

RECORD BUSINESS

September 11, 1978

VOLUME ONE/Number 26

35p

EMI ups bid for global parity

EMI HAS appointed four key executives to EMI Music Worldwide Operations—the organisation controlling the group's music activities in 33 countries—in a radical re-structure designed to give the American CBS and WEA majors stronger competition on a global level.

Ken East, Motown's international vice-president, rejoins EMI to become joint managing director, responsible for EMI Music operations outside of Europe, North American and Japan. His appointment puts the emphasis back on music people in the group's global strategy.

Among East's other functions will be a seat on EMI UK's board. He also becomes chairman of EMI Music and will pursue the development of parallel labels.

Leslie Hill becomes joint managing director, EMI Music Operations, responsible for Europe. Ramon Lopez becomes a regional director responsible to Hill for the UK for EMI Records and its subsidiaries as well as EMI Ireland.

Tony Todman becomes finance director for the organisation, reporting like the others direct to chairman and chief executive Bhaskar Menon. He takes charge of finance functions for EMI Music activities for the world outside of North America.

Don Zimmermann, Capitol Records president, will represent the group's North American interests on the organisation's board. All the appointments are effective from October 1.

Said Menon: "The organisation detailed in this announcement will, in my opinion, provide us with relevant,

unified world leadership."

The re-shuffle has also resulted in five new London-based appointments of executives reporting direct to Leslie Hill. They are: Roy Matthews appointed director, manufacturing resources; Guy Marriott appointed director, business affairs and copyright; Bob Hart—who joined EMI three months ago—becomes director, publicity; Ron Caves comes in as international repertoire executive and Ken Butcher is appointed international licensee controller.



MUFF WINWOOD'S first signing in his new capacity as head of CBS a&r is Belfast band Starjets. Pictured above with the band are: manager Chips Chipperfield, producer Pip Williams, manager Pete Hawkins, Muff Winwood and CBS field talent scout Chas De Whalley

LRD grounds Rocket

EMI'S LICENSED REPERTOIRE DIVISION has severed its connection with Elton John and his Rocket label on the eve of the release of *A Single Man*, his first LP for nearly two years, set for November.

The surprise decision not to renew the Rocket licensing deal was revealed to the LRD Sales and Marketing Conference in Killarney last week by Managing Director, Alan Kaupé. He quoted from a joint EMI/Rocket statement issued in London that the two sides had been unable to reach agreement on terms for a future association. EMI will retain until 1980 rights to existing catalogue, including John's last LP *Blue Moves*.

The parting of the ways follows earlier termination by LRD of licensing deals with Mountain and Target, both of which the major regarded as being unprofitable. It is

understood that while *Blue Moves* itself was a profit maker, the licensing deal itself did not generate sufficient income for EMI to be prepared to renew the label deal on a continuation of existing royalty payments. John's future affiliation could be via RCA, which recently signed Rocket for America, or maybe through WEA.

Pye tape processing axed

PYE RECORDS has announced the closure of its tape processing factory at Chadwell Heath—making 50 employees redundant. The factory has been in operation for the last eight years.

From November 24 all Pye and licensed label product will be manufactured by Immediate Sounds Services Ltd.

TOP SINGLE

COMMODORES/Three Times A Lady
Motown TGM3113(EMI) (4th Week)

CHARTMAKER

HYLDA BAKER & ARTHUR
MIL LARD/You're The One That I Want
Pye 7N X46121 (26)

See Singles Chart: Page 29

TOP ALBUM

BONEY M/Nightflight To Venus
Atlantic/Kama K5489 (WEA) (3rd Week)

CHARTMAKER

DEVO/O: Are We Not Men? A: We Are Devo!
Virgin V2106 (14)

See Album Chart: Page 13

PANEL PICKS

Top new singles chosen by the RB Hit Panel of 55 UK radio personalities:
ABBA/Summer Night City (Epic)
JOHN TRAVOLTA AND OLIVIA
NEWTON-JOHN/Summer Nights (RSO)
GLADYS KNIGHT AND THE PIPS/It's A Better Than Good Time (Buddah)
RENAISSANCE/Back Home Once Again (Warner Bros)
LINDSEY FARM/Juke Box Gypsy (Mercury)
THIRD WORLD/Now That We Found Love (Island)

CHARTING DISCO

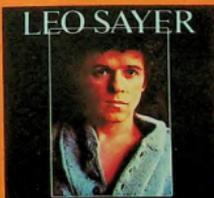
It's just three weeks old and already *RB's* Disco Sales Chart is the one to watch.

In just two weeks, four records—Stargard, Brothers Johnson, LFD and Atlantic Starr—have bulleted to the top of the Disco Chart and gone on to be cross-over singles hits.

Watch eight new bulleting entries in this week's chart—page 23. You saw them first in *Record Business*.

Leo Sayer

New Album
"Leo Sayer"
featuring the new single
I Can't Stop Loving
You (Though I Try)
CHS 2240



CDL 1198
also available on cassette



Chrysalis
CHR 1192
also available on cassette

Blondie

New Album
"Parallel Lines"
featuring the new single
"Picture This"
CHS 2242

MULLINGS

WITH RCA attempting to solve serious "contractual problems" with David Bowie, rumour has it that the man is about to transfer his allegiance to Warner Brothers. He is talking to record companies at the moment and is apparently interested in Warners... with Steely Dan's ABC contract coming up for negotiation, Anchor puts out a *Best Of* compilation at the end of October... former Warner Brothers joint **Derek Taylor** back in the UK having said farewell to beautiful downtown Burbank... after having been confined at Bart's Hospital with a severe nosebleed, Anchor **md Ian Ralfini** now breathing good sea air en route via the QE2 for business discussions in New York... **RB** phoned EMI recently to try and locate the Manchester Square company's erstwhile employee **Norrie Paramor**, the personnel department confessed to having absolutely no record of the long-serving musical director... gay power in the music industry has now manifested in a weekly drinking club for media and record company gays. It's titled **WVS** and a T-shirt is being designed. A question of Drink If You're Glad To Be Gay... industry observers predicting that at least two managing directors may be changing jobs before the year's end... one of founder members of the old **GRRA**, **Reg Reed**, is in Farnborough Hospital, Kent, after suffering a heart attack... signed by **Richard Branson** for Virgin, the new **Johny Rotten** band. Meanwhile, old hippy **Mike Oldfield** promises to break a long silence on the same label and produce a double album for Christmas...

CONTRARY TO claims, *Grease* is not **Olivia Newton-John's** first film. A full six years ago she took part in *Tomorrow*, (also the name of her group of that time) filmed at Pinewood and produced by Harry Saltzman. Due to financial hassles the film never went on general release but was premiered. Perhaps the time is right to dig it out of the celluloid archives... United Artists quick to latch onto success of English team at Commonwealth Games. Running competition in conjunction with Daily Mail and provincial papers, winners get a steel disc of 'Commonwealth Tempo' by **Groove's Steel Orchestra** signed by **Brendan Foster** or standard disc signed by other English gold medalists. Runners-up get ordinary copies of the single... with single out this week **Abba** is reported to be working on a new album scheduled for release by end of year... **Alvin Stardust** emerges from obscurity to fill the celebrity dj slot on Luxembourg September 16... **Beggar's Banquet** offering record dealers "completely obscene" display cards to promote the equally obscene **Ivor Biggan**... EMI GRD's **md Bob Mercer** married **Margie Buffett** from the International Division on Saturday. Her first husband, singer **Jimmy Buffett**, was best man...

SALES CONFERENCE MULLINGS

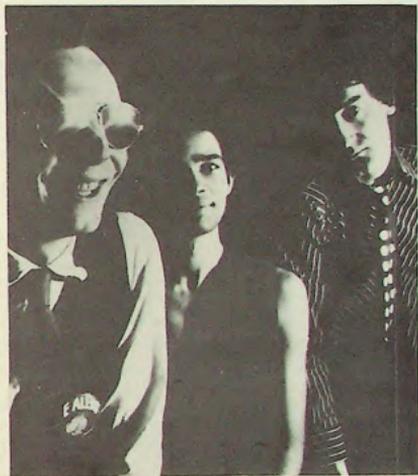
PYE'S LATEST cultural contribution came in the form of **Arther Mullard** and **Hylda Baker** who performed 'You're The One That I Want' for the delegates at Ascot, Hylda in Newton-John low-cut T-shirt and Mullard in Travolta wig and platform shoes... BBC Records splashed out with a bottle of ouzo for each Pye salesman to thank them for the success of 'Who Pays The Ferryman'... quote-of-the-week went to **Charly Records'** larger-than-life boss **Joop Visser** who stated: 'Charly is a very poor company because I have some very expensive habits - bad habits. You must sell more records'...

UA'S IMAGINATIVE conference at Turnberry came a premature end when a power cut plunged the fete well drink-up in the hotel's private bar in darkness. The manager tried to shut up shop but merely caused a riot. Bottles disappeared from behind the bar, staff were squirted with soda and general mayhem and falling about ensued...

STIFF SHOWED typical irreverence for its EMI LRD presentation in Killoway with **Paul Conroy** impersonating Alan Kaupe and Dave Robinson...

CAFÉ JACQUES'

**NEW SINGLE
MAKES YOUR
DREAMS
COME TRUE**



'Boulevard Of Broken Dreams'
- the new single from
Café Jacques that will shake up
the charts this Autumn.
Café Jacques have won
massive critical acclaim and
provoked great expectations
for their future.
Those expectations are
all fulfilled on
'Boulevard Of Broken Dreams',
from their forthcoming album
'Café Jacques International'.
Order it now.

**CAFÉ JACQUES
'BOULEVARD OF
BROKEN DREAMS'**

6651



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NEWS

UA's Bassey push heads autumn plans

DESPITE AN attack on the industry's failure to service the new "bulge created" middle market, United Artists concentrates on MOR product in its major Autumn campaigns, announced at its Turnbull conference on Monday.

The company's biggest ever promotion—a 40-track Shirley Bassey double (rtp £5.99) covering all her recordings and marking her 25th anniversary as a recording artist, gets under way in October with a three week television campaign. In addition special emphasis will be placed on London—considered a strong selling area for the artist—with radio ads, blanket tube advertising, and a heavy concentration of point of sale display.

The company also has still-to-be-finalised TV advertising plans for both a new Connie Francis album, *Who's Happy Now*, released September 15, to coincide with her visit to the UK, and a new Slim Whitman release, *Ghost Riders In The Sky*, due on December 22.

In the same general target market are two Sunset (mid-price) albums due in October, a compilation, *Broken Hearted Melodies*, and *The Greatest Hits of Bobby Goldboro*, plus 60 minute *Golden Age Of American Radio* Bing Crosby set, featuring hitherto unreleased material, and a James Cagney single (release September 29), 'Yankee Doodle Boy'.

The new Doctor Feelgood album,

Private Practice, (released September 1) will be supported by a big tour and ongoing media ad campaign.

Pop wise, the company has product due from newer bands like 999, the Buzzcocks, the Boyfriends, Sore Throat, Fischer-Z, Ian Gomm, Brinsley Schwartz, Gerry Rafferty, Jeanne MacKell, Crystal Gayle and a David Essex single, 'World' taken from the upcoming Evita style package, *Alpha Omega*, a sci-fi musical due for album releases and subsequent staging next year.

Specialist releases include more Blue Note re-releases, further reggae items from Ballistic, and the launch of B.J. Cole's *Cow* The British country label.

Notable re-releases include Hawkwind's 'Silver Machine' and Ike and Tina Turner's 'Nut Bush City Limits' plus a whole series of American material on the Silver Spotlight label.

With the new UA Classics exchange deal with the Soviet Melodiya label creating specialist releases on that front also, the company had, said MD Cliff Busby, fully justified the sales conference theme: Spectrum.

He believed that following a year in which UA's turnover increased had been 54 per cent (42 per cent without Jet) where the average was 10 per cent, the company was poised to "break the barrier" and join the leading companies in the record business.

Merchandising

■ TWO 12-inch singles are released this week by Different Records—'Back To Africa' by Earth and Stone and 'Satta Masagana' by the Abyssinians.

■ VIRGIN RECORDS has lined up a big promotional barrage for the release of *Solid Senders* (V20097), which came out on September 8, starting with full page advertisements in the consumer rock press and backed up with a series of 30-second radio commercials on radios Clyde, Forth, Metro, Capital, BRMB and Piccadilly from September 13.

In addition, 200 window displays have been booked in, and the first 10,000 copies of the album will contain a free live album. *Solid Senders* undertake a national tour between September 27 and October 15.

■ DECCA HAS put back the release of new Camel album *Breathless* until September 22 because of sleeve problems.

■ EMI MOR division is releasing debut single from Evita star Elaine Page on September 15 titled 'Don't Walk Away Till I Touch You' (EMI 2862) in a full colour bag and supported by extensive press advertising and window and in-store displays. It is taken from her forthcoming album—due out in November.

Ins & Outs

■ BARRY DRAKE, former disc jockey and field promotion man for Magnet Records has been appointed head of promotions with Cambridge's Raw Records. He will continue his DJ activities part-time and can be contacted direct on 0440-4908.

■ ANDREW BUNKER, previously on the Satril Records promotion staff has joined Truumps Leisure Services as marketing executive responsible for regional promotion services and reporting to managing director Alan Wright.

■ ANNIE CHALLIS joined Phonogram Records on Monday as artist development manager, reporting to singles marketing manager Tony Powell. Her job will entail working closely with the London-based radio and TV promotion teams and she will have individual responsibility for a small roster of artists. Annie Challis was one of Capital Radio's original staff and has more recently been a partner in a promotional film company.



TIM BRADSHAW, formerly new business manager at Border Television, has been appointed to the newly-created position at Radio Luxembourg Airtime Sales, of sales controller. Luxembourg sales director Tony Logie said Bradshaw will join the company in early October and will operate with responsibility for the overall running of the newly-created sales department.

Mauve ELO in Jet push

A NEW ELO single, a £150,000 relaunch of the ELO album *Out Of The Blue* and the first UK oblong single will form the nucleus of Jet Records' autumn activity, it was revealed at the CBS sales conference in Eastbourne on Friday.

'Sweet Talking Woman' is the new ELO single—due for release on September 22. This will form the springboard for the *Out Of The Blue* relaunch to be mounted mid-November.

The oblong single, pressed in chocolate brown vinyl, is 'Rollin' On' by Circus—the re-recorded soundtrack from the Rowntree's TV 'Yorkie' commercial, released this month in a full colour bag.

Other Jet autumn releases include a new Alan Price album *England My England*, from which a single 'I Love You Too' will be put out on September 15, Carl Perkin's second Jet album, scheduled for November, plus product from Snips, Ian North and Bernie Torne.

RPM announces Roster signings

RECORD PLANT Management—the newly launched artist division of Manchester tape duplication specialists Sound Recording Plant—has concluded management agreements with synthesiser specialist Paul Brookes, multi-keyboard player David Bristow and poet/author/rock writer Steve Turner. Also on the RPM roster are Mick Abrahams and gospel singer Jesse Dixon.

Wizzard bows out owing £27,000

MANAGEMENT COMPANY Wizzard Records—which handled Steeleye Span and Motorhead—has called in the official receiver after amassing apparent debts of more than £27,000.

But, said assistant official receiver Mr. Richard Donnison, it remained to be seen where the debts were recoverable. The company based at London's Westbourne Grove was wound up in July, but director Tony Secunda had not been available to give details about the crash and information about the company was limited. A former director was also unavailable.

The company's main asset was a claim against Motorhead, believed to be in excess of £30,000 and a claim against a record company for £7,500.

Creditors at a London creditors meeting on Tuesday appointed Croydon chartered accountant Mr. Neville Eckley as liquidator. A committee of inspection, comprising representatives of three creditors, was also nominated.

Page three gets the go ahead

BIG BEAR'S legal wrangles over use of the words 'Page Three' on a single by Bullets have been resolved. The *Sun* newspaper has withdrawn from litigation at just the right time for Big Bear which had just taken delivery of 10,000 new pressings and could have found itself prevented from distributing them legally.

The dispute received plenty of press coverage, helping it achieve healthy sales through new wave outlets.

■ THE BPI has a new phone number at its 33, Thurloe Place, London SW7 2HQ. It is 01-581 3522.

BPI wins new ruling on country of origin

AFTER MORE than three years of negotiation with the department of prices and consumer protection, the BPI has won a special dispensation allowing record companies not to print country of origin notices on disc sleeves.

The BPI pointed out that a fast-selling record may be pressed abroad and then sleeved in the UK. Under the old ruling

the appropriate country of origin of each record would somehow have to appear on the sleeve.

Said BPI director general Geoffrey Bridge: "I feel we can claim this as yet another significant victory for the BPI which will result in time and money saved for its members."

MARKETING

WEA RECORDS is to support forthcoming concerts and a new album from Bette Midler with a concentrated campaign in London and the South-East. Full page advertisements have been booked in *Gay News*, *Ritz* and *Melody Maker* along with a radio push in the South-East as well as 150 window displays featuring cardboard cut-outs of Midler in the album sleeve pose. Her concerts at the London Palladium on September 19-24 are the first in this country and the LP *The Best Of Bette* contains 14 of her most requested songs.

TO PUSH sales of Mary O'Hara's first studio album in 17 years *Music Speaks Louder Than Words* (CHR 1194) set for September 8 release, Chrysalis is mounting a very heavy advertising campaign in the national daily press beginning on September 10 with space in the Sunday Times, Guardian, Observer, Daily Records, Dail Mail and Daily Mirror.

In addition the company is organising two contests with prizes of weekends in Eire via a tie-in with Air Lingus. One for dealers can be entered through a form in retailers' display kits being distributed now, and a consumer competition entry form will be included in the first 55,000 copies of the album. Radio interviews and store pa's have also been arranged for Glasgow, Edinburgh, Manchester and Liverpool.

TO MARK the fifth anniversary of Wigan Casino all-nighters, the Casino Classics record label has released a maxi-single featuring 'I Go To Pieces' by Gerry Granger, 'Panic' by Repetrata and the Delrons and 'Shake A Tail Feather' by James Cind Bobbs Purify (CC 3). Available from September 3, the maxi single, which carries the Gerri Granger track on the 'A' side, comes in a limited edition special souvenir bag and will be advertised in the black music press.

AFTER COLOURED and day-glo vinyl discs comes the first-ever luminous single from Virgin pop band Yellow Dog. Entitled 'Little Gods' (VS 224) it was written and produced by Kenny Young and will be released on September 15. The first 15,000 will glow in the dark, after which the record reverts to the normal black vinyl.

THE FIRST 7,000 copies of Tyla Gang's second Berserkley album *Moonproof*, set for a September 25 release, will be pressed in yellow vinyl.



MARY O'HARA - first studio album for 17 years.

RAMPAGE RECORDS is issuing a new Johnny Pearson album featuring music from the BBC TV series 'All Creatures Great And Small' on both record and cassette. Full colour posters are being mailed to dealers and a single of 'All Creatures Great And Small' will be available in a full colour bag.

Arista list for campus discos

ARISTA Records is in the process of forming a new disco mailing list to reach DJs who play in universities. It will run alongside but separately from their current disco list. Regional promotions manager Tony Berry explained "The list we have at the moment, which we've built up over the past six months, is specifically for recognised disco and soul records."

"The new one will be for rock records which wouldn't be played at discos. The whole plan is designed to save wastage of singles and try and make sure they're played in the right places. In the universities there's a rock audience that needs to be serviced".



DISCO STAR Sylvester unzips one of his fetching smiles for Alan Kaupé, EMI LRD managing director, when they met during a recent promotional visit to the UK.

Big guns for Ramones

WEA IS putting the heavy guns behind the new releases from the top Sire band Ramones whose album *Road To Ruin* and single 'Don't Come Close' are released on September 15 to coincide with the group's fourth British tour.

The album comes pressed in yellow vinyl and the single comes in a colour bag, is also pressed in yellow and is available in both 12-inch and 7-inch versions.

More than 250 window displays will be installed around the UK with posters, stickers and 700 tee-shirts in lurid pink are among promotional efforts, while radios Metro, Piccadilly, BRMB, Capital Forth and Clyde will carry advertising spots and full pages are booked in the consumer music press.

Rose Royce p-o-s push

BIG POINT-of-sale efforts surround release of Rose Royce's new album and single in 400 UK stores featuring posters, cut-outs, and streamers backed up with full page advertising in *Black Music*, *Black Echoes*, *Blues And Soul* and *Record Mirror* and a major regional radio advertising campaign subject to regional release. Sept 8 saw release of the LP *Rose Royce Strikes Again* on the WEA distributed Whitfield label.

