

RECORD BUSINESS

September 25, 1978

VOLUME ONE/Number 28

3p

TOP SINGLE

TRAVOLTA & NEWTON-JOHN/
Summer Nights
RSO 018
(Phononic) (1st Week)

CHARTMAKER

10CC/Bloody Tourists
Mercury 9102503
(Phononic)

TOP ALBUM

BOHEM M/Nightflight To Venus
Atlantic/Hansa K50439 (WEA)
(5th Week)

CHARTMAKER

YELLOW DOG/Little Gods
Virgin VV 224
(CBS)

PANEL PICKS

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

EARTH WIND & FIRE/Got To
Get You Into My Life (CBS)
JOHN TRAVOLTA/Sandy
(Polydor)

GERY RAFFERTY/Right Down
The Line (United Artists)

ROLLING STONES/Respectable
(Rolling Stones)

ELECTRIC LIGHT ORCHESTRA/
Sweet Talkin' Women (Epic)

JOHNNY MATHIS AND DENICE
WILLIAMS/Until You Come Back
To Me (CBS)
ERIC CLAPTON/Promises (RSO)

Now Tees takes RB 40 chart

RADIO TEES, the commercial radio station serving Teesside, joins Beacon Radio and Radio 210 as the third commercial station to use a Record Business chart.

Tees uses the Record Business Top 40 national chart on its Sunday chart programme and discussions are currently under way between Tees and RB to produce a special North-east regional chart.

Said Tees programme controller Robert Hopton: "Since the advent of Record Business we have felt the information contained both in the national chart and the airplay listing to be the most useful ever available in terms of assessing what's going on."

"The chart in particular seemed to be a much more accurate reflection of what we felt was going on than anything you find elsewhere."

● THIS WEEK sees leading black music consumer weekly *Black Echoes* dropping its own soul chart and publishing in its place the Record Business Disco Chart—the only sales-based listing of its kind in the UK.

New show for Peebles

RADIO ONE'S newest decay, Andy Peebles, will present the station's new Monday-Friday 8-9.50 pm rock show from November 13. Peebles, currently with Manchester's Piccadilly Radio, made his broadcasting debut with BBC Radio Manchester six years ago.



AFTER A non-stop signing session at Chappell Music Centre, Bond Street, recently, when 500 gathered to meet Chrystal chart star Leo Sayer, Pat Harrison and David Brown from the store shake hands with Sayer.

Massive TV blitz for Yule run-up

AT LEAST 50 albums will be advertised on national television between now and Christmas in a major industry blitz on the seasonal market.

Record Merchandisers MD Hassan Akhtar told Record Business: "Expenditure on television advertising has gone up fantastically. There will be twenty albums advertised next month alone and the figure of 50 by Christmas excludes regional marketing."

Warwick Records, last year's industry champion UK tv spenders, confirm eight albums for autumn release, with three more awaited, and a ratecard screening booking worth £1.6 million.

Managing director Ian Miles told Record Business that his total spending for the supplement taking in production costs of commercials and additional non-tv promotion would mean a total outlay for Warwick of about £2 million.

From October 8, Warwick goes national with 20 No. 1 Hits from Ray

Confid, and three days later promotion begins for Acker Bilk's *Evergreen* and two various artists 20-track compilations. These are joined by *Disco Gold*, new recordings of soul classics by Biddu, the first 5,000 copies of which will be pressed in gold vinyl. More releases follow through to the end of November.

K-Tel opens up on October 2 with collections called *Ecstasy* on Lotus and *Emotions* on K-Tel, following through with national exposure for the comedy set *Ronnie Barker's Unbroken British Record*. November sees re-promotion of three already-successful greatest hits sets from Gladys Knight, Herb Alpert and Perry Como billed as *The Superstars Package*.

In addition, the company plans to follow up the London Symphony Orchestra's Top 10 *Classic Rock LP* with *Classic Rock Second Movement* before Christmas and has three more LPs by major artists in the pipeline.

CRD into liquidation

CONTINENTAL RECORD Distributors has been forced into voluntary liquidation after accumulated trading losses and the failure of lengthy negotiations for further injections of cash.

