FERRYMAN	—	—	53
TOM ROBINSON BAND	—	—	49
UFO	—	—	27
VARIOUS—	—	—	57
EVITA	—	—	56
JEFF WAYNE'S 'THE WAR OF THE WORLDS'	—	—	6
STAR PARTY	—	—	8
WHO	—	—	4
YANNIS MARKOPOULOS	—	—	54

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 playlists and
 scripted
 plays only

Basic Key

- A - Main Playlist
- B - Breakers
- C - Extras
- * - Hit Picks
- 1 - Station Pk
- (New adds)

% AIRPLAY RATING

100% = maximum play on listed stations
 plus BBH's % Top Of The Pops (added later)

		RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	SRMB	CITY	DOWNTOWN	METRO				
1	★ 77	SUMMER NIGHT CITY ABBA	A	* * I	A	A	B	* * * * *	A	A	A	EPC EPC 6595	C		
2	75	WHERE DID OUR LOVE GO MANHATTAN TRANSFER	A	B	A	B	A	B	A	A	A	ATLANTIC K11182	W		
3	69	TWO OUT OF THREE AIN'T BAD MEAT LOAF	A	B	A	B	A	A	A	A	A	EPIC EPC 6281	C		
4	69	TOO GOOD TO BE TRUE TOM ROBINSON BAND	A	A	B	A	A	A	A	A	A	EMI 2847	E		
5	★ 68	CAN'T STOP LOVING YOU (THOUGH I TRY) LEO SAY	A	I	* * B	A	B	* * *	C	A	B	CHRYSALIS CHS 2240	F		
6	66	DON'T WANNA SAY GOODNIGHT KANDIDATE	A	B	A	B	A	A	A	A	A	RAK 280	E		
7	66	RAININ' THROUGH MY SUNSHINE REAL THING	A	C	A	B	A	A	A	A	A	PYE TV 46113	A		
8	★ 64	YOU RITA COOLIDGE	A	C	A	A	A	B	A	B	B	A&M AMS 7375	C		
9	★ 62	DEBORAH DAVE EDMUNDS	A	* * B	B	A	B	B	B	B	B	SWAN SONG SSK 19413	W		
10	62	LONDON TOWN WINGS	A	C	B	A	B	A	B	B	A	PARLOPHONE R6021	E		
11	★ 59	DAYLIGHT KATY GORDON LIGHTFOOT	A	C	A	B	A	B	A	B	A	WARNER BROS K 17214	W		
12	58	AND THE BAND PLAYED ON FLASH AND THE PAN	A	A	B	B	B	B	A	B	B	ENSIGN ENY 15	F		
13	58	TALKING IN YOUR SLEEP CRYSTAL GAYLE	B	C	A	B	A	A	A	A	C	UNITED ARTISTS UP 36422	E		
14	53	TO BE ALONE GOLDIE	A	B	B	A	B	B	* B	A	A	BRONZE BR0 59	E		
15	52	SIGN OF THE TIMES BRYAN FERRY	A	C	A	C	A	A	A	A	A	POLYDOR 2001 798	F		
16	51	SHE'S GONNA WIN BILBO	A	C	A	A	A	B	A	A	A	LIGHTNING LG 540	W		
17	★ 48	SUMMER NIGHTS JOHN TRAVOLTA & OLIVIA NEWTON-	A	I	A	B	A	B	A	A	A	RSO 018	F		
18	48	MY ANGEL BABY TOBY BEAU	A	A	A	A	A	A	A	B	A	RCA PB 1250	R		
19	★ 48	DOWN AT THE DOCTORS DR FEELGOOD	A	A	B	B	B	B	* C	A	I	UNITED ARTISTS UP 36444	E		
20	★ 47	MAKIN' ALL THE RIGHT MOVES TINA CHARLES	A	C	* A	B	B	A	B	A	A	CBS 6594	C		
21	46	GOT A FEELING PATRICK JUVET	A	C	A	B	A	B	A	C	A	CASABLANCA CAN 127	A		
22	★ 46	HONEY I'M RICH RAYDIO	A	A	* B	A	B	* * C	A	A	A	ARISTA ARIST 183	F		
23	★ 43	AIN'T IT FUNNY COLIN BLUNSTONE	C	A	A	* A	B	B	A	B	B	EPIC EPC 6535	C		
24	41	MOVE IT FLAMIN' GROOVIES	A	C	A	B	B	B	B	B	B	SIRE SIR 4002	W		
25	★ 40	REMINISCING LITTLE RIVER BAND	C	* A	B	B	A	B	A	B	B	EMI 2839	E		
26	39	LIFE'S BEEN GOOD JOE WALSH	A	C	A	A	A	A	A	A	A	ASYLUM K 13129	W		
27	38	THE EVE OF THE WAR WAR OF THE WORLDS	C	A	A	B	B	* B	A	B	B	CBS 6496	C		
28	★ 37	LOVE OR SOMETHING LIKE IT KENNY ROGERS	C	B	B	A	B	B	A	B	A	UNITED ARTISTS UP 36419	E		
29	★ 37	'57 CHEVROLET BILLIE JO SPEARS	B	* B	B	B	B	B	A	A	B	UNITED ARTISTS UP 36434	E		
30	36	MILLION DOLLAR HERO RADIATORS	A	A	A	A	A	A	A	A	A	CHSWICK NS 29	C		
31	★ 35	A ROSE HAS TO DIE DOOLEYS	B	A	C	B	B	A	A	A	A	GTO GT 229	C		
32	35	SOMEWHERE IN THE NIGHT BARRY MANILOW	C	B	C	C	A	B	A	B	A	ARISTA ARIST 196	F		
33	33	PLEASE REMEMBER ME CLIFF RICHARD	C	C	B	B	B	B	B	A	B	EMI 2832	E		
34	31	I JUST CAN'T LEAVE YOUR LOVE ALONE B.B.KING	C	C	A	B	B	B	B	B	A	ABC 4226	C		
35	★ 30	FOR YOU JUDIE TZUKE	B	C	C	B	B	B	B	B	B	ROCKET ROKN 541	E		
36	29	BEACH BOY GOLD GIDEA PARK	C	C	B	B	B	B	B	B	I	STONE SON 2162	A		
37	★ 29	GHOSTS OF PRINCES IN TOWERS RICH KIDS	I	I	* B	B	B	B	B	B	B	EMI 2848	E		
38	★ 29	BABY FACE (SHE SAID DO DO DO DO) WAR	I	I	C	B	B	B	B	B	B	MCA 383	E		
39	28	AIN'T NOTHING GONNA KEEP ME... TERI DESARIO	C	C	A	A	A	I	A	B	B	A	CASABLANCA CAN 128	A	
40	27	YOU'RE MINE NOW NIGEL MARTINEZ	*	*	B	B	B	B	B	B	B	STATE STAT 81	W		
41	25	BREAK DOWN AND CRY BEAVER	*	*	B	B	B	B	B	B	B	ROCKBURGH ROCS 205	J		
42	25	SUMMER IN THE CITY EVOLUTION	*	*	B	B	B	B	B	B	B	EMI 2849	E		
43	25	TRANQUILLO (MELT MY HEART) CARLY SIMON	C	C	C	A	B	B	B	I	A	* A	* ELEKTRA K 12315	W	
44	★ 25	MIDNIGHT BLUE MELISSA MANCHESTER	C	C	C	A	B	B	B	B	A	B	ARISTA ARIST 13	F	
45	★ 24	DON'T LET ME BE WRONG DODGERS	C	*	B	B	B	B	A	B	A	B	POLYDOR 2059 046	F	
46	★ 23	DANCE YOU OUT OF YOUR PAIN GARY PORTLAND	I	I	A	A	B	B	B	B	B	B	CAPITOL CL 15995	E	
47	★ 23	DON'T KILL THE WHALE YES	C	B	* B	B	B	B	B	B	B	B	ATLANTIC K11184	W	
48	22	LUCY, AIN'T YOUR LOSER... RONNIE SADDONS	C	B	B	B	B	B	B	B	B	B	MCA 377	E	
49	20	THE WOMAN ON YOUR ARM RANDY EDELMAN	C	C	B	B	B	A	* A	B	B	B	20TH CENTURY BTC 1038	A	
50	20	WHAT YOU WANTIN' FOR STARGARD	C	C	A	B	B	A	* A	B	A	B	MCA 382	F	
51	19	METEO MAN DEE D JACKSON	C	C	* A	B	B	B	B	B	B	B	PHIL. INT. PIR 6658	C	
52	★ 19	BRANDY O' JAYS	C	C	* A	B	B	B	B	B	B	B	ARJOLA HANSA AHA 524	A	
53	19	MONTGO BAY SUGAR CANE	C	C	A	A	B	B	B	B	B	B	POLYDOR 2066 936	F	
54	18	I LOVE THE NIGHT LIFE ALICIA BRIDGES	C	C	A	A	B	B	B	B	B	B	ATLANTIC K11102	W	
55	★ 17	BLAME IT ON THE BOOGIE MICK JACKSON	C	*	A	B	B	B	B	B	B	B	CBS 6576	C	
56	17	ANOTHER GIRL, ANOTHER PLANET ONLY ONES	C	* C	B	B	B	B	B	B	B	B	ATLANTIC K11180	W	
57	17	HOT SHOT KAREN YOUNG	C	A	B	C	B	B	A	A	A	* A	C	ATLANTIC K11180	W
58	17	ROLL THE DICE STEVE HARLEY	C	A	B	B	B	B	B	B	B	B	EMI 2830	E	
59	★ 17	LOVE IS IT'S OWN REWARD STEVE KIPNER	C	B	* A	B	B	B	B	B	B	B	RSO 016	F	
60	★ 17	BABY I NEED YOUR LOVIN' ERIC CARMEN	C	B	* A	B	B	B	B	B	B	B	ARISTA ARIST 207	F	

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	SRMB	CITY	DOWNTOWN	METRO
TO	A - Featured 40	B - 5+ plays	Page 2 Singles	A List	Tartan 30	Hit 30	Playlist	Top 30	Top 40	Songs
AIRPLAY	C - 1-4 plays	C+ - Goes to Watch	Discs 1000	B List	Clambers	Extras	Rockshow list	Breakers	Featured 50	Singles
RATINGS	I - Record of the Week	I - Record of the Week	Discs 1000	Extras	Clambers	Personality Picks	Extras	Preseater Picks	Hit Picks	New Sounds
			Powerplay/Twainip	People's Choice	Current Choice			Misc Mover		

PLAY GUIDE

ACTION FOR THE COMING WEEK

ists/Charts

See four of page for station breakdowns

Records in the Singles Chart Top 30 (see page 29) excluded

own in bold type)



ABBA

TOP NEWSPINS: Strongest New Entries

SUMMER NIGHT CITY/Abba (Epic)
 I CAN'T STOP LOVING YOU/Leo Sayer (Chrysalis)
 SUMMER NIGHTS/John Travolta and Olivia Newton-John (RSO)
 GHOSTS OF PRINCES IN TOWERS/Rich Kids (EMI)
 MAKIN' ALL THE RIGHT MOVES/Tina Charles (CBS)
 HONEY I'M RICH/Raydio (Arista)
 DOWN AT THE DOCTORS/Dr. Feeligoo (United Artists)

RADIO CITY'S PLAYLIST IS FOR LAST WEEK (NEW LIST UNAVAILABLE AT PRESS TIME).

Some Radio 1 plays unavailable at time of going to press. Some ratings therefore estimated on available information and last week's airplay.

			LUXEMBOURG RADIO 1	LUXEMBOURG RADIO 2	CAPRI	PICCADILLY	BIRBY	DOWNTOWN	HARTFORD	BEACON	TEES	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND		
61	★ 16	LUCKY STARS DEAN FRIEDMAN	C			*											LIFESONGS LS 402	E	
62	★ 16	GET YOUR LOVE RIGHT ALAN DAVID	C														EMI 2821	C	
63	16	COLD AS ICE FOREIGNER		A			C	A									A ATLANTIC K 10986	W	
64	16	WALK ON BY STRANGLERS	C	C	C			A	B	A	A	A	A				A UNITED ARTISTS UP 36429	E	
65	★ 15	SOUL TWIST MINK DEVILLE	C	C		B							*				CAPITOL CL 16005	E	
66	15	THINK IT OVER CHERYL LADD	C	C				B	B								CAPITOL CL 16002	E	
67	15	ANTHEM NEW SEEKERS		B				A	A	A							CBS 6413	C	
68	★ 15	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE				*				*			*				WHITFIELD K17236	W	
69	14	PRIVILEGE PATTI SMITH GROUP		A		B	A	B									ARISTA ARIST 197	F	
70	★ 14	SAVANNAH YVONNE ELLIMAN	C				B	A	B	A	B	B	B	B	B		RSO 4	W	
71	13	LOVE DELUXE SHADOWS				B	B	A	A	C		A	B	B			EMI 2838	F	
72	13	WINE WON'T TURN TO WATER ALLAN LOVE	C	C			A	B	B				*				MOUNTAIN TOP 41	F	
73	★ 13	CAN'T GET ENOUGH OF YOU KEY WEST	C	C										*			EPIC EPC 6566	C	
74	13	WOMANHOOD TAMMY WYNETTE	C	C			A	B	B		C	A					EPIC EPC 6565	F	
75	13	MAGNET AND STEEL WALTER EGAN				B	B	B	A								POLYDOR 2001 807	C	
76	12	TOOK THE LAST TRAIN DAVID GATES	C	C													ELEKTRA K 12307	W	
77	12	MADISON BLUES GEORGE THOROGOOD & DESTROYERS				B											SONET SON 2158	A	
78	12	SWEET MUSIC MAN MILLIE JACKSON				A											SPRING 2066 973	F	
79	12	STUFF LIKE THAT QUINCY JONES	C	C	C			B				A	A				A&M AMS 7367	C	
80	12	THINK IT OVER CISSY HOUSTON			A	B	B							B			PRIVATE STOCK PVT 166	E	
81	11	YOU ANDY WILLIAMS			B												CBS 6564	C	
82	11	LEAD ME ON MAXINE NIGHTINGALE	C	C											A		UNITED ARTISTS UP 36447	E	
83	10	TREAT HER RIGHT SHAKIN' STEVENS			A								A	B			EPIC EPC 6567	C	
84	10	TULSA TIME DON WILLIAMS			C	A		B	B					B	B	A	ABC 4231	C	
85	10	MY FAVOURITE FANTASY VAN MCCOY			C	A		B									MCA 370	E	
86	10	I WON'T MENTION IT AGAIN RUBY WINTERS			C	*	C		A	B							C CREOLE CR 160	K	
87	★ 10	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT				*											BUDDAH BDS 478	A	
88	10	SENORA MR BIG															EMI 2819	E	
89	★ 9	DON'T LOOK BACK BOSTON				*							*				EPIC EPC 6553	C	
90	★ 9	DON'T CARE KLARK KENT					C	A	B	B	A	B	A	A	A	B	A&M AMS 7376	C	
91	9	CRY A LITTLE WHILE EARL KLUGH			C			A							B		UNITED ARTISTS UP 36441	E	
92	9	LET'S START THE DANCE HAMILTON BOHANNON			C	C	B	C		B	B			A	B	C	MERCURY 6167 700	F	
93	9	COME BACK AND FINISH... GLADYS KNIGHT & THE PIPS			C			A	A				A			A	BUDDAH BDS 473	A	
94	8	STANDING ON THE VERGE PLATINUM HOOK			C	A		B								A	B	MOTOWN TMG 1115	E
95	8	BORN TOO LATE PONITAILS			C		B										ABC 4223	C	
96	8	IF YOU WANT TO FEEL HARRY CHAPIN			C	C	B								A	A	ELEKTRA K 12308	W	
97	8	NEW ORLEANS LADIES LOUISIANA'S LE ROUX			C		B	B					A		A		CAPITOL CL 16003	E	
98	8	RIO DE JANEIRO J VINCENT EDWARDS			C			B									PYE 7N 46108	A	
99	7	MELLOW LOVIN' JUDY CHEEKS			C		A			A	A			B			ARIELA ARO 121	A	
100	7	HAPPY IS THE ONLY WAY SINE			C	C											CBS 6583	C	
101	7	STAY JACKSON BROWNE					A		A	A					A	B	ASYLUM K 13128	W	
102	7	MEXICAN GIRL SMOKIE				B				A	*	B	A	*	*	A	RAK 283	E	
103	7	ABDUL & CLEOPATRA JONATHAN RICHMAN															BESEKLEY BZZ 19	S	
104	★ 7	ONE FOR YOU, ONE FOR ME JONATHAN KING				B											GTO GT 237	F	
105	★ 7	LOVE PETERS AND LEE				C											PHILIPS 6006 609	F	
106	6	SUMMER (THE FIRST TIME) BOBBY GOLDSBORO			C	B				B	C						UNITED ARTISTS UP 35558	E	
107	6	TOMORROW JACKIE TRENT				C											PHILIPS 6006 607	F	
108	6	ALL THIS AND HEAVEN TOO FIRST EDITION				C											TARGET TGT 139	W	
109	6	CALIFORNIA RAFFAELLA CARRA				C											EPIC EPC 6450	C	
110	5	CLOSELY GUARDED SECRETS DRIFTERS					A	B									ARISTA ARIST 202	F	
111	5	I WANNA DANCE ALAN PRICE				C									A		JET 113	C	
112	5	AMAPOLA GUY MARKS				C											ABC 4225	C	
113	5	SOUL TO SOUL MICHAEL ZAGER BAND			C	C				B		A		B			PRIVATE STOCK PVT 161	E	
114	5	YOU LIGHT MY FIRE SHEILA B. DEVOTION						A	A				A				CARRERE EMI 2828	E	
115	5	THE ULTIMATE WARLORD WARLORD				B											BIRDS NEST BN 106	A	
116	5	LOVE BREAKDOWN BARBRA STREISAND				C											CBS 6476	C	
117	5	LOVE'S IN YOU GIORGIO AND CHRIS															OASIS 4	C	
118	5	BROKEN RECORD PASADENA ROOF ORCHESTRA				C											CBS 6581	C	
119	5	LET ME TAKE YOU IN MY ARMS AGAIN NEIL DIAMON															CBS 6207	C	
120	5	SMILE EMOTIONS				C								B			CBS 6537	C	

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

THE NEW SINGLES

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

Scheduled for release
September 8

This week's releases—72
Last week's releases—58

THIS WEEK follows up to hits from Abba, Buzzcocks, Lindisfarne, Renaissance, Smokie and one-half of the Travolta/Newton-John pairing—first Wishbone Ash for a long time—Pye 12" action on Gladys Knight, El Coco, Pips—Julie and Gordon getting back at Jilted John on Pogo—white vinyl release for Scott's Virgin signing Skits—3rd MCA MCEP is Len Barry—Citra release remarkably akin to tv chocolate commercial, in appropriate brown rectangular vinyl.