Shaboodle add staff

INDEPENDENT PROMOTION and publicity company Shaboodle has hired three new staff members, with Bernadette Shannon taking a director's chair, replacing Paula Adams to be responsible for publicity in the trade and regional press areas as well as national papers.

Yvonne Marvill, formerly with Phonogram's disco promotion office, has taken over a disco and field promotion appointment, handling more than 500 major discos in the UK as well as servicing radio and TV stations.

Former WEA London promotion man Kevin Lynes has joined the company to oversee London and regional radio and tv promotion. All will maintain an interest in Shaboodles management and publishing arms.

Real deal for Tommy

REAL RECORDS has signed new Sunderland artist Tommy Morrison to an exclusive worldwide deal, and will release his debut single 'When The Pub Closes', produced by Bad Company vocalist Paul Rodgers in early October. An album will follow later in the year. Meanwhile Morrison is auditioning musicians for a group to promote the LP and single.



PICTURED SIGNING the worldwide rights to Lightning Music's publishing interests to Heath Levy Music are (left to right): Brian Hutch (Lightning director), Eddie Levy, Alan Davison (Lightning director), Ray Laren (Lightning managing director) Iqbal (Heath Levy financial director) and Geoffrey Heath.

BEST-SELLING ALBUMS

Descending order of sales

NATIONAL

Top New and Re-activated Product
WHO ARE YOU-Who-Polydor
DON'T LOOK BACK-Boston-Epic
DOUBLE VISION-Foreigner-Atlantic
THAT'S WHAT FRIENDS ARE FOR-Matis & Williams-CBS
WHO PAYS THE FERRYMAN-Yannis Markopoulos-BBC
LEO SAYER-Leo Sayer-Chrysalis
B FOR BROTHERHOOD-Brotherhood Of Man-Pye
BLAM-Brothers Johnson-AsM
20 FOOT TAPPING GREATS-Johnny Cash-CBS
SONGS FOR ANNIE-James Galway-RCA
SUNLIGHT-Herbie CBS
Q: ARE WE NOT MEN? A: WE ARE DEVI-Devo-Virgin

LIGHTNING/LONDON

NIGHT FLIGHT TO VENUS-Boney M-Atlantic/Hansa
GREASE-Soundtrack-RSO
CLASSIC ROCK-LSD-K-Tel
ORCHESTRA-K-Tel
NATURAL HIGH-Commodores-Motown
STAR PARTY-Various-K-Tel
WHO ARE YOU-Who-Polydor
Q: ARE WE NOT MEN? A: WE ARE DEVI-Devo-Virgin
20 FOOT TAPPING GREATS-Johnny Cash-CBS

JEFF WAYNE'S THE WAR OF THE WORLDS-Various-CBS
SATURDAY NIGHT FEVER-Soundtrack-RSO
DON'T LOOK BACK-Boston-Epic
CAN'T STAND THE REZILLOS-Rezilios-Sire
IMAGES-Don Williams-K-Tel
STREET-LEGAL-Bob Dylan-CBS
BLAM-Brothers Johnson-AsM
DOUBLE VISION-Foreigner-Atlantic

ONE-STOP/LONDON

IMAGES-Don Williams-K-Tel
GREASE-Soundtrack-RSO
NATURAL HIGH-Commodores-Motown

NIGHT FLIGHT TO VENUS-Boney M-Atlantic/Hansa
SATURDAY NIGHT FEVER-Soundtrack-RSO
CLASSIC ROCK-LSD-K-Tel
STREET-LEGAL-Bob Dylan-CBS
JEFF WAYNE'S THE WAR OF THE WORLDS-Various-CBS
STAR PARTY-Various-K-Tel
20 GIANT HITS-Nolan Sisters-Target
HANDS WORTH REVOLUTION-Steel Pulse-Island
WHO ARE YOU-Who-Polydor
DON'T LOOK BACK-Boston-Epic
THAT'S WHAT FRIENDS ARE FOR-Matis & Williams-CBS
OUT OF THE BLUE-ELO-Jet

ROCK BOTTOM/CROYDON

NIGHT FLIGHT TO VENUS-Boney M-Atlantic/Hansa
IMAGES-Don Williams-K-Tel
CLASSIC ROCK-LSD-K-Tel
SATURDAY NIGHT FEVER-Soundtrack-RSO
GREASE-Soundtrack-RSO
JEFF WAYNE'S THE WAR OF THE WORLDS-Various-CBS
CAN'T STAND THE REZILLOS-Rezilios-Sire
OUT OF THE BLUE-ELO-Jet
THAT'S WHAT FRIENDS ARE FOR-Matis & Williams-CBS
WHO PAYS THE FERRYMAN-Yannis Markopoulos-BBC
A SONG FOR ALL SEASONS-Renaissance-Warner Bros
LEO SAYER-Leo Sayer-Chrysalis
WHO ARE YOU-Who-Polydor
NBC TV SPECIAL-Elvis Presley-RCA
SONGS FOR ANNIE-James Galway-RCA

ERIC MOSS/BIDEFORD, DEVON

STAR PARTY-Various-K-Tel
SATURDAY NIGHT FEVER-Soundtrack-RSO
GREASE-Soundtrack-RSO
NATURAL HIGH-Commodores-Motown
IMAGES-Don Williams-K-Tel
20 FOOT TAPPING GREATS-Johnny Cash-CBS
HANDS WORTH REVOLUTION-Steel Pulse-Island
CAN'T STAND THE REZILLOS-Rezilios-Sire
CLASSIC ROCK-LSD-K-Tel

THE LENA MARTELL COLLECTION-Lena Martell-Ronco
SERGEANT PEPPER'S LONELY HEARTS CLUB BAND-Soundtrack-AsM
JEFF WAYNE'S THE WAR OF THE WORLDS-Various-CBS
DOUBLE VISION-Foreigner-Atlantic
NBC TV SPECIAL-Elvis Presley-RCA
SHADOW DANCING-Andy Gibb-RSO
DON'T LOOK BACK-Boston-Epic
TELL US THE TRUTH-Sham 69-Polydor
BLAM-Brothers Johnson-AsM

SCOTIA/EDINBURGH

IMAGES-Don Williams-K-Tel
STAR PARTY-Various-K-Tel
CLASSIC ROCK-LSD-K-Tel
BAT OUT OF HELL-Meat Loaf-Epic
STREET-LEGAL-Bob Dylan-CBS
DON'T LOOK BACK-Boston-Epic
EDINBURGH MILITARY TATTOO 1978-Various-EMI
JEFF WAYNE'S THE WAR OF THE WORLDS-Various-CBS
NATURAL HIGH-Commodores-Motown
SATURDAY NIGHT FEVER-Soundtrack-RSO
NIGHT FLIGHT TO VENUS-Boney M-Atlantic/Hansa
CAN'T STAND THE REZILLOS-Rezilios-Sire
DOUBLE VISION-Foreigner-Atlantic
THE KICK INSIDE-Kate Bush-EMI
SONGS FOR ANNIE-James Galway-RCA
WHO ARE YOU-Who-Polydor
20 GOLDEN GREATS-Hollies-EMI
OUT OF THE BLUE-ELO-Jet
GREASE-Soundtrack-RSO
DIRE STRAITS-Dire Straits-Vertigo

TERRY BLOOD/STOKE-ON-TRENT

NIGHT FLIGHT TO VENUS-Boney M-Atlantic/Hansa
IMAGES-Don Williams-K-Tel
CLASSIC ROCK-LSD-K-Tel
SATURDAY NIGHT FEVER-Soundtrack-RSO
GREASE-Soundtrack-RSO
STAR PARTY-Various-K-Tel
JEFF WAYNE'S THE WAR OF THE WORLDS-Various-CBS
NATURAL HIGH-Commodores-Motown
20 GIANT HITS-Nolan Sisters-Target
STREET-LEGAL-Bob Dylan-CBS
THE ALBUM-Abba-Epic
SHADOW DANCING-Andy Gibb-RSO
OUT OF THE BLUE-ELO-Jet
WHO PAYS THE FERRYMAN?-Yannis Markopoulos-BBC
OCTAVE-Moody Blues-Decca
LIVE AND DANGEROUS-Thin Lizzy-Vertigo
B FOR BROTHERHOOD-Brotherhood Of Man-Pye
RUMOURS-Fleetwood Mac-Warner Bros
BUT SERIOUSLY, FOLKS...-Joe Walsh-Asylum
THAT'S WHAT FRIENDS ARE FOR-Matis & Williams-CBS

CLYDE FACTORS/GLASGOW

NIGHT FLIGHT TO VENUS-Boney M-Atlantic
STAR PARTY-Various-K-Tel
20 GIANT HITS-Nolan Sisters-Target
NATURAL HIGH-Commodores-Motown
20 GOLDEN GREATS-Hollies-EMI
OCTAVE-Moody Blues-Decca
BUT SERIOUSLY, FOLKS...-Joe Walsh-Asylum
AND THEN THERE WERE THREE-Genesis-Charisma
B FOR BROTHERHOOD-Brotherhood Of Man-Pye
THE LENA MARTELL COLLECTION-Lena Martell-Ronco
SHADOW DANCING-Andy Gibb-RSO
DOUBLE VISION-Foreigner-Atlantic
20 FOOT TAPPING GREATS-Johnny Cash-CBS
LEO SAYER-Leo Sayer-Chrysalis
EVITA-various-MCA
OBSESSION-UFO-Chrysalis

Autumn Television Compilation ad. glut

WITH THE autumn consumer boom about to hit record dealers, a glut of compilation albums is scheduled for television advertising during September and October. A comprehensive selection of these are immediately available from West London's Relay Records.

K-Tel has TV slots booked in the Midlands for *Brotherhood Of Man's Greatest Hits*, going nationwide week 25 - rrp £3.99, plus Ronnie Barker's *Unbroken British Record* in the Midlands from today - rrp £3.99.

On K-Tel's London Label, Relay has the *Ecstasy* compilation album (rrp £4.29) due for TV advertising in the Midlands from September 25 and nationwide from October 23. Also in stock, two Warwick albums - *Ray Coniff's 20 Number One Hits*, TV in Trident area from September 18 (rrp £3.99) and Acker Bilk's *Evergreen* - Harlech and Westward from September 18, rrp £3.99.

And on Ronco there is the *Kim's 20 Golden Greats* (rrp £4.25) which is scheduled for television advertising nationwide from September 20.

An interesting range of VFM cassettes, retailing at the special price of 99p, are available from Lugtons - among them *Disco Inferno*, Dave Travis' *Rockably Fever and Rockin' At The Hop*. Also currently in stock at Lugtons are Charly Music's *Burning Sounds* and Big Bear product.

On special offer from London one-stop Warrens are the *Beach Boy's 20 Greatest Hits* (dealer price £1.25), the Rolling Stone's *Get Stoned* on cassette - dealer price £2.25, and the *Hollies' Live Hits* album - dealer price £1.00.

Warrens, incidentally, was one of the one-stops that reported suspicious tapes supplied by Scarlet Band Records to BPI investigator Bill Hood - resulting in Scarlet's recent High Court appearances.

Ex-EMI regional sales manager Tim Sharatt has now joined import company Simons Records as national field sales manager.

Croydon one-stop Bonapartes has obtained copies of the *Rocky Horror Show* on picture disc - however the company has so far been unable to get hold of those copies of the Beatle's *Sergeant Pepper* album in batches of eight different colour vinyl.

Finally, with Ray Campi about to embark on a major UK tour with Dr Feelgood, London's Lightning Records has a mass of the artist's back catalogue material, on the Rolling Rock label, available.

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

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CONFERENCE : EMI/MFP

EMI GRD pushes for £18m. sales

EMI GRD enters the autumn with its internal operation drastically restructured into three new repertoire divisions and a strengthened and revamped sales section (RB September 4), geared to generating sales of £18 million in the current financial year.

General manager Peter Buckle led the conference that the changes had been made to take account of changing conditions which had resulted in 80% of business in the first eight months of 1978 coming from acts which had not been signed 12 months ago.

Nevertheless, the product presentation revealed that old favourites, as well as new, will be playing their part in the company's sales drive this autumn. On 29th September, there will be the release of Cliff Richard's new album *Green Light* (EMC 3231), produced by Bruce Welch. This will be given an additional promotion boost since it marks the 20th anniversary of his recording career and celebrations will include national and trade press features, while Radio-1 will be serialising the Cliff Richard Story from mid-September. As well as the usual music press advertising and point-of-sale activity, the album will be promoted with advertisements in seven major provincial evening papers, and playbacks

have been arranged in London, Glasgow, Manchester and Birmingham.

There will be a re-promotion of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album via the importation of 50,000 copies of a picture-disc version of the LP and the reissue of the group's two double albums *1962-66* (PCSPR 717) and *1967-70* (PCSR 718) in red and blue vinyl each as a limited edition of 100,000 sets. It was also revealed that a new album by Wings was expected for pre-Christmas release.

Another singles compilation which should attract consumer interest will be *The Deep Purple Singles A's and B's* (SHSM 2026), out on 6th October with an r.r.p. of £3.05. Titles include 'Black Night', 'Strange Kind of Woman', 'Fireball' and 'Hush'. A 2LP package comprising a Best Of Selection and the last studio album by the recently-disbanded Be Bop Deluxe will also be out during the autumn as will a new LP from Queen, to be entitled *Tax* and now being recorded in Switzerland. TRB will be promoting 'Power In The Darkness' (EMC 3226) on 21st September for four weeks and is recording a new album for release after Christmas. Kate Bush is also recording in the South of France, but no news was given regarding release plans.



MATUMBI, EMI GRD's first reggae band which had the audience dancing at its appearance at the Heathrow Hotel conference.

THE PROFESSIONALS (below) – in their jungle green uniforms are (left to right), John Preston, Ian Groves and Brian Southall making the pop repertoire presentation.



Of the new material played to the conference, tracks from the Peter Tosh album *Bush Doctor* (EMC 3278) sounded particularly interesting. Tosh

was a founder member with Bob Marley of the Wailers and has now been signed to Rolling Stones Records. *Bush Doctor* had Mick Jagger and Keith Richards as executive producers. The LP, with a scratch-and-sniff sticker on the sleeve, will be out on 6th October, preceded by a single 'Don't Look Back' (EMI 2859), on 15th September. There will be a limited 12-in version.

Following Dave Gilmour's successful solo album, his Pink Floyd colleague Richard Wright, the keyboards player, will have his own LP *Wet Dream* out on 29th September (SHVL 818). The album will receive extensive press advertising support throughout October, while merchandizing aids will include a poster and window display board.

Free Ride, the Marshall Hall album which produced the 'Dancing In The City' single is to be relaunched with a new cover and tv advertising support in the Thames, Midlands, Granada and Trident area between 5th and 8th October. The band's tour of 10 dates beginning 28th September is being supported with press advertising and shop window displays, and the new single 'Coming Home' has been chosen as a Radio-1 pick of the week by Kid Jensen.

Another new signing which EMI is backing for the autumn is Matumbi, the division's first reggae band. This British outfit will have an album *Seven Seals* (SHSP 4090) issued on 6th October and a single 'Empire Road' is also planned. Written by the band this is the theme from a BBC-2 tv series. Matumbi will be on a four-week tour from 6th

Capitol plans square disc

A LUMINOUS 12-in single, a square white vinyl single, a back catalogue campaign on The Band and Renaissance, plus a new album and single from Dr. Hook are being planned for the autumn by Capitol. Also in the pipeline is a major campaign to be conducted nationwide through discotheques to give an added boost to the label's black artist roster (see separate story Disco section).

On a stage decorated to resemble a broadcasting studio, the Capitol presentation was elegantly hosted by dj Paul Gambaccini playing the part of Rocky Mann, the morning show host on the Cap-FM station. During it he conducted telephone interviews with Cheryl Ladd and members of the Dr. Hook entourage in America.

The luminous 12-in single will be used to promote the German band Kraftwerk. A limited edition in special dayglo sleeves will be released on September 22 and will feature three tracks, 'Neon Lights' from *The Man Machine* album and expected to gain wide radio and disco support, plus 'The Model' and 'Trans-Europe Express' (12 CL 15998). RRP is £1.49.

The square white vinyl single 'New York City' (AM 503) will mark the



LOOKING SUSPICIOUSLY like Radio-1's Paul Gambaccini is Rocky Mann the breakfast dj on the Cap-FM station in action with his preview of Capitol's upcoming repertoire.

debut on the EMI America label of Walter Zwoil, a Canadian with a shaven head. The single will be used to spotlight Zwoil's album (AMS 2003) which has been produced by Britain's Roger Cook.

The catalogue push, headlined the CAPACK Campaign, will centre on shrink-wrapped special-price double sets by The Band, whose film *The Last Waltz*, is on release, and Renaissance, currently scoring for WEA with 'Northern Lights' and out on tour this month. The Band package will couple the first LP *The Band with Northern Lights*, *Southern Cross* (CAPACK 1) and *Muse From The Big Pink with Islands* (CAPACK 2). RRP will be £5.99, instead of a list £8.00, with a dealer price of £3.53 against £5.18.

CAPACK 3 will link two Renaissance albums which have enjoyed steady catalogue business, *Prologue and Ashes Are Burning*. List price would be £9.40, but the Capack deal reduces them to £6.50 with a dealer price of £3.83 against a normal £5.54.

The Dr. Hook album, *Pleasure And Pain*, (EAST 11859) is scheduled for late-September release, backed by window displays featuring what is claimed to be "by far the best sleeve this year" and extensive music paper advertising. The album includes songs by the band, J. J. Cale, Jesse Colter and Shel Silverstein who has written credits on the new single 'I Don't Want To Be Alone Tonight' (CL 16013) to be UK release instead of 'Sharing The Night Together' which goes out in America.

New signings revealed to the conference included Minnie Riperton (ex-CBA) and, to EMI America, the J. Geils Band formerly with Atlantic who will have an album out in October, and Crimson Tide, a band from Alabama led by guitarist Wayne Parkins who has worked on albums by the Wailers and Eric Clapton.

Coming in will be an album of unreleased material entitled *The Rare Sinatra*.

continued on page 8

CONFERENCE : EMI/MFP

International staff global promotion in 20 countries

STAFF OF EMI International will embark on a global promotion tour which will take them to 20 countries during the next three months, general manager Paul Watts told the conference. They will be promoting UK-originated material and acts, particularly Kate Bush, the company's outstanding prospect for the future, with a film made specially for the purpose.

Angel Ladd set for six day visit

CHERYL LADD, one of the stars of the *Charlie's Angels* tv series, will be visiting the UK at the end of October for a hectic six-day promotion trip in connection with her September-released Capitol album.

Between October 27 - November 1, she will be interviewed on BBC and commercial radio stations in London and the provinces and be available for press interviews. Her tv appearances will include *Tu Was*, *Michael Parkinson Show*, *George Hamilton Show*, *Crackerjack*, *Thames At 6* and probably *Top Of The Pops*.



PAUL WATTS, elegant in white tuxedo and pink carnation, gave a touch of sophistication to his exposition of the activities of the International Division.

GRD sales push

continued from page 7

October. This and the album will be given extensive support in music and specialist publications as well as in-store.

Two other acts due for heavy promotion by GRD will be *The Fllys*, a Coventry band which has a debut LP *Watkins Beach Refugees* (EMC 3249)

"Our ability to move product around the world depends on success in the UK," Watts stated. "You are not just getting hits here, but helping to launch acts on an international level."

Watts pointed out the EMI had exported £9 million worth of recordings to 220 countries. Some of this was in the form of finished pressings to countries like Belgium and Switzerland which had no manufacturing facilities, but he noted that there were numerous under-exploited territories like Iceland, Malta and the Persian Gulf states which had to be serviced.

Watts also referred to the invisible income generated by the international division in the shape of pressing fees worth £3.5 million which had come in from abroad in respect of UK-owned repertoire. As an instance he quoted sales equivalent to £1.5 million of Queen product in France which had meant a payment to EMI UK of £75,000. He also predicted that by the time the first anniversary of the release of Kate Bush's *The Kick Inside* LP, the fees earned from overseas pressings would amount to £250,000.

Watts said that the division would be developing its trade with Eastern Europe and had recently appointed licenses to give EMI greater penetration of "a largely untapped market."



PLAY IT again Vix - the hit men (plus public chief Sue 'Ma' Baker) of the MOR Division gather round an unusually menacing Victor Lanza at the piano as they rehearse for their sales conference presentation.

MFP has strong autumn product

AFTER A YEAR which ended with business 50 per cent up and with no signs of sales easing off, Music for Pleasure goes into the autumn with a strong blend of new repertoire supplemented by some reissued favourites.