The crash has badly affected Arabic records specialists Conifer Records, which is now obliged to set up independent distribution and new premises after losing £15,000 through CRD. Managing director John Deacon is about to launch three new non-Arabic labels to broaden Conifer's scope.

Launched by Graham Pauncefort 10 years ago, CRD began as an importer of quality French jazz and classical product.

Pauncefort told Record Business: "In spite of the liquidation of the distribution company, its recordings under the CRD trademark—mainly classical material—will continue to be available through Selecta. Our recording programme is proceeding as normal."

Managing director Pauncefort and artistic director Simon Lawman will be opening new offices—in an as yet undecided location—as the Greenford headquarters are no longer available.

Arcade has finalised one of its three autumn releases—*Gleo* (Laine), going national from November 2.

EMI plans new product and re-promotion of previously released EMTV material, while WEA has already announced its £250,000 tv campaign for *Manhattan Transfer Live*, and Phonogram embark on television time from October 4 for *Demis Roussos Life And Love—His 20 Greatest Songs*.

THE BEST OF

Jasper Carrott

Released October 13th
DJF 20549

Also available on Cassette

THE BEST OF

Jasper Carrott



50 Date National Tour
National Window Campaign
T.V. Series on Yorkshire
& Granada T.V.



NEWS

Rocket to Phonogram for new Elton album

FOLLOWING ROCKET's new distribution deal with Phonogram International, urgent negotiations are going on between Rocket and former licensee EMI for return of product released under the old agreement.

Already managing director David Croker has expropriated Judy Tzuka's 'For You' and Phonogram has re-released it under new catalogue number (XPRES 2).

Contrary to first reports that Rocket product will be locked into

EMI until 1980, it now seems that all material excluding Elton John's *Blue Moves* LP and 'Don't Go Breaking My Heart' collaboration with Kiki Dee will appear via the Phonogram agreement after Christmas, and talks are now going on to free remaining product as soon as possible after that.

Meanwhile Elton's new album, *A Single Man* (TRAIN 1), the first for two years, is set for an October 20 release, together with a taster single 'Part Time Love' coupled with 'I Cry At Night' to be released on October 6.

Under the Phonogram agreement, which is for the world outside North America and South Africa, Rocket albums have a TRAIN prefix, singles have XPRES and cassettes carry a SHUNT prefix.

● Meanwhile, DJM Records is preparing to unleash a dozen Elton John hit singles on September 29. All double 'A' sides, they will retail at the normal DJM rrp of 85p with the exception of 'Funeral For A Friend' which comes out in 12-inch format and retails at £1.29. The batch of singles will be supported by a heavy radio advertising campaign together with a national window display blitz and press advertising.

Big fine on 'double-up' disc dealer

PHONODISC'S CHADWELL

Health plant management and ordering systems have been overhauled after record thefts totalling many thousands of pounds were discovered earlier this year.

This was revealed when Barry Gold of S. Gold and Son, a Leytonstone, London, record dealer came before Redbridge Magistrates on September 15 and admitted dishonestly receiving £2,000 worth of records stolen from the Phonodisc centre.

Gold (38), was fined £4,600 and ordered to pay £1,880 compensation. He told the court he had been approached by a Phonodisc employee with a scheme for making extra money. The employee would send out double orders, but the illicit distribution service was discovered after a tip-off.

More record dealers and a Phonodisc employee are expected to appear in court at later dates charged with similar offences.



BLONDIE'S DEBBIE Harry caused quite a stir at London's Our Price Records when she took time out to make a personal appearance there recently along with members of the band to sign copies of their latest records.

Decca profits slump

THE POOR performance on the consumer goods side, which covers records and television, was a major factor in a sharp decline in Decca's profits for the year ending March 31.

The Company's pre-tax profits declined from £15.9 million to £12.3 million on turnover £4.9 million higher at £186.3 million. The second half of the financial year accounted for

all but £275,000 of the overall £3.6 million pre-tax slide and the chairman, Sir Edward Lewis, has warned shareholders that profits will be down yet again in the current half year.