ARTIST/TITLE A SIDE/B Side/Label

Artist/Title	A Side/B Side/Label	Cat. No.	Dist. Code	Gimmicks	Dealer Use
ABBA SUMMER NIGHT CITY/Medley: Pick A Bale Of Cotton/On Top Of Old Smokey/Midnight Special (Epic)	EPG 6595	C	C		
ADAMANTINI HEY YOU! This Land Is For Everyone (Front Line)	FLS 113	C	E		
ANNE MURRAY YOU NEEDED ME/I Still Wish The Very Best For You (Capitol)	CK 16011	A	E		
BATTERSEA BORN AND BRED/Summer Rain (Rk)	RK 1013	A	W		
BETTY BRIGHT & THE ILLUMINATIONS MY BOYFRIEND'S BACK/Hold On I'm Coming (Radar)	ADP 18	A	W		
BOYFRIENDS DON'T ASK ME TO EXPLAIN/Jenny (United Artists)	UP 36442	E	■		
BUZZCOCKS EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T VE) Just Lust (United Artists)	UP 36455	E	■		
BYRON LEE & THE DRAGONAIRES NORMAN (IS THAT YOU?)/King Kong (Dynamic)	DYN 146	K	W		
CARLENE CARTER LOVE IS GONE/Smoke Dreams (Warner Bros)	WB 7200	A	E		
CHOSEN FEV STAND BY ME/It Push Comes To Shove (Arista Hansa)	AHA 526	A	E		
CHRISTOPHER J. TREVOR & THE GNASHER BASHERS OSCAR AND THE GREAT WOOFEROO! What's Oscar Got? (EMI)	EMI 2857	E	C		
CIRRIJS ROLLIN' ON/Keep On Rollin' (Jet)	JET 12-123	E	■	(Brown)	
CONSTELLATION ORCHESTRA PERFECT LOVE AFFAIR/Cosmic Melody (CBS)	CBS 6585	C	C		
CRAWLER HOW WILL YOU BREAK MY HEART/Hold On	EPG 6671	C	E		
DR. HOOK DON'T WANT TO BE ALONE TONIGHT/You Make My Pants Want To Get Up And Dance (Capitol)	CL 16013	C	F		
D.P.S. IF YOU KNOW WHAT I MEAN/Running Away (Barn)	2014 126	F	A	12"	
EL COCO DANCING IN PARADISE/Love In Your Life (Pye International)	7N 25792	A	12"		
FIRE ISLAND MAKING IT WITH EDDY/(Baby Please) Don't Play Me The B Side (RCA)	7N 25792 PB 5108	R			
GAYLADDS LOVE AND UNDERSTANDING/Dub And Understanding (Ballistic)	UP 36436	E	12"		
GERRI GRANGER I GO TO PIECES (EVERYTIME) ... REPERATA & THE DELRONS PANIC/JAMES & BOBBY PURIFY SHAKE A TAIL FEATHER (Cassette Classics)	CC 3	A	■	12"	
GLADYS KNIGHT & THE PIPS IT'S A BETTER THAN GOOD TIME/Saved By The Grace Of Your Love (Buddah)	BDS 478/ BDS 478	A	■	12"	
GRACE KENNEDY FEVER/I'm So Glad I Got'cha (DJM)	DJZ 200	C	■		
GREG KINN BAND REMEMBER/Satisfied (Beserkley)	BKZ 20	C	■	12"	
HOTFOOT GALE WASHIN' MACHINE BOOGIE/Everybody's Feelin' Alright (Charly)	CYS 1044	A	F		
JENNIFER WARNES RIGHT TIME OF THE NIGHT/Daddy Don't Go (Arista)	2059 060	F	■		
JOHN OTWAY BABY'S IN THE CLUB/Julie Julie Julie (Polydor)	POG 003	W	F		
JULIE & GORDON GORDON'S NOT A MORON/I'm So Happy To Know You (Pogo)	EPG 6577	C	C		
KERKELETRIC WAR DANCE/Magic Fly (Epic)	CBS 6551	C	C		
KENNY LOGGINS WHENEVER I CALL YOU "FRIEND" /Angeley (CBS)	EPG 6577	C	C		
KILBURN & THE HIGH ROADS BILL BENTLEY/Pam's Moods (Warner Bros)	K17225	W			
LARRY GATLIN BROKEN LADY/The Heart (Monument)	MMT 5142	E	12"		
LEN BARRY 1-2-3/Like A Baby/I Struck It Rich/It's That Time Of Year (MCA)	MCEP 3/ 6007 187	E	12"		
LINDISFARNE JUKE BOX GIPSY/When It Gets The Hardest (Mercury)	6007 187	F	■		
LITTLE RICHARD SEND ME SOME LOVIN' 1978/Tutti Frutties/King Sax (Creole)	CR 161	K	K		
MAIN ATTRACTIONS ONCE UPON A TIME/Refracts & Friends (Cactus)	TMG 1116	E			
MANORE FAIR GAME/Light Years (Opus IV) (Motown)	GO 326	R			
MARC VILLE WALKING ALONE IN THE RAIN/Big Surprise (Logo)	EMI 2856	R	E		
MATIA BAZAR SOLO TU/Per Un Minuto E Poi (EMI)	UP 36449	E	C		
MEDITATIONS TRICKED/Babyton Trap Them (United Artists)	DJS 10876	E	C		
MELANIE HARROLD LET'S SPEND THE NIGHT TOGETHER/Fancy (DJM)	EMI 2858	E	C		
MICHAEL ANGELO SALLY MAKES TWO/Take The Tip (EMI)	ODD 101	R			
MINIDITE FOLLIES ORCHESTRA NO STRINGS/Mimie The Moocher (EMI)	EMI 2826	E	A		
MIKI ANTONY IF YOU NEVER HAD THE CHANCE TO FALL IN LOVE/Camouflage (EMI)	SOM 2157	E	A		
MONTE CARLO WAIN A FEW, LOSE A FEW/The Only One (Sonet)	CBS 6207	E	C		
NEIL QUINNCH I LET ME TAKE YOU IN MY ARMS AGAIN/As If (CBS)	EMBS 363	E	C		
NIKKI RICHARDS WONDER WHAT YOU'RE DOING TONIGHT/I'm Coming Home (Ember)	PB 5113	F	■		
OFANCHI THAT'S THE WAY (HOW LOVE SHOULD GROW/One More Minute (RCA)	RSO 017	F	■		
OLIVIA NEWTON-JOHN HOPELESSLY DEVOTED TO YOU/Love Is A Minute Splendored Thing (RSO)	TKR 6048	C	A	12"	
PETER BROWN YOU SHOULD DO IT/Without Love (TK)	CAN 130	C	A	12"	
PIPS BABY I'M YOUR FOOL/Uncle James (Casablanca)	AMS 7381	C	■		
POLICE CAN'T STAND LOSING YOU/Dead End Job (A&M)	PURL 1	C	■		
RAPED CHEAP NIGHT OUT/Foreplay Playground (Parole)	K17012	W	E		
RENAISSANCE BACK HOME ONCE AGAIN/The Captive Heart (Warner Bros)	WIP 6445	E	12"		
ROBERT PALMER BEST OF BOTH WORLDS/Best Of Both Worlds (Dub) (Island)	RT 002	R			
ROCKERS ALL STARS PABLO MEETS MR. BASSIE/Mr. Bassie Special! (Rough Trade)	607 186	F			
SANDY MCLELLAND & THE BACKLINE LIKE A HURRICANE/The Joker's Just A Fool (Mercury)	K17211	M	■	(White)	
SEALS & CROFTS YOU'RE THE LOVE/Midnight Blue (Warner Bros)	WV 227	C	■		
SKIDS SWEET SUBURBIA/Oven Sound (Virgin)	PAK 283	R	12"		
SMOKIE MEXICAN GIRL/You Took Me By Surprise (RCA)	RS 1334	R	12"		
SOLAR FLARE BOOGIE FUND/Don't Play With Fire (Pak)	PC 1334	R	12"		
SPEED LIMIT WINO/Motor Bike Kid (Satrial)	SATL 134	R	12"		
STREETBAND HOLD ON/Toast (Logo)	GO 325	R	■		
SUPERMAX WADDS OF TODAY/Camilo (Atlantic)	K11108	A	W		
TANK DER YOUTH I'M SORRY, I'M SORRY/Delay (Radar)	K11186	E			
TEMPATIONS BARE BACK/Ever Ready Love (Atlantic)	TMG 1117	E			
THELMA HOUSTON DON'T PITY ME/It's Just Me Feeling Good (Motown)	WIP 6457	E	A		
THIRD WORLD NOW THAT WE FOUND LOVE/Night Heat (Island)	SOM 2161	E	A		
THOMAS MUNCK GONNA MAKE YOU SMILE/Got My Soul All Open (Sonet)	EMI 2824	E	■		
TRANSMITTERS NOWHERE TRAIN/Uninvited Guest/Persons Unknown (Ebon)	EMC 392	E	12"		
WINTER TURN AROUND/Nobody Loves You Like I Do (EMI)	MCA 392	E	12"		
WISHBONE ASH YOU SEE RED/Bad Weather Blues (MCA)	12 MCA 392 F13796	S			
YETTES THE DORSET JUGGERNAUT/Watercress (Decca)					

KEY TO DISTRIBUTORS:
A—Pye; B—One Stop; C—CBS; E—EMI; F—Phonosc; H—Lightning; J—Jardine; K—Crosby; L—Lupone; O—President; P—Pinnacle; R—RCA; S—Salsoul; T—T-Family Products; U—Scone; W—WEA; X—Clyde Factors.

Index

BABY I'M YOUR FOOL	P
BABY'S IN THE CLUB	J
BACK HOME ONCE AGAIN	A
BARE BACK	T
BEST OF BOTH WORLDS	R
BILL BENTLEY	R
BOOGIE BANG	R
BORN AND BRED	P
BROKEN LADY	L
CAN'T STAND LOSING YOU	L
CHEAP NIGHT OUT	R
DANCING IN PARADISE	E
DON'T ASK ME TO EXPLAIN	R
DON'T PITY ME	E
EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T VE)	B
FAIR GAME	J
FEVER	G
GONNA MAKE YOU SMILE	J
GORDON'S NOT A MORON	A
HEY YOU	A
HOPELESSLY DEVOTED TO YOU	O
HOW WILL YOU BREAK MY HEART	O
I DON'T WANT TO BE ALONE TONIGHT	D
I GO TO PIECES (EVERYTIME)	I
IF YOU KNOW WHAT I MEAN	I
IF YOU NEVER HAD THE CHANCE TO FALL IN LOVE	M
IT'S A BETTER THAN GOOD TIME	G
IT'S SORRY, I'M SORRY	T
JUKE BOX GIPSY	L
LET ME TAKE YOU IN MY ARMS AGAIN	N
LET'S SPEND THE NIGHT TOGETHER	M
LIKE A HURRICANE	S
LOVE AND UNDERSTANDING	S
LOVE IS GONE	S
MAKING IT WITH EDDY	C
MEXICAN GIRL	S
MY BOYFRIEND'S BACK	B
NO STRINGS	B
NORMAN IS THAT YOU?	B
NOW THAT WE FOUND LOVE	T
NOWHERE TRAIN	T
ONCE UPON A TIME	M
1-2-3-LIKE A BABY	M
OSCAR AND THE GREAT WOOFEROO	C
PABLO MEETS MR. BASSIE	C
PERFECT LOVE AFFAIR	C
PIPS BABY	C
RIGHT TIME OF THE NIGHT	J
ROLLIN' ON	S
SALLY MAKES TWO	M
SEND ME SOME LOVIN' 1978	L
SOLO TU	C
STAND BY ME	A
SUMMER NIGHT CITY	S
SWEET SUBURBIA	C
THAT'S THE WAY (HOW LOVE SHOULD GROW)	O
THE DORSET JUGGERNAUT	V
TICKLED	V
TURN AROUND	W
WALKING ALONE IN THE RAIN	W
WAR DANCE	K
WASHIN' MACHINE BOOGIE	H
WHENEVER I CALL YOU "FRIEND"	K
WINE A FEW, LOSE A FEW	M
WIND	N
WONDER WHAT YOU'RE DOING TONIGHT	N
YOU SEE RED	A
YOU NEEDED ME	A
YOU'RE THE LOVE	P
YOU SHOULD DO IT	P
YOU'RE THE LOVE	S

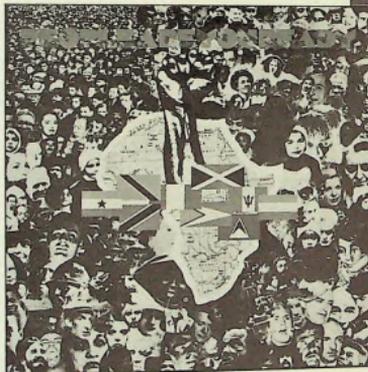
The Force
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People Are You Ready

Prince
Mohammed



Marketed by United Artists Records

REGIONAL NEWS

ALL SECTORS of the record business in the Republic were being seriously hit by power cuts and blackouts in labour dispute at generating stations. Workers lifted work-to-rule after three days of chaos in which up to 400,000 electricity users were cut off for periods up to ten hours at a time.

Pressing plants were able to work only 14 hours out of 24. Shops, offices, wholesalers and studios were also without current. ATGWU union official Jimmy Tinkler said industrial action was being suspended to enable Irish Congress of Trade Unions to meet Electricity Supply Board on powermen's productivity claim. But cuts could resume any time after September 2 if talks fail.

Meanwhile, business has also been affected by wave of transport disputes which left many areas of Dublin without buses... plus renewed walkouts by Post Office technicians which again disrupted tele services. Heavy pressure is building on Irish Government to revamp its industrial relations policies in public sector and change strike-prone times which saw a scaring off potential foreign investment.

There is a hectic autumn schedule for Irish artist Jamie Stone, including flight to Los Angeles with personal manager Brian Kennedy of Skylark Management and Productions. The two-week promotional trip, arranged by Rebel's Mike Reynolds, covers two appearances in Disneyland, press interviews and guesting on syndicated radio shows.

Stone's new record is 'Turn to the Road' on EMI in Ireland and Rebel in UK. Kennedy hired a plane to fly Stone to Leicester for his UK debut as support act to Labi Siffre, with whom he'll do a three-week concert tour opening September 13. Rebel's releasing a single and album to coincide with tour.