The budget company has acquired new repertoire from Magnet MCA and MAM, plus a *Motown Magic* compilation all of which figure in its "£1.49 Brings You The stars" theme for the autumn and Christmas promotion campaigns. From Magnet comes *There's A Whole Lotta Lovin'* by Guy & Dolls (MFP 50394) and Silver Convention's *Get Up And Go* (50404), both out in September. The MCA material covers the September release of Tony Christie's *So Deep Is The Night* (50396), 16 MCA *Hits Of The Sixties* (50405), with Brian Hyland, Brenda Lee, Johnny Cymbal, Rick Nelson, Len Barry etc. in October along with *Rick Nelson Singles Album* (MFP 50411).

As well as *Motown Magic* (RB September 4), and *Relics* (50397) the first Pink Floyd budget LP, MFP is anticipating particularly strong sales from its first album from Gilbert O'Sullivan which features his four biggest hits, "Clair", "Alone Again", "Get Down" and "Matrimony". Catalogue number is MFP 50399. Another greatest hits package will be a *Glen Campbell Live LP* (50593).

Two offbeat releases are an *Evening With Spike Milligan*, (50408), condensed from a 2LP recorded for Spark at Cambridge University, and the recording debut of Sir Harold Wilson on a Listen For Pleasure spoken word cassette reading excerpts devoted to Harold Macmillan and Sir Winston Churchill from his book *A Prime Minister On Prime Ministers* (TCLFP 7035). Other LFP September-October releases

include *Shane* (7032), *Emma* (7033), *Tarka The Otter* (7034), *The Cruel Sea* (7036) and *When We Were Very Young* and *Now We Are Six* (7038). The stories are read, respectively, by Peter Marinker, Dame Peggy Ashcroft, David Attenborough, Robert Powell, and Sir John Mills and Hayley Mills.

Reissues of previously successful repertoire will include some of MFP's alltime best-sellers *Tijana Christmas* (1266), *Chitty Chitty Bang Bang* (50385) and *Mary Poppins* (50386).

The Classics For Pleasure schedule for September-October covers nine releases, among them a box-set of *Beethoven - The Nine Symphonies* (78251) by the Berlin Philharmonic Orchestra, retailing at £11.91. Another Beethoven release will be *The Violin Concerto* (40299), played by Alfredo Campoli and the RPO. The London Philharmonic will be featured on two LPs, a selection of *Wagner Overtures* (40287) and the first stereo recording of Verdi's *The Lady And The Fool* suite plus Sullivan's *Pineapple Poll* suite. On *A Steam Loke* highlights LP by the Philharmonia Orchestra, Yehudi Menuhin plays solo violin.

The autumn product will be backed by an extensive advertising campaign which will run from October 30 - December 11 through national daily papers, weekly and monthly magazines and Sunday colour supplements. Sixty titles will be featured and additionally MFP's Christmas poster spotlighting 12 titles will be on show at 1000 London Underground sites throughout November.

In-store support will include the usual p-o-s material plus 750,000 copies of an eight-page colour catalogue detailing 100 MFP titles, 50 GCP titles and the complete LFP range.

RETAILING

THE MOJO one-stop operation was launched just under two years ago by ex-Creole salesman Mo Claridge. He had £60 in the bank and a transit van. By the end of the current financial year Mojo's turnover is expected to top £1 million.

Catering exclusively for the growing reggae market, Mojo's expansion continues with a move to larger premises now completed. And for Claridge's specialist label, Ballistic, the future looks equally healthy following the recent licensing deal with United Artists.

The success of the one-stop has basically been timing. Since late 1976, the English market has experienced what can only be described as a reggae boom—mainly inspired by the emergence of such home grown reggae bands as Steel Pulse, Aswad and Matumbi, whose appeal has not been restricted to black audiences.

Mo Claridge agreed: "It all started when reggae and punk bands started playing gigs together", he told *Record Business*. "Reggae was often upstaging punk. How punk has shot its bolt and reggae is in greater demand than ever."

He continued: "Mojo has really grown with the reggae boom—although we like to think we were instrumental in helping it all happen. Today, as far as distribution is concerned, we have no

Kempner make a move into shrink-wrap

NORTH LONDON album and cassette shrink-wrapping company, Kempner, is aiming to break into the shrink-wrap machinery market following an exclusive deal with northern England manufacturers Norpak.

In the past record company shrink-wrap machinery has been provided solely by Europeans companies. But now British designed machinery by Norpak, capable of shrink-wrapping up to 30 albums a minute, is available through Kempner.

The new automatic machines have also enabled Kempner to give a faster service to the leading retailers and one-stop-it services such as Our Price Records and Simons.

At present Kempner supplies record companies with shrinkwrapping material—among them CBS, Decca, EMI, Phonogram, Pickwick and Record Merchandisers. It also gives a shrink-wrapping export service through Caroline Exports.

Claridge's Reggae boom

by Tim Smith

peers in the reggae business."

Claridge's first distribution deal was with the Birmingham-based reggae label Black Wax. Gradually he managed to pick up other specialist reggae labels and his success led various majors to approach him to handle distribution for London's specialist outlets—among them Virgin, Island, EMI and Polydor.

The move to the old Shepherd's Bush premises firmly established the one-stop during the summer of 1977. From this base, Claridge, and co-directors Peter Claridge and Steve Hillier, expanded north.

A small operation was set-up in West Bromwich. From there Mojo started to cover north east England and Scotland by van. The next stage will be a van service for the Bristol area.

Mojo has also just moved to new 6,000 square foot headquarters at 94 Craven Park Road, London, NW10. Claridge now hopes to introduce a 24 hour delivery service with daily phone-rounds to all the shops Mojo services—at the latest count about 200.

Claridge commented: "At present 80 per cent of our business is with the

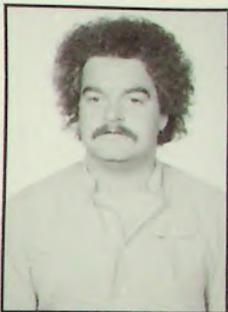
downtown shops—the ethnic and the specialist outlets. The punk shops went reggae as much as the traditional reggae stores."

He added: "In most cases the ethnic shops can get the small labels as easy as us—but they can't get hold of product from the majors. Our service from the majors has been excellent ever since they realised we paid our bills."

Mojo is currently working very closely with Capitol's Tower catalogue, and the one-stop other main line is US ethnic imports—which account for about 10 per cent of business.

It is mainly the success of the distribution service that caused Claridge to relinquish control of the Ballistic label. He told *Record Business*: "The label was starting to take up too much time. And the time we were devoting to the label meant that certain aspects of distributions were suffering."

Claridge insists that under the licensing agreement, he retains complete a & r control, ruling on album artwork and the right to master all their albums. He commented: "Basically we still keep our own identity but we no longer have



MO CLARIDGE

all the hassles as UA will handle all other aspects."

The only important act on Ballistic at the moment is the Royals, whose front-man Roy Cousins could be visiting Britain before Christmas for a series of promotion interviews. Other acts include Winston Jarrett and The Gay Lads.

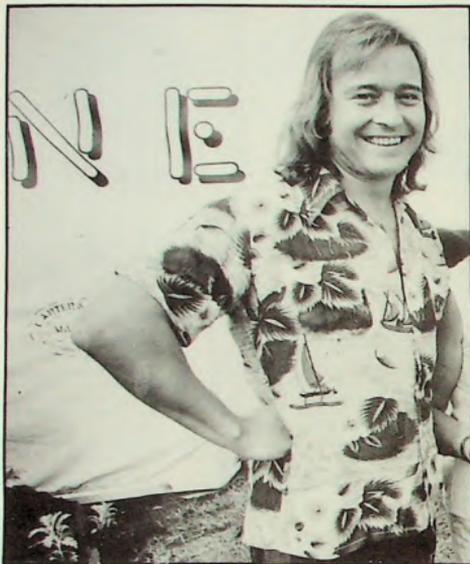
Despite the obvious temptation, Claridge claims that he has never attempted to push Ballistic product via Mojo. "To us Ballistic is just another label", he said.

As for the future, Claridge is understandably optimistic. He intends to continue expansion of the van service, improve phone sales and possibly extend sales to the European market—where he claims he could make a fortune.

He concluded: "I see our distribution service as the mother and the label as potentially the big earning baby. The label of the National Front being elected—we will continue to expand."



RSO FEVER at HMV store in Oxford Street, London, featuring Andy Gibb and *Grease*.



LEFT: Mick Jones of Foreigner, one of the Englishmen in the band, snapped at the Reading Festival.

Atlantic we were worth signing. The company was very cautious at first because they were obviously taking a chance. People talk now about us being some kind of super group but really an ex-member of Spooky Tooth and an ex-member of King Crimson plus a few other guys was no big thing."

They began recording in November 1976 and four months later *Foreigner* was released. "We were turned down by Atlantic when we first approached them," Jones laughed, "but once they had taken the chance of signing us and they saw we were looking like winners they put a lot of support behind us."

"I think what convinced them finally was the amount of airplay we were getting - that sort of fast acceptance we gained from the radio stations meant we were obviously receiving massive exposure among the public."

Despite the apparently sudden and easy emergence, Foreigner have been and still are an immensely hard-working band. The month after the release of *Foreigner* the band hit the road in the States and stayed on tour for six months.

In March of this year it embarked on a six week world tour which took in concerts and promotional visits in Japan, Hong Kong, Australia, Greece, Germany and the UK - the latter consisting of a show at London's Rainbow Theatre.

For Jones, Foreigner's appearance at Reading was very much a sentimental journey. "All my family come from that area - in fact when we were down there I saw the pub where my mother and father decided to get married."

"After the show the English guys left in one car and the Americans in the other. We suddenly had to stop and have a drink at a pub. It was incredible - we had a chat with the locals and they were saying 'Oh yes, we had Debbie Harry down here last week - all the stars'."

"But Reading finally convinced me that we must come over to England again. We'll be taking a lot of time to work on the third album - the second

After the release of *Foreigner* the band stayed on tour for six months

was a bit rushed - and that should be coming out in the New Year some time.

"But I want to come back on tour in England in November. We'll try our hardest and that should be a great tour if it all works out".

BRIAN HARRIGAN

The man who adds creativity to new wave

THE CLINICAL electronics of German rock are almost a cliché among today's music business people. Yet the concept is affecting modern music more and more. One of the prime studio influences is currently in London. Conny Planck whose Planck Studios in Cologne has lately seen both Devo and Ultravox! under its roof is a favoured venue for German bands.

He engineered Ultravox!'s new album with Brian Eno producing. An electronic rhythm track has been added to the Ultravox! sound and Planck is now in London working on a forthcoming single, which will not be a actual track from the third album but probably a re-working of one.

A bearded, genial man, Planck runs his studio as a family affair. It's set in the country near Cologne, the band lives in and Planck's wife does the cooking. He has had the studio for five years now. Originally he worked with Kraftwerk, being involved with Faust, Neu and La Dusseldorf, drumming up a reputation as the top studio technician where Teutonic rock is involved.

Richard Griffiths of Ultravox! thinks that Planck's talent is in sifting the wheat from the chaff as regards studio ideas. Planck modestly says that his studio sessions with Ultravox! were a co-operative effort, the band coming up with most of the ideas. Griffiths thinks that Planck (who speaks not unreasonable English) makes a point of not understanding when the crazier ideas are mooted and just retains the good ones.

Planck rejects the current German fascination for disco. "It is too much of the same thing. You can even hear it in super markets."

His interest in music has been strictly original. He loved Kraftwerk from the start. "I was looking for a band that had its own identity and feeling, that was creative." He gives the credit for the famous German rock sound fairly and squarely to the musicians. Apart from creating the right family conditions in the studio and having "the best equipment" available, he feels that the creativity of individual musicians and the interest of people like Eno and now Devo (who Planck produces) has been the major factor.

"I did a few records since '69" he says. Every one sold 1,500 to 5,000 but slowly there was interest. In '73 Eno came over to play with Cluster (an electronic, improvisational band engineered by Planck) and he knew my name. "It's a name that's now become familiar to many. Planck finds himself a long way from the 60s German blues band in which he used to play."

Hard work key to Foreigner's success

FOREIGNER IS one of those bands that the United States seems to be churning out like sausages these days - albeit solid platinum sausages.

The debut album *Foreigner* was released in The States in March of last year and by now it's sold three million copies plus in the US alone. Three tracks from the album released as singles 'Feels Like The First Time', 'Long, Long Way From Home' and 'Cold As Ice' all topped the charts in America.

Now the assault on the UK is underway with 'Cold As Ice' racking up nine weeks in the charts and being played on the radio whenever you switch on. Similarly the band's second album *Double Vision* rocked straight into the *Record Business* charts at 33 with a bullet last week.

Foreigner was in town last week following a triumphant, if rather unexciting, debut at the Reading Festival, and WEA took the opportunity to invite the press along to meet Mick Jones, lead guitarist singer and founder of the band.

An affable, quietly spoken Englishman - three of Foreigner's six

members are English - Jones has a fascinating musical pedigree and an unlikely one in view of his current stature.

His first professional gig was with an instrumental gimmick outfit Nero And The Gladiators followed by session work in France with Johnny Halliday among others.

With Gary Wright, Jones formed Wonderwheel which lasted a year before metamorphosing into a reformed version of Spooky Tooth. After two years Jones went into a&r for a while, then played with Leslie West for nine months before finally meeting up with ex-King Crimson multi-instrumentalist Ian McDonald while working in New York on a session.

Jones and McDonald decided to form a band and recruited keyboard player Al Greenwood, singer Lou Gramm, drummer Dennis Elliott and bass guitarist Ed Gagliardi. They rehearsed hard and attracted the interest of Atlantic a&r man John Kalodner.

"It was the belief that John had in us," recalls Jones "that convinced

Direct cut discs: going backward to go forward

THERE WAS someone on the radio the other day who said there would be such an improvement in domestic sound reproduction during the next few years that to-to-day's standards will seem like Edison's cylinders.

Well, he may be right. It was a BBC programme so it must be true. But what are the Research and Development people up to that will be to the ultimate benefit of the customers who, in a year or two's time, may be spending anything up to three months' average gross pay on domestic equipment, and buying lots of records to play on it?

There is a steadily growing demand for home entertainment systems. And as soon as the economic pendulum swings again towards world prosperity the demand will grow apace. As the speed of modern transport increases so mobility decreases, as anyone will tell you who has been stranded in an airport lounge, paced a station platform, queued for a car absent omnibus or tried to park a car. During our leisure hours we are inevitably becoming more confined to our homes, and probably the most generally popular aid to relaxation is recorded sound.

There are many influences at work educating our ears to expect ever more faithful reproduction of the recorded sounds we choose to hear. There are at least as many R & D departments striving diligently to be ahead of the competition in providing improved methods and new techniques to woo the critical audiophile.

To understand one important development demands an ability to distinguish our digitals from our analogues. No longer is it to be a chain of simple translations from air pressure to mechanical generation of fluctuating electricity to storage, first in a mass of micro-magnets stuck to a plastic tape, and then as mechanical energy stored in the form of a wiggly groove cut into the surface of a rotating disc.

The sales engineers are beginning to suggest to us that methods lovingly nurtured over the last hundred years and grown to a state of almost magical refinement are about to be swept away. The latest fashion is Pulse Code Modulation known as PCM for short. It has really been in use for some time. The storage of information in the form of pulses, or 'bits' (sometimes spelled 'bytes'), has been around as long as computers. The Morse Code could be said to be the original, and comparatively primitive, example of the transmission of information by means of encoded pulses requiring the encoding/decoding operation to be done by a human operator.

PCM is derived, roughly speaking, by electronically chopping a continuously modulated (analogue) signal into pulses of extremely brief duration and storing them for recall on magnetic tape or disc in the form of a binary code in which all

Denis Comper takes a look at new recording techniques

information is expressed in terms of zero or one, simply nothing or something.

Sounds complicated? Well, yes it is, in the sense that recording engineers will have to adopt new techniques and learn a new language, but that should present no long term problem. They are an adaptable lot.

What are the advantages to be gained from the adoption of PCM by the recording industry?

It is said, and can be demonstrated, that the clarity of the replayed sound is much enhanced. Unwanted noise is eliminated, mechanical variations in machine speeds become insignificant, and it ceases to be a problem, automatic error correction can be built into the system and, just as with tv pictures generated by the same method, the recording can be replayed over a wide range of speeds while retaining the original pitch, a boon to tape editors.

Will it be the panacea for all recording's ills? Time will tell, but the application of a technique well tried in other areas could be a great step forward just when we seemed to be approaching the end of the analogue road. And it seems only yesterday that our prime worry was to get the temperature of the wax right.

The advent of PCM as a commercial/domestic proposition will not be yet awhile. The technique still has to be tied up a bit. The BBC together with 3M, Sony, Matsushita and JVC, to name but a few, are all working on it. There have already been some impressive demonstrations. The question of international standards, and the implications thereof, remains to be answered. The Standard Committee of the Audio Engineering Society is busy writing the rules.

An area in which UK industry excels is the design and manufacture of loudspeakers. We export them even to Japan where they are looked upon as an essential acquisition for the man who has every thing, including an appreciative pair of ears. Ever since the late Gilbert Briggs hired the Festival Hall to give a bewildering demonstration of live versus replayed performance it has been a source of wonder that a stiff paper cone, confined in a wooden box, and actuated by a simple solenoid, could so faithfully reproduce almost the whole audio spectrum, all at once, and in an infinite variety of wave forms, but by current standards, that is an oversimplification. Much time and money spent on research has developed multi-unit loudspeakers, each unit designed specifically to reproduce frequency bands within the audio spectrum, the combination of complimentary units within the same enclosure reproducing the whole of the audio spectrum and beyond for some of us.

Still the search for ultimate perfection goes on, and the answer to the knotty

problem of how to get big, pure, sounds out of smaller boxes remains elusive.

The demographic statisticians, whoever they are, tell us that future citizens will have to occupy smaller living space. If full benefit of the beauties of PCM is to be enjoyed then we shall need smaller loudspeakers with a very high performance. It is comforting to believe they will be made in the UK.

There is a recent trend which, at first glance, might seem to be a retrograde step to be deplored. Time was when the performance was recorded direct on to a wax disc. All an engineer could hope to achieve was the acceptable copy of the original performance. There was no question of the engineer making a creative contribution to the recorded performance, translating the reality into an illusion of reality. The film people, enthusiastically aided and abetted by Leopold Stokowski, were the first to realise that the recording could be, and should be, an artistic creation in its own right.

In the late 30s they had available the talent and the technical means, and the sound track of Disney's *Fantasia* was the result to serve as a model for the future. We had to wait until the 50s before tape could be adopted as the prime recording medium.

A new era of creativity dawned in the recording studios. No longer were we confined by the stultifying limitations of the direct cut master disc. At last it was possible to create thrilling illusions of reality and bring whole operas into the living room with such exciting clarity of interpretation that the purists complained that it couldn't be heard like that in the house. They were only stating the obvious.

Now there is a slowly growing fringe demand for direct cut discs. Is this where we came in? Surely not. Are our customers really trying to tell us that distortion, muddy sound, bad balance, and all the other products of inept engineering compounded by the mind-boggling complications of current recording techniques, are no longer acceptable?

If so, then perhaps it is high time we had a cold, hard, look at where our techniques are taking us. Is it possible that, among all those channels, tracks, automated consoles, floppy-disc memories, parametric equalisers, flangers and empty beer cans, we are beginning to lose the music?

There is another, equally sinister, angle to this direct cut business. For many years the record industry has been fighting to win recognition for the right inherent in a recording. The book is internationally accepted as a work of artistic creation, and has been given legal status which protects it from infringement of copyright, and certain other privileges.

The record industry's argument that



Denis Comper has been in the record business for more years than he cares to admit, but he can truthfully claim to have joined after the demise of the direct cut wax master disc. He has been a record producer recording engineer, disc cutter and, until recently the international co-ordinator of the celebrations by the Record Industry to mark the Centenary of the Invention of Recorded Sound.

the recording should be treated likewise has been based on the claim that the recording is also a work of unique artistic creation. As recently as November, 1976, this argument was finally accepted by a conference of UNESCO.

So, well and good. It will take a little time for this Conference decision to take effect worldwide and, when it does, there should be greater protection for the rights of the recorded composers and performers from the pirates who would steal their intellectual property, and for the rights of those who produce the recordings. But there are those, and there are many, who still reject the claim that the recording is a medium in its own right saying it isn't and if it is it shouldn't be. However high the degree of technical skill contributed to a direct cut recording there is no element of unique artistic creation in it, in fact, it seems the very absence of this element is a major part of customer attraction.