Decca, by tradition, does not separate the performances of the different areas of its consumer goods business, and the recently released figures merely note that profits were down from £3 million to £501,000 after a first-half loss. Total sales of consumer goods amounted to £39.3 million (£40.3 million) overseas and £39.7 million (£38.2 million) in the UK.

The company this week decided to raise its recommended retail prices with effect from October 2, its first increases in almost a year.

Singles, previously 75p, will rise to 90p, while 12-inch singles and EPs will be 26p more expensive at £1.25. Budget product on the 'World Of' and Eclipse series go up 36p to £2.35.

Mid-price product with JB, GES, SQUAD, HS, SB and ZK prefixes go from £2.50 to £2.85, while albums with MOR, SDD, ZSW, HDN, GOS and SOL go up 75p to £3.25.

Full price pop (SKL, PFS, UKAL) rise from £3.79 to £4.35, full price deluxe pop (TXS, THS) will be £4.50 from £3.99, full price classical (SET, SXL, ZRG) will be £4.50, while albums (DPA, FOS and DDV) will be £4.35 while doubles with DDV prefixes move to £4.39, those with DKL prefixes go up £1 to £4.99 and MB, ROST and DBC doubles go from £4.99 to £5.99.

Perrin Prize

RECORD BUSINESS is pleased to announce the inauguration of the *Leslie Perrin Award*. The award has been created to perpetuate the memory of the legendary publicist who died recently after 25 years of handling publicity for top recording artists. It will be presented annually to two publicists, one representing a record company and the other an independent, who are regarded as having given the most efficient service to journalists and newspapers over the previous 12 months. The choice of the two recipients will be made by a panel of Fleet Street journalists and music paper editors. Mrs. Jane Perrin, the publicist's widow, has accepted the invitation of *RB* editor Brian Mulligan to be chairman of the panel. Further details will be announced later.

Old and new Bowie clash

AS RCA at last readies David Bowie's live double set *State* (PL 02913) for September 23, Decca is lining up a reissue of the artist's first release—a single by Davy Jones (his real name) and the Kingbees called 'Liza Jane' (F 13807) first put out in June 1964, for the same date. Decca is proposing to use original press releases issued back in '64 as a promotional ploy for the single.