Stone has also been working four nights a week in Ireland and spending time in studio producing new singer Valerie Armstrong—an Aer Lingus hostess. He'll be breaking in a new band from October 1 for touring.

Brian Kennedy has passed over the booking of his acts to Peter Barden (Dublin 862074). Barden has just opened his fourth Music Man record store in the new Dunnes's shopping complex in Kilmarnagh in Dublin.

Brian Flood of Pickwick interviewing local record company staff in Dublin for positions with new Irish dept scheduled to open in next few months. Soloman and Peres gave special promotional party for dealers, DJs, producers and press to celebrate successful first year's distribution of WEA label in Ireland. Party featured slide-video presentation prepared by S&P general manager Shay Hennessey and promotion chief Chris Roche.

WEA international general manager Nigel Molden presented two Golden Discs to S&P managing director Mervyn Soloman. They were for Irish sales of Nancy M's 'Rivers of Babylon' and the Fitzwood Mac album *Ramones*. In turn, Soloman presented the discs to Hennessey and Roche for their contributions in selling the records in the Republic.

IRISH NEWS by Pat Pretty

Harry Chapin returns to Ireland for concerts in Dublin, Belfast and Cork on October 15, 16 and 17.

Dolly Parton scheduled to visit Dublin in November.

The Stranglers play the Top Hat ballroom in Dun Laoghaire September 9. Dr Feelgood plays same venue the following week.

EMI expects Irish concert date for Billie Jo Spears soon.

Patti Smith due in Dublin September 3... but not to sing. She'll read poetry at the Projects Arts Centre.

The Motors appearing in McGonagles August 28-29. Their new album *Approved by Motors* will be promoted. Johnny Mathis plays in Dublin at the RDS Hall October 24.

Suzi Quatro for concerts in Limerick, Cork and Dublin mid-October.

Oscar Peterson will play the RDS October 31.

Joe Losskowski appearing in Dublin, Cork, Belfast and Limerick October 25-30.

RTE televised *Elvis Remembered* to mark anniversary of star's death. Mike Murphy presented documentary programme, interviewing close Presley friends and associates including Pat Boone, Gordon Stoker, lead singer with the Jordanaires, and Cher Atkins. Show had clips from Elvis films and was produced by John McColgan.

Releases: C&W band Hi-Lows have a new album on Polydor, *Perfect Match* (2908037).

Progressive folk duo Turner and Kirwan, from Wexford and now living in the States, joined forces with Peters International ex-staffer Neal Stokes (keyboards). Their new album on Polydor is *Absolutely And Completely* (2908038).

The Chicken Fisher band from Switzerland are touring Ireland for three months. CBS is releasing a single, 'Feel It' (CBS 6518) to coincide with tour.

CBS beaming at RTE's choice of international artists for new weekly TV show *It's Only Rock and Roll*. First four featured are all CBS—distributed: Bob Marley (August 31), Elkie Brooks (September 7), James Taylor (September 14) and Billy Joel (September 21).

Release Records artistie Gloria has scored an impressive double for her Irish sales. She's to be presented with a platinum disc for her single 'One Day At A Time' (over 50,000 copies) and a silver disc for her album *When I Sing For Him* (15,000). Gloria's current single, recorded in London, is 'The Man With the Accordion' (RI. 918).



DANA: In Ireland for a seven day tour, presents a special award to Big Tom for one million plus sales on Denver Records

IRELANDS TOP 30

(Chart compiled by the MCPS on behalf of IFPI)

- | | | | |
|---------|---|-------------|--|
| 1 (2) | 15 YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA/OLIVIA NEWTON-JOHN (RSO 008) | 15 (17) | 3 ANTHEM—NEW SEEKERS (CBS 6413) |
| 2 (4) | 16 RIVERS OF BABYLON/BROWN GIRL IN THE RING—BONEY M (ATLANTIC-HANSA K11120) | 16 (—) | 1 SUPERNATURE—CERPHERE (ATLANTIC K11089) |
| 3 (3) | 4 IT'S RAINING—DARTS (MAGNET MAG 126) | 17 (—) | 1 ONE DAY AT A TIME—GLORIA (RELEASE R1 873) |
| 4 (—) | 1 THREE TIMES A LADY—COMMODORES (MOTOWN TMC 1113) | 18 (1) | 2 IF THE KIDS ARE UNITED—SHAM 69 (EPC/VOR 2059 050) |
| 5 (7) | 5 BABY STOP CRYING—BOB DYLAN (CBS 6499) | 19 (—) | 1 TALKING IN YOUR SLEEP—CRYSTAL GAYLE (UNION ARTISTS LP 36422) |
| 6 (9) | 2 DREAMSCAPE HOLIDAY—10CC (MERCURY 6008 935) | 20 Re Entry | 7 BOOGIE DOOGIE DOO—A TASTE OF HONEY (CAPITOL CL 15988) |
| 7 (—) | 2 SUNDAY SCHOOL TO BROADWAY—GERALDINE (CBS 6488) | 21 (—) | 1 JILTED JOHN—JILTED JOHN (EMI INTERNATIONAL PIT 587) |
| 8 (5) | 5 FOREVER AUNT—JEFF WAYNE'S WAR OF THE WORLDS (CBS 6388) | 22 (24) | 16 OH CAROL—SMOKE (RAK 276) |
| 9 (19) | 5 NORTHERN LIGHTS—RENAISSANCE (WARNER BROS K1177) | 23 (8) | 9 DANCING IN THE CITY—MARSHALL HARR (HARVEST HAR 5157) |
| 10 (2) | 2 I LIKE IT LIKE THAT—MIAMI (MNT CHEV 23) | 24 (18) | 11 RUN FOR HOME—LINDISFARNE (MERCURY 6007 177) |
| 11 (1) | 1 SUBSTITUTE—CLOUT (CARRIERE EMI 2789) | 25 (—) | 1 HOPLESSLY—DEVOTED—OLIVIA NEWTON-JOHN (RSO 010) |
| 12 (1) | 4 STAY—JACKSON BROWNE (ASYLUM K13128) | 26 (—) | 1 TWO OUT OF THREE AINT BREAD—MEAT LOAF (CBS 6281) |
| 13 (—) | 3 LIFE'S BEEN SO GOOD—JOE WALSH (ASYLUM K13129) | 27 (1) | 2 WALK ON BY—STRANGLERS (UNION ARTISTS LP 36429) |
| 14 (30) | 9 WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109) | 28 (10) | 3 IS THIS A LOVE THING—RAYDIO ARISTA ARIST 183 |
| | | 29 (2) | 2 AN EVERLASTING LOVE—ANDY GIBB (RSO 015) |
| | | 30 (26) | 3 IT'S ONLY MAKE BELIEVE—CHILD (ARIELA HANSA AHA 522) |

SCOTLANDS TOP 30

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

- | | | | |
|----|--|----|---|
| 1 | 3 THREE TIMES A LADY—COMMODORES (MOTOWN TMC 1113) | 16 | FORGET ABOUT YOU—MOTORS (VIRGIN VS 222) |
| 2 | 5 IT'S RAINING—DARTS (MAGNET MAG 126) | 17 | BABY STOP CRYING—BOB DYLAN (CBS 6499) |
| 3 | 3 DREAMSCAPE HOLIDAY—10CC (MERCURY 6008 935) | 18 | HONG KONG HONEY—SLOUSIE AND THE BANANERS (POLYDOR 2059 050) |
| 4 | OH WHAT A CIRCUS—DAVID ESSEX (MERCURY 6007 185) | 19 | AN EVERLASTING LOVE—ANDY GIBB (RSO 015) |
| 5 | YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA/OLIVIA NEWTON-JOHN (RSO 008) | 20 | WHO ARE YOU—WHO (POLYDOR WHO 1) |
| 6 | BROWN GIRL IN THE RING/RIVERS OF BABYLON—BONEY (ATLANTIC-HANSA K11120) | 21 | IF THE KIDS ARE UNITED—SHAM 69 (POLYDOR 2059 050) |
| 7 | JILTED JOHN—JILTED JOHN (EMI INTERNATIONAL INT 567) | 22 | GREASE—FRANKIE VALLI (RSO 012) |
| 8 | IT'S ONLY MAKE BELIEVE—CHILD (ARIELA HANSA AHA 522) | 23 | ROOIE DOOGIE DOO—A TASTE OF HONEY (CAPITOL CL 15988) |
| 9 | PICTURE THIS—BLONDIIE (CHRYSALIS CHS 2245) | 24 | *3.7.65—CITY BOY (VERTIGO 6069 207) |
| 10 | TOP OF THE POPS—REZZLOS (SIRE SIR 4001) | 25 | TWO OUT OF THREE AINT BREAD—MEAT LOAF (EPIC EPC 6281) |
| 11 | SUPERNATURE—CERPHERE (ATLANTIC K11089) | 26 | NORTHERN LIGHTS—RENAISSANCE (WARNER BROS K1177) |
| 12 | AGAIN AND AGAIN—STATUS QUO (VERTIGO GVO 1) | 27 | SHES SONNA VAM—BILBO (LIGHTNING LIG 548) |
| 13 | SUBSTITUTE—CLOUT (CARRIERE EMI 2789) | 28 | YOU MAKE ME FEEL (MIGHTY RAP)—SYLVESTER (FANTASY FT 160) |
| 14 | DAVID WATTS—JAM (POLYDOR 2059 051) | 29 | BRITISH HUSTLE—HI-TENSION (ISLAND WIP 6446) |
| 15 | FOREVER AUNT—JEFF WAYNE'S THE WAR OF THE WORLDS (CBS 6388) | 30 | KISS YOU ALL OVER—EXILE (RAK 279) |

ALBUM REVIEWS

Top 60



I'm Coming Home

TOM JONES: I'm Coming Home (Lotus WH 5001) **Prod: Uncredited** 20 of the finest songs by Tom Jones boasts the sleeve and certainly this first of three special audio market releases by Lotus at \$4.29 rrp looks set for heavy sales. Jones' hits like 'It's Not Unusual', 'Delilah' and 'Green Green Grass' are bracketed with slightly lesser known but tuneful Jones' hits such as 'Detroit City', 'I'll Never Fool In Love Again' and 'Hey Jude'. Attractive sleeve too.

VARIOUS ARTISTS: Moments To Remember (Lotus WH 5002) **Prod: Various** Highlights of this set of 18 hit ballads include Louis Armstrong's 'What A Wonderful World', Johnny Mathis' '12th Of Never', Ralph McTell's 'Streets Of London', Pat Boone's 'April Love', Vince Hill's 'Edelweiss' and Tony Bennett's 'San Francisco'. A neat programming of numbers that are still fairly fresh in people's minds with some tried and trusted older favourites.

VARIOUS ARTISTS: Emotions (K-Tel NE 1035) **Prod: Various** A surfing collection of ballads and soft rock, this features 20 tracks and includes Samantha Sang's 'Emotions', Gallagher and Lyle's 'I Want To Stay With You', David Soul's 'Let's Have A Quiet Night', Bonnie Tyler's 'Let's Get Franche' and Elkie Brooks' 'Lilac Wine'. Some of these numbers go well air-play and casual listeners may well splash out for them in this context.

GRACE JONES: Fame (Island ILPS 9525) **Prod: Tom Moulton.**

After her moody debut, Grace Jones, the bald sensation of the New York gay disco scene has swiftly followed up with a much bouncier album of seven long disco cuts produced and mixed by Tom Moulton. Relentlessly cheerful tunes over the usual dance rhythm dominate, and now the UK public has had a chance to witness her striking act on BBC's recent *Saturday Special* show sales may spread out of the tight gay scene. As with other artists of this genre, however, a hit single would be handy.

RAYMOND FROGGATT: Southern Fried Frog (Jet JETLP 209)

Prod: Larry Butler

It's a long way from Birmingham, England, to Nashville, Tennessee, yet 'Froggy', the ex-pipe litter turned occasional hit writer, makes this giant leap with consummate ease. He sounds like he's been rehearsing the role of laid-back, deep voiced country singer for years, and here Jet records have spared no expense in allowing his dreams to become reality—using some of the best names in country. The songs are so laid-back you can almost hear the flies buzzing in the background. It might appeal to the MOR audience except for the fact that 'Froggy' is not a name here. Unlikely to happen this time round.

GARY BURTON: Times Square (ECM 1111)

Prod: Manfred Eicher

The flourd sound of Burton's vibes matched, as it is here, by the cooling trumpet of Tiger Okoshi, makes compelling listening for jazz purists. This nicely varied set, recorded in New York in January, shows Burton doggedly sticking to his style, letting the music—a couple of Keith Jarrett numbers included, speak for itself.

MAC CURTIS: Rock Me (Rollin' Rock FL 1017) **Prod: Ron Weiser**

Latest release from a fairly sustained recent release programme in which the Midlands label Rollin' Rock has put out a great deal of product on Curtis and fellow rockability hero Ray Campi. Campi actually plays stand-up bass here (a sure sign of early 50s authenticity) and Curtis is heard again in convincing rock 'n' roll form with absolutely no concessions made to later taste. The sound is suitably echoey and the music primitive. Curtis has the right

sardonic approach to his vocals and the record is as good a reflection of his talent as any of his recent ones, featuring as it does a mixture of his own good originals and others by such as Delbert McClintock and Piano Red.

COMMANDER CODY: Flying Dreams (Arista) **Prod: John Hug**

Although many members of Commander Cody's band have now left the man himself is in as good form as ever and he takes most of the vocals on this compelling set of rock, R&B and swing numbers. There isn't perhaps the interest and variety of early Cody

classics but the music still has a lot of rough-hewn charm and the pity is that Cody and his boys haven't toured here lately. But of course the sad fact is that the market for this sort of music is limited and so one cannot see fantastic sales as a result.

FRANKIE MCBRIDE: Gentle To Your Senses (Emerald Gem GES 5008)

Prod: George Doherty Judicious mixture of country originals by such as Ronnie Milsap, Larry Gatlin and Foster/Rice with the familiar more easy-listening inclined music in which McBride has made his name. It's well

Best of the rest

Alternatives

—a Rock Jock's report by Robin Valk

A MIXED bunch this time 'round —most of the big guns are holding back for a few weeks longer, and this leaves the companies free to try out new acts—or acts who used to mean big sales once upon a time. Mixed in this case, however, there are just a few biggies to reckon with. First category: CBS' latest new wave signings, the Cortinas, with *True Romances* (CBS 82831). The band has been quiet of late, but they have a considerable track record for a new wave outfit, and chart appearance is certain. Charisma bow the second from Pacific Eardrum, *Beyond Panic* (CAS 1136), and Epic the second from Cafe Jacques, *The International* (EPC 82037)—fine bands and albums both, but unlikely to do sensational business. On the import front, Jet have the next Kingfish album ready to go—*Trend* (US Jet JZ35479) could do the trick very good. While not strictly a new act—this being the third album—Racing Cars' *Bring On The Night* (CHR 1176) is full of life and ideas, and might take the band further than their previous two outings. Last off in this section is a fine album in the Genesis mould from Atoll, a French outfit, releases through Arista: *Torus* (ARL 5008). Good as it is, this album is unlikely to sweep all before it, especially with *Yes' Tormato* just around the corner—but watch for steady sales on word of mouth recommendation.

Second Category (Superstars-that-were): Half of CSN&Y will be slugging it out for their decreasing

market share, as Steve Still's *Thoroughfare Gap* (CBS 82859) and Neil Young's *Comes A Time* (Warner Brothers K 54099) see the light of day. Still's should have the edge here, as Young apparently may change his mind yet again on title and/or packaging, thus delaying this album's release still further. Then there's a new album from Joe Cocker, *The Luvy-You Can Afford* (Elektra K52092), but seeing as his last album *Singway* did so badly, I can't see this one doing that well.

Finally, in the sales-register-ve-love-you-boys section of the market, another net conflict, but this time on Phonogram L, from Godley & Creme (Mercury 910 9 611) is already out, with a head start on their erstwhile partners in 10 CC—whose album arrive while the band are on tour in mid-September. Of the two, the 10cc will almost certainly do better, but not necessarily by that much. Also on tour to coincide with an album will be smash. In a similar situation are those hard perennials Dr Feelgood whose *Private Practice* (United Artists 30184) will be out when the band are touring. It's their best set in ages—and should sell strongly. These last few albums, strong though they are, will be swamped by Blue Oyster Cult's head-banger special, recorded live. *Some Enchanted Evening* (CBS 86074) should see the metal music kings firmly in the charts for a few months.

up to his usual standard and will undoubtedly do well in the Irish, Irish/country outlets.