Keen competition among the manufacturers of domestic equipment is a constant stimulus to designers to offer additional facilities and superior specifications. The performance of top quality equipment presently available is so good there is little room for any but marginal improvements. However there is one invention which would seem to represent the ultimate in record-changers, once derided by the true hi-fi fanatic as disc wreckers. It is now possible not only to choose a particular disc but the very track you wish to hear, and all without cable connections or the inconvenience of rising from your favourite chair. No need even to change the needle!

Does all the progress being made towards ever greater fidelity of reproduction of recorded sound mean we shall be selling more records to even more customers in the very near future? Let us hope the answer is in the affirmative.

Tea for you from Menuhin Grappelli

HAT TRICK for Yehudi Menuhin and Stephane Grappelli will come with EMI's October release of *Tea for Two* (EMD 5530), an album which is to be promoted with a variety of gifts which are products of Twinnings. The reason why dealers are being offered this tea

and sympathy is quite an interesting story going back five years.

The two great violinists first came together on the Parkinson tv show, where they got on so well that they quickly made the album *Jalousie* (EMD 5504) in 1973. Two years later they made *Fascinatin' Rhythm* (EMD 5523), which also became a best-seller.

It's worth noting, incidentally, that Menuhin and Grappelli developed instant rapport. The barriers between classical, jazz and pop are quite artificial, usually made by journalists, and are of no concern to most practising musicians.

Their new album consists of 13 numbers, which suggests that neither artist is superstitious, and they have the backing of a group of woodwind players as well as the more conventional jazz trio of piano, drums and bass. In addition to the title-track by Youmans, there are arrangements of songs by Gershwin, Kern and Rodgers.

EMI, besides advertising *Tea for Two* extensively in record magazines, is offering dealers three different packs of Twinning gifts to assist in achieving maximum sales. They apply to units, either



disc or tape, selected from the three Menuhin-Grappelli albums, the actual mix being left to the individual dealer.

Pack one (for 10 units) is a sampler of three Twinnings teas; Pack Two (for 20 units) a decorated jar containing 1lb of Twinnings tea; Pack Three (for 30 units) a set comprising a tin of Twinnings tea plus a china teapot.

Martin Hooker will be supervising

the distribution of the gifts to regional offices, and a photograph of the gifts will be made available to dealers. A poster featuring all three albums will also be available at the beginning of October

Review

LAND OF HEART'S DESIRE

Allison Pearce (soprano), David Watkins (harp). Producer: Edward Perry. (Meridian E77008) £2.99

The collection of *Songs of the Hebrides* made by Marjory Kennedy-Fraser some 70 years ago is one of the major achievements in the realm of folk-song, and it is good to have this attractive album featuring 20 of them. They are unpretentious, with a direct charm all of their own, and Allison Pearce sings them with just the right style.

Brendal hits a million

ALFRED BRENDAL was recently presented in Salzburg with a golden record commemorating the sale of his millionth disc on the Philips label. Such sales are rare in the classical field, so that his achievement places Brendal well to the forefront among international pianists.

The presentation was made by Dr Ernst van der Vossen, vice-president of Phonogram International, who said that it proved the "world-wide radiance of Brendal's artistry, which millions of music lovers appreciated." September releases by Phonogram include a 13-LP set of Brendal playing the complete Beethoven piano sonatas (6768 004).

Butterfly battle

BUTTERFLY WAR has been declared for September, with EMI bringing back its 1960 recording of *Madama Butterfly* (HMV SLS 5128, three LPs) to coincide with the new release of Puccini's opera by CBS (79313, three LPs). This is now a familiar pattern in inter-company rivalry.

It was clearly impossible for CBS to keep their venture a secret when Renata Scotti, Plácido Domingo and conductor Lorin Maazel were busy at work in the recording studios several months ago. Everybody knew that a new *Butterfly* was on the way, and roughly when it would appear.

Over at EMI the inevitable was happening. The company's 18-year-old version starring Victoria de los Angeles and Jussi Björling conducted by Gabriele Santini had been a best-seller in its day, but had been taken out of circulation some time ago. So a comeback was staged.

Opera buffs are notorious for their allegiance to favourite prima donnas, and in Latin countries they frequently carry partisanship to the point of soccer-type violence. Here in England

there is no open warfare, though arguments may rage.

Whenever a new opera recording makes its appearance, the controversies begin all over again. Who was the greatest in the 'golden age' that existed 10, 15 or maybe 20 years ago—Callas, Tebaldi, De Los Angeles? Quick to cash in on the revival of interest, the other companies re-issue the appropriate classics from their back catalogues.

The new versions have the advantage of improved recording techniques and the stars are currently in the public eye in the opera houses of the world. The re-issues have the appeal of artists who are now part of opera history, and who are frankly in many cases superior to those of the present day.

Scotti is a splendid singer enjoying prime form at the moment, so the contest between her *Butterfly* and that of De Los Angeles should be keen. Each great lady has her own individual style and is a revealing interpreter of this ever-popular role. Dealers should be prepared for good sales of both versions, and it will be interesting to see how they compare.

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CLASSICAL TOP 10

- 1 JAMES GALWAY PLAYS SONGS FOR ANNIE (RCA RL 25163)
 - 2 SCHUBERT: STRING QUARTET IN G. QUARTETTO ITALIANO (PHILIPS 9500 403)
 - 3 BACH: KEYBOARD WORKS. ALFRED BRENDAL (PHILIPS 9500 353)
 - 4 ITALIAN CANTATAS. WREN CONSORT (MERIDIAN E77010)
 - 5 SONGS OF LAND AND SEA. FREDERICK HARVEY (HMV ESD 7054)
 - 6 ARNOLD: GUITAR CONCERTO. JOHN WILLIAMS (CBS 76715)
 - 7 THE TROUBADOURS, VOL. II (HARMONIA MUNDI HM 397)
 - 8 BERNBERG: THE THREE SYMPHONIES. ISRAEL PHILHARMONIC; BERNSTEIN (DEUTSCHE GRAMMOPHON 2709 077)
 - 9 SALLUTE TO PERCY GRAINGER, VOL. II. VARIOUS ARTISTS (DECCA SXL 68872)
 - 10 JOHN MCCORMACK - A LEGENDARY PERFORMER (RCA RL 12472)
- (Courtesy of Henry Stave, London)

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

THE ALBUM CHART

TOP 60

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

KEY
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 on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	Chart Date
#1	1	8	NIGHT FLIGHT TO VENUS BONEY M	Frank Farian	ATLANTIC/PANCA 35048	D
2	2	13	SATURDAY NIGHT FEVER SOUNDTRACK	Various	RSD 7008 123	F
#3	3	10	GREASE SOUNDTRACK	Various	RSD 102 2001	F
#4	6	12	JEFF WAYNE'S 'THE WAR OF THE WORLDS' Various	Jeff Wayne	CBS 96000	C
5	4	3	WHO ARE YOU WHO	Glyn Johns/Jon Astley	POLYOR WHOD 5004	F
#6	10	10	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Don Freedman/Jeff Jarrett	K-TEL ONE 1009	G
7	8	5	STAY PARTY VARIOUS	Various	K-TEL NE 1024	G
8	5	6	IMAGES DON WILLIAMS	Not listed	K-TEL NE 1033	G
#9	11	13	NATURAL HIGH COMMODORES	Commodores/James Carmichael	MOTOWN STM 12687	E
#10	41	2	DON'T LOOK BACK BRYAN	Tom Scholz	CBS 86027	C
11	7	12	STREET-LEGAL BOB DYLAN	Don De Yllo	CBS 86027	C
#12	14	7	CAN'T STAND THE REZZLOS REZZLOS	Quinn/Rezzlos/Bongiovanni/ClaudioMontan	SIRE X35520	W
#13	9	8	20 GIGANT HITS NOLAN SISTERS	Roger Greenaway	TARGET 502	W
#14	NEW 1	1	Q: ARE WE NOT MEN? WE ARE DEVOT DEVOT	Brian Eno	VERIGN V2706	C
15	17	10	20 GOLDEN GREATS HOLLIES	Ron Richards	EMI EMTV 11	E
16	17	13	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JELP 200	C
17	12	13	LIVE AND DANGEROUS THIN LIZZY	Thin Lizzy/Tony Visconti	VERTIGO 6641 807	F
#18	51	2	SONGS FOR ANNE JAMES GALWAY	Ralph Mace	RCA RL 21543	R
19	21	13	... AND THEN THERE WERE THREE GENESIS	Genesis/David Hentschel	CHARISMA COS 4010	F
20	24	13	NEW BOOTS AND PANTIES IAN DURY	Laurie Latham/Peter Jenner/Rick Walton	STIFF 552 4	E
21	19	13	OCTAVE MOODY BLUES	Tony Clarke	DECCA TXS 129	S
#22	18	13	THE RICK IRLAND KATE BUSH	Andrew Powell	EMI EMC 3223	E
23	13	5	W FOK BROTHERHOOD BROTHERHOOD OF MAN	Tony Hissel	WFO 1063	A
#24	10	12	BAY OUT OF HELL MEAT LOAF	Todd Rundgren	WARNER EPIC 8413	C
25	23	13	19MOURS FLEETWOOD MAC	Ken Caillat/Richard Dashut/Fleetwood Mac	UNIVERSAL BROS 45044	W
#26	29	13	BUT SERIOUSLY FOLKS ... JOE WALSH	Bill Szymczyk	ASYLUM KCS06	C
27	28	4	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENISE WILLIAMS	Jack Gold	CBS 86006	C
#28	38	7	SHADOW DANCING ANDY GIBB	Alby Gawnen/Barry Gibb/Kari Richardson	ISLAND LOS 6502	E
29	36	4	DOUBLE VISION FOREIGNER	Mick Jones/Luan Macdonald/Kim Owen	ATLANTIC K3076	W
31	15	13	SOME GIRLS ROLLING STONES	Rolling Stones/Graham Taylor	ROLLING STONES CUN 39108	E
#32	25	11	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange	ENGIN EVOY 3	F
#33	27	10	OBSESSION UFO	Ron Nevison	CHRYSALIS CDL 1192	F
34	30	3	LEO SAYER LEO SAYER	Richard Perry	CHRYSALIS CDL 1196	F
#35	53	11	THE LENA MARTELL COLLECTION LENA MARTELL	George Elnic	ROGUE RL 2028	D
#36	31	13	THE ALBUM ABBA	Bjorn Ulvaeus/Benny Andersson	EPIC EPIC 8523	C
#37	41	9	EASTER PATTI SMITH GROUP	Jimmy Iovine	ABEBA SPART 194	F
#38	30	4	A SONG FOR ALL SEASONS RENAISSANCE	David Hentschel	WARNER BROS 45640	W
39	44	10	DARK SIDE OF THE MOON PINK FLOYD	Pink Floyd	HARVEST SML 804	E
40	36	8	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JELP 200	C
41	40	6	DIRE STRAITS DIRE STRAITS	Muff Winwood	VERTIGO 9302 921	F
42	32	13	BACK AND FOURTH LINDISFARNE	Gud Dudgeon/Lindaure	MERCURY 9109 609	F
43	34	12	EVERYONE PLAYS DARTS DARTS	Richard Hartley/Tommy Boyce	MAGNET MCA 5022	E
44	46	2	L CREME & GOOLEY	Loi Creme/Kevin Godley	MERCURY 9109 611	F
45	48	4	NEVER MIND THE BOLLOCKS SEX PISTOLS	Bill Price/Cres Thomas	VERIGN V2086	C
46	33	13	BLACK AND WHITE STRANGLERS	Martin Rushent	UNITED ARTISTS UK 30222	E
#47	47	1	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN	Jon Landau/Bruce Springsteen	CBS 86081	C
48	2	2	CARAVAN TO MIDNIGHT ROBIN TROWER	Don Davis	CHRYSALIS CDR 1189	F
#49	43	9	THEIR GREATEST HITS 1971-1975 EAGLES	Bill Szymczyk/Glyn Johns	ASYLUM X35317	W
50	74	13	GREATEST HITS ABBA	Bjorn Ulvaeus/Benny Andersson	EPIC EPIC 8128	C
#51	10	1	SUNLIGHT HERBIE HANCOCK	Herbie Hancock/David Robinson & Friends, Inc.	CBS 82420	C
52	35	4	20 FOOT-TAPPING GREATS JOHNNY CASH	Not listed	AMM AMH 64714	F
53	59	4	BLAM BROTHERS JOHNSON	Quincy Jones	AMM AMH 64836	F
54	39	10	FM SOUNDTRACK	Various	MCA MSCP 284	F
55	37	11	SHOOTING STAR ELKIE BROOKS	David Kershbaum	AMM AMH 64836	F
56	9	9	LONDON TOWN WINGS	Paul McCartney	PARLOPHONE PAS 10012	E
57	6	6	THE SOUND OF BREAD BREAD	David Gates	ELEKTRA 45062	W
58	57	5	EVITA VARIOUS	Andrew Lloyd-Webber/Tim Rice	MCA MCD 502	E
59	NEW 1	1	TELL US THE TRUTH SHAM 69	Jimmy Pursey/Pete Minson	TEL NBR 2332 481	F
60	9	9	APPROVED BY THE MOTORS MOTORS	Nick Garnley/Peter Kerr/Andy McMaster	VERIGN V2101	C

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- B - Breakers
- C - Extras
- * - Hit Picks
- 1 - Station Pick

(New adds shown)

% AIRPLAY RATING

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	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	FALM	BEITH	TRINITY	PERKINS	SWANSEA	210	PLYMOUTH				
★ 77	TALKING IN YOUR SLEEP	CRYSTAL GAYLE	A	B	A	A	A	A	A	A	A	A	A	A	A	A	UNITED ARTISTS UP 36422	E		
★ 68	MEXICAN GIRL	SMOKIE	A	A	1	* B	B	B	A	* B	C	B	1	A	B	A	RAK 283	B		
★ 68	LOVE DON'T LIVE HERE ANYMORE	ROSE ROYCE	A	C	1	B	* B	A	* B	C	B	1	A	* B	A	B	WHITFIELD K17236	W		
★ 66	TOO GOOD TO BE TRUE	TOM ROBINSON BAND	A	A	A	B	A	B	A	B	A	A	A	A	A	A	EMI 2847	E		
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★ 64	I CAN'T STOP LOVING YOU	LEO SAYER	A	C	A	C	B	A	A	B	A	B	A	B	A	B	CHRYSALIS CHS 2240	C		
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★ 62	SUMMER NIGHTS	TRAVOLTA & NEWTON-JOHN	A	* A	A	B											RSO 018	E		
★ 60	RAININ' THROUGH MY SUNSHINE	REAL THING	A	A	B	C	B	A	B	A	A	A	A	A	A	B	A	PYE 7N 46113	A	
★ 60	A ROSE HAS TO DIE	DOOLEYS	B	B	A	A	B	A	A	A	A	A	A	A	A	A	GTO GT 229	A		
★ 59	DAYLIGHT KATY	GORDON LIGHTFOOT	A	C	A		A	B	A	B	A	B	A	B	A	A	WARNER BROS K17214	W		
★ 59	GOT A FEELING	PATRICK JUVET	A	C	A	B	A	B	A	A	C	A	A	A	A	A	CASABLANCA CAN 127	A		
★ 57	DOWN AT THE DOCTORS	DR FEELGOOD	A	* B													UNITED ARTISTS UP 36444	E		
★ 54	MAKIN' ALL THE RIGHT MOVES	TINA CHARLES	A	C	A	B											CBS 6594	C		
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★ 51	WHAT YOU WAITIN' FOR	STARGARD	A	C	A												MCA 382	E		
★ 50	HONEY I'M RICH	RAYDID	A	C	B	B	B	B	A	B	A	B	A	B	A	B	ARISTA ARIST 183	F		
★ 48	AND THE BAND PLAYED ON	FLASH AND THE PAN	A	A	B	B											ENSGN ENY 15	F		
★ 48	PLEASE REMEMBER ME	CLIFF RICHARD	A	C	B	B	B	B	A	A	A	A	A	A	A	A	EMI 2832	F		
★ 48	BLAME IT ON THE BOOGIE	JACKSONS	A	*	B	B	B	B									EPIC EPC 6683	C		
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★ 47	YOU RITA	COOLIDGE	A	C													A&M AMS 7375	C		
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★ 37	REMINISCING	LITTLE RIVER BAND	C	* A	B	A	B	A	B	A	B	A	B	A	B	A	EMI 2839	E		
★ 36	THE EYE OF THE WAR	JEFF WAYNE	C	A	A	B	A	A	B	A	A	A	B	A	B	A	CBS 6496	C		
★ 34	FLYIN' BRISM		*														ARIOLA ARO 135	A		
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★ 28	MY BOYFRIEND'S BACK	BETTY BARTH	*														RADAR ADA 18	W		
★ 28	BEACH BOY GOLD	GIDEA PARK	B	C													B	STONE SON 2162	A	
★ 28	TRANQUILLO	(MELT MY HEART) CARLY SIMON	C	C	*	A	B	B	A	B	A	B	A	A	A	B	ELEKTRA K12315	W		
★ 27	AIN'T NOTHING GONNA KEEP ME...	TERI DESARIO	C	C	A	A	A	1	A	B	A	B	A	A	A	A	CASABLANCA CAN 128	A		
★ 27	YOU MAKE ME FEEL	(MIGHTY REAL) SYLVESTER	C	A	B	C	B	A	A	B	A	A	A	C	B	A	FANTASY FTC 160	E		
★ 26	IT'S A BETTER FEEL	GOOD TIME GLADYS KNIGHT	C	A	C	1	B	*	*								B	BUDDAH BDS 478	A	
★ 25	JULIE FROM AFRICA	D. C. PARRISH																ANCHOR ANC 1059	C	
★ 24	DON'T WANNA SAY	GOODNIGHT KANDIDATE	A	A	B	A	A	B	A	A	A	A	A	A	A	A	A	RAK 280	E	
★ 24	SOUL TWIST	MINK DEVILLE	C															CAPITOL CL 16005	E	
★ 23	DON'T KILL THE WHALE	YES	B	B	B	A	B	B	B	A	A	B	* B	B	B	B	ATLANTIC K11184	W		
★ 23	I DON'T WANT TO BE ALONE	TONIGHT DR. HOOK	C	*	* B	* A											A	CAPITOL CL 16013	F	
★ 23	WHENEVER I CALL YOU	'FRIEND' KENNY LOGGINS	C	C	*	B	B											CBS 6551	C	
★ 22	MONTEGO BAY	SUGAR CANE	C	C														ARIOLA HANSA AHA 524	A	
★ 21	WOMANHOOD	TAMMY WYNETTE	C	C														EPIC EPC 6565	C	
★ 21	SWEET MUSIC MAN	MILLIE JACKSON	C	C														SPRING 2066 973	F	
★ 20	'57 CHEVROLET	BILLIE JO SPEARS	B	B	B	B	B	B	B	B	B	B	B	B	B	B	A	UNITED ARTISTS UP 36434	E	
★ 20	IT'S THE FALLING IN LOVE	CAROLE BAYER SAGER	C	C	A	B	B										A	B	ELEKTRA K12314	W
★ 20	LOVE DR. SOMETHING LIKE IT	KENNY ROGERS	B	A	A	B	B	B	A									B	UNITED ARTISTS UP 36419	E
★ 20	MIDNIGHT BLUE	MELISSA MANCHESTER	C	C														A	ARISTA ARIST 13	F
★ 19	DANCE YOU OUT OF YOUR PAIN	GARY PORTLAND	A	A	A	B	B												CAPITOL CL 15995	E
★ 19	FOOL IF YOU THINK IT'S OVER	CHRIS REA	C	*															MAGNET MAG 111	F
★ 19	LOVE IS ITS OWN REWARD	STEVE KIPNER	C	A	A	A	B												RSO 016	E
★ 19	DON'T LOOK BACK	BOSTON	C	A	B	* B	B	C	A										EPIC EPC 6653	C

	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
A	Featured 40	Top 40	A List	Top 40	Tartan 30	Hit 30	Playlist	Top 30	Top 40	Sounds
B	5+ plays	5+ plays	Page 2 Singles	B List	Climbers	Climbers	Rockshow list	Breakers	Featured 30	Singles
C	1-4 plays	1-4 plays	Disco Queen	Extras		Extras				
*	Once to Watch		Bullets	Climbers	Personality Picks			Presenter Picks	Hit Picks	New Sounds
1	Record of the Week		Powerplay/TwoSpin	People's Choice	Current Choice				Music Mover	