MICK JACKSON
"Blame It On The Boogie"
AS K11102

RAMONES
"Don't Come Close"
S SRE 1031

THE PIRATES
"Shaking All Over"
SIP K17231

CAROLE BAYER SAGER
"It's The Falling In Love"
SIP K12314

STAR CLIMBERS

MULLINGS

SUCCESS CONTINUES to follow **Tony Macaulay** – now living in America after his spectacular recording association with **David Soul**, he has written and produced the new **Gladys Knight** single, 'It's Better Than A Good Time', is producing and writing for **Dionne Warwick** and **Andy Williams** as well as an Arista LP for an act called **The Hudson Brothers**, previously noted in this column, whose 24-week networked American tv show **Bankers** will be seen here in March. Macaulay is also working on a musical with those likely lads **Dick Clement** and **Ian La Frenais**, entitled **Star And Babe**, based on the **Laurel and Hardy** story . . . highly likely that a pre-Christmas tv album from EMI will be a **Neil Diamond** MCA compilation . . . following move of **Winston Lee** from Private Stock to RCA, what is the future for the regional promotion team? **DARYL EDWARDS**, manager of Virgin's The Venue nightclub, angling for American television coverage of series of opening concerts – sounds as though something special is in the wind . . . number one fan **Eric Clapton** will sponsor a West Brom football match and emphasise his undying affection for the Throstles by presenting each member of the team with a gold album to encourage them to greater efforts before the UEFA cup tie on Wednesday with Galatasaray of Turkey (who will not be receiving platinum discs from **Ahmet Ertegun**) . . . and still in a sporting mood – the second **Phonogram** Golf Classic planned for May next year by which time m.d. **Ken Maliphant** hopes to have saved enough money to replace the clubs recently stolen from his car boot . . . **DJM STUDIOS** now in possession of full on-licence to sell booze during pub hours to clients – which could produce some interesting sessions . . . newly appointed LRD marketing manager **Julian Moore** (ex-RCA) one of the small elite to have re-joined EMI – **Gordon Collins** (ex-Polydor) and **Ken East** among the others . . . news of another ex-RCA man – former promotion chief **Ken Bruce** now managing **Clifford T. Ward** and negotiating for a recording-publishing deal for the one-time **Phonogram** chartmaker . . . **Tina Charles**, with a **Biddu** song, represents UK at the World Popular Song Festival in Tokyo . . . one year after her eight sell-out shows, **Cleo Laine** back at the London Palladium for another week's season from November 20-24, preceded by three one-hour tv specials on November 5-12-19 . . . Although **Queen's** 'We Are The Champions' Elektra's all-time top-selling single, will the British group remain with the American label? . . . to launch UA's Cow Pie Records at the Nashville, singer **Nancy Peppers** joined on stage by label owner **B.J. Cole**, ex-Kursaal Flyer **Ritchie Bull** and Crawler alumnus **Rabbit Bundrick** . . . opening of London equivalent of NY's Studio 54 disco looks ever less likely as local council and theatre pressure groups gang up against the planned club . . . **Billboard** magazine reports that an estimated 150 professional **Elvis Presley** impersonators now working in America, including **Nico Princey**, who is 4ft 3ins tall, weighs 53 lbs and is eight years old – he debuts at the Los Angeles County Fair before going on a tour (of kindergarten?) . . . **Faith Brown's** tv show impregnation of **Kate Bush** wutheringly accurate and funny, although some of the others left much to be desired – her effort at **Siouxie** is awaited . . . IN JUST eight months, **Blondie** has gone from selling out the 1800-capacity Roundhouse to blitzing 10,500 people at Hammersmith Odeon over three days – another success for spotlight-shy **John Curd** of Straight Music . . . **Chiswick** bossman **Ted Carroll** split his head open on garage door before a Radio Stars gig – the future of his recently acquired 1952 Cadillac is viewed with concern . . . another recent vintage car owner is Virgin's **Richard Branson** whose Humber convertible still shows a 1960 road fund licence . . . despite his head start with 'One For You One For Me', **Jonathan King** could find himself overtaken by the original version on Mercury which scored a Radio-1 playlisting . . . **Darts**' single 'It's Raining' certified gold in the UK . . . **Caroline Roadshow** truck and disco equipment stolen from outside a Finsbury Park Hotel. Truck is dark blue, registered number **VWY 274K** and there's a £200 reward for information leading to recovery conveyed to 01-935 7356.

RECORD BUSINESS

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BLUE OYSTER CULT



SOME ENCHANTED EVENING



'Some Enchanted Evening' is a live recording of the numbers that sent the crowds crazy on the Cult's recent U.K. tour. With that sensational sell-out tour and a chart single under their belts, Blue Oyster Cult are all set to put 'Some Enchanted Evening' back in the charts. Don't miss out on the magic. Order the album now.

CABARET IT ISN'T.

BLUE OYSTER CULT—LIVE ALBUM
'SOME ENCHANTED EVENING'

36074



Records & Tapes

NEWS

U.K. collects five more U.S. awards

FIVE MORE songs of British origin have been added to BMI of America's honours list of copyrights played more than one million times on US radio and television. This brings the total to 39.

The achievement was recognised at a lunch last week in London hosted by BMI president Ed Cramer who presented commemorative certificates. The songs were 'Daniel' and 'Your Song' by Elton John and Bernie Taupin, published by Dick James Music, 'Penny Lane' by John Lennon and Paul McCartney, published by Northern Songs, 'Smile A Little Smile For Me' by Tony Macaulay and Geoff Stephens, published by Interworld, and 'If You Love Me (Really Love Me)', which had a British lyric by Geoffrey Parsons.