VINCE EAGER: Twenty Years On (Nevis NEV LP 143) **Prod: Jim McLean**

Eager's attempt to reap the 70s audience. He goes for a majority of old rockers ('Dream Lover', 'Splish Splash', 'Suspicious Minds') and splices them in with Charlie Rich's 'The Most Beautiful Girl' and Neil Diamond's 'Beautiful Noise' among others. Will attract some nostalgia and curiosity but not general sales.

GERRY RAFFERTY & JOE EGAN/STEALERS WHEEL: Stuck In The Middle With You (A&M AMLH 64708) **Prod: Various.**

As Gerry Rafferty's career takes off yet again, A&M have made a timely reissue of the best of his Stealers Wheel material, featuring the ultra-bright production of Leiber and Stoller, and co-writing of Joe Egan on the classic 1972 pop song 'Stuck In The Middle With You', along with 'Everything Will Turn Out Fine' and 'Benediction'. New Rafferty fans will love this sharp-edged taste of their idol, while long-time aficionados who missed the LPs the first time round will welcome the chance to fill a hole in their record collections. Solid catalogue demand can be expected.

SERGIO MENDES: Brazil 88 (Elektra K52074) **Prod: Sergio Mendes**

Mendes, ever since he used to front Brazil 66, has distinguished himself as a masterly exponent of classic MOR treatments of Latin American numbers generally penned by himself. This time round he's selected songs composed by other Latin American-style artists—notably Airtio Moreira's instrumental 'Misturada' and Milton Nascimento's 'Bridges'. It's all performed with the sort of verve and fire that make Mendes a natural for the MOR market.

STRAWBS: The Best Of Strawbs (A&M AMLM 66005) **Prod: Various**

The Strawbs at their best were a classic example of just how good an amalgamation of American-style music and English eccentricity could be. A&M have reflected the feeling in this double album compilation selected from seven Strawbs albums and one Dave Cousins set released by them between 1970 and 1975.

All's fair in disco war

Disco International editor, Jerry Gilbert reports on London's disco trade show battle

BRITAIN'S discotheque industry is in for a bonanza week in London this month—and all because of a split in the ranks.

Disc jockeys, who had earmarked "Discotek 78" at the Bloomsbury Centre Hotel for their annual check on the latest in lighting effects and sound equipment, are now set to patronise a second trade show—the London Disco Fair, which will take place just a mile down the road at Global Village in Villiers Street.

The London Disco Fair has been put together by Roger Squire, whose name has become synonymous with the incredible growth in the British discotheque industry during the past decade.

And the fact that all has not been well between Squire and the British Association Of Discotheque Equipment Manufacturers (BADEM) is borne out by the fact that in organising his show at the eleventh hour, Squire has encroached on the official body's sacred days in the disco calendar—September 12-14. For the London Disco Fair kicks off on September 10 and closes with a grand finale dance which is certain to keep DJs away from the Bloomsbury Centre.

But is "Discotek 78" really catering for DJs? And to what degree do the two shows conceptually overlap?

To find the answer it is necessary to take a chronological step back—to the point where Roger Squire decided it was not worthwhile exhibiting his products as he had done last year at "Discotek 77".

BADEM, who represent Britain's manufacturers, were presented with a

unique problem in that Roger Squire's is not strictly a manufacturer, but retails exclusive lines by other manufacturers in his own assembly through his mail-order catalogue and his three retail outlets.

His participation at last year's BADEM show drew opposition from some quarters, particularly in view of the fact that he was distributing his retail catalogue; and thus the Association decided that in furthering this precedent would be taking a step towards the market-place style price-war fiasco that it claims had been the ruination of earlier shows.

With more and more exclusive discotheque retailers setting up in Britain, they have encouraged reputable manufacturers, who would be prepared to offer attractive trade terms to retailers (and to a degree club owners) to take stands. This formula worked admirably last year.

Within days of the decision not to exhibit, Roger Squire had announced his own show—and immediately won the loyalty of record companies who had last year held court at "Discotek 77".

But for their part, BADEM are to be commended for sticking to their principles, and their show will be a well organised, no-frills, no-fringe occasion which will attract buyers from Europe, Africa, the Americas and Australasia; they will come to Britain knowing that "Discotek 78" will be showcasing the best-for-value discotheque equipment in the world, combining expertise with a realistic knowledge of world markets through lines that will cater on the home front for the vast mobile markets (with



DAVE SIMMS: catering for overseas markets

inexpensive, bread and butter products) to the more lucrative export market which is often in the up-market, complete discotheque installation bracket.

It is overseas customers, for instance, that you'll find crowded round the Dave Simms stand, while Illusion Lighting, though based in Mitcham, can reel off an endless list of prestigious American venues that they're rigged out, with lasers, mirror-balls, pin spots, strobes, and the whole gamut.

It's here, too, that you'll see Citronic mixers and consoles, and this Wiltshire based company have perhaps made the greatest leap forward of any British manufacturer in the past four or five years, and are now in line to have their gear shipped out to the Moscow Olympic Games, thanks to a trade enquiry placed with Brighton retailers, Maldwyn Bowden Associates.

A criticism of last year's show was that many DJs claimed that this new show, window was displaying too many familiar products, and there was very little in the way of innovation. Yet most standholders reported good trading and thus BADEM have this year devoted the first two days to trade-only visitors, with both evenings and the entire final day open to DJs. But whether they had done this or not, one would have predicted a fairly organic veering away of DJs, down the road to Global Village.

In the Blue Corner (depending on which way down Oxford Street you're facing), we have Roger Squire, who on the one hand describes BADEM's preventative measures as "questionable" and on the other reckons that if discotheques are going to take the trouble to come to London, they're sure as hell going to catch both shows.

But whereas BADEM expected to sell out their allocation of some 45 stands, Roger Squire was amazed by the response to his Funfair, and a week after

offering out the 18 stands realised that he could have sold out twice over.

At Global Village, the market place atmosphere will resemble more a circus, with direct selling by T-shirt companies, record companies, companies specialising in disco insurance and Roger Squire's retail through the exhibiting of some of his main suppliers—companies such as Optikinetics, Pluto and Pulsar (all lighting and projector manufacturers) Celecetics and Soundout,—all those companies will be doubling at "Discotek 78".

But what Roger Squire has done is given his show a fringe, by bringing in the Disco Kings for a dance demo, arranging a technical discussion forum on two of the evenings, kicking off the London Disco Fair with a lunchtime disco which will be linked by Radio London deejays Tony Williams and David Rodigon, and broadcast on the "B&B Show". And the cream on the cake is that final night DJ Ball with Roger Scott and Kid Jensen hosting.

"The London Disco Fair claims to be the first true Disco exhibition in the UK," says Roger Squire proudly, and few would doubt that he is being pre-emptive. "Remember, we are playing with other people's money—Roger is only playing with his own," counters BADEM chairman, Jim St. Pier. "We can't afford to spend the kind of money he is in order to compete."

Both Roger and Jim are adamant that their respective shows are here to stay, and while one would wish that an industry as small as the British disco industry would remain apolitical, there is little doubt that this year we're going to get twice the fare, with plenty for everyone at both shows.

If the crunch comes at all, it'll be next year when both factions announce function dates. Then we'll know whether any apparent wounds have healed over.



SQUIRES: synonymous with disco growth in the UK

DISCO

NEWS

□ RCA ARE pushing three new releases through the discos this month kicking off with Chocolate Milk's 'Girl Callin'' (PB 1222) released on September 1. They're a new Orleans outfit and their music is described as a mixture of funk, jazz and Creole. September 15 sees the release of a twelve inch, 'Non Stop Boogie' by Ritual (PC 5115) and another by white English pop band Quint, titled 'Nine To Five'. Quint previously recorded two singles for UA and this is the first time they will receive the disco push.

□ RAYDIO'S follow-up to 'Is This A Love Thing?' titled 'Honey I'm Rich' (ARIST 183) released on September 15 is currently receiving heavy mail out treatment on Arista's deejay list. Originally scheduled as Raydio's second single but put back in favour of 'Love

They're the single will be available in seven inch format only and is the third track to be pulled off the band's album *Wachit*. Mid September releases to reach out for from Arista include Harvey Mason's 'Pack Up Your Bag' (ARIST 208), 'The Rhythm Of Life' (ARIST 241) by the Michael Zagerfronted Afro Cuban Band taken from the album *The Rhythm Of Life* (SPART 1069), plus an as yet untitled Brecker Brothers single from an album set for release some time this month.

□ THE LONG-awaited Marsha Hunt single 'The Other Side Of Midnight' which has been enjoying tremendous import demand is released by Magnet (12MAG103) on September 22 in twelve inch and seven inch.

□ DUE to enormous demand for the twelve inch version of the Salt 'N' Band's 'Magic Mandrake' single (LDAY 115), which sold 5,000 copies in the first week, Calendar Records are pressing another 15,000 copies in the special colour bag.

DEALER ACTION

NEWS THAT we are to be treated to at least another couple of mags telling us how great and wonderous disco is. It's all a bit too much for one to endure so I want try and blow your mind with amazing records that people will still be asking for at Christmas. We at *Record Business* only bring you hot facts.

Having said all that I'd better get my little finger working and set this page alight, the Nigel Martinez record that I mentioned the other week is taking off in a big way. I'm told by a little bird that this track was picked up by Rob Jones in Manchester, he thinks he'll give State a hit and dealers should now stock in depth (State 12) STAT 81 'Better Things To Come' by Nigel Martinez.

Strange things happening at Magnet with J.A.L.N. band. Tilly is now at the helm and that means anything goes. A couple of tracks that he's played me are old SKA/Blue Beat numbers and they sound good. With Boney M hot with old J.A. tunes perhaps this will bring one of our own best disco acts a big hit.

Our disco chart really is good to keep your finger on the pulse. Looking at it I see Gary Criss's 'Rio' is doing well, this has been around for some time.

Bama Boogie Woogie by Cleveland Eaton is not and not saying anything about the colour but I can think of a great football team that play in sky blue. If you haven't got any of the sky blue copies, hard luck they're all gone. You really should read what I say about these goodies, talking of which Eddie Henderson's 'Prance', an album track on Capitol U.S. import, seems to be getting a lot of clog in the northern discos and should be watched—could well be a single in the not too distant future.

W.E.A. have a few nice imports at the moment 'Room 335' by Larry Carlton and 'One Nation Under A Grove' by Funkadelic, getting nice disco action. Sales are good so they

are well worth checking out. The three FunkAmerica 12 inch are doing big things.

The Brothers Johnson 'Aint We Funkin' Now' (AMSP 3739), Atlantic Starr 'Gimme Your Lovin' (AMSP 7380) and L.T.D.' 'Holding On (When Love Is Gone)' (AMSP 7378) each come in great bags and will be raved about in album tracks. I would go into all that again, I would think that they're all good by now—remember, the L.T.D. 45 has a classic B side 'Back In Love Again'.

Nice to see 'Kilowatt Invasion' by the Kay Gees still around after all this time. If you're up north then you should check out Phase Two or Smarties in Manchester where you can hear two guys with their fingers well on the pulse—John Grant and Colin Curtis. John tells me he's the godfather of funk and if you hear the sounds the guy plays you'll believe him. Check it out.

The Carol Douglas single that I mentioned the other week is now creeping in to the country and dealers and DJs should check out this little gem. It's called 'Burnin' on Midland Int.

Tony Orlando has a hit 12" on his hands on Elektra U.S. import with 'Don't Let Go'. With Barry Manilow on the chart one wonders, doesn't one?

A couple of hot album tracks are Don Covay's 'Give Me That Funk' from the L.P. *Sweet Taste Of Sin* and Roy Ayers with 'You Send Me' and 'Get On Up Get On Down' on U.S., Polydor.

The Munich Machine have a great version of the classic 'Whiter Shade Of Pale' out on Oasis 5 12" dist by C.B.S.

If you'll check the U.S. disco chart you'll see 'Keep On Jumpin' by Musique nearing the top. Were we right to stick our necks out on 'Summer Love' (C.B.S. 6579) 12"—still it's good and that's what counts.

—Peter Waterman

THE UK'S ONLY SALES-BASED DISCO CHART

THE DISCO CHART TOP 50

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Imp-Import	Label/Cat. No.	D
1	1	2	THREE TIMES A LADY COMMODORES		MOTOWN TMG 1113	E
*2	3	2	BRITISH HUSTLE—HE-TENSION (ISLAND WIP 6146)		ISLAND WIP 6146	E
*3	2	2	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER		FANTASY FIC 160	E
*4	22	2	WHAT YOU WAITIN' FOR—STARGARD (MCA 352)		MCA 352	E
*5	7	2	SUPERNATURAL CERRONE		ATLANTIC 111049 W	E
*6	8	2	I THOUGHT IT WAS YOU—HERBIE Hancock		CBS 6530 C	E
*7	2	2	GALAXY OF LOVE—CROWN HEIGHTS AFFAIR		MERCURY 6168 001 F	E
*8	NEW	1	AINT WE FUNKIN' NOW—BROTHERS JOHNSON		AMM AMS 7379 C	E
9	9	2	HOT SHOT—KAREN YOUNG		ATLANTIC 111186 W	E
*10	NEW	1	GIMME YOUR LOVIN'—ATLANTIC STARR		AMM AMS 7380 C	E
*11	18	2	AN EVERLASTING LOVE—ANDY GIBB		RSO 015 F	F
12	13	2	SHAME—EVELYN CHAMPAGNE KING		RCA PB 1122 R	F
*13	1	1	HOLDING ON—L.T.D.		AMM AMS 7378 C	F
14	15	2	LET'S START THE DANCE—HAMILTON BOHANNAN		MERCURY 6162 700 F	F
15	13	2	STANDING ON THE VERGE—PLATINUM HOOK		MOTOWN TMG 1115 E	F
16	10	2	STUFF LIKE THAT—QUINCY JONES		AMM AMS 7367 C	F
17	17	2	GOT A FEELING—PATRICK JUVET		CASABLANCA CAN 127 A	F
18	4	2	LET THE MUSIC PLAY—CHARLES EARLAND		MERCURY 6167 703 F	F
*19	NEW	1	HEY, MISTER MELODY—MARK JOHNNIE TAYLOR		CBS 6516 C	F
20	16	2	YOU AND I—RICK JAMES		MOTOWN TMG 1110 E	F
*21	39	2	DON'T WANNA SAY—GOODHIGHT KANDIGATE		SEA 290 E	F
22	12	2	BOOGIE DOGIE DOGIE A TASTE OF HONEY		CARTROL CL 15068 E	F
23	14	2	THINK IT OVER—CISSY HOUSTON		PRIVATE STOCK PVT 166 E	F
24	25	2	DON'T STOP YOUR NAME—FARROW		MAGNET MAG 125 E	F
25	33	2	INTERPLAY—DEREK AND RAY		RCA PB 9126 R	F
*26	42	2	LOST SUMMER—LOVE LORRAINE SILVER		CASINO CLASSICS 002 A	F
27	27	2	COPACABANA—BARRY MANLOW		ARISTA ARIST 196 F	F
28	31	2	RIO DE JANEIRO—GARY CRISS		CAPRIERE EMI 2020 E	F
29	15	2	MUSIC FEVER—SOUL TO SOUL—MICHAEL ZAGER		PRIVATE STOCK PVT 161 E	F
*30	NEW	1	SOMETHING UP—WARREN ST JOHN		STATE STAT 81 W	F
*31	NEW	1	I WON'T MENTION IT AGAIN—RUBY WINTERS		CRESLE CR 140 K	F
*32	17	2	LITTLE DARLING—LITRATIONS		CASINO CLASSICS 011 A	F
*33	12	1	MONTEGO BAY—SUGAR CANE		ARIBOLAHARSA AHA 524 A	F
34	29	2	COME BACK AND FINISH—GLADYS KNIGHT		BUDDAH BOS 473 C	F
35	34	2	DANCE ACROSS THE FLOOR—JIMMY BO HORNE		TK IXR 6028 C	F
36	21	2	MAGIC MIND—EARTH, WIND & FIRE		CBS 6540 C	F
*37	NEW	1	AINT NOTHING GONNA KEEP TERI DE SARIO		CASABLANCA CAN 129 A	F
38	44	2	METEOR MAN—DEE D JACKSON		MERCURY 6007 182 F	F
39	24	2	GET OFF—FOXY		TK IXR 6045 C	F
40	26	2	DISCO INFERNAL—TRAMPS		ATLANTIC 111126 W	F
41	20	2	NIGHT FEVER—CAROL DOUGLAS		GALT GULLS 81 A	F
42	42	2	GOT TO HAVE YOUR LOVING—DON RAY		POLYDOR 2001 799 F	F
43	50	2	SUMMER LOVE—MUSIQUE		CBS 6579 C	F
44	39	2	WHISTLE—BUMP—UMIR DECADATO		WARNER BROS 417190 W	F
45	NEW	1	LET'S GO WILD—SHERRY		MAGNET MAG 123 E	F
46	NEW	1	YOU DO IT GOOD—LARRY PAGE CRK		RAMPAGE DS RAM 5 C	F
47	19	2	DO OR DI—GRACE JONES		ISLAND WIP 6454 C	F
48	41	2	SOMEBODY'S GOTTA WIN—CONTROLLERS		TK IXR 6016 C	F
49	28	2	FROM EAST TO WEST—VOYAGE		GTD GT 220 E	F
50	37	2	HEADLIGHTS—WHISPERS		RCA FC 8087 R	F

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

Twelve 12s

Top Selling 12" Singles

- BRITISH HUSTLE—HE-TENSION (ISLAND WIP)
- YOU MAKE ME FEEL (MIGHTY REAL)—SYLVESTER (FANTASY FIC 160)
- WHAT YOU WAITIN' FOR—STARGARD (MCA 352)
- AINT WE FUNKIN' NOW—BROTHERS JOHNSON (AMM AMS 7379)
- GIMME YOUR LOVIN'—ATLANTIC STARR (AMM AMS 7380)
- HOLDING ON—L.T.D. (AMM AMS 7378)
- SHAME—EVELYN CHAMPAGNE KING (RCA PB 1122)
- HOT SHOT—KAREN YOUNG (ATLANTIC 111186)
- GALAXY OF LOVE—CROWN HEIGHTS AFFAIR (MERCURY 6168 001)
- STANDING ON THE VERGE—PLATINUM HOOK (MOTOWN TMG 1115)
- YOU AND I—RICK JAMES (MOTOWN TMG 1110)
- I THOUGHT IT WAS YOU—HERBIE Hancock (CBS 6530)



HI-TENSION: Top 12" and bulleting to #2

Record Business Disco Charts are compiled from sales returns from disco specialist dealers throughout the UK.