THE NEW SINGLES

Scheduled for release
September 15

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

ARTIST/TITLE A SIDE/B Side/Label

ARTIST/TITLE A SIDE/B Side/Label	Cat. No.	Gimmicks	Debut Use
ANTHONY SATTI A MASAGANA/1 (Different)			
AFRO CUBAN BAND RHYTHM OF LIFE/You're Like (Arista)	HAVE 07	S F 12"	
ALAN PARCE I LOVE YOU TOO/Rainbow's End (Arista)	ARIST 213	S F	
ANDREW GOLD THANK YOU FOR BEING A FRIEND/Always for you (Asylum)	JET 124	C W S	
BLACKWELL PUT THE FUNK BACK/Move Your Ass Gringo (Rampage)	K13135 RAM 8	C W S	
BOB SEGER HOLLYWOOD NIGHTS/Old Time Rock & Roll (Capitol)	CL 16004	E	■ (Silver)
BOB SCAGGS IT'S OVER/Love Me Tomorrow (CBS)	CBS 6493	C	
BROTHERHOOD OF MAN MIDDLE OF THE NIGHT/When Summer's Gone (Pye)	7N 46117	A	
CANDI STATON VICTIM/Evening (Warner Bros)	K17221	A W C	
CAPTAIN & TENNILLE YOU NEVER DONE IT LIKE THAT/D' Keyboard Blues (A&M)	AMS 7384	A	
CHRIS REA FOOL (IF YOU THINK IT'S OVER)/Midnight Love (Magnet)	MAG 111	E	■
DAVID GATES NEVER LET HER GO/Lorilee (Elektra)	K12318	W	C
DAVID JOHANSEN FUNNY BUT CHIC/The Rope (The Let Go Song) (Blue Sky)	SKY 8663	C	
DEEP PURPLE NEW LIFE, RARE VOLUME 2: Burn/Coronarias Redg/Mistreated (Purple)	PLR 137	R	■
DON KING DON'T MAKE NO PROMISES YOU CAN'T KEEP/Cabin High (In the Blue Range Mountains) (Rampage)	RAM 10	W	
ERIC SCORPION & THE REVOLUTIONARIES STEPPIN' WORD/DIVIDE Revolutionaries/Rigor Mortis (Baltic)	UP 36450	D S	
EARTH & STONE BACK TO AFRICA/Still In Slavery (Different)	HAVE 05	E	12"
EDDIE HENDERSON PRANCE ON/Say You Will (Capitol)	CL 16015 CL 16015/12	E	12" ■
ELAINE PAIGE DON'T WALK AWAY TILL I TOUCH YOU/Daybreak (EMI)	EMI 2862	E	
ERIC CLAPTON PROMISES/Watch Out Lucy (RSO)	RSO 21	F	
ETTA JAMES TAKE IT TO THE LIMIT/Strange Man (Warner Bros)	K17224	W	
FAMILY PLANN SHAKE IT UP// The Music Moves Your Feet (Fye International)	7N 25790	A	
FAMILY PLANN SHAKE IT UP// The Music Moves Your Feet Sneaking Out The Back Door (Pye International)	7N 25790	A	12" only
FATHER ABRAHAM (& THE SMURFS) DIPPETY DAY/Pinocchio In Smurland (Decca)	FR 13798	S	
FRANKIE MILLER DARLUN/Drunk Nights In The City (Chrysalis)	CHS 2255	F	
GARY BARTZ SHAKE YOUR BODY/Penelope (Capitol)	12CL 15999	E	12" only ■
GENE COITTON WITH KIM CARNES YOU'RE A PART OF ME/Shine On (You Got To Shine On Your Light) (Arista)	AR 137	A	
GERRY FORD FAMILY BIBLE/She Thinks I Still Care (Emerald)	MD 1209	C	
GIOMOLA CINQUETTI WHEN YOU LOSE WHAT YOU LOVE/Piper In The Dark (Epic)	EPC 6586	C	
HARVEY MASON PACK UP YOUR BAGS/Funk In A Mason Jar (Arista)	ARIST 208	F	
JANEZ WITH CYGNUS HOW COULD I LEAVE MY WIFE/Widom Uj Jah (Greensleeves)	GREO 6	E	
JACKSONS BLAME IT ON THE BOOGIE/Do What You Wanna (Epic)	EPC 6683	C	
JENNY DARREN HEATBREAKER/Crying Shame (D.I.M)	DIS 10878	C	
JOHN PAUL YOUNG THE DAY THAT MY HEART CAUGHT FIRE/Lazy Days (Arista)	ARO 134	A	
JOHNNY THUNDER CANT PUT YOUR ARM AROUND A MEMORY/Hurtin' (Real)	ARE 3	W	
JOHNNY B. SCOTT ROCK & ROLL LEGEND IN 4/4 TIME/Bite The Bullet (Aura)	AUS 104	A	
JOHN KENNETH MELODY/Don't Take My Gun Away (RCA)	PB 5112	R	
JONATHAN KING ONE FOR YOU, ONE FOR ME/Cyria'n Angel (GTO)	GT 237	C	
LITTLE RICHARD SEND ME SOME LOVIN' 1978/Tutti Frutties King Sax (Creole)	CR 161	K	
MARK MIDDLEBARD SUD SONG/Shelly (Warner Bros)	K17230	W	■
MIKE FINNIGAN JUST ONE MINUTE MORE/Blood Is Thicker Than Water (CBS)	CBS 6656	E	
MUSCLES LOVE IS ALL I'VE GOT/IF IT RELAXES YOUR MIND/Make Me Happy/Do It Good (Big Bear)	BB 19	B	
MOEL COWARD LONDON PRIDE/Mad Dogs And Englishmen (EMI)	EMI 2631	E	
ORIGINAL SOUNDTRACK DUET (MAIN LOVE THEME) FROM DEATH ON THE NILE/Jalousie (Columbia)	DB 9048	A	
PETE WILL SHERR AUTUMN IN THE CITY/Autumn In The City (Instrumental) (Anchor)	ANC 1062	C	
PETER STRAKER SLEEPWALK/Queen Of The Self-Service (EMI)	EMI 2853	E	
RAINBOW L.A. CONNECTION/Lady Of The Lake (Polydor)	2066 968	E	
RAMONES DON'T COME CLOSE/I Don't Want You (Sire)	SRE 1031	C	12" ■ (Yellow)
RAY GODFREY COME AND GET THESE MEMORIES/I'm The Other Half Of You (Grapevine)	GR 111	R	
RHONDA HE'S THE ONE/Double Crosser (GTO)	GT 234	A	■
ROLLING STONES RESPECTABLE/When The Whip Comes Down (Rolling Stones)	EMI 2861	E	■
ROYAL CAR FRIENDS/Roly Pin (Logo)	GO 207	R	F
ROYAL CAR FRIENDS GET ON UP, GET ON DOWN/Don't You Say No (Polydor)	AYERS 12	L	
SANDY & THE BACKLINE JUST LIKE A HURRICANE/The Joker's Just A Fool (Mercury)	6007 186	F	
SARAH BRYAN LONDON PRIDE/Forever Now (EMI)	EMI 2844	E	
SCOTTER FOOL IN LOVE/She Used To Be A Lady (EMI International)	INT 570	E	
SOBE THROAT ZOMBIE ROCK/I Don't Wanna Go Home (Albion)	ION 3	■	
SQUARES NO FEAR/Nobody's Fools (Sire)	SIR 4003	C	
STEPHEN BISHOP LOOKING FOR THE RIGHT ONE/Only The Heart Within You (ABC)	ABC 4232	C	
STEPHEN STILLS CANT GET NO BOOTY/Lowdown (CBS)	CBS 6662	C	
STIF LITTLE FINGERS 78REVOLUTIONS A MINUTE/Alternative Ulster (Rough Trade)	RT 004	B	A
STONED! I WILL STILL LOVE YOU/Stay In Line (Parachute)	PRS 502	A	
TEDDY YANN'S ORCHESTRA & CHOIR THEME FROM COLOURED MAN/Introduction To The Adventures Of Colouredman (Capitol)	CL 16012	E	
THREE OUNCES OF LOVE GIVE ME SOME FEELING/Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight? (Motown)	TMG 1119	E	
TONY ORLANDO DON'T LET GO/Bring It On Home To Me (Elektra)	K12311	W	12"
TRANSmitters NOWHERE TRAIN/Unwired Guess/Persons Unknown (Ebony)	EYE 12	R	
TYNNE ASHLEY DON'T STOP DANCING/Put Your Finger On The Trigger (United Artists)	UP 36431	E	
TYNNE MCCOY THAT'S THE STORY OF MY LIFE/Two Points (MCA)	MCA 23	E	
TACOTS LOOK BACK IN LOVE (NOT IN ANGER)/Can't Stay Long (Radar)	ADN 23	A	
WELF DOG LITTLE GODS/Fat Johnny (Virgin)	VS 224	■ (Luminous)	

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

THIS WEEK follow ups to hits from **Brotherhood Of Man**, **Andrew Gold**, **Alan Price**, **Candi Staton**, **David Gates**, **Rolling Stones**, **John Paul Young** and **the Smurfs** — Magnet try again with **Chris Rea** following US success — three track compilation from **Deep Purple** — first EMI single from 'Evita' star **Elaine Paige** — two-year-old track from **Bob Scaggs** — **Jonathan King** covers the latest **Eurosmach** — two Capital 12inchers from **Gary Bartz** and **Eddie Henderson**

KEY TO DISTRIBUTORS:
A—Pye, B—One Stop, C—CBS, E—EMI, F—Phonogram, G—Dragon King, J—Charmdale, K—Creole, L—Lugtons, O—President, P—Parade, R—RCA, S—Sire, T—Family Products, U—Scala, W—WEA, X—Clyde Factors.

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CANDI STATON W
COME AND GET THESE MEMORIES F
DARLENE T
DIPPETY DAY E
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THEME FROM COLOURED MAN J
VICTIM C
WHAT DOES UP C
WHEN YOU LOSE WHAT YOU LOVE G
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YOU'RE A PART OF ME C
ZOMBIE ROCK S

IF 'SAVE IT FOR A RAINY DAY' WAS YOUR KIND OF MUSIC
AND 'ON AND ON' WAS A SINGLE YOU PLAYED AGAIN AND AGAIN—
THEN YOU SURELY LIKED 'LITTLE ITALY'
REASON ENOUGH TO GET INTO

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REGIONAL NEWS

RE UK tours worthwhile for big Irish bands? The Mulligan label's **Bothy Band** is off the road for a cost-conscious think of touring policy. It is currently assessing the profitability or otherwise of bringing outside Ireland, particularly British tours.

Like so many other Irish bands, the **Bothys** say they've found themselves of pocket even after successful overseas tours. By the time unavoidable expenses have been met for roadies, air, hotels and so on, not much money is left to the artists. Bands report that situation is worst on UK tours, but most of them speak well of their experiences with Germany.

It is becoming apparent to many bands that they can earn a lot more money working in Ireland, and this could force many changes in their overseas policy. One possibility the **Bothys** are considering is that members will tour separately with smaller groups, they are doing at the moment.

Mulligan issues the **Bothy Band's** next album in six weeks' time, the 'live' recording *After Hours*.

JULIE FELIX flew in from California to open and perform at the tenth Letternock folk festival in Country Oenegal. Occasion featured £1000 in prize money for winners of folk group singing competition sponsored by Carrolls tobacco company. Previous win-

Irish news by Pat Preddy

ners have been **Clannad**, **Pumpkinhead**, the **McMurroughs**.

The other big summer festival, **Fleadh Cheoil** na Eireann, drew thousands of traditional musicians and enthusiasts to Listowel in Kerry.

● **POLYDOR** in Ireland has changed its name to **Polygram Records Limited**. New identity is for business operations, but records will still be issued under the **Polydor** logo.

Change of name too for **EMI's** popular duo, the **Swarbriggs**. For the UK, they'll now be known as **Winter**. Their new single 'Turn Around' is for September release, followed by an album in October. Producer is **Dave McKay** and recording was in London.

● **EMI's** promotion department is starting on two new ventures. It's staging a Sunday night promotion at **Dublin disco Checkers**. And from September 6 company airs new series of 15-minute sponsored radio shows on **RTE**, introduced by **DJ Vincent Hanley**. Programmes include records, artist interviews, competitions.

● **Playdates**... **Buzzcocks** play **Dublin's** State Cinema, **Phibsboro**, September 23... **Tom Robinson** plays three Irish universities next month: **University College Dublin** on October 14, **Queen's** in **Belfast** on October 15, and **New University of Ulster** in **Coleraine** on October 16... **Suzi Quatro** for two Irish concerts: **Dublin** on October 21, **Cork** on 22nd... **Billie Jo Spears** at **Dublin's** National Stadium for **Halloween's** show October 31... **Gerry Rafferty** triple-gigging in **Ireland** during **December** in **Belfast** (8), **Dublin** (9) and **Cork** (10). **CBS** group **Motors** cancelled weekend visit to **McGonagles** in **Dublin**. **New Seekers** visiting **Ireland** September 6-13, including three nights at **Portmarnock Country Club** near **Dublin**. Their new single 'Anthem' is in the Irish charts.

● **FIRST RECORD** from new Irish Label **Piámás** is **Liam Rossum** (CSD 001). **Liam** is fiddle-playing son of **Leo Rossum**, who died in 1970 and was one of the great **Uilleann** pipers of his time. Distribution is by **Solomon** and **Peres** and **Claddagh Records**.

● **IRELAND's** national broadcasting service **RTE** is having a testing time. Viewer response to pilot programmes for the second TV channel **RTE 2** is reported largely favourable following end of August transmissions. New channel is scheduled to open officially

November 2.

● **Outlook** for **RTE** radio is currently less serene. Local pirate stations are providing strong competition in **Dublin** and major cities, accompanied by rising pressure for legalised **IBA-style** stations. Youth section of main opposition party **Fine Gael** has just issued its own survey, showing that 86 per cent of the sample poll in **Dublin** favour licensed commercial radio.

RTE director-general **George Waters** referred to these pressures in speech to **Radio, TV** and **Electrical Appliance Dealers'** exhibition in **Dublin**. He claimed campaign is not to serve public need but to make money for banking, media and "other commercial interests which see easy profits in getting their hands on the airwaves."

While politicians are obviously divided on local radio issue, pirates now upping their new operations to keep audiences from tuning back to **RTE** at peak times. **Unlicensed Radio Dublin, ARD, "Big D"** and others planning autumn increases in current and local affairs programming... but display varying proficiency in presentation.

With alternative music sources now well established on air, battle is now under way on city newscasts - long monopolised by **RTE**. Meanwhile, **Fine Gael** youth section, now backed by some senior party figures, counter-replied to **Waters** and insisted there is public demand for non-State radio.



Wholesale and Distributions Promotions

NEW HITS

1. **ROOTS MAN** - Taza Has I Love
2. **IN LOVING YOU** - Junior English
3. **NEVER BE UNGRATEFUL** - Gregory Isaac

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IRELANDS TOP 30

(Chart compiled by the MCPS on behalf of IFPI)

- | | |
|---|---|
| 1 (4) THREE TIME A LADY-Commodores-Motown | 17 (9) NORTHERN LIGHTS-Renaissance-Warner Bros |
| 2 (3) IT'S RAINING-Darts-Magnet | 18 (17) ONE DAY AT A TIME-Gloria-Release RL |
| 3 (2) RIVERS DE BABYLOON-BROWN GIRL IN THE RING-Boney M-(Atlantic/Hansa) | 19 (10) I LIKE IT LIKE THAT-Miami-(Mint) |
| 4 (11) SUBSTITUTE-Sarah Connors | 20 (20) BOOGIE OOGIE OOGIE-A Taste Of Honey-(Capitol) |
| 5 (1) YOU'RE THE ONE THAT I WANT-John Travolta & Olivia Newton-John-(RSO) | 21 (-) TOP OF THE POPS-Rezillos-(Sire) |
| 6 (5) BABY STOP CRYING-Bob Dylan-(CBS) | 22 (-) AGAIN AND AGAIN-Status Quo-(Vertigo) |
| 7 (8) FOREVER AUTUMN-Jeff Wayne's & The War of the Witches-(CBS) | 23 (25) HOPELESSLY DEVOTED TO YOU-Diana Newton-John-(RSO) |
| 8 (-) OH WHAT A CIRCUS-David Essex-Mercury | 24 (8) "STAY"-City Boy-(Vertigo) |
| 9 (21) JILTED JOHN-Jilted John-(EMI International) | 25 (27) WALK ON BY-Stargazers-(United Artists) |
| 10 (-) FORGET ABOUT YOU-Motors-(Virgin) | 26 (30) IT'S ONLY MAKE BELIEVE-Child-(Arista) |
| 11 (14) SUPERNATURE-Centrose-(Atlantic) | 27 (-) KISS YOU ALL OVER-Elio-RAK |
| 12 (14) THE SMURE SONG-Sister Abraham-(Decca) | 28 (1) TWO OUT OF THREE AINT BAD-Meat Loaf-(Epic) |
| 13 (12) STAY-Jackson Bransford-(Asylum) | 29 (-) A LITTLE TRAIN TO PARADISE-Travlers-(Capitol) |
| 14 (8) DREADLOCK HOLIDAY-10cc-(Mercury) | 30 (16) A LITTLE BIT OF SOAP-Shadowdy waddy-Arista |
| 15 (19) TALKING IN YOUR SLEEP-Crystal Gayle-(United Artists) | |
| 16 (29) AN EVERLASTING LOVE-Andy Gibb-(RSO) | |

SCOTLANDS TOP 30

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

- | | |
|--|---|
| 1 (1) THREE TIMES A LADY-Commodores-Motown | 17 (29) BRITISH HUSTLE-Ho-Tenison-Island |
| 2 (3) DREADLOCK HOLIDAY-10cc-Mercury | 18 (-) TALKING IN MY SLEEP-Crystal Gayle-United Artists |
| 3 (4) OH WHAT A CIRCUS-David Essex-Mercury | 19 (17) BABY STOP CRYING-Bob Dylan-CBS |
| 4 (2) IT'S RAINING-Darts-Magnet | 20 (11) SUPERNATURE-Centrose-Atlantic |
| 5 (6) BROWN GIRL IN THE RING-RIVERS OF BABYLOON-Boney M-(Atlantic/Hansa) | 21 (-) AIN'T NOTHING GONNA KEEP ME FROM YOU-Teri De Sario-Casablanca |
| 6 (9) SUBSTITUTE-Sarah Connors | 22 (14) TWO OUT OF THREE AINT BAD-Meat Loaf-Epic |
| 7 (7) JILTED JOHN-Jilted John-EMI International | 23 (-) GOT A FEELING-Patrick Joubert-Casablanca |
| 8 (5) YOU'RE THE ONE THAT I WANT-John Travolta/Olivia Newton-John-RSO | 24 (-) I THOUGHT IT WAS YOU-Hebelle Hancock-CBS |
| 9 (12) AGAIN AND AGAIN-Status Quo-Vertigo | 25 (28) YOU MAKE ME FEEL (MIGHTY REAL)-Masters-Arista |
| 10 (18) IT'S ONLY MAKE BELIEVE-Child-Arista/Hansa | 26 (27) SHE'S GONNA WIN-Bibio-Lighting |
| 11 (10) TOP OF THE POPS-Rezillos-Sire | 27 (15) FOREVER AUTUMN-Jeff Wayne's The War of the Witches-CBS |
| 12 (18) HONG KONG GARDEN-Souasse & The Bananews-Polydor | 28 (28) NORTHERN LIGHTS-Renaissance-Warner Bros |
| 13 (30) KISS YOU ALL OVER-Elio-RAK | 29 (25) TWO OUT OF THREE AINT BAD-Meat Loaf-Epic |
| 14 (19) AN EVERLASTING LOVE-Andy Gibb-RSO | 30 (-) THE WINKERS SONG-Ivor Biggan & The Redhead Burgars-Beggars Banquet |
| 15 (22) GREASE-Frannie Vall-RSO | |
| 16 (16) FORGET ABOUT YOU-Arns-Vergo | |

Hits of the week

ABBA - SUMMER NIGHT CITY (EPIC EPC 6595)

Producers - Benny Andersson/Bjorn Ulvaeus
 Writers - Benny Andersson/Bjorn Ulvaeus
 Publisher - Bocu

A hustling disco rhythm swathed in the customary rich, intricate Abba production gives this all the hallmarks of another hit - though at this stage of the game merely the name on the label would be enough to do that. In hard critical terms, the song is their weakest A-side number for years, but the flood of buyers will hardly stop to notice.