PRS awards for the most performed songs of 1977 went to 'Crackerbox Palace' by George Harrison (Ganga

Publishing), 'Every Face Tells A Story' by Don Black and Peter Sills (Air Music/Lords Music), 'The First Cut Is The Deepest' by Cat Stevens (Cat Music), 'How Deep Is Your Love' by Barry, Maurice and Robin Gibb (Abigail Music), 'Jeans On' by David Dundas and Roger Greenaway (Air Edel), 'Living Next Door To Alice' by Mike Chapman and Nicky Chinn (Chinnicapp), 'Livin' Thing' and 'Telephone Line' by Jeff Lynne (Jet Music/JA Music), 'Looks Like We Made It' by Richard Kerr (Rondor), 'Maybe I'm Amazed' by Paul McCartney (Northern Songs), 'Say You'll Stay Until Tomorrow' by Roger Greenaway and Barry Mason (Dick James Music), 'Things We Do For Love' by Graham Gouldman and Eric Stewart, 'Year Of The Cat' by Al Stewart (Gwyneth Music).

Ins&Outs

FOLLOWING REDIFFUSION'S recently announced re-structuring plans, Mike Weston has been appointed to the newly-created position of head of the market services division, covering promotion, publicity and sales on an international basis for Rediffusion Records, Henry Slave and Company Retail and Mail Order. Weston's appointment, effective from September 4, is expected to precede the launch of two new pop/MOR labels in the coming months, following the start of the Flight label last month.

GORDON GRAY, former product manager of Polydor's MOR and jazz divisions has set up business as an independent consultant, specialising in a broad range of MOR material to advise on new product acquisition and back catalogue reactivation. He is contactable on 01-866-4865.

ADRIAN SHAUGHNESSY has been promoted to art director of Pickwick

International, succeeding Brian Leaman, who has left the company.

Rush Quo push

PHONOGRAM PLAN heavy promotion for two major albums set for release on October 13 - Status Quo's *If You Can't Stand The Heat* (Vertigo 9102 027) and Rush's *Hemispheres* (Mercury 9100 059).

Quo get ads in the four consumer rock papers plus a campaign in *The Sun*, posters and window displays to 400 dealers and 10,000 books of matches to be distributed by dealers to the public. The first 10,000 copies of the Rush album feature a tear off sticker entitling the buyer to purchase a Rush tee-shirt for £1.50. Posters will be mailed out to all dealers and there will be 300 window displays. Advertising will be spread across the consumer and trade music press.



JOHN PAUL YOUNG is seen here being presented with his first UK silver single disc for "LOVE IS IN THE AIR". It was also the first silver disc to be presented to an artist on Ariola. Left to right are: Andrew Fryor (Head of Marketing, Ariola), JOHN PAUL YOUNG, Robin Blanchflower (MD Ariola), Lee (John Paul Young's Tour Manager), Wayne de Gruchy (John Paul Young's Manager), Richard Evans (Promotion Manager, Ariola).

Anchor four star campaign

ANCHOR RECORDS is running a composite trade campaign to tie in with visits by four of its acts this month; B.B. King, The Four Tops, The Oak Ridge Boys and The Crusaders. Trade press advertising and point-of-sale material is being features. B.B. King's latest album is *Midnight Believer* (ABCL 5246). The Crusaders' is *Images* (ABCL 5250) and The Oak Ridge Boys' is *Room Service* (ABCL 5257). Anchor says that new album product on The Four Tops is currently being awaited from America and that the Tops' current LP is *The Show Must Go On* (ABCL 5233).

Merchandising

AS PROMISED EMI is releasing colour-vinyl editions of the Beatles hits albums to coincide with renewed interest in the band following the *Sergeant Pepper* movie. The double albums will retail at £7.99 and will be out on September 29, backed with a major television marketing push in London, Granada, Yorkshire, ATV, Harlech and Westward.

Beatles 1962-1966 (PCSPB 717) known as the red album, will be pressed on red vinyl and *Beatles 1967-1970* (PCSPB 718) - the blue album, will appear on blue material.

UNITED ARTISTS Records has put together extensive marketing campaigns around three September 22 albums from Connie Francis, Doctor Feelgood and the Buzzcocks.

Who's Happy Now (UAS 30182) is Connie Francis's first new recording for five years - her LP is supported with full page trade press advertising, 150 window displays and full colour posters. Ms. Francis tours the UK for a fortnight from September 22 to do promotional spots.