THE MONTH AHEAD

September 1978

Ten years of Yes

WEA'S SEPTEMBER promotional efforts will be split between a major batch of albums and tours, spearheaded by the celebrations surrounding the tenth anniversary of the formation of Yes and the release of the band's new album *Tormato* on September 8, which has already shipped gold in the UK.

Yes precede the LP release with a single entitled 'Don't Kill The Whale' on September 1 with the 'B' side 'Abience'—a special cut that does not appear on the album. For every copy of the single sold, Yes will donate a penny to Greenpeace, the environment group closely involved with the Save The Whales campaign. The donation could amount to several thousand pounds if the single repeats the success of 'Wonderous Stories.'

The band is currently on a US tour, but there is a strong probability of three UK dates in October. Considerable media interest around the album and tenth anniversary is certain.

Meanwhile WEA will be putting in a major push around the arrival of Bette Midler for her debut British dates at the London Palladium between September 20-25 and release of *Best Of Bette Midler* (K 50530). Rose Royce are about to sell out Hammersmith Odeon to coincide with the release of *Rose Royce Strikes Again*, while Dave Edmunds puts out an album and The Ramones come in to represent the successful Sire label.

ROBERT PALMER'S British career is to receive a big boost when he plays his first-ever solo dates here on September 12-13.

Booked into London's Hammersmith Odeon, Palmer's dates are already on the way to selling out, and mark the first appearances here since the demise of Vinegar Joe in 1974.

To coincide, Island Records is releasing a special limited edition 12-inch disco mix of 10,000 copies of the new single 'Best Of Both Worlds' with two previously-released tracks 'Sneakin' Sally Through The Alley' and 'Pressure Drop' (12 WIP 6445).



BETTE MIDLER: Palladium dates

Live Cult

WITH A major UK tour not long wound-up and a hit single 'Don't Fear The Reaper', the new Blue Oyster Cult live album *Some Enchanted Evening* looks certain to be one of the month's biggest sellers.

To be released by CBS on September 22, the album was mainly recorded during the cult's 77-78 American tour with one track recorded at Newcastle. It includes an extended version of the band's hit single 'Don't Fear The Reaper'.

Sleeve design delays 10cc

10CC'S NEW album, *Bloody Tourists*, scheduled for release on September 8, has been put back a week owing to problems with the sleeve.

An advertising campaign will be based around full pages taken out in *Melody Maker*, *Music Week*, *NME*, *Sounds*, *Record Mirror*, *Radio and Record News*—plus ads in the provincial papers in the cities which 10cc visit on their forthcoming three week tour which opens on September 3 in Liverpool.

Finally, as a new slant Phonogram will be buying time on the Leicester Square Newscaster for 10 days around the album's release date.

THE NEW ALBUMS

KEY TO LISTINGS
Information appears as follows:

ARTIST
TITLE Dist. Code
Album cat. no. RRP
Cassette cat. no. RRP
Cartridge cat. no. RRP
(where applicable)

10CC BLOODY TOURISTS MERCURY 9102 503 7231 303	F £4.35 £4.50	
1994 1994 A&M AMLH 64709	F £4.25	
999 SEPARATES UNITED ARTISTS UAG 30299 TCK 80289	E £3.99	
AFRO-CUBAN BAND RHYTHM OF LIFE ARISTA SPART 1068	F £3.79	
AL STEWART TIME PASSAGES RCA PL 25173 PK 25173	R £3.99 £4.10	
ALAN ROSS RESTLESS NIGHTS ECONY EB1003 EPB 11003	R £3.99 £4.10	
ALBERT HAMMOND GREATEST HITS CBS EMBASSY 31643 40-31643	C £2.49 £2.49	
ALESSI DRIFTIN' A&M AMLH 64713 CAM 64713	F £4.25 £4.25	
ALEX SUTHERLAND BAND & SINGERS 22 SCOTTISH SINGALONG FAVORITES VOL 2 EMG GES 1191 KGC6 1191	S £3.99 £2.75	
ANDREW CRONSHAW WADE IN THE FLOOD Leader/Tradition LTR4509	R £3.50	
ANTHONY WILLIAMS LIFE TIME Blue Note BNS 40018	R £3.99	
ART BLAKELY & THE JAZZ MESSENGERS ROOTS AND HERBS Blue Note BNS 40029	E £3.99	
ART TATUM THE TATUM SOLO MASTERPIECES VOL 9 F Pablo 2310 959	F £4.35	
ART TATUM THE TATUM SOLO MASTERPIECES VOL 8 F Pablo 2310 959	F £4.35	
ATLANTIC STARR ATLANTIC STARR A&M AMLH 64711	C £4.25	
BARBARA THOMPSON STUDY TO BE QUIET MCA MCG 2852 TC-MCG 2852	E £4.00 £4.60	
BARCLAY JAMES HARVEST BARCLAY JAMES HARVEST XII F Poly 2310 959 POLDC 5006	F £4.35 £4.50	
BELFAST SINGERS MY NATIVE LAND Emerald G&S 1192	E £2.50	
BERNARD SUMNER BETWEEN THE CRACKS EMI EMC 3262	F £4.40	
BETTE MIDLER BEST OF BETTE MIDLER Atlantic K50530 K50530	E £4.39 £4.39	
BILLY ECKSTINE MISTER B & THE BAND Sire SLY 2215	F £4.99	
BLONDI PARALLEL LINES CHRISTY CHR 1192 ZCHR 1192	F £4.19 £4.19	
BLUE OYSTER CULT SOME ENCHANTED EVENING CBS 8674 40-8674	E £4.99 £4.99	
BOB WILLIAMS STILL HAZY AFTER ALL THESE BEERS... One-Up 2214	E £2.50	
BOBBY LYLE NEW WARRIOR Capitol EA-ST 11869 TC-EA-ST 11869	E £4.60 £4.60	
BOOKER T JONES TRY TO LOVE AGAIN A&M AMLH 64720	C £4.25	
BRAND X MASQUES Chryma CAS 1138	F £3.99 £4.50	
BRIAN ENO MUSIC FOR FILMS Polygram 2310 825	F £4.35	
BRIGHOUSE AND RASTRICK BAND LOVE YOU A LITTLE BIT MORE R KLOGO 1006	R £4.10	
BUD POWELL THE AMAZING BUD POWELL VOL 1 E Blue Note BNS 40055	E £3.99	
BURTON CUMMINGS DREAM OF A CHILD Portrait 82962	C £4.49	
BUZZCOCKS LOVE BITES United Artists UAG 30197 TCK 30197	E £4.25 £0.00	
CAFE JACQUES INTERNATIONAL EPIC EPC 83042 40-83042	E £4.49 £4.49	
CALDERA TIME AND CHANCE Capitol EA-ST 11810 TC-EA-ST 11810	E £4.40 £4.60	
CAMEL THE THIEVES Sire TXR3 132 TC-TXR 132	E £3.99 £3.99	
CAN CANNIBALISM United Artists UAG 10516	E £4.99	
CANNONBALL ADDERLEY SPONTANEOUS COMBUSTION F Savoy SA 2206	F £4.99	
CHIL MANN GONNA ROCK'N ROLL TONIGHT Charly CR 5068	A £4.05	
CARL PERKINS CARL PERKINS Charly CR 30152	A £3.25	
CAROLE BAYER SAGER TOD Elektra K52093	W £4.39	
CHARLIE BYRD BYRD IN THE HAND Blue Note BNS 40034	E £4.40	
CHARLIE MINGUS TOWN HALL CONCERT Blue Note BNS 40034	E £3.99	
CHARLIE PARKER BIRD/THE SAVOY RECORDING MASTER TAPES Savoy SA 2211	E £4.99	
CHERYL LADD CHERYL LADD Capitol EA-ST 11808 TC-EA-ST 11808	E £4.40 £4.60	
CHICK COREA THE SONG OF SINGING Blue Note BNS 40034	E £3.99	
CHUCK MANGIONE CHILDREN OF SANCHEZ A&M AMLH 64709	C £4.49	
CIMARONS E MAKA Polygram 2383 512	E £3.95	

● to page 23

RECORD BUSINESS September 4 1978

THE NEW ALBUMS

September 1978

● from page 22

CONNIE FRANCIS TRACKS ON WAX 4 United Artists USA 30182 TK 5612	E 3.99	GERRY MULLIGAN/LEE KOENIGZ REVELATION Blue Note BMS 4016	E 3.99	KENNY LYNGH RELATION AND SWINGIN' One-up 2212	E 2.50	ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE, STOCKHOLM VOL. 1 Blue Note BMS 40021	E 3.99
CORTINAS TRUE ROMANCES CBS 82831	E 4.49	GERRY RAFFERTY GERRY RAFFERTY LOGO MCGO 4002 LOGO 4002	E 3.10	KENNY ROGERS LOVE OR SOMETHING LIKE IT United Artists USA 30194 TK 30194	E 3.10	ORNETTE COLEMAN TRIO AT THE GOLDEN CIRCLE, STOCKHOLM VOL. 2 Blue Note BMS 40022	E 3.99
DARRYL WAY CONCERTO FOR ELECTRIC VIOLIN Capitol EPS 8526 ZG 9550	E 4.40	GIL SCOTT-HERON SECRETS ARISTA SPART 1073	E 3.79	LEE MORAN THE SIDE WINDER Blue Note BMS 40016	E 3.99	PACO PENA THE FLAMENCO WORLD OF PACO PENA S SPA 133 KCPB 534	E 2.35
DARYL HALL & JOHN OATES LONG THE RED EYE RCA PL 12804 PK 12804	E 3.99	GLEN MILLER LEGENDARY PERFORMER VOL. 3 RCA PL 12495 PK 12495	E 3.99	LESTER YOUNG THE ALADDIN SESSION Blue Note BMS 40022	E 3.99	PAUL TRAVERS HEAT OF THE STREET Polydor POLD 5005	E 4.35
DAVE AND SUGAR TEAR TIME RCA PL 12861 PK 12861	E 2.49	GREENACK & DISTRICT SILVER BAND GREENACK AND DISTRICT SILVER BAND E RMS INTS 157 TC-NTS 157	E 2.50	LESTER YOUNG PRES-'S THE COMPLETE SVAW RECORD INOS SVAW 2202	E 4.99	PAUL CHAMBERS & JOHN COLTRANE HIGH STEP Blue Note BMS 4010	E 3.99
DAVE EDMUNDS TRACKS ON WAX 4 Seawind SSK 59407 SSK 59407	E 4.39	HARRY BELAFONTE LEGENDARY PERFORMER RCA PL 12489 PK 12489	E 3.99	LIGHTNIN' SLIM HIGH AND LOW DOWN Sweet SWTT 770	E 4.15	PERRY COMO SOMETHING SPECIAL RCA PL 42679 PK 42679	E 3.99
DAVID BROMBERG BAND BANDIT IN A BATHING SUIT Fantasy FT 548	E 4.40	HAWKLOKDS HAWKLOKDS Charmaine GMS 4014 7908 623	E 4.50	LORRYN LYNN OUT OF MY HEAD AND BACK IN MY BED E TC-MCF 2846	E 4.60	PETER HAMILL THE FUTURE NOW Charmaine GMS 1137	E 3.99
DAVID TOWNSEND MAKING UP THE NUMBERS Mercury 9109 610	E 4.35	HERBIE HANCOCK MAJESTY VAGAGE Blue Note BMS 40020	E 3.99	LOUIS ARMSTRONG LEGENDARY PERFORMER RCA PL 12659 PK 12659	E 3.99	PRINCE MOHAMMED PRINCE ARE YOU READY E Baltic USA 2016	E 3.99
DAVID WHITFIELD FOCUS ON DAVID WHITFIELD WOWZ SSK 5758 WOWZ 5036	E 3.79	HERBIE HANCOCK SPEAK LIKE A CHILD Blue Note BMS 40025	E 3.99	MADELAINE WHO IS SHE? United Artists USA 30188	E 3.99	R D LAING LIFE BEFORE DEATH Charmaine GMS 1137	E 3.99
DEERRINGER IF I WEREN'T SO ROMANTIC I'D SHOOT YOU SKY 8044	E 4.49	IAN GOMM IAN GOMM'S HOLIDAY ALBUM E TK 100	E 4.25	MANTOVANO & HIS ORCHESTRA FOR LOVERS EVERYWHERE Decca DK 101-172	E 3.99	RACING CARS BRING ON THE NIGHT Charmaine GMS 1178 ZCHR 1178	E 4.19
DEXTER GORDON LON TALL DEXTER Savoy SA 221	E 4.99	JANE WARRIOR THE WAY OF THE SUN E Island ILPS 9552	E 4.40	MANTOVANO & HIS ORCHESTRA IN VIENNA Decca DK 102-172 KDKC 2027	E 3.99	RADIO STARS DICK STAR'S HOLIDAY ALBUM E Charmaine GMS 1001 TC-CMO 1001	E 4.40
DEZZY GILLESPIE DEE GEE DAZZ Savoy SA 209	E 4.99	JANIS IAN JANIS IAN CBS 82700 40-82700	E 4.49	MANTOVANO & HIS ORCHESTRA FARAWAY PLACES Decca DK 103-172 KDKC 2100	E 3.99	RANDY WESTON BLUES TO AFRICA Freedom FL 4101	E 3.99
DEW BYAS SAVOY JAM PARTY Savoy SA 213	E 4.99	JEAN-LUC PONTY CANTELOFF ISLAND Blue Note BMS 4015	E 3.99	MARY O'HARA MUSIC SPICES LOUDER THAN WORDS E Crysis/RS CHR 1194	E 4.19	RETURN TO FOREVER LIVE CBS 82808 40-82808	E 4.49
DR FREEDGOLD PRIVATE PRACTICE United Artists USA 30184 TK 30184	E 4.29	JENNIE C RILEY THE BEST OF JENNIE C RILEY A Chary CA 30148	E 3.25	MARY O'HARA MUSIC SPICES LOUDER THAN WORDS E Crysis/RS CHR 1194	E 4.19	RICH KIDS GHOSTS OF PRINCES IN TOWERS E Epic EPC 82007	E 4.40
DUDU PUKWANA DIAMOND EXPRESS Freedom FL 41041	E 3.99	JERRY JEFF WALKER CONTRARY TO ORDINARY E MCA MCF 2851	E 4.40	MAX BYGRAVES FOCUS ON MAX BYGRAVES E Decca FCS 30556	E 3.79	ROGER MCGOUGH SUMMER WITH MONIKA E TKC 9551	E 4.40
EDDIE FLOYD EDDIE FLOYD CHRONICLE E TK-STM 7005	E 4.60	JESSE BARRISH JESSE BARRISH RCA PL 12595 PK 12595	E 3.99	MAX MERRITT KEEPING IN TOUCH Polydor CBR 514	E 3.95	ROSE ROYCE ROSE ROYCE STRIKES AGAIN W Warner Bros W9527	E 4.39
ELLA FITZGERALD & COLE PORTER DREAM DANCING Pablo 2310 814 3010 814	E 4.35	JETHRO TULL BURSTING OUT LIVE E Crysis/RS Cuff 4 ZCJF 4	E 3.99	MCCALMANS BURN THE WITCH Transatlantic TR6 265	E 3.99	ROY AYERS YOU SEND ME Polydor 2391 365	E 3.95
EMOTIONS SUNBEAM CBS 82964	E 4.49	JIMMY RODGERS LEGENDARY PERFORMER RCA PL 12504 PK 12504	E 3.99	MCCOY TYNER TYNER MOMENTS Blue Note BMS 40021	E 3.99	ROY DOTRICE SCENES FROM WATERSHIP DOWN S Decca ZDA 178 KZAC 178	E 3.79
ERIC CARMEN CHANGE OF HEART ARISTA SPART 1056 TCART 1066	E 3.79	JIMMY SHAND A MAN AND HIS MUSIC E RMS INTS 132 TC-NTS 132	E 2.50	MELANIE PHOTOGENTIC NOT JUST ANOTHER PRETTY FACE RCA PL 13056 TK 13056	E 3.99	SAINTS PREHISTORIC SOUNDS E Harvest SHSP 4094	E 4.40
ERROLL GARNER THE EL Savoy SA 2207	E 4.99	JIMMY 'BO' HORNE DANCE ACROSS THE FLOOR E TK TRR 82533	E 4.49	MERLE HAGGARD IM ALWAYS ON A MOUNTAIN WHEN I FALL E MCA MCF 2848 TC-MCF 2848	E 4.60	SCHOLARS SING A SONG OF SATIRE WITH THE ECHO LARS E Decca MOR R 512 KNORR 512	E 2.50
FLEETWOOD MAC LIVE OUT OF THE WORLD CBS 83110 40-83110	E 4.49	JOAN ARMATRADE JOAN ARMATRADE E A&M AMLI 6747 CAM 6472	E 4.25	MIKI ANTHONY CHILD OF THE ANGELS E EMI EMC 3259 TC-EMC 3259	E 4.40	SHORTY ROGERS CLICKING WITH CLAX E Atlantic K5041	E 4.39
FRANK PORCEL & HIS ORCHESTRA PORTRAIT OF PORCEL E TK-TWSP 107	E 4.60	JOE COCKER THE LUXURY YOU CAN AFFORD E Aylton K5097 K452087	E 4.39	MILT JACKSON SECOND NATURE E Savoy SA 2204 KECC 2179	E 4.60	SMALL FACES 78 IN THE SHADE W Atlantic K5046	E 4.39
FRANKI VALLI FRANKI VALLI IS THE WORD W Warner Bros K36549	E 4.39	JOHN COLTRANE BLUE TRAIN E Blue Note BMS 4009	E 3.99	MIROSLAV VITOUS MIROSLAV Freedom FL 41040	E 3.99	SMILEY LEWIS THE BELLS ARE RINGING United Artists USA 30185	E 3.99
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● to page 24