**JOHN TRAVOLTA & OLIVIA NEWTON-JOHN** - SUMMER NIGHTS (RSO 018)

Producer - Louis St. Louis
 Writers - Jim Jacobs/Warren Casey
 Publisher - Chappell-Morris

As the follow-up to the year's hottest single, this is already picking up hefty pre-release airplay. From the original Grease score, it's more an obvious show tune than 'You're The One', with heavy chanted chorus participation, but based around an extremely familiar rock riff. Incredibly infectious and commercial, and must smash.

SMOKIE MEXICAN GIRL (RAK 283)

Producer - Mike Chapman
 Writers - Chris Norman/Peter Spencer
 Publisher - Smokie/Chinnchap/Rak

Replete with some appropriate Mexican-style production touches, this is another commercial slammer from Smokie which hooks on the first hearing. The verses are tailored into their plaintive, tuneful style, while the chorus is immediately hummable and has already hooked virtually every radio programmer in the country. Undoubtedly Top 5 material.

**RAYDIO** - HONEY I'M RICH (ARISTA ARIST 183)

Producer - Ray Parker Jr.
 Writers - Ray Parker Jr./Thurlene Johnson
 Publisher - Warner Bros

A moderately successful cover version of this recently did the rounds, but the original cut from Raydio's current album is far superior and will have no trouble in giving the band a hat-trick of chart smashes. It's a snappy, mid-tempo groover with a very infectious chorus line and excellent vocal blend. Initial 7" pressing has a special sleeve.

OLIVIA NEWTON-JOHN - HOPELESSLY DEVOTED TO YOU (RSO 017)

Producer - John Farrar
 Writer - John Farrar
 Publisher - Famous Chappell

Olivia solos from Grease with a wistful, loping ballad much in the familiar style of her string of U.S. chart smashes from 2/3 years ago. It's a melodic, wide-appeal number in itself, but with the spin-off interest from the film and her duets with John Travolta, its commercial potential is doubly huge. Ready for an all-Grease Top 3?

**MARSHALL, HAIN** - COMING HOME (HARVEST HAR 5168)

Producer - Christopher Heath
 Writers - Kit Hain/Julian Marshall
 Publisher - Not listed

The distinctive percussion and synthesizer sound which made 'Dancing In The City' such a stand out is prevalent once again. A haunting ballad which gives Kit Hain every opportunity to prove her considerable vocal talent. A fine follow-up but because it lacks the gimmicks of the previous single unlikely to do as well.

ROSE ROYCE - LOVE DON'T LIVE HERE ANYMORE (WHITFIELD K17236)

Producer - Norman Whitfield
 Writer - Miles Gregory
 Publisher - Warner Bros

An easy-paced and intensely performed (by solo girl lead vocal, as per 'Wishing On A Star') soul ballad. It's not particularly melodic or of obvious commercial appeal, but Whitfield's sparse production is pepped up with some insidious little instrumental subtleties which tend to register subconsciously, suggesting a grower.

**LINDISFARNE** - JUKE BOX GIPSY (MERCURY 6007 187)

Producer - Gus Dudgeon
 Writer - Alan Hull
 Publisher - Crazy

The follow-up to their welcome chart return sounds more like the Lindisfarne of old. Mandolin and harmonica are dominant in this catchy mid-tempo number taken from the *Back And Fourth* album. Unlikely to top the success of 'Run For Home', which as a comeback had more going for it.

CLEVELAND EATON - BAMA BOOGIE WOOGIE (GULL GULLS 63)

Producer - Bama Music Inc.
 Writer - Cleveland Eaton Sr.
 Publisher - Copyright Control

A huge-selling disco import for some time, now twice-inched here on blue vinyl - just to help it along a little! The vocal is merely incidental, chiefly a repetition of the title, but the lengthy instrumental track features some wondrously convoluted guitar and keyboard lines building a hypnotic rhythmic blend. A first-order disco sales monster.

**VOYAGE** - POINT ZERO (GTO GT 235)

Producer - Roger Tokarz
 Writers - Peter Chanteau/Pierre Alain Dahan/Slim Pezin
 Publisher - Louvigny

From the album *Voyage*, as with their recent top-tenner 'From East To West', this is a heavily drum/percussive, overtly African-styled thumper. Occasional chanted vocals, though quite unlike the last hit. The main factor both discs have in common is outstanding danceability, and consequent big commercial potential in the disco arena.

SINE - HAPPY IS THE ONLY WAY (CBS 6583)

Producer - Patrick Adams
 Writers - Patrick Adams/Richard Adler
 Publisher - Leeds/Peterman

Just off a red-hot disco winner with 'Just Let Me Do My Thing', Sine have a similarly strong contender here in the subtly synthesised title cut from their current album. Heavily repetitious, but with plenty of swirling instrumental touches to hold the interest; they should chart again without too much trouble.

**PETER BROWN** - YOU SHOULD DO IT (TK TKR 6048)

Producer - Cory Wade
 Writers - Peter Brown/Robert Rans
 Publisher - April

Another strong dance number by Brown, taken from his *Do Ya Wanna Get Funky* album. It features a distinctive and arresting instrumental line (synthesiser?) running throughout, plus Betty Wright on guest duet vocals, and is altogether a very strong disco bet. Should follow his last two releases into the chart with little difficulty.

ALBUM REVIEWS

GODLEY CREME: L (Mercury 9109 611) Prod: Godley Creme.

The follow-up to the ill-fated *Consequences* triple and a decidedly more modest package—better music, too. Lol Creme and Kevin Godley play just about everything on the album, although the excellent Andy Mackay contributes saxes on 'Foreign Accents' and 'Business Is Business'. Altogether an adventurous album with its tempo changes, unusual song structures and interesting production. It will no doubt lose them old 10cc fans but will gain fans of more adventurous music.

Best of the rest

SPEED LIMIT: First Offence (Satri SATL 4011) Prod: Henry Hadaway. Very fair debut album from new young pop-rockers with new wave connections. Suitably anarchic cover artwork gives a good idea of what happens on the vinyl, where the five-piece belt through a selection of originals that bear a closer resemblance to the Motors than the Sex Pistols, which bodes well for sales and not so well for critical reception in the consumer press. If the band gets enough exposure it ought to make its mark and the release of 'Wino', the best track on side one, as a single will help.

SOLID SENDERS: Solid Senders (Virgin V2105) Prod: David Batchelor.

If the first 10,000 copies of Wilko Johnson's first album away from the charismatic Feelgoods are to contain a FREE live album, the thing is sure to appear in the LP charts first week of release. That's the theory, and its bound to work out. Meanwhile the material is less stereotyped than expected with a bias towards hard-rocking rhythm and blues but spiced with the occasional slow number like 'First Thing In The Morning' featuring an excellent sax solo from Dave Brooks. John Potter's keyboards add a certain extra something and with a mammoth UK tour in the offing, interest in the platter ought to hold up well throughout the Autumn.

OZARK MOUNTAIN DAREDEVILS: It's Alive (A&M AMLM 66006) Prod: Ozark Mountain Daredevils.

Although this is their sixth album, the Ozarks are still virtually unknown in the U.K., so it's hard to see this double live package doing much. Recorded live through Missouri and Kansas during last April, the album shows the band (now an eight piece) at their roots with much emphasis on banjo, fiddle, mandolin and harmonica. The sound quality is first rate, although in terms of both sound and musicianship their best known song 'Jackie Blue' is the most unsatisfactory included. With Asleep At The Wheel and the Nitty Gritty Dirt Band achieving some degree of cult status in this country, there is no reason why the Ozarks—who to some extent fall into the same musical bracket—cannot do likewise.



STEPHEN BISHOP: Bish (ABC ABCL 5252) Prod: Stephen Bishop. The long awaited follow-up to *Careless* is another collection of good songs from one of the most promising American songwriters. Unfortunately few of the songs come up to the standard of the material on his debut album, 'Looking For The Right One' (first recorded on Art Garfunkel's 'Breakaway' album) and a tribute to 'Yip' Harburg are the obvious standouts, but nothing else really compares with much of *Careless*. If, however, a single gets away—and the obvious choice is 'Looking For The Right One'—then the album could see some action.

TIM CURRY: Read My Lips (A&M AMLH 64717) Prod: Bob Ezrin/Michael Kamen/Brian Christian/Dick Wagner.

Primarily known as a fine actor through his roles in *Will Shakespeare* and *Rock Follies*, Curry has already shown his vocal ability with his performance as Dr. Frank N. Furter in *The Rocky Horror Show*. His desire to be as wide-ranging an actor as possible is reflected in this debut album, which tries to strike too many bases to hit home with any one kind of audience. A reggae version of Lennon and McCartney's 'I Will', a Teutonic sounding 'Anyone Who Had A Heart', and an old Scottish folk song with the 48 piece Highlander Pipe and Drum Corps are just three examples. Curry undoubtedly has the vocal talent to succeed, but he needs to find direction.

CHAS & DAVE: Rockney (Ockney 1) Prod: Tony Ashton.

Chas Hodges and Dave Peacock, rock sessioneers of long standing, occasionally perform as a duo in the highly

original style they call 'rockney'—an unlikely hybrid of 50s rock'n'roll and Cockney music hall. The material is entirely self-penned, a mixture of working-class whimsy and caustic coarse comedy, and highly enjoyable and entertaining on a throwaway, pub-rock level. Chas & Dave have a devoted coterie of followers from their occasional gigs and Radio One 'It's Rock'n'Roll' appearances, who will obviously snap up this rare example of their recorded 'art', but it's hard to see sales potential beyond hard-core fans.

SMALL FACES: '78 In The Shade (Atlantic K 50468) Prod: Kemastr.

Second album on Atlantic since Small Faces reformed early last year. The first, *Playmates*, didn't do much—and this one probably won't either. It does however fully deserve to—an excellent album that succeeds in creating a powerful blend of soul and rock, gritty vocals from Steve Marriott (who at times sounds like the classic female soul singer). A refreshing sound with only one track, 'Filthy Rich' reminiscent of those hits of the mid-sixties.

MARY O'HARA: Music Speaks Louder Than Words (Chrysalis CHR 1194) Prod: Peter Sullivan.

Mary O'Hara's first studio album in 17

years and certain to pick up sales on the strength of massive tv exposure in the last few months and her forthcoming season at the London Palladium and regional dates. She is a household name and contained here are the songs she has performed on tv to such great acclaim like 'Cuccin A Chuaichin' along with standards like 'Annie's Song' and 'Oceans Away'. Remember that the *Live At The Festival Hall* album just touched the Top 60.

MAX WEBSTER: Mutiny Up My Sleeve (Capitol EST 11776) Prods: Max Webster Mike Tilka Terry Brown.

Third album from this Toronto-originated quartet of hard rockers and their debut outing for Capitol, having previously been with Mercury. *Mutiny* marks something of a departure for the band with them leaving their rock and roll boogie style with a certain amount of sensitive balladry. An accomplished album but it perhaps insufficiently coherent and cohesive to help Webster establish themselves in this country.

BURTON CUMMINGS: Dream Of A Child (Portrait PRT 82962) Prod: Burton Cummings.

Cummings has assembled an impressive array of guest musicians for this album—including Skunk Baxter, Bill Payne, Steve Cropper and Randy Bachman—all of whom do justice to Cummings' own carefully crafted songs and a couple of classics ('Hold On, I'm Coming' and 'When A Man Loves A Woman'). It's doubtful if Cummings will make much of an impression in this country—which is a shame because he's an excellent adventurous songwriter, a competent singer and a skilled keyboard player.



SMALL FACES: deserving

CONFERENCE : PYE

Summer heads up A+R sales drive

DETAILS OF Pye's drive to grab its share of autumn sales were revealed by head of A&R Peter Prince at the conference.

It will be spearheaded by a new Donna Summer album *Live And More* on Casablanca, set for release at the end of September, albums from Gladys Knight And The Pips and a Pips album, as well as a second album from Pye act The Fabulous Poodles titled *Mirror Star* - released on October 13 at the start of the band's three-month tour.

All will receive extensive promotion as will Pye's autumn singles releases from the Brotherhood Of Man, Michael Henderson, Carol Bayer-Sager, Gladys Knight and The Pips, The Fabulous Poodles and Donna Summer.

Pye has also just finished a deal to sign orchestral rock band Enid, which will be touring in November and releasing a new album. And negotiations are near-

ing completion to sign Georgie Fame.

During October albums will be released by Brian And Michael, Helen Geltzer, Lena Martell and Mike Hemmings. A debut album by Genya Ravan - *Urban Desire* and a single 'Back In My Arms Again' are scheduled for September release and a new Randy Edelman album is expected shortly.

A rock concept album *Chantbury Ring* by Richard Hill is due and for the MOR market *The Music Of Dudley Moore*, which features music from the black comedy film *Bedeviled*.

On Cube/Electric a debut album from single/songwriter John Glover is released on September 22 plus a new Gordon Giltrap album *Fear Of The Dark* on October 13. The Giltrap album will receive massive promotion based on joint radio advertising with our Price Records.

Autumn attack - labels lay it on the line

DISTRIBUTED LABELS Ariola, Gull, Sonnet and BBC Records unveiled their plans for the assault on the autumn market in separate presentations at the Pye sales conference.

Ariola, celebrating its first birthday, has a wealth of releases scheduled - a new album *New Dimensions* from The Three Degrees out on October 13, a Child debut album during November, a Prism album in October and a Japan single 'Sometimes I Feel So Low' on October 6 and album *Obscure Alternatives* on October 13.

Also planned are an album *Partners In*

Crime from new signing Bandit, a John Paul Young album *Love Is In The Air*, a Peter Sarstedt album *PS* from which his new single 'St. Louis Blues' will be released on October 13 and on October 13 and an September 22 a new single from Gene Cotton and a new album and single from Steve Ellis. A Catherine Howe album *Quietly And Softly* is also planned.

All Ariola releases will receive full scale promotion and on top of this autumn tours are set up for The Three Degrees, Peter Sarstedt, Catherine Howe, Japan, John Paul Young, Andy Desmond and CoCo.

David Holmes, of Gull Records, announced the formation of a new disco-orientated label *Miracle Records*. The first release, scheduled for October, will be a 12-inch medley of old *Four Seasons* number titled 'Well Served' by Riviera.

Gull will also be releasing a 'Free Fall'. A promotion film using the Red Devil parachutists has been made for TV to support the single. A soundtrack from the religious film *The Silent Witness* will be out in October.

Radio 1 dj Simon Bates presented BBC Records autumn product - a double compilation album *Paul Gambaccini's America's Greatest Hits* drawn from material between 1950 and 1970, a MOR compilation *Wogan's Winners*, a *Family Favourites* compilation and *The Two Tonnies - Volume Three*.

Sonet's major autumn release will be a new George Thorogood album.



MONTY LUFTNER, co-president of Ariola Eurodisc, with Pye joint managing director, Walter Woyda, at Ariola's first birthday luncheon.

Pye's Benjamin puts emphasis on profit

THE RECORD business is an ever changing scene and to achieve success companies must be prepared to adapt their marketing policies, Pye chairman, Louis Benjamin, told salesmen at the annual conference in Ascot.

"What was successful conceptually five to ten years ago has now changed," he said. "And what is successful today will change again within the next five years."

Benjamin went on: "In making such changes however, a small item called profit is necessary and it is therefore essential to stimulate such profitability through singles hits, overseas sales and

sales of catalogue in order to indulge carefully in the luxury experimentation in marketing."

Praising salesmen for their part in creating Pye's single successes over the last year, Benjamin said he hoped the disappointing track record on album sales could be reversed in the months ahead.

He explained that considerable background work, including factory modernisation and development, better planning and marketing and clearer responsibilities for divisional directors, was being carried out to "change this situation both immediately and in the long term."

Benjamin added that he believed the recent addition of Gary Luddington, who has not previously worked in the record industry, as the new marketing director, would give "this vital area" a fresh, unencumbered approach and help force Pye's "new look".

Turning to the singles scene, Benjamin complained about the problems created by the anomalies of Britain's chart system, complimenting salesmen on achieving singles chart successes despite these problems.

Naming the BMRB chart, Benjamin said: "Once upon a time one could assume that if a record dropped in the charts, and you in the field witnessed this in the trade magazines, you were right to assume that sales had diminished and the record would continue to fall."

He continued: "The way things have been going on lately it is now becoming fairly reasonable to assume that when a single drops the sales may well have gone up and the record will leap forward the following week."

"We at head office have had clear evidence of this over the past six weeks, and what is absolutely terrifying to us all is the dealer reaction to such ludicrous happenings in the sense of cancelling orders and an instant loss of interest in the item concerned."



ARIOLA'S MANAGING director, Robin Blanchflower, introduces his company's product presentation.

DISCO PROMOTION from an occasional altering beginnings as its initial alternative method of helping to promote a single has, over the past few years, turned into the hottest and potentially most effective method of field promotion around.

The list of examples of records broken through the discos is perhaps longer than any reasonable sized article could possibly contain – but suffice it to say that discos can turn the trick where airplay and press coverage are not to be had and when the marketing managers' budget does not extend to a major advertising campaign.

One only has to look at the positive plague of twelve-inch, coloured vinyl, special colour-picture-bagged singles around to realise that the industry is fully aware of disco-power.

And, of course, disco power has only been confirmed and re-emphasised by massively successful movies such as Saturday Night Fever, The Stud and Thank God It's Friday.

However, while disco promotion is a phrase which trips rather winningly off any promotion man's lips it's intriguing

Disco's where the action is in field promotion

to speculate on whether the majority of people are really aware of what this consists of – the actual ground-level, bricks and mortar methods of attempting to break a single through the discos.

Phonogram achieved a notable success last week in the first edition of Record Business' sales based disco chart. Their trio of American disco singles – Hamilton Bohannon's 'Let's Start The Dance', Charles Earland's 'Let The Music Play' and Crown Heights Affair's 'Galaxy Of Love' – made the chart at positions six, four and two respectively.

The three together racked up to a significant score for Phonogram's disco promotions manager of five months standing, John Waller.

Waller, while a newcomer to the promo game, is a veteran of the music business and has spent most of his professional life as a disc jockey. So he seems a suitable choice to check out the ways and means of using the discos to sell records.

The backbone of Waller's operation – in common with every other disco promo man – is his mailing list. 'It's quite a small list,' he says 'because you simply can't hope to reach every deejay in the country – especially since estimates are that there are between twenty and sixty thousand deejays.'

While Waller wouldn't be drawn on the exact extent of his list it's reasonable to estimate that he mails records to between 450 and 500 people.

The majority of the recipients of his largesse are disco deejays – but he also includes specialist journalists, radio deejays and, surprisingly, members of Phonogram's field promotion team.

'It's not surprising that Phonogram promotion people get records' he explains 'because they're the people in the field – they're my intelligence network. They can tell me what sort of crowds deejays are pulling in and basically check out the deejays'.

Waller would ideally like every club deejay on his list to have a residency but, failing that, they need to work three or four nights a week at least.

'The preference for a deejay in a residency is easy to explain' says Waller. 'They can introduce new records to a regular clientele over a period of weeks. Whereas the mobile deejay might find himself playing at a wedding or something where he has to play something for the kiddies, something for the grandads and everyone else in between. Where's he going to find time to introduce a new record by Bohannon, for example?'

Waller's deejays extend all over the country, with obviously explained concentrations in London, Liverpool, Manchester, South Yorkshire and Birmingham.

What they receive from him is – at the very least – a newsletter every week. 'I always send them something. The newsletter usually contains chart positions of our records, a special mention section, a section where we'll thank jocks for something special they've done – and the priority records.'

The latter section is where Waller concentrates attention on the records that Phonogram is going on heavily.

When he sends out singles Waller sends four at the most in one week. 'Why? Simple. The jocks are getting records from all the other promotion men and if I sent more than four each of our singles wouldn't get the proper attention it deserved because of the sheer quantity of records around.'

With every single Waller transmits he sends a reaction sheet – the all important means of feedback which no promotion department could function without.

Waller's reaction sheet is kept as simple as possible. The jocks simply have to tick a box – headed very good, good, fair, average and poor – for each single. They're given a date by which to send the sheet back – 'They don't send them back, we don't send them records' – and a section to fill in which details other records getting good reactions.