THE NEW ALBUMS

● from page 23

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HAY LOCK...
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FAITH HOPE AND CHARITY...
20th Century BT 560 £4.99
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HAROLD MELVIN

(Solo)
ABC ABCIL 5260 £3.79

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INTRODUCING HELEN GELTZER...
Popular NSPL 18578 £4.00
ZCP 18578 £4.60

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JOE WILLIAMS & COUNT BASIE...
Vogue VJD 553 £3.99
ZC VJD 553 £4.60

JOHN HAMMOND

SPIRITUALS TO SWING...
Vogue VJD 550 £3.99
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ZCVS 79410 £4.60

LIBERACE

MR SHOWMANSHIP...
Pye International NSPL 28266 £4.00

MICHAEL HENDERSON

IN THE NIGHT TIME...
Buddah BCLP 4085 £4.00
ZCDBS 4085 £4.60

MILICAN & NESBITT

COUNTRY ROADS...
Pye Popular NSPL 18565 £4.00
ZCP 18565 £4.60

NORRIE PARAMOR

RAGS AND TATTERS...
Pye Popular NSPL 18575 £4.00
ZCP 18575 £4.60

PAUL JABARA

KEEPING TIME...
Columbia CAL 2029 £4.00
ZCCA 2029 £4.60

RENZO FRAESE

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Pye International NSPL 28267 £4.00
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STRETCH

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VARIOUS

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THE ESSENTIAL VIC DICKENSON...
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ZC VJD 551 £4.60

WILKO JOHNSON'S SOLID SENDERS

WILKO JOHNSON'S SOLID SENDERS...
Virgin V2105 £4.39
TCV 2105 £4.59

BRANDY

30 St Georges Hill TOM ROBINSON BAND

BRIKINGTON

11 385 MIKE HARDING
28 Sps STRANGLERS

BRIGHTON

11 Donte CAMEL
22 Top Rank OLYMPIC RUNNERS/KANDIDATE
29 BRAND X
29 Donte SHADOWS

BUNSTOL

5 Colston Hill RENAISSANCEAN MATTHEWS
11 Colston Hill SHADOWS

14 Colston Hill PACO PENA
19 Locarno OLYMPIC RUNNERS/KANDIDATE
22 Hippodrome BRAND X

22 Colston Hill TOM ROBINSON BAND
23 Colston Hill CRUSADERS
25 Colston Hill CAMEL

26 Locarno RAMONES
27 Top Rank OLYMPIC RUNNERS/KANDIDATE
28 Colston Hill YETIES

28 Polystyrene YACHTS
29 Leisure Centre ULTRAVOX
30 Polystyrene F&B&G POODLES

30 Granary TANZ DER YOUTH

BURNHEATH

21 Village Bowl TOM ROBINSON BAND
26 Village Bowl STRANGLERS

BOWLEY

10 Church Path PACO PENA

BURTON-ON-TRENT

29 '76 YACHTS

CAMBRIDGE

29 Corn Exchange DR FEELGOOD

CANTERBURY

22-23 JASPER CARROTT

CARDIFF

1 Top Rank PATTI SMITH GROUP
15 Top Rank LURKERS
17 Top Rank STRANGLERS

20 Top Rank OLYMPIC RUNNERS/KANDIDATE
24 Top Rank TOM ROBINSON BAND
28 University WILKO JOHNSON'S SOLID SENDERS

CARLISLE

3 Border Tenor CYANIDE

CHILNESBORO

3 Chancellor Hill RADIO STARS/REACTION
17 Chancellor Hill TANZ DER YOUTH
24 Chancellor Hill LURKERS
28 Odeon DR FEELGOOD

CHESTERFIELD

12 Aquinas CD-CO

CLEETHROPES

4 Water Gardens PIRATES

COLNE

20 Municipal Hill JASPER CARROTT

CONVENTRY

22 Theatre SHADOWS
24 Theatre JOHNNY MATHEWS
30 Theatre DR FEELGOOD
30 University SHADOWS

● to page 25

THIS MONTH'S RELEASES: 229

LIVE DATES

ABERDEEN

13 Rufus STRANGLERS

ANDOVER

23 Sports Centre YETIES

ATLESBURY

2 Friars RADIO STARS/REACTION
7 Friars CAMEL

ATY

1-30 Gaery Theatre ALEXANDER BROTHERS

BARNLEY

15 Parkside OLYMPIC RUNNERS/KANDIDATE
5 Civic MIKE HARDING

BATH

21 Assembly Rooms PACO PENA
22 Pavilion RADIO STARS/REACTION
27 Pavilion STRANGLERS

BIRMINGHAM

2 Odeon PATTI SMITH GROUP
4-9 Nile OUT TEMPTATIONS
7 Hippodrome RENAISSANCEAN MATTHEWS

BURTON-ON-TRENT

8 Barbican TANZ DER YOUTH
11 Odeon ROBERT PALMER
13 Odeon B B KING

CHILNESBORO

14 Odeon CAMEL
15 Odeon BLONDE
15 Top Rank ACKER BLK

CHILNESBORO

16 Odeon DAVE EDMUNDS/NUCK LOWE
19 Barbican LURKERS
23 Odeon SHADOWS

CHILNESBORO

25 Odeon TOM ROBINSON BAND
28 Odeon CRUSADERS
29 Odeon ROSE ROYCE/STARGARD

CHILNESBORO

29 Barbican JAPAN
29 Hippodrome BRAND X
30 Odeon RAMONES
30 Barbican YACHTS

CHILNESBORO

21 King George Hall 999
26 King George Hall MIKE HARDING

BLACKPOOL

17 ABC SHADOWS
24 Imperial RADIO STARS/REACTION



ANNIE HASLAM: Renaissance tour

COLCHESTER
1 Mercury Acker BKLK

CRANE
1 Theatre YETTES

CRUMER
1 West Ranton Pavilion MAC CURTIS

CRUDDEN
3-4 Fairfield Halls SHADOWS
10 Fairfield Halls CAMEL
12 Fairfield Halls PACO PENA
28 Fairfield Halls DUBLINERS

DEBY
16 Assembly Rooms SHADOWS
26 Assembly Rooms DR FEELGOOD

DONCASTER
2 Crescops Sports Centre PIRATES
16 Crescops Sports Centre RADIO STARS/REACTION
18 Outlook ULTRAVOX!
30 Crescops Sports Centre WIRE

DUNELLY
1 JBS LURKERS
9 JBS JOLT
16 JBS YACHTS
22 JBS TANZ DER YOUTH

DUNSTABLE
16 California OLYMPIC RUNNERS/KANDIDATE
30 California CRUSADERS

DUNWELMINE
12 STRANGLERS

ECCLES
16-23 Tak of the North ECCLES

EDINBURGH
1 Cluays SHAM 69
4 Tiffany TANZ DER YOUTH
13 Glenn BLONDE
18 Usher Hall CAMEL
25 Deean BRAND X
26 Glenn TOM ROBINSON BAND

EXETER
11 Roos RADIO STARS/REACTION
26 STRANGLERS

FOLESTON
9 Lees Cliff Hall YETTES
9 Lees Cliff Hall JENNY DARREN

FRIM
6 Marina YETTES

GLASGOW
17 City Hall CAMEL
29 Odeon TOM ROBINSON BAND

GLoucester
21 Freyman Acker BKLK

GREAT YARMOUTH
21 Tiffany STRANGLERS

GUILDFORD
2 Civic CAMEL

HALFAX
19 Civic SHADOWS

HARLOW
18 Playhouse Acker BKLK

HATFIELD
29 DUBLINERS
30 Polytechnic RADIO STARS/REACTION

HATES
3 Allied Beck Centre Acker BKLK
10 Allied Beck Centre YETTES
14 Allied Beck Centre PACO PENA

HEMEL HEMPESTEAD
1 Pavilion DAVE EDMUNDS/NICK LOWE
17 Pavilion RADIO STARS/REACTION

HERSFORD
13 Porthen CYANIDE

HITCHIN
30 Col of Ed Wilko JOHNSON'S SOLDIERS

HOLDSWORTH
19 Polytechnic RADIO STARS/REACTION

HULL
24 New Theatre MIKE HARDING
25 Tiffany RADIO STARS/REACTION

IPSWICH
13 Corn Exchange PACO PENA
22 Gaumont CAMEL

KIRKBY
25 Adam Smith Centre PACO PENA

KNIGHTSWORTH
5 TUESDAY: RUDOLPHS/FRANK ZAPPANICK LOWE/
DAVE EDMUNDS, etc

KNUTSFORD
7.4 Lillieville Epique Acker BKLK

LANCASTER
11 University STRANGLERS

LEATHERHEAD
24 Theatroyde Theatre YETTES

LEEDS
3 HARLOW
14-1 Club ULTRAVOX!
17 Rhode Green LURKERS
19 Fan Club TANZ DER YOUTH
28 Fan Club 999

LEICESTER
5 De Montfort CAMEL
10 De Montfort SHADOWS
18-23 Baillys TEMPTATIONS
25 De Montfort MIKE HARDING
25-30 Baillys CO-CO
26 De Montfort TOM ROBINSON BAND

LINCOLN
7 AJS RADIO STARS/REACTION
16 AJS ULTRAVOX!
19 Drift Hall STRANGLERS
29 Tech 999

LIVERPOOL
9 Ericc TANZ DER YOUTH
15 Ericc SURE THROAT
16 Ericc LURKERS
24 Ericc ULTRAVOX!
26 Empire CAMEL
28 Polytechnic SMOKES
29 Empire BARCLAY JAMES HARVEST
30 Empire ROSE YVES/STARBOARD

LONDON
1 Nashville HARLOW
1 Music Machine MICK FARRIN
1-2 Palladium GLADYS HIGGINS & THE PIPS
2 Music Machine RACING CARS
2 Nashville TANZ DER YOUTH
3 Pegasus JONES
3 Marquee JOLT
4-9 Sadlers Wells PACO PENA
5 Hope & Anchor ZONES
6 Hope & Anchor SKIDS
6 Hammersmith Odeon ALVIN LEE
6 White Hart MAC CURTIS
7 Gaiety Lion STREETBOYS
7 Music Machine SKIDS/JONES
8 Nashville SKIDS/JONES
9 Jacksons Lane CC SOME THROAT
9 Hammersmith Odeon BLONDE
9 Rick Gates SKIDS
10 Rochester Castle SKIDS
10 Hammersmith Odeon RENAISSANCE/IAN MATTHEWS
10 Lychnum LURKERS
11 Marquee SURE THROAT
11 Festival Hall FRANK SINATRA
11 Hall Moon Pulney RICHARD DIGANCE
12-13 Hammersmith Odeon ROBERT PALMER
12 Music Machine JAPAN
13 TANZ DER YOUTH
14 Dingwalls Mick FARRIN
14 Nashville JONES
14-15 Hammersmith Odeon B KING
15 Gaiety Lion STREETBOYS
15 Dingwalls IAN MATTHEWS
15 Rochester Castle ZONES
16 Dingwalls IAN MATTHEWS
16 Rock Garden ZONES
16 Festival Hall FRANK SINATRA
16 Hammersmith Odeon BLONDE
17 Palas OLYMPIC RUNNERS/KANDIDATE
17 Palladium TEMPTATIONS
18 Hammersmith Odeon EMERYLOU HARRIS
19-24 Palladium BETTE MIDLER
20 Barclay Hotel Acker BKLK
22 Hope & Anchor YACHTS
23 Nashville YACHTS
24 Britton ELVIS COSTELLO/SHAM BRAWAD/MISTY, etc
25 Music Machine JAPAN
25-26 Hammersmith Odeon CRUSADERS
27 Music Machine SURE THROAT
29-30 Hammersmith Odeon CAMEL
29 Central London Poly PIRATES
30 Festival Hall DUBLINERS
30 Southgate Royalty OLYMPIC RUNNERS/KANDIDATE

LOWESTOFT
11 GO-CO

MALVERN
25 Water Gardens DR FEELGOOD

MANCHESTER
1-9 BROTHERHOOD OF MAN
8 Apollo RENAISSANCE/IAN MATTHEWS
14 Free Trade Hall BLONDE

15 Apollo SHADOWS
16 Free Trade Hall B KING
16 Free Trade Hall CAMEL
22 Factory SURE THROAT
25 Apollo BRAND X
27 Apollo CRUSADERS
27 Adlon Theatre Theatre MIKE HARDING
29 Free Trade Hall RAMONES
29 Apollo STRANGLERS
30 University GAVE EDMUNDS/NICK LOWE

MANSFIELD
11 Civic RACING CARS

MIDDLESBROUGH
23 TANZ DER YOUTH
27 PIRATES

MIDDLETON
8 Town Hall MIKE HARDING

NEWARK
15 Palace YETTES
22 Palace MIKE HARDING

NEWCASTLE
5 City Hall SHADOWS
6 Mayfair RADIO STARS/REACTION
12 City Hall BLONDE
19 City Hall CAMEL
24 City Hall BRAND X
27 City Hall TOM ROBINSON BAND
27 City Hall RAMONES
29 University WIRE
30 City Hall BARCLAY JAMES HARVEST

NEWPORT (Mon.)
26 Stowaway TANZ DER YOUTH
26 Stowaway ROSETTA STONE
27 Stowaway ULTRAVOX!