'That's really important because we get a guideline on how well our companies are doing and if its an

Dealer action

FREAK IN, freak out, freak with me, do the freak, let all freak, come on and freak and why not freak – yes, you've guessed it, the new disco word is 'freak'. There are currently at least a dozen records out with the word in the title. So the old hippy word of the 60's is now the hip word for the 70s. For the most part, the records are not worth mentioning but three that are are 'Freak in', 'Freak out' by Timmy Thomas, soon to be released in this country by CBS; 'Freak On' by Lemon on Salsoul US Imports on Lemon Vinyl 12in, and 'Let's All Freak' by the Universal Robot Man on Red Greg Records, US Imports. These are good records in their own right but unfortunately because of the amount of freak records they will probably be overlooked. Dealers should try to get 'Freak On' on the Lemon Vinyl – really this is a beautifully packaged record or, as they say in the US, a cosmetically correct consumer product. While talking to Peter Robinson of CBS this week, I sympathise with CBS's problem of having too many good records to allow them to issue every one while they are hot so wonder how long it will be in this country before any major company has a totally autonomous disco department that not only handles promotion but markets, promotes and is totally responsible for disco singles until such a time as they crossover pop. I would have thought personally that it would have been a very worthwhile exercise. This has been the practice in the States now for at least 18 months with TK, Butterfly, Casablanca and Motown all having guys with these functions. Let's see which

company can come up with one. (Always looking for a job, lads!).

While we're on the subject of CBS's embarrassment of riches, they certainly have the right to some gems.

Hot album tracks from Greg Diamon's Star Cruiser album on US Merlin Records are 'Fancy Dancer', 'Arista Vista', 'This Side of Midnight'. This is one of the hottest disco albums about at this moment in time. 'Beautiful Bend' by Boris Midney on Merlin – this is by the same guy who did the US European Connection and is a far better album. All tracks of the album are good disco. Another Merlin album with hot tracks is Phil Upchurch's new release in this country. The track that seems to be picking up more disco play is 'Strawberry Letter 23'. A Merlin import single picking up good reaction is 'American Generation' by the Ritchie Family. Although the idea is a total rip-off of Patrick Jubert's 'I Love America', there's something about the record that compels me to write about it and to say I like it very much. No plans for a UK release. Well worth taking a couple of copies as it will sell.

As if we have not plugged CBS only in this column, my rave of the week, till ringer of the month, pop gun blaster, freak monster and floor packer cracker is Don Hartman's 'Instant Replay', a US import on Blue Sky produced by Don Hartman and mixed by the ever incomparable Tom Moulton. The 'B' side (Instant Replay Replayed) is a superb disco pop record, absolutely bound to be a smash and possibly one of the best 12ins I have picked up recently, but there are no plans to rush release this record so dealers should

get hold of boxes. If you can't sell this record, you're closed. There are also some question marks as to whether it will ever be on a 12in in the UK so more reasons for being adventurous on imports. Looking for deals at the moment are High Records and Cream Records. Of course part of this catalogue is Al Green and Peebles and so on, and Al Green's new single 'I Feel Good' from the Album Belle is amazing. There are very few copies on 12in which are starting to change hands at quite ridiculously high prices so try your hardest to check this out and see if you can get a couple of copies. Also of interest is Kebelektrik single out on September 8 War Dance Magic Fly. Have not heard it yet but if it's as good as it looks, it will be amazing. This week's interesting conversation was my meeting with a gentleman who shall remain nameless from the new disco club Crumpet (little titter), formerly the Batley Variety Club, whose policy is now to go disco in the Studio 54 vein. (First late act will be Marshall, Hain). The guy assures me that there will be no heavies on the door and that anything will go within reason. To quote the gentleman concerned 'It will be the world's first punk disco'. I've got my golden invitation to the first night which I am waiting for with bated breath as I am intrigued to say the least to see this conglomeration of, dare I say it, freaks. I am saying nothing. There also is no truth in the rumour that I have taken the wheels off my Ford Fiesta and fitted blue 12in. See you all next week.

Peter Waterman

DISCO

THE UK'S ONLY SALES-BASED DISCO CHART

THE DISCO CHART TOP 50



CROWN HEIGHTS AFFAIR: one of Phonogram's disco trio of hits

import that's getting action that gives a chance to get in the ground floor and perhaps buy the rights to it in this country - if it already doesn't have a distributor."

Waller selects the records sent to jocks himself and he estimates that perhaps 80 per cent of them fall into the soul or funk categories.

"I send out a lot of non-disco product simply because not all of the deejays on my list play solely funk and soul. In the provinces - certain parts anyway - they play a lot of pop stuff. I wouldn't have a hope in hell of getting David Essex played in the London discos but there are plenty of places throughout the rest of the country where we've been getting a lot of action on him."

Interestingly, an entirely opposite view is taken by Arista's regional promotions manager Tony Berry who is in the process of setting up a university deejay list to run alongside and separate from his disco mailing list. "I'm trying to avoid wastage of singles and wastage of everyone's time. On the main list I have a strong selection of jocks who play to regular audiences of between two and four thousand regularly. To them I send mainly black and disco stuff. To the

university jocks I'll be sending material by our rock acts."

But what about cost of disco promo? Back to Waller. "Well, there's my wages for a start. No, seriously. Each promotion copy of a record costs us about 10p for a start - we don't pay royalties on promotion copies. On top of that there's the postage, printing costs of the newsletter and so on."

This mailing three single to a list of 500 deejays would cost £150 alone. Add to that, at the very least, nine pence for each piece of mail and that's another £45. Including in salary for a specific promo man, printing costs and so forth - and it's not too wild to suggest that there won't be much change out of £400 a week.

So what do you get - a hit record? "I don't think you can break a record through three or four hundred jocks," says Waller, instantly shattering all pre-conceptions. "But what you will get is a lot of interest in an artist and from that you might get a hit record."

"It really is down to creating interest like so many other things in the industry but when we do get a hit where interest originated in the discos - like Bobannon, Earland and Crown Heights - that's where I get my satisfaction".

This Week	Last Week	Was in Chart	TITLE/ARTIST	Imp-Import	Label/Cat. No.	D
#1	2	3	BRITISH HUSTLE HI-TENSION		ISLAND WIP 8448 E	E
2	1	3	THREE TIMES A LADY COMMODORES		MOTOWN TW 1113 E	E
#3	5	3	SUPERNATURE GERONIMO		ATLANTIC TK11089 W	W
#4	4	3	WHAT YOU WAITIN' FOR STARGARD		MCA 262 E	E
5	3	3	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER		FANTASY FTC 160 E	E
#6	8	2	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON		AMM AMS 7379 C	C
#7	10	2	GIMME YOUR LUVV'N ATLANTIC STARR		AMM AMS 7380 C	C
#8	13	2	HOLDING ON (WHEN LOVE IS GONE) L.T.D.		AMM AMS 7378 C	C
9	7	3	GALAXY OF LOVE CROWN HEIGHTS AFFAIR		MERCURY 6158 801 F	F
10	9	3	HOT SHOT KAREN YOUNG		ATLANTIC TK1180 W	W
11	12	3	SHAME EVELYN 'CHAMPAGNE' KING		RCR PB 1122 R	R
12	6	3	I THOUGHT IT WAS YOU HERBIE Hancock		CBS 6520 C	C
#13	NEW	1	DANCE GET DOWN (FEEL THE GROOVE) AL HUDSON		ABC 2229 C	C
14	14	3	LET'S START THE DANCE HAMILTON BOHANNON		MERCURY 6167 709 F	F
15	15	3	STANDING ON THE VERGE PLATINUM HOOK		MOTOWN TMG 1115 E	E
#16	NEW	1	GREASE FRANKIE WALLI		RSO 012 F	F
17	17	3	GET A FEELING PATRICK JUVET		CASABLANCA CAN 127 A	A
18	11	3	AN EVERLASTING LOVE ANDY GIBB		RSO 015 F	F
#19	NEW	1	A WINTER SHADE OF FALE MUNICH MACHINE		0456 S E	E
20	21	3	DON'T WANNA SAY GOODNIGHT KANDIDATE		RAK 280 E	E
21	16	3	STUFF LIKE THAT QUINCY JONES		AMM AMS 7367 C	C
22	18	3	LET THE MUSIC PLAY CHARLES EARLAND		MERCURY 6167 703 F	F
23	29	3	MUSIC FEVER SOUL TO SOUL MICHAEL ZAGER		PRIVATE STOCK PVT 168 E	E
#24	37	2	AIN'T NOTHING GONNA KEEP ... TERI DE SARIO		CASABLANCA CAN 128 A	A
#25	NEW	1	POINT ZERO VOYAGE		GTO GT 237 C	C
26	23	3	LOST SUMMER LOVE LORRAINE SILVER		CASINO CLASSICS CC2 A	A
27	25	3	INTERPLAY DEREK AND RAY		RCR PB 9136 R	R
28	19	2	HEY MISTER MELODY MAKER JOHNNIE TAYLOR		CBS 6518 C	C
29	24	3	DON'T STOP NOW GENE FARROW		MAGNET MAG 125 E	E
#30	NEW	1	HONEY I'M RICH RAYDIO		ARISTA ARTIST 183 F	F
31	33	2	MONTEGO BAY SUGAR CANE		ARHOLA HANSA AHA 524 A	A
32	27	3	COCA-CABANA BARRY MANILOW		ARISTA ARTIST 186 F	F
33	32	3	LITTLE DARLING FLIRTATIONS		CASINO CLASSICS CC1 A	A
#34	43	3	SUMMER LOVE MUSIQUE		CBS 6579 C	C
35	20	3	YOU AND I RICK JAMES		MOTOWN TW 1110 E	E
36	28	3	RIO DE JANEIRO GARY CRISS		CARRERE EMI 2820 E	E
37	22	3	BOGGIE OOGIE OOGIE A TASTE OF HONEY		CAPITOL CL 15988 E	E
38	34	3	COME BACK AND FINISH GLADYS KNIGHT		BUDDAH B05 473 A	A
#39	NEW	1	LOVE DON'T LIVE HERE ANY MORE ROSE ROYCE		ATLANTIC TK1276 W	W
40	33	3	THINK IT' OVER CISSY HOUSTON		PRIVATE STOCK PVT 166 E	E
#41	NEW	1	RAINING THROUGH MY SUNSHINE REAL THING		PVE 79 65113 A	A
#42	NEW	1	RUN BABY RUN AMANDA LEA		ARISTA 800 132 A	A
43	32	3	GO TO HAVE YOUR LOVING DON RAY		POLYDOR 2001 759 F	F
44	39	3	GET OFF FOXEY		TK TKR 6004 C	C
45	38	3	METRO MAN DEE D JACKSON		MERCURY 6007 182 F	F
46	NEW	1	YOU'RE MINE NOW NIGEL MARTINEZ		STATE ST4T 81 W	W
47	NEW	1	SATURDAY NORMA JEAN		BEARSLIP 15151 W	W
48	31	2	WON'T MENTION IT AGAIN RUBY WINTERS		CREOLE CR 160 K	K
49	40	3	DISCO INFERNO TRAMPS		ATLANTIC TK11541 W	W
50	35	3	DANCE ACROSS THE FLOOR JIMMY BO HORNE		TK TKR 6026 C	C

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

Capital boost Tower

WITH ITS black music roster now accounting for 30 percent of turnover, Capitol is aiming to give a further boost to sales of its Tower repertoire which, without major promotion, has sold over 250,000 LPs in six months.

The promotion will be in conjunction with *Disco International* magazine and will focus on 120 disco evenings in clubs of 1000-plus capacity over a two-month period from October 20. Leaflets, badges, stickers, t-shirts, baseball hats will be given away, and the promotion will be advertised extensively in the music press and black-population newspapers, as well as in record stores and on commercial radio.

A *Taste Of Tower* sampler album (EAST 24655), with limited self-in-

quantities available in luminous vinyl, is out on October 20. One copy will be available free to artists ordering any five Tower LPs. Orders featured on the album include Taste Of Honey, Natalie Cole, Tavares, Eddie Henderson and Charles Jackson. Two of the tracks, will be released on September 15 as 12-in singles. They are "Prance On" by Eddie Henderson (12 CL 16015) and "Shake Your Body" by Gary Bartz (12 CL 15999). Another 12-in single scheduled for September 22 release is "Bring on The Love" by Gloria Jones (12 CL 16014), while September 25 sees the issue of a popular Northern Soul item, Teddy Vann's "Theme From Coloured Man" (CL 16012).

Twelve 12s

Top Selling 12" Singles

- 1 (1) BRITISH HUSTLE - Hi-Tension-Island
- 2 (2) YOU MAKE ME FEEL (MIGHTY REAL) - Sylvester-Fantasy
- 3 (3) WHAT YOU WAITIN' FOR - Stargard-MCA
- 4 (4) AIN'T WE FUNKIN' NOW - Brothers Johnson-AMM
- 5 (5) GET DOWN (FEEL THE GROOVE) - Al Hudson-ABC
- 6 (6) HOLD UP YOUR WHOLE LOVE 19 GONNE-L.T.D.-AM
- 7 (7) GIMME YOUR LUVV'N - Awards Sign-AMM
- 8 (8) STANDING ON THE VERGE - Platinum Hook-Motown
- 9 (9) SHAME - Evelyn 'Champagne' King-RCR
- 10 (10) HOT SHOT - Karen Young-Atlantic
- 11 (11) GALAXY OF LOVE - Crown Heights Affair-Mercury
- 12 (12) LET'S START THE DANCE - Hamilton Bohannon-Mercury



VOYAGE (above) return at No. 25 while STARGARD (below) hold their bullet at No. 4



by John Hayward.

THE YOUNGEST of the magazine format house journals is the *CBS News*, which replaced the company's older dealer communication methods of mailing stapled sheets of news, gossip and ecstatic album reviews to media and dealers alike.

It is a neat, informative eight-page printed on non-nonsense uncoated paper and featuring short features on current disc projects as well as a regional news round-up from Martin Nelson entitled "Nelson's Column", tour news and signing details.

Albums occupy the back of the magazine, illustrated with sharp black and white cover shots, catalogue numbers, track listings and short background material on the artists.

Top single releases carry pithy background and production details, with the less prominent acts being covered with a note of artists, 'A' and 'B' sides and catalogue numbers. The inevitable gossip column is known as 'One-Stops' and steers clear of company name-checks while keeping up with current a&R, recording and chart action around the world.

Surprisingly, the new-look newsletter is actually costing CBS less than the old recorded and stapled operation. Revealed press office chief Ellie Smith: "Although it was a lot less work, the old sheets were very costly to produce, and we know that people were simply turning them over and using the backs for scrap paper. Now we are really thrilled with *CBS News*, even though it is more time consuming to produce.

"It is put together out of the press office budget, and is not only distributed to press and radio people but goes out through our regional promotions offices and is mailed to dealers so the print order is around the \$,000 mark.

"At first we were rather worried about the new look, but it has really started to look good lately. It is very hard work, however, because it has to be fitted in around all the press office's other work."

Smith is now confident that the newsletter is fulfilling its function. "You can tell, because we go through our cuttings and find regional papers have printed snippets from *CBS News* verbatim.

"Dealer feedback has also been very good, because they never seemed to get this sort of information from us before. The factory workers now receive it too, and we send a number of copies to the USA, and get telexes back from there providing us with more news.

Now we have started including a regular disco column in the first issue of every month and we are also slotting in classical news when we have it to hand.

"I think we are the first company to research the market, and after sampling 100 people in the media and retail trades, we decided we had to improve on the old newsletter.

"The replies indicated a need for gossip, features, regional matters and less ecstatic reviews for the albums — and we have pretty much followed that pattern. At the end of the year we will do

BEATING THE

FOR THEIR sins, record dealers are deluged with mountains of record company information sheets every week... and the manufacturers know very well that most of it finds an immediate home in the waste bin.

By way of a counter-attack, several companies have gone for the soft-sell approach to disseminating their release and promotional fact sheets by launching house magazines for the trade.

The journals are all familiar by now — WEA's *What's Happening*, *DJM Times*, *CBS News* and *Phonogram's Pick Up* — and have established themselves as ideal media for coaxing the dealer into the day-to-day business for checking on forthcoming releases and generally keeping up to date on developments.

The formats are often ambitious with plenty of big pictures and typographical tricks employed to make the latest release schedules more easily readable, while the writing style is generally chatty with more than a sprinkling of industry gossip and small, witty features on big artists.

However, while the four above-named magazines continue to be produced at regular intervals, usually by a long-suffering press officer, it came as quite a surprise when EMI recently ditched its long-established *Music Talk* fortnightly — the most expensively-produced of the genre — and layed off its full time editor in the process.

The obvious questions are: why has WEA taken the re-vamp of *What's Happening* to board level, and CBS launched an attractive newsletter at a time when EMI feels able to axe its retailer's paper?



The new *CBS News* with its newspaper layout.



What's Happening with its picture cover — design award?

the same again and see if we are doing everything we set out to achieve. But when you start getting letters coming into the office, you know things are about right.

"And one of the features we dropped very quickly was self-congratulatory industry news — we leave that to the trade press and it seems to work best like that... unless, of course, it's press office gossip."

WITH EMI's *Music Talk* out of the running, the house magazine design award probably goes to the WEA organ

What's Happening. Always featuring an illustrated or photographic cover and usually running up to the 10-12 page thickness, the magazine treats its news as picture stories.

Inside there is a meaty mixture of celebrity features — the latest a well-designed picture spread on Bette Midler with words by Robin Katz, a marketing piece from Mark Geller, a gossip column written by the mysterious 'Ace Ligger On The Town' and a major wedge of album information, again illustrated with black and white pack-shots.

The albums are 'reviewed' rather than checklisted, but all the essential track listings and catalogue numbers are there. A tour date section and album and single checklist complete the picture.

What's Happening sports a full time editor in Steve Brendell who is currently hard at work on the forthcoming re-vamp of his baby. "The dealer mail-out makes up around 80 per cent of our 7,000 print order but we try to serve the twin purposes of informing dealers of essential trade news and at the same time giving the media extra material on

TRASH TRAP



DJM Times glossy monthly with more than passing resemblance to A.N. Other trade weekly.

Phonogram's shoe-string Pick Up – snappiest writing.



Steve Brendell edits What's Happening as a full time job and is currently preparing for the planned re-camp. The feel is punchily informative with good use of pictures.

‘We have looked at the case of the dealer and his problems with the tons of paper arriving in the shop every week. What we have to do is find a piece of paper that the dealer feels he cannot throw away.’

releases and news,” he said.

“As far as the future goes, the album reviews are out, and we are going to concentrate on the technical and personnel details, while I believe there will be less of a concentration on gossip.”

WEA’s UK managing director John Fruin felt *What’s Happening* was important enough to speak about personally, reflecting the importance placed on the magazine by the company’s board.

“We are trying to appeal to the retail trade, the radio stations and media, and the 420-odd people who work for WEA,

and it is very difficult to interest all those people.

“We have looked at the case of the dealer and his problems with the tons of paper arriving in the shop every week. What we have to do is find a piece of paper that the dealer feels he cannot throw away.

“The consequence was we decided to do a much more dealer and marketing oriented *What’s Happening*. It’s already very professional looking, it just needs to be more informative from a dealer point of view. The paper is much the

best way of coaxing the retailers into reading what we want them to read.

“The hardest part of the job has been devising a way of making dealers realise the magazine is not just aimed at radio stations and newspapers.

“From our point of view, we know as far as the trade is concerned, WEA is only 18 months old so it is like dealing with a new company all over again. We need *What’s Happening* despite our success over the last year or so, even though we don’t get much change out of £20,000 per year running it.”

Fruin said the magazine had recently undergone a total reappraisal and would in future concentrate heavily on dealer information designed to tie in with the activities of the newly established sales promotion force – another heavy WEA investment.

He emphasised that any extra costs in producing a more concise 12-page regular *What’s Happening* would be clawed back from a reduction in the now discarded dealer mailings. The new format is due in a fortnight’s time.

THE EIGHT pages of DJM Times are not just designed for the UK market. The glossy pages – bearing more than a passing resemblance to well-known trade weekly – take in not only recording news, but publishing and agency activities too as well as occasional material emanating from the Dick James empire’s other operations.

There are full colour facilities throughout, making it the most attractive of the publications, although the concentration on dealer information is not as great. Album and single reviews are featured at some length in the monthly *Times* with little attempt at objectivity, but an interesting feature occurs at the pack of the tabloid where ‘Guest Times’ spotlights contributions from ‘interesting people’.

The magazine is looked after by marketing manager Graham Moon who pledges DJM to continued publication of the 7,000 circulation paper.

“We try to mail it to everyone who needs it,” said Moon. “That includes radio and tv stations, and press, discos and international licensees around the world.

“The DJM Times comes out ten times a year with the philosophy to deliver as much valid, useful information as possible to all the people on the mailing list.

“We hope that DJs can programme from it, and dealers order from it as well as providing some useful copy to journalists. Pulitzer prizes are optional.

“We think the trade press does a good job but we like to enhance their coverage. And we think EMI folded *Musical Talk* because they were not as good as it was are.”

PHONOGRAM’S *Pick UP* occasionally finds its way out to dealers via the sales team, but its 1400 print run is mainly directed towards the media and the company’s personnel.

Costing just over £300 per month to produce, with contributions from the press office, it contains no colour and no half-tone photographs, although graphics make up for that in a ‘half A4’ size booklet.

The cover stays the same every issue, further cutting down on overheads, but inside it to be found some of the snappiest writing of all the house journals. Tour dates are exhaustively covered with plenty of gossip and background to every single and album release on the roster.

Strange story of the disappearing Greek

ONE OF the most beguiling aspects of the *Who Pays The Ferryman* serial which has just finished its BBC-1 run, after last year's BBC-2 screening, has been the evocative background music composed by Yannis Markopoulos. The attraction of the music has already been proven with the chart-making single and subsequently the album which is also showing signs of becoming a BBC Records best-seller.

Who Pays The Ferryman is a story of dark passions, family intrigue and vengeance set against the spectacular background of Crete. The principal themes, one plaintive and romantic, the other moody and menacing, compliment the plot most effectively and their constant

repetition each week has obviously caught the imagination of record buyers.

The surprising thing about the music which Markopoulos has written with such skill is that he did it without ever seeing one frame of film. As a piece of interpretive writing Markopoulos' achievement is therefore quite remarkable.

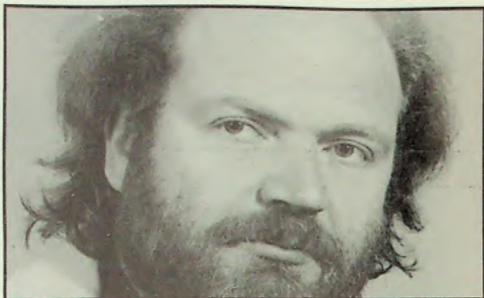
Man responsible for assigning the music score to Markopoulos was Bill Slater, producer of the serial. Recognising that music would play an important part in pointing up the shifts of plot and mood, Slater sought advice from the Greeks who were also involved on the production side. After meeting three possible composers, Slater picked Markopoulos. There followed a remarkable meeting in an Athens restaurant where Slater outlined his views with the aid of an interpreter, since Markopoulos has no great command of English. To all intents and purposes, as Slater now recalls the occasion, Markopoulos was largely oblivious to what was being communicated to him and more concerned with the serious business of eating his meal. Slater had virtually come to the conclusion that the whole meeting had been a disaster.

"Suddenly," says Slater, "he let out what I can only describe as a Cretan wail and started thumping the table. Nobody took much notice, but I gathered that Yannis was asking me 'is that what you want?'. The bewildered Slater indicated that it seemed to have possibilities at which point Markopoulos left the table and walked out of the restaurant. He did not reappear for two months.

The recording session was equally bizarre. The Greek writer had laid on nine musicians whom he coached two or three at a time. After each session had been rehearsed it was recorded and then by a process of overdundubbing Markopoulos built up his theme music.

"I did not know quite what I was getting until after about five hours when the whole thing was played back in its completed form. The effect was mesmerising," says Slater.

After the *Ferryman* single had charted following the first screening of the serial on BBC-2 late last year, it was decided that an album of Markopoulos' music should be released to coincide with the summertime showing on BBC-1. There was not enough music written for the serial to fill two sides of an album and the composer was asked to provide more. At this point EMI Greece, for whom Markopoulos records, was not too enthusiastic, but in the event gave its blessing to the request from BBC Records. However if the current success of the *Ferryman* album generates sufficient data to merit another Markopoulos album, then it is unlikely that it will be released by BBC Records.



YANNIS MARKOPOULOS: the Cretan Wailer?

The sales potential of theme music in an area which BBC Records intends to explore more thoroughly in the future. Pre-*Ferryman*, the music from *Water Margin*, a serial of adventure in Ancient China, showed that BBC-2 could break a hit just as effectively as BBC 1. But with *Ferryman* due for its repeat screening on BBC-1, the scope was there for BBC Records to plan a thorough marketing campaign. The album was well distributed in time for the July showing and BBC Records put out "As seen on tv" showcards and arranged for 100

window displays. Trade press advertising was then supplemented by a bold investment in space in the *Daily Mail* on a Saturday which brought an immediate Monday boost in sales. Of course, the free plugs for the record which concluded each episode also helped. But whichever way the sales have been provoked it all adds up to a satisfying exercise by the modest standards of BBC Records and an incentive to exploit the sales of recorded theme music in the future.

LIVE MUSIC

Artist: GLADYS KNIGHT & THE PIPS

Venue: London Palladium (2,325) Tickets: £5.50 to £3.50

Audience: Eaters of expensive chocolates

Current product: Album *The One and Only* (Buddah BDLP 4051)

Single 'It's A Better Than Good Time' (BDS 478) and (Pips only) 'Baby I'm Your Fool' (CAN 130 - Casablanca)

DESPITE the variety show ambience, Gladys Knights still knows more about pure soul than many superclub types could imagine. But, arguably, she is more natural dealing with this kind of audience than before a real soul crowd.

It's a shame the economies of touring demands that she plays to a limited audience, that she has to drag along a cranky house orchestra, and that she needs to loosen up her own fans.

As soon as she broke into 'Every Beat Of My Heart', the variety show was over. Gladys Knight's honeyed tones sound as rich as ever and her personality is big and natural enough to overcome the dullness of her audience.

But there were no surprises. She and the Pips whoop-whooped their way through their hits and the fact that the act has remained much the same for three years suggests that the group are happy with the way things are.

There were, of course, the obligatory solo spots. Gladys trying yet another reading of 'The Way We Were' and the Pips, who are beginning to look dated with their choreographed stuffed shirt image, all but dying with two tracks from their solo album *At Last... The Pips*.

Gladys Knight and the Pips have probably peaked with this standard approach and with their signing to Columbia in the States, they now need a re-think and a fresh act.

PETER HARVEY

American Action

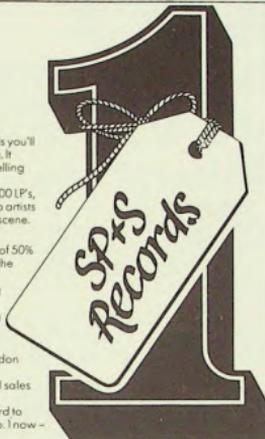
Top 20 Singles Top 20 Albums

- (1) THREE TIMES A LADY—Commodores—(Motown)
- (2) GREASE—Frankie Valli—(RSO)
- (3) BOOGIE OOGIE OOGIE—A Taste Of Honey—(Capitol)
- (5) HOT BLOODED—Foreigner—(Atlantic)
- (4) MISS YOU—Rolling Stones (Rolling Stones)
- (8) HOPELESSLY DEVOTED TO YOU—Olivia Newton-John—(RSO)
- (6) LOVE WILL FIND A WAY—Pablo Cruise—(A&M)
- (7) LAST DANCE—Donna Summer—(Casablanca)
- (9) LIFE'S BEEN GOOD—Joe Walsh—(Asylum)
- (11) SHAME—Evelyn 'Champagne' King—(RCA)
- (13) AN EVERLASTING LOVE—Andy Gibb—(RSO)
- (15) KISS YOU ALL OVER—Exile—(Warner Curby)
- (16) GOT TO GET YOU INTO MY LIFE—Earth Wind & Fire—(CBS)
- (14) MAGNET AND STEEL—Walter Egan—(CBS)
- (10) COPACABANA—Barry Manilow—(Arista)
- (6) CLOSE THE DOOR—Teddy Pendergrass—(Philadelphia Int.)
- (20) FOOL IF YOU THINK IT'S OVER—Chris Rea—(Magnet/JA)
- (11) HOT CHILD IN THE CITY—Nick Gilder—(Chrysalis)
- (27) SUMMER NIGHTS—John Tavolla, Olivia Newton-John & Cast—(RSO)
- (25) YOU AND I—Rick James Stone City Band—(Gordy)

- (1) GREASE—Soundtrack—(RSO)
- (2) NATURAL HIGH—Commodores—(Motown)
- (3) DOUBLE VISION—Foreigner—(Atlantic)
- (4) SOME GIRLS—Rolling Stones—(Rolling Stones)
- (5) SGT. PEPPER'S LONELY HEARTS CLUB BAND—Soundtrack—(RSO)
- (6) WORLDS AWAY—Pablo Cruise—(A&M)
- (-) DON'T LOOK BACK—Boston—(Epic)
- (7) SATURDAY NIGHT FEVER—Soundtrack—(RSO)
- (8) SHADOW DANCING—Andy Gibb—(RSO)
- (10) LIFE IS A SONG WORTH SINGING—Teddy Pendergrass—(Phil Int.)
- (9) STRANGER IN TOWN—Bob Seger Silver Bullet Band—(Capitol)
- (11) BUT SERIOUSLY FOLKS—Joe Walsh—(Asylum)
- (15) BALM 11—Brotherhood Johnson—(A&M)
- (12) THE STRANGER—Billy Joel—(CBS)
- (13) CITY TO CITY—Gerry Rafferty—(UA)
- (14) OCTAVE—Moody Blues—(London)
- (17) PYRAMID—Alan Parsons Project—(Arista)
- (23) A TASTE OF HONEY—(Capitol)
- (25) COME GET IT—Rick James Stone City Band—(Gordy)
- (22) BAT OUT OF HELL—Meatloaf—(Epic/Cleveland Int.)

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THE SINGLES CHART

Record Business guide to last week's market strength

SALES RATING
100 = Strong No.1 Sales

AIRPLAY RATING
100% = Top Of The Pops

Action
Of
The
Week



HYLDA AND ARTHUR: Baker Needing The Dough?

TOP
60

Thrs Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No	D	Order Use	
1	1	7	84	94	●	MOTOWN TMG 1113	E
★2	2	7	74	76	▽	MERCURY 6008 035	F
3	3	7	64	70	●	MAGNET MAG 126	E
★4	5	5	63	95	▽	MERCURY 6007 185	F
5	4	21	57	57	★	ATLANTIC K 11120	W
★6	6	10	53	34	●	EMI INT. INT 567	E
★7	9	4	33	60	●	CHRYSALIS CHS 2242	F
8	8	11	30	58	●	ATLANTIC K 11089	W
9	10	4	30	30	●	POLYDOR 2059 052	F
10	7	18	30	16	☆	RSO 006	F
★11	17	6	28	77	●	RSO 015	F
★12	18	6	25	73	●	ISLAND WIP 6446	E
13	13	8	25	25	●	ARIOLA HANSA AHA 522	A
14	12	3	24	65	●	VERTIGO QUO 1	F
★15	29	7	22	73	●	RAK 279	E
16	14	7	22	51	●	SIRE SIR 4001	W
★17	23	4	22	79	●	RSO 012	F
18	11	14	19	19	▽	CBS 6368	C
19	20	5	17	83	▽	VIRGIN VS 222	C
20	19	8	16	21	●	CBS 6499	C
21	21	14	16	11	▽	CAPITOL CL 15988	E
22	22	5	16	80	▽	CBS 6530	C
23	15	15	15	9	●	CARRERE EMI 2788	E
★24	NEW	1	15	15	●	PYE 7N 46121	A
25	16	4	14	68	●	POLYDOR 2059 054	F
★26	NEW	1	14	77	●	EPIC EPC 6595	C
27	25	5	13	73	●	MERCURY 6168 801	F
28	27	13	13	8	▽	VERTIGO 6059 207	F
29	28	9	13	64	●	POLYDOR WHO 1	F
30	26	12	13	16	●	WARNER BROS K 17177	W
31	30	5	12	35	●	FANTASY FTC 160	E
★32	40	5	9	55	●	UNITED ARTISTS UP 36422	E
33	24	8	12	6	●	POLYDOR 2059 050	F
34	33	7	8	69	●	EPIC EPC 6281	C
★35	NEW	1	9	23	●	ATLANTIC K 11184	W
★36	50	7	8	46	●	CASABLANCA CAN 127	A
37	31	13	10	9	●	BUDDAH BDS 473	A
★38	49	6	10	10	●	BEGGARS BANQUET BOP 1	E
39	41	7	6	67	●	RAK 280	E
40	32	6	9	12	●	UNITED ARTISTS UP 36429	E
41	45	3	6	51	●	LIGHTNING LG 548	W
42	34	7	6	52	●	POLYDOR 2001 798	F
43	35	16	8	3	●	DECCA FR 13759	S
★44	56	6	7	28	●	CASABLANCA CAN 128	A
45	39	5	7	18	●	ATLANTIC K 11180	W
★46	51	3	5	62	●	PARLOPHONE R6021	E
★47	70	5	6	32	●	GTO GT 229	C
48	37	6	5	66	●	PYE 7N 46113	A
49	46	3	7	4	●	VIRGIN VS 223	C
★50	58	2	6	20	●	MCA 382	E
★51	68	2	7	3	●	A&M A MSP 7379	C
52	38	11	5	39	●	ASYLUM K 13129	W
53	52	7	7	9	●	A&M AMS 7376	F
54	48	9	5	35	●	ARISTA ARIST 196	C
55	47	11	6	15	●	CBS 6413	C
★56	84	2	4	39	●	CBS 6496	C
★57	61	4	1	86	●	ATLANTIC K 11182	W
58	36	10	5	15	●	ATLANTIC K 10986	W
59	43	9	5	11	●	A&M AMS 7367	C
60	44	9	5	*	●	EMI INT. INT 563	E

THE SINGLES CHART

The Singles Chart is compiled by Record Business Research by a system developed 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. Nos. 31-100 compiled by adding airplay to sales by a formula where, approximately, AIRPLAY INDEX OF 100=SALES INDEX OF 6

(Indices 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—Phonac, B—One Stops, C—CBS, E—EMI, F—Flynn, D—Lightning, K—Creole, L—Lugtons, O—President, P—Pinnacle, R—RCA, S—Selecta, T—Faulty Products, U—Scotia, W—WEA, X—Clyde Factors

KEY:
□ New Entry □ Re-Entry
● Bullet
◆ Platinum Disc (1 million sales)
● Gold Disc (½ million sales)
● Silver Disc (¼ million sales)
● Less than 0.5

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

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This Week	Last Week	Chart Pos.	On Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	ORPH
*61	89	5	1	30	METEO MAN DEE D JACKSON	MERCURY 6007 182	F	
-62	47	1	69	20	TOO GOOD TO BE TRUE TOM ROBINSON BAND	EMI 2847	E	
63	54	5	4	9	LET'S START THE DANCE HAMILTON BOHANNON	MERCURY 6167 700	F	
*64	99	2	5	1	GIMME YOUR LUVVA AT THE ATLANTIC STAR	A&M AMSP 7380	C	
-65	55	5	5	2	LET THE MUSIC PLAY CHAM ECHLIN	MERCURY 6167 703	F	
66	60	18	4	*	SHAME EVELYN CHAMPAGNE	RCA PB 1122	R	
*67	NW	1	*	81	I CAN'T STOP LOVING YOU (THOUGH I TRY) LEO SAYER	CHRYSALIS CHS 2240	F	
*68	98	2	4	3	HOLDING ON (WHEN LOVE IS GONE) L.T.D.	A&M AMS 7378	C	
69	42	13	4	7	STAY JACKSON BROWNE	ACRYLUM 131158	W	
*70	79	2	1	53	TO BE ALONE GOLDIE	BRITNZE BBO 59	E	
*71	77	3	1	60	DAYLIGHT KATY GORDON LIGHTFOOT	WARNER BROS K17214	W	
*72	NW	1	1	62	DEBORAH DAVE EDMUNDS	SWAN SONG SSK 1943	W	
*73	NW	1	1	46	HONEY I'M RICH RAYDO	ARISTA ARIST 183	F	
*74	87	2	2	29	GHOSTS OF PRINCES IN TOWERS RICH KIDS	EMI 2848	E	
*75	78	2	1	58	AND THE BAND PLAYED ON FLASH AND THE PAN	ENIGN ENY 15	F	
76	71	3	3	8	STANDING ON THE VERGE PLATINUM HOOK	MOTOWN TMG 1115	E	
77	65	5	2	34	PLEASE REMEMBER ME CLIFF RICHARD	EMI 2832	E	
78	62	3	3	10	I WON'T MENTION IT AGAIN RUBY WINTERS	CREOLE CR 160	K	
*79	NW	1	1	48	DOWN AT THE DOCTORS DR FEELGOOD	UNITED ARTISTS UP 36444	E	
80	75	5	*	64	YOU RITA COOLIDGE	A&M AMS 7375	F	
*81	NW	1	2	15	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE	WHITFIELD 117236	W	
*82	NW	1	3	3	DANCE GET DOWN (FEEL THE GROOVE) AL HUDSON & THE SOUL PARTNERS	ABC 4229	C	
83	53	15	3	2	FROM EAST TO WEST VOYAGE	GTO GT 224	C	
*84	NW	1	3	1	LOUIE LOUIE MOTORHEAD	BRONZE BRO 60	E	
*85	NW	1	*	48	SUMMER NIGHTS JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO 018	F	
86	95	2	3	1	SLIM MOTION ULTRAVOX!	ISLAND VIV 6454	E	
87	64	11	*	*	NO ONE IS INNOCENT (A PUNK PRAYER BY RONALD BIGGS) SEX PISTOLS	VIRGIN VS 220	C	
*88	NW	1	2	47	MAIN! ANGEL BABY TINA CHARLES	CBS 6594	C	
89	82	4	*	47	MY ANGEL BABY TOBY BEAU	RCA PB 1250	R	
90	92	4	1	27	'87 CHEVROLET BILLIE JO SPEARS	UNITED ARTISTS UP 36434	E	
*91	NW	1	1	18	BRANDY O JAYS	PHIL INT PR 6658	C	
92	59	17	2	3	DANCING IN THE CITY MARSHALL HAIN	HARVEST HAR 2162	E	
93	88	2	1	28	BEACH BOY GOLD GIDEA PARK	STONE SON 515	A	
94	85	2	* 43	43	AIN'T IT FUNNY COLLYN RULINSTONE	EPIC EPC 6536	C	
95	NW	1	*	41	MOVE IT FLAMIN' GROOVES	SIRE SR 4002	W	
96	86	3	* 40	40	REMINISCING LITTLE RIVER BAND	EMI 2839	E	
97	NW	1	2	2	POST-WAR GLAMOUR GIRL JOHN COOPER CLARKE	CBS 6541	C	
98	83	14	2	1	LIKE CLOCKWORK BOOMTOWN RATS	ENIGN ENY 14	F	
99	73	3	2	1	FEELIN' ALRIGHT WITH THE CREW 399	UNITED ARTISTS UP 36435	E	
100	3	3	1	17	ANOTHER GIRL, ANOTHER PLANET ONLY ONES	CBS 6576	C	

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London Town, Neil McCartney (McCartney) 1
Louie Louie, Neil Richmond/Motorhead (Peter Music/KFM) 1
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- 102 Sweet Suburbs, Svids (Virgin VS 227)
- 103 Savannah, Yvonne Elliman (RSO 004)
- 104 Point Zero, Voyage (GTO GT 235)
- 105 Love Deluxe, Shadows (EMI 2838)
- 106 Baby Face (She Said Do Do Do), War (MCA 383)
- 107 Interlock, Mike & Ray (RCA PB 9136)
- 108 Bingo Masters Breakout, Fall (Step Forward SF 7)
- 109 Do Or Die, Grace Jones (Island VIV 6450)
- 110 Love Or Something Like It, Kenny Rogers (Atlantic) 8
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- 112 Lost Summer Love, Loraine Silver (Casino Club C 21)
- 113 Think It Over, Cissy Houston (Private Stock PVT 166)
- 114 Soul Twist, Mick Deville (Capitol CL 16005)
- 115 Montego Bay, Sugar Cane (Aniolo/Hansa AHA 524)
- 116 A White Shade Of Pale, Munich Machine (Oasis) 5
- 117 Summer Love, Musky (CBS 65579)
- 118 Happy In The Only One, Sine (CBS 65583)
- 119 Can't Stand The Losing, P.O.C. (A&M) 100
- 120 For You, Julie Tzuque (Rocket ROKN 541)
- 121 Walk On By, Martin Rushent (Carlin) 40
- 122 What You Wartin' For, Mark Davis (Warner Bros) 50
- 123 Where Did Our Love Go/Je Vous Le Hausser (Jolt) 1
- 124 Who Are You/Had Enough, Glyn Jones (Who's/Whistle/Phyces) 29
- 125 You Make Me Feel (Mighty Real), Harvey Fuqua/Sylvester (Brookers/Tipsy) 31
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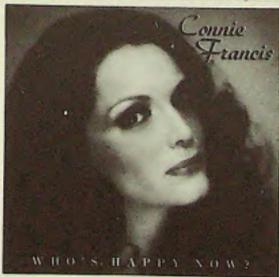
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