NEWPORT (Sat.)
8 Village JENNY DARREN

NORTHAMPTON
17 Pop Acker BKLK

NORWICH
24 Theatre Royal JASPER CARROTT
27 St Andrews DR FEELGOOD

NOTTINGHAM
15 Sandpiper TANZ DER YOUTH
20 Sandpiper ULTRAVOX!
21 Sandpiper YACHTS
21 Trent Polytechnic FABULOUS FOOIBLES
24 Commodore SHADOWS

NUNKATON
5 77 TANZ DER YOUTH
12 77 ULTRAVOX!
28 77 999

ODFORD
19 New Theatre ROBERT PALMER
23 New Theatre TOM ROBINSON BAND
25 & 27 New Theatre SHADOWS
29 New Theatre MIKE HARDING

PENANCE
12 Garbo RADIO STARS/REACTION

PETERSBURGH
18 STRANGLERS
30 ABC MIKE HARDING

PLYMOUTH
13 Woods RADIO STARS/REACTION
15 Frista RASCALS
21 Maine TANZ DER YOUTH
22 Top Rank DR FEELGOOD
26 Metro ULTRAVOX!

PORTSMOUTH
4 Guild Hall RENAISSANCE/IAN MATTHEWS
18 Guild Hall BLONDE
19 Guild Hall CAMEL
20 Arts Centre PACO PENA
24 Lisarose STRANGLERS

PRESTON
27 6-18 Hall BARCLAY JAMES HARVEST

PURLEY
26 Tiffany OLYMPIC RUNNERS/KANDIDATE

READING
13 Bares LURKERS

REDCAR
11 Grafton Bowl ULTRAVOX!

RETFORD
2 Potterhouse LURKERS
15 Potterhouse TANZ DER YOUTH
22 Potterhouse ULTRAVOX!

ROCHESTER
16 Abbotsholme Arts Centre PACO PENA

ST ALBANS
30 City Hall ULTRAVOX!

ST HELENS
14 Top Rank YETTES
21 Top Rank MIKE HARDING

SALISBURY
18 Pithamome YETTES

SALTBURN
10 Loftus JENNY DARREN

SCARBOROUGH
15 Plethouse ULTRAVOX!
23 MIKE HARDING
29 Plethouse SURE THROAT

SHEFFIELD
4-9 Frista PATTI BOULAYE
7 Limes TANZ DER YOUTH
20 City Hall CAMEL
20 Top Rank STRANGLERS
21 Limes ULTRAVOX!
25 City Hall JOHNNY MATHIS
28 University RICHARD DIGANCE
29 Polytechnic SMOKES/DAVE EDMUNDS/NICK LOWE
29 City Hall BARCLAY JAMES HARVEST

SHORCHAS
16 Cavendish RASCALS

SLOUGH
23 College RADIO STARS/REACTION
29 Community Centre OLYMPIC RUNNERS/KANDIDATE
30 College PIRATES

SOUTHAMPTON
3 Gaumont IAN MATTHEWS
13 Gaumont SHADOWS
23 Gaumont CAMEL

SOUTHEND
1-2 Cliff SHADOWS
24 Simpsons YACHTS

SOUTHPORT
3 Theatre MIKE HARDING
18 Theatre SHADOWS

SULLIHILL
14-16 New Cresta PATTI BOULAYE
27 St Andrews DR FEELGOOD

STONE-ON-TRENT
24 Jolies PATTI BOULAYE
27 Jolies Acker BKLK

STREET
8 Strude Theatre YETTES

SUNDERLAND
4 MAC CURTIS
27-28 Empire JOHNNY MATHIS

SWANSEA
25 Cluays ULTRAVOX!
28 Cluays TANZ DER YOUTH

SWINDON
24 Brunel Rooms FABULOUS FOOIBLES

TAUNTON
24 Odeon DR FEELGOOD

TORQUAY
23 Town Hall DR FEELGOOD

TOWNBRIDGE
27 Europa RASCALS

TUNBRIDGE WELLS
8 Assembly Rooms CAMEL

USK
22 ROSETTA STONE

WAKFIELD
6-9 Theatre Club SHADOWS
9 Unity RADIO STARS/REACTION

WALSALL
14 Town Hall ROSETTA STONE

WARRINGTON
18 LURKERS

WATFORD
10-16 Baillys TEMPTATIONS
17-23 Baillys BROTHERHOOD OF MAN

WINDSOR
2 Civic Hall ROSETTA STONE
7 Civic Hall MIKE HARDING

WOLVERHAMPTON
1 Lafayette PIRATES
7 Civic Hall SURE THROAT
15 Lafayette YACHTS

YEWELL
20 RADIO STARS/REACTION

YORK
21 Pop Club LURKERS

Healthy outdoor lads (Quo) rivalled by twilight (Smith, Robinson) (with a cast of supporting skinheads)

READING FESTIVAL

Tickets: £8.95 for three days

Audience: Mixture of new wavers, Quo fans and those who go regardless of who's playing.

Attendance: (estimated) Friday 20,000; Saturday and Sunday 30,000 each

NEANDERTHAL MAN made his annual emergence at Reading Festival but this time he was armed with a beer can instead of a club. Friday was New Wave Day (or should one say Skin-head Day?) and to no-one's surprise violence—as well as a hail of beer cans—was in the air. Victim of the day was Hugh Langton of **New Hearts** whose head was split open by a can while the band were on stage playing their way through a pretty good set.

The mayhem continued that day, fanned by **Sham 69**. They played impressively and introduced a lot of excitement into a festival which badly needed it but their manic hippie-baiting was pretty nauseating. What price if The Kids Are United now, Mr Pursey?

looked hackneyed and tired. But 'In The City' still sounds great.

If Friday was an experiment—i.e. the first New Wave night ever at Reading—Saturday and Sunday were at least more traditional festival fare with the notable exceptions of Tom Robinson and Patti Smith. But more of those later.

The **Ian Gillan Band** lumbered on stage and blitzed and razed the whole world with a cacophony of sub-standard heavy metal. How long can he possibly go on singing 'Child In Time'? Forever, judging by Reading.

On Saturday evening **The Motors** were nothing less than superb playing a surprisingly impressive set of pop classics. They were gutsy, aggressive and attacking. Pity there weren't more bands like them.

Spirit and Foreigner, on their separate days and in their separate ways, seemed good value for money without exactly pushing back the boundaries of modern music. Randy California looked and played as though the last

loss. Fairly good value for money, and both bands went down a storm.

On the folk and folk-rock front **The Albion Band** and **Lindisfarne** played a treat. The Albions somehow achieved the clearest sound of the weekend on a pa that sounded as though it had had too much curry and brown ale the previous night and they played a delightful whimsical collection of numbers the best of which was titled 'Poor Old Man'.

Lindisfarne successfully defended their title of Ideal Festival Band with a fine selection of old favourites like 'Fog On The Tyne' and 'We Can Swing Together' and new tracks like 'Jukebox Gypsy' and 'Run For Home'. After their classic and beautifully performed encore number 'Clear White Light' Lindisfarne left the stage and the crowd pelled John Peel with beer cans for some vague reason.

Later that night **Status Quo** boogied their way into the hearts of millions for hours on end and again they received a great response. But really it was all

remarkably ordinary although 'Caroline' and 'Rockers Rollin' sounded pretty good. **Bethnal** did themselves a power of good on Sunday with the best set I've heard from them in months. The crowd stood en masse and clapped along during 'Baba O'Reilly'—no mean achievement at 2.30 pm on a Sunday. At the end of their performance **Tom Robinson** congratulated the Bethnals boys—deservedly in my opinion—on "a brilliant set" before going on to turn in the best performance of the weekend himself.

Robinson excelled. He had power, conviction, humour, understanding of the needs of the crowd and above all taste. With anthems like 'Martin', 'Motorway', 'Blue Murder' (about Little Towers) and the excellent 'Power In The Darkness' Robinson left the stage with about 30,000 confirmed fans screaming for more. Excellent and there's no more to be said.

Finally, there was Patti Smith who in some minds was as good as Robinson. She performed a fiery, aggressive set and particularly impressive was 'Because The Night' and 'Gloria'. A good away win for Patti but no points for her arrival backstage in a giant limo. Perhaps a second hand Volkswagen might have been better p.r.—after all that is the People's Car, isn't it?

BRIAN HARRIGAN



PATTI SMITH: Fiery set

It was left to the **Pirates** to demonstrate that good old rock and roll wins every time. They blistered their way through a dusty but still valid collection of rockers which made the ensuing sets by **Ultravox** and **The Jam** look a little redundant. The Jam, most notably, were a disappointment. They tried hard, have no doubt, but they

ten years had never happened and it was good to hear 'Nature's Way' again. But excitement was notably lacking from their set which was mainly harmless and well-played. The same went for Foreigner who are prime example of 1970's progressive MOR. But any band who can rock out numbers like 'Cold As Ice' can't be a total



ULTRAVOX: Surviving the bad press

Artists: ULTRAVOX!

Venue: Marquee Club, London (450)

Tickets: £1.50

Audience: Art student end of punk

mark and tourists.

Current product: Single 'Slow Motion' (WIP 6454)

IT TAKES a strong band to survive the sort of vile long-term press campaign Ultravox! found itself involved in during its early life. At every turn the band took came in for more abuse, but it soldiered on by taking itself off to Germany where considerable success

has been the outcome.

Back in town for a couple of warm-up gigs at the Marquee, it quickly became obvious that a spell in Connie Planck's Cologne studio had worked wonders for Ultravox! Always a bit lacking in the rhythm department, the sound has benefited greatly by the addition of Moog bass and drum machine which are played simultaneously with the man-powered instrumentation giving a dense and solid foundation for the still somewhat precious vocalising of lead singer John Foxx.

The new single 'Slow Motion' was featured early in the set and amply demonstrated the success of the new approach with the hypnotic rhythms doing their mesmeric job. Another number that came out well was 'Hiroshima Mon Amour' from the band's earlier repertoire, with Foxx sounding suitably chilling on the doom-laden lyrics.

Press-wise, things are beginning to perk up for the band, as art-school new wave appears to be picking up new fans, and with some heavy promotion going into the forthcoming *Systems Of Romance* album, which marks a new relationship with Eno who produced the first LP, the signs are quite good for Ultravox! The Marquee was very crowded indeed, if that's any indication of grass-roots following.

JOHN HAYWARD

FILM REVIEWS

FM (United Artists) (A)

IN SPITE of the modest mauling it has received at the hands of some Fleet Street film critics, **FM** should not be underrated. It is likely to be a very popular movie and thus spark new sales of the MCA album.

Set in a California FM radio station, the band of jaded hippie quos who play their hour after hour of excellent adult-orientated rock (Ronstadt, Joe Walsh, Steely Dan, etc) are in danger of having a more pop format thrust upon them by the station's greedy managers, to say nothing of having to play a fulsome wave of commercial slots for

army recruitment.

The jocks, with Martin Mull making a splendid job of subtly lampooning the West coast lifestyle, blockade themselves into the station and from here on a film which at times had plenty of taut humour descends into pure television sit-com.

But the audience loved it and had none of the trouble deciphering the language and nuances of the film that seemed to affect Fleet Street's ageing reviewers. In fact **FM**, for all its faults, appeals directly to the 20s age group. In addition to the storyline there are splendid cameo live slots of Linda

Ronstadt and Jimmy Buffett, some very funny performances from several of the DJs and a generally slick pace.

In fact **FM** looks and sounds just right for a bit of late summer escapism and was certainly appreciated by the audience on the night of this review. Singles by Steely Dan, Joe Walsh and Foreigner have already made the charts and the **FM** soundtrack album, although out for some months and already on the charts, should take on new life.

Double album: **FM** (MCA MCSP 284) (E)

DAVID REDSHAW

Rose Royce

III



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TO BE TRUE**

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KING**

CL 16009

**DISCO
TECH**



from the album Welcome Home

DR HOOK

CL 16013



**I DON'T WANT TO BE
ALONE TONIGHT**

THE SINGLES CHART

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

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

Action
Of
The
Week



STATUS QUO: Restored To The Top 20

TOP
60

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Dist. Use
1	1	6	97 98	THREE TIMES A LADY COMMODORES	● MOTOWN TMG 1113	E
★2	5	6	67 84	DREADLOCK HOLIDAY 10CC	▽ MERCURY 6008 035	F
3	2	6	60 84	IT'S RAINING DARTS	▽ MAGNET MAG 126	E
★4	4	20	58 48	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	★ ATLANTIC K 11120	W
★5	6	4	52 82	OH WHAT A CIRCUS DAVID ESSEX	▽ MERCURY 6007 185	F
★6	8	9	46 34	JILTED JOHN JILTED JOHN	EMI INT. INT 567	E
7	3	17	40 53	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 006	F
8	9	10	33 58	SUPERNATURE CERRONE	ATLANTIC K 11089	W
★9	18	3	32 68	PICTURE THIS BLONDIE	CHRYSLIS CHS 2242	F
★10	16	3	31 35	HONG KONG GARDEN SIOUXSIE AND THE BANSHEES	POLYDOR 2059 052	F
11	10	13	25 77	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	● CBS 6368	C
★12	58	2	23 66	AGAIN AND AGAIN STATUS QUO	VERTIGO QUO 1	F
13	12	7	23 23	IT'S ONLY MAKE BELIEVE CHILD	ARIOLA HANSA AHA 522	A
★14	19	6	23 62	TOP OF THE POPS REZILLOS	SIRE SIR 4001	W
15	7	14	22 45	SUBSTITUTE CLOUT	● CARRERE EMI 2788	E
★16	25	3	21 55	DAVID WATTS - 'A' BOMB IN WARDOUR STREET JAM	POLYDOR 2059 054	F
★17	22	5	21 81	AN EVERLASTING LOVE ANDY GIBB	RSO 015	F
★18	27	5	21 64	BRITISH HUSTLE - PEACE ON EARTH HI-TENSION	ISLAND WIP 6446	E
19	17	7	20 28	BABY STOP CRYING BOB DYLAN	CBS 6499	C
★20	23	4	19 72	FORGET ABOUT YOU MOTORS	VIRGIN VS 222	C
21	11	13	18 48	BOOGIE OOGIE OOGIE A TASTE OF HONEY	▽ CAPITOL CL 15988	E
★22	31	4	18 70	I THOUGHT IT WAS YOU HERBIE HANCOCK	CBS 6530	C
★23	35	3	17 75	GREASE FRANKIE VALLI	RSO 012	F
24	15	7	17 11	IF THE KIDS ARE UNITED SHAM 69	POLYDOR 2059 050	F
★25	28	4	17 67	GALAXY OF LOVE CROWN HEIGHTS AFFAIR	MERCURY 6168 801	F
26	13	11	16 62	NORTHERN LIGHTS RENAISSANCE	WARNER BROS K 1717	W
27	14	12	15 46	'5,7,0,5.' CITY BOY	▽ VERTIGO 6059 207	F
28	20	8	15 65	WHO ARE YOU - HAD ENOUGH WHO	POLYDOR WHO 1	F
★29	33	6	15 83	KISS YOU ALL OVER EXILE	RAK 279	E
★30	36	4	14 23	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER	FANTASY FTC 160	E
31	26	12	13 11	COME BACK AND FINISH WHAT YOU STARTED GLADYS KNIGHT & THE PIPS	BUDDAH BDS 473	A
32	21	5	12 13	WALK ON BY STRANGLERS	UNITED ARTISTS UP 36429	E
33	34	6	9 69	TWO OUT OF THREE AIN'T BAD MEAT LOAF	EPIC EPC 6281	C
★34	37	6	9 62	SIGN OF THE TIMES BRYAN FERRY	POLYDOR 2001 798	F
35	24	15	11 3	THE SMURF SONG FATHER ABRAHAM	● DECCA FR 13759	S
36	42	9	8 54	COLD AS ICE FOREIGNER	ATLANTIC K 10986	W
37	38	5	8 69	RAININ' THROUGH MY SUNSHINE REAL THING	PYE 7N 46113	A
38	29	10	8 53	LIFE'S BEEN GOOD JOE WALSH	ASYLUM K 13129	W
39	43	4	9 14	HOT SHOT KAREN YOUNG	ATLANTIC K 11180	W
★40	63	4	7 42	TALKING IN YOUR SLEEP CRYSTAL GAYLE	UNITED ARTISTS UP 36422	E
★41	45	6	6 67	DON'T WANNA SAY GOODNIGHT KANDIDATE	RAK 280	E
42	30	12	8 9	STAY JACKSON BROWNE	ASYLUM K 13128	W
43	41	8	8 9	STUFF LIKE THAT QUINCY JONES	A&M AMS 7367	C
44	48	8	8 3	IDENTITY X-RAY SPEX	EMI INT. INT 563	E
★45	72	2	6 44	SHE'S GONNA WIN BILBO	LIGHTNING LIG 548	W
★46	90	2	8	COME BACK JONEE DEVO	VIRGIN VS 223	C
47	32	10	6 28	ANTHEM NEW SEEKERS	CBS 6413	C
48	44	8	5 38	SOMEWHERE IN THE NIGHT - COPACABANA BARRY MANILOW	ARISTA ARIST 196	F
★49	83	5	7	THE WINKERS SONG IVOR BIGGUN AND THE RED-NOSED BURGLARS	BEGGARS BANQUET BOP 1	E
★50	61	6	4 41	GOT A FEELING PATRICK JUVET	CASABLANCA CAN 127	A
★51	66	2	4 59	LONDON TOWN WINGS	PARLOPHONE R6021	E
★52	68	6	6 16	DON'T CARE KLARK KENT	A&M AMS 7376	C
53	39	14	6 11	FROM EAST TO WEST VOYAGE	GTO GT 224	C
54	56	4	6 5	LET'S START THE DANCE HAMILTON BOHANNON	MERCURY 6167 700	F
55	50	4	6 5	LET THE MUSIC PLAY CHARLES EARLAND	MERCURY 6167 703	F
★56	60	5	4 32	AIN'T NOTHING GONNA KEEP ME FROM YOU TERI DE SARIO	CASABLANCA CAN 128	A
57	55	3	2 65	TOO GOOD TO BE TRUE TOM ROBINSON BAND	EMI 2847	E
★58	NEW	1	5 17	WHAT YOU WAITIN' FOR STARGARD	MCA 382	E
59	40	16	5 12	DANCING IN THE CITY MARSHALL, HAIN	▽ HARVEST HAR 5157	E
60	71	17	5 *	SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R

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

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

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

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

HOW THEY COMBINE
The Top 30 is based on the Sales Index only.

Notes: 1-10 compiled by adding airplay to sales by a formula where, approximately,

AIRPLAY INDEX OF 100 SALES INDEX OF 6
(Indexes are rounded to the nearest whole number after the chart has been compiled).

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

KEY TO DISTRIBUTORS:

A—Pye, B—One Stop, C—CBS, E—EMI, H—Phonodisc, I—Lightning, K—Crescent, L—Laguna, O—Prestige, P—Pinnacle, R—RCA, S—Selecta, T—Faulty Products, U—Socla, W—WEA, X—Clyde Factors

KEY

New Entry Re-Entry
★ Bullet
♦ Platinum Disc (1 million sales)
♦ Gold Disc (1 million sales)
♦ Silver Disc (1 million sales)
♦ Index less than 0.5

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

Index

A-Z Guide to producers/publishers

A Little Bit Of Soap, Showaddywaddy (Sherwin) 76
A Rose Has To Die, Ben Findon (Black Sheep/Hush) 70
Again And Again, Pip Williams (Shawbury/Eton/EMI) 78
Ain't Nothin' But a Good Thing (Rhythm/BKM) 85
Ain't Nothing Gonna Keep Me From You, Alby Clayton/Barry Gibb/Karl Richardson (RSO) 51
Ain't We Funky Now, Quincy Jones (Sunbury/KO) 68
Ain't Nothing Love, Alby Clayton/Barry Gibb/Karl Richardson (RSO/Chappell) 77
Ain't No Party On, Harry Nardo/George Auld (EMI) 78
Ain't Nothin' Mackay (Copyright Control) 87
Baby I Need Your Lovin', Eric Carmen (Jobete) 51
Baby Stop Crying, Don De Vito (Big Ben) 29
Beach Boy Gold, Adrian Baker (Sheldon/Intimate/Jewel/Burlington/Screen-Gems) 51
Boogie Oogie Oogie, Fonce Mizell/Larry Mizell (Conductive/On Time) 21
I've Got a Feeling/Peace On Earth, Koffi Olonide/Mike Aspinall (Screen Gems/EMI) 18
Cold As Ice, Mick Jones/Gary Lyons/Neil Young/John Sinclair (Copyright Control/Warner Bros) 36
Come Back and Finish What You Started, Vic McCor/Charles Kipps (United Artists) 31
Dancing Queen, Bruce Springsteen (Gower/Nigma) 68
Dancing in the City, Christopher Neil (Not Necessarily a Band) 51
David Whittall/A Bomb in Wardour Street, Chris Parny/Vic Smith (Davaay/Androm) 16
Wonderwall/Larry Gordon/Lightning/Lenny Davidson (EMI) 78
Don't Be Cruel (To a Heart That's True), Not D'Angelo (Carlin) 66
Don't Wanna Get Kark Kent (Island) 52
Don't Wanna Get Goodnight, Mickie Most (Island) 61
Feelin' Alright, 10cc (S. Annes) 2
Newsworld/Larry With The Crew, Robert Hanson (Rubicon) 73
7.6.7.6., Robin Julian Lauder (ATV) 92
Fever, Robert John Lauder (Zomba/City Boy/Chappell) 27
Fever, Andrew, Jeff Wayne (Leeds/Jeff Coulter) 11

THE SINGLES CHART

61-100

	Last Week	Pos on Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Genre List
61	54	3	1	75	WHERE DID OUR LOVE GO - JE VEULAIS MANHATTAN TRANSFER	ATLANTIC 11182	W	
62	91	2	4	12	I WON'T MENTION IT AGAIN RUBY WINTERS	CREOLE CR 160	K	
63	46	13	4	2	LIKE CLOCKWORK BOOMTOWN RATS	ENVISION ENY 14	F	
64	51	10	4	*	NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS	VIRGIN VS 220	C	
65	79	4	2	46	PLEASE REMEMBER ME CLIFF RICHARD	EMI 2832	E	
66	53	11	2	2	DON'T BE CRUEL (TO A HEART THAT'S TRUE) ELVIS PRESLEY	RCA PB 9265	R	
67	47	18	3	4	RUN FOR THE MONEY LINDISFARNE	MERCURY 607 177	F	
68	NEW	1	3	*	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON	ABM AMP 3739	C	
69	NEW	1	4	15	METROPE MAN DEE D JACKSON	MERCURY 607 182	F	
70	4	2	30	10	A ROSE HAS TO DIE DOOLEYS	GTO GT 229	C	
71	78	2	3	10	STANDING ON THE VERGE PLATINUM HOOK	MOTOWN TWG 1115	E	
72	75	12	3	2	HOW CAN THIS BE LOVE ANDREW GOLD	ASYLUM K13126	W	
73	97	2	3	1	FEELIN' ALRIGHT WITH THE CREW 999	UNITED ARTISTS UP 36435	W	
74	49	14	3	3	WILD WEST HERO ELECTRIC LIGHT ORCHESTRA	JET 109	C	
75	73	4	* 89	9	YOU RITA COOLIDGE	ABM AMS 7375	C	
76	52	11	3	3	A LITTLE BIT OF SOAP SHOWADDYWADDY	ARISTA ARIST 191	F	
77	76	2	1	40	DAYLIGHT KATY GORDON/LIGHTFOOT	WARNER BROS K1724	W	
78	NEW	1	* 57		AND THE BAND PLAYED ON FLASH AND THE PAN	ENIGMA ENY 15	F	
79	NEW	1	* 52		TO BE ALONE GOLDIE	BROCKEN BZ2 18	S	
80	59	7	2	17	SHA LA LA LA LEE PLASTIC BERTRAND	VERTELY 2059 209	D	
81	77	7	* 52		I WANNA BE YOUR BOYFRIEND RUBINOVIS	BSKICK 822 18	S	
82	80	3	* 50		MY ANGEL BABY TOBY BEAU	RCA PB 1250	R	
83	82	5	2	14	PRIVILEGE PATTI SMITH GROUP	ARISTA ARIST 197	F	
84	NEW	1	28		THE EVE OF THE WAR JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6496	C	
85	NEW	1	49		AIN'T IT FUNNY COLIN BLUNSTONE	EPIC EPC 6535	C	
86	84	2	* 45		REMINISCING LITTLE RIVER BAND	EMI 2839	E	
87	NEW	1	2	4	GHOSTS OF PRINCES IN TOWERS RICH KIDS	EMI 2848	E	
88	NEW	1	* 42		BEACH BOY GOLD GIDEA PARK	STONE SON 2162	A	
89	94	23	2	*	NIGHT FEVER BEE GEES	RSO 002	C	
90	64	8	2	10	MAGIC MIND EARTH WIND & FIRE	CBS 6490	C	
91	57	8	10		YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENICE WILLIAMS	CBS 6483	C	
92	87	3	1	26	'67 CHEVROLET BILLIE JO SPEARS	UNITED ARTISTS UP 36434	W	
93	NEW	1	* 39		BABY I NEED YOUR LOVIN' ERIC CARMEN	ARISTA ARIST 207	F	
94	67	14	1	5	USE TA BE MY GIRL O'JAYS	PHIL INT PIR 6332	C	
95	NEW	1	1	2	SLOW MOTION ULTRAVOXI	ISLAND WIP 6454	E	
96	3	3	2		INTERPLAY DEREK AND RAY	RCA PB 9136	R	
97	85	5	* 33		LOVE OR SOMETHING LIKE IT KENNY ROGERS	UNITED ARTISTS UP 36419	W	
98	NEW	1	1		HOLDING ON (WHEN LOVE IS GONE) L.T.D.	ABM AMP 7378	C	
99	NEW	1	1		GIMME YOUR LOVIN' ATLANTIC STARR!	ABM AMP 7380	C	
100	74	6	*		TODON'T NEED TO TELL HER LUKERS	BEGRANS BANQUET BEG 9	E	

Forget About You, Nick Gargan/Peter Ker/Andy McMaster (Island) 20
From East To West, Roger Tokaz (Louvinys) 53
Galaxy Of Love, Britt Britton/Freda Nere-gis (Planetary Note) 55
Ghosts Of Princes In Towers, Mick Ronson (Rich Kids) 87
Gimme Your Lovin', Bobby Eli (Friday's Child Music) 99
Got A Feeling, Jacques Morali (Copyright Control) 30
Grease, Barry Gibb/Alby Clayton (RSO) 23
Holding On (When Love Is Gone), Bobby Martin (Ronson) 98
Hong Kong Garden, Steve Lillywhite/Nick Stevenson (Copyright Control) 10
Hot Shot, Kiki Borowicz/Andy Khan (Parade) 83
How Can This Be Love, Andrew Gold/Brock Walsh (Warner Bros) 72
I Don't Need To Tell Her, Mick Glossop (Beggans Banquet/Andrew Holt) 51
I Thought It Was You, Herbie Hancock/Shame, Theodore Lite (Interword) 60
David Rubiñan & Friends, Inc. (Panache/Wah) 22
I Wanna Be Your Boyfriend, Matthew King/Kaulman (East/West) 81
I Won't Mention It Again, Stanley J. Shulman (See View) 62
Identity, Martin Stuart/Ray Spex (Mobjack) 44
If The Kids Are Amused, Jimmy Pursey/Peter Wilson (Singapore) 24
Interplay, Marty Gold (United Artists) 26
I Wanna Be Believable, Ray Singer (Francis Day) 11
Jilted John, Boyce Zoro (Sparta Florida/Kennel) 6
Just Wanna Kall Over, Mike Chapman (Chinnichap) 29
Let's Start A Party, Randy Muller (East Side) 55
Let's Start The Dance, Hamilton Bohannon (Interword) 54
Lisa's Been Good, Bill Zymczyk (Warner Bros) 16
Like Clockwork, Robert John Lauder (Sewer Fire Licks/Zomba) 63
I'm In Love Town, Paul McCartney (McCartney/Lyndon) 40
ATV 51
Love Or Something Like It, Larry Butler (Use To Be My Girl) 97
Magic Mind, Maurice White (Chappell) 90
Mister Man, Gary & Patty Unwin (Martin-Meister) 69

My Angel Baby, Sean Delaney (Texsongs/Bonmass) 82
Night Fever, Alby Clayton/Bee Gees/Karl Richardson (RSO/Chappell) 89
No One Is Innocent (A Punk Prayer By Ronald Biggs), Paul Cook/Steve Jones (Warner Bros) 54
Northern Lights, David Hentschel/Renaissance (Warner Bros/Andrew Heath) 26
On What A Circus, Niko Bati (EVA) 5
Picture This, Mike Chapman (EMI) 5
Please Remember Me, Bruce Welch (Leeds) 65
Privilege (Set Me Free), Jimmy Livino (Leeds/Heath) 83
Rainin' Through My Sunshine, Ken Gold (Openchoke/Peterson & Co) 27
Reminiscing, John Boylan/Little River Band (EMI) 86
Rivers Babylon/Brown Girl In The Ring, Fern Fagan (ATV/GEMA) 4
Run For Home, Gus Dugden (Crazy) 67
She Is La La Lee, Lou Depietro (Carlin/Kennel) 5
Shame, Theodore Lite (Interword) 60
She's Gonna Win, Alan Blakley (Lightning/Heath) 45
Sign Of The Times, Not Listed (E) 34
Slow Motion, Ultravox (Island) 95
Somewhere In The Night, Ron Dante/Barry Manilow (Rondor) 48
Standing On The Verge, George Wright (Indoprog/MCF) 71
Stay, Jackson Browne (Loma) 42
Stuff Like That, Bruce Jones (Sunbury) 43
To Be Alone, Mike Vernon (Beggas) 15
Supernature, Cerone (Cintyca) 8
Talking In Your Sleep, Alan Reynolds (O.A.L.) 40
The Eve Of The War, Jeff Wayne (Agnit/Jet) 28
The Sheriff Song, Pierre Kartner (Burlington/Bonmass) 35
The Winner's Song (Misgrin), Not Listed (Beggas Banquet/Andrew Heath) 49
Three Times A Lady, James Carmichael/Commandos (Jobete) 1
To Be Alone, Mike Vernon (Essex) 79
Too Good To Be True, Chris Thomas (EMI) 57
Top Of The Pops, Alan Taylor/Realiz (Virgin) 80
Tou Out Of Three Ain't Bad, Todd Rundgren (Dick James) 35
Use To Be My Girl, Kenny Gamba/Leon Huff (Carlin) 56
Walk On, Martin Rushent (Carlin) 32
What You Waitin' For, Mark Davis (Warner

Ones To Watch

101 You're The One That I Want, Hynda Baker & Arthur Mulford (Psa 74 45121) 2
102 Bingo Master's Breakout, Fall (Step Forward) 57
103 Fast, Wild & Beautiful Girl, John Cooper Clarke (CBS 6541)
104 Love Deluxe, Shadows (EMI 2838)
105 Justifiable Homicide, David G & Friends (The Label/ROB)
106 Louis Lurie, Motorhead (Bronze BRO 60)
107 A White Shade Of Pale, Munich Machine (Doris) 5
108 Montego Bay, Sugar Cane (Anola/Hansa) ARIA 524
109 Another One, Another Planet, Only Ones (CBS 6576)
110 Think It Over, Cozy Throumou (Private Stock) 51
111 Soul Twist, Mink DeVille (Capitol CL 16005)
112 Who Pays The Ferryman?, Yannis Marmakou (BBC RESL 51)
113 Baby Face (She Said Do Do Do Do Do Do), Verc (CBS) 35
114 Don't Let Me Be Wrong, Dodgers (Polydor 2059 046)
115 I Just Can't Leave Your Love Alone, B.B. King (ABC 4226)
116 Do Or Die, Grace Jones (Island WIP 6450)
117 Don't Let The Whole, Yes (Atlantic K1184)
118 I Love The Night, Blue Oyster Cult (CBS 6541)
119 I Can't Stop Loving You (Though I Try), Leo Sayer (Chrysalis CHS 22401)
120 Move It, Flamin' Groovies (Sire SIR 4000)

Bros 58
Where Did Our Love Go/Jeff Voulez (Ta Dire Que Le Attends), Tim Hauser (Jobete) 61
Who Are You/Had Enough, John Glynne (East/Pic/White Rhymes) 22
Wild World, Jeff Lynne (Jet/United Artists) 74
You Make Me Feel (Mighty Real), Harvey Fuqua/Sybilster (Brookers/Topsy) 30
You, David Anderson/Brooker J. Jones (Robbins) EMI 75
You're All I Need To Get By, Jack Gold (Jobete) 91
You're The One That I Want, John Farr (Famous Chappell) 33

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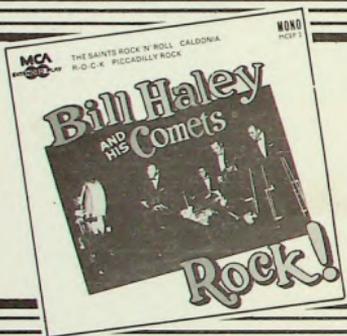
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