Love Bites (UAG 30197) is the Buzzcocks LP, backed with consumer press advertising space spread over the whole period of the band's 33-date UK tour which runs through to October 30. In addition to fly posting, 250 window displays have been booked.

Dr. Feelgood's sixth UA LP *Private Practice* comes in for heavy trade and consumer press space - again spread over a 33-date UK tour period - together with 800 full colour posters placed in London Underground sites and 300 window displays. Foyer displays are arranged for all concert dates and radio promotion spots are planned.

IN ORDER not to devalue the collector appeal of Eater's live EP 'Get Your Yo-Yos Out', The Label Records is re-releasing it as a 12-inch limited edition on white vinyl through wholesalers and one-stoppers, with a small stock at the company's Fulham base in case of any difficulty in obtaining copies.

THE NIPS, formerly the Nipple Erectors, release their second single on Solo Records on September 22 - 'All The Time In The World' and 'Private Eye' are the titles and the first 1500 will be in picture sleeves. Also available from Solo is the second pressing of the Jets single 'Rockabilly Baby' - the first pressing sold out on the day of release.

SPIZZ OIL, a Birmingham duo, plan a single release of '6,000 Go Crazy' through Rough Trade Records next month with an initial pressing of 6,000 copies in picture sleeves.

THE FIRST 10,000 copies of the Rivits single 'Saturday Night At The Dance' c/w 'The Girl Next Door' will come in a picture sleeve and include a free 6-inch flexi-disc carrying the single track 'Alright On The Night'. Distributed by Wembley's Spartan Records the catalogue number is ALIX 001, and to promote the release fly-posting is planned along with advertising in the consumer press.



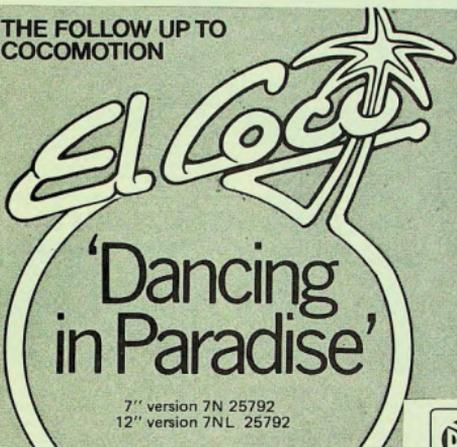
We have now completed our move to - 94 Craven Park Rd, Harlesden N.W.10, London, with our larger premises, can now offer you a better service, with our comprehensive range of reggae, and also our large selection of soul including pre-releases and imports. Most of the black music spectrum is covered at Mojo. If you are not getting a call from our vans, please call into our one-stop or ring

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catch this 12" disco action!

THE FOLLOW UP TO
COCOMOTION



'Dancing
in Paradise'

7" version 7N 25792
12" version 7NL 25792

GLADYS
KNIGHT
& THE PIPS
'It's A Better
Than Good Time'

7" version BDS 478
12" version BDSL 478



RECORDS
GROUP

THE
PIPS

'Baby I'm
Your Fool'

7" version CAN 130
12" version CANL 130

Family
Plann

'Shake
it up'

7" version 7N 25790
12" version 7NL 25790

...watch the 7" chart reaction!

ONE STOPS

BEST-SELLING ALBUMS

Descending order of sales

NATIONAL

New and Reissued Product
DON'T LOOK BACK - Boston - Epic
PARALLEL LINES - Blönde - Chrysalis
Q: ARE WE NOT MEN? A: WE ARE DEVO! - Devo - Virgin
DEVI - Devo - Virgin
BLOODY TOURISTS - 10cc - Mercury
SUNLIGHT - Herbie Hancock - CBS
SYSTEMS OF ROMANCE - Ultravox - Island
THE BRIDE STRIPPED BARE - Bryan Ferry - Polydor
SONGS FOR ANNIE - James Gaylaw - RCA Red Seal
RCA Red Seal
THE BIG WHEELS OF MOTOWN - Various - Motown
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whittfield
GREATEST HITS - Brotherhood Of Man - K-Tel
'L' - Creme & Godley - Mercury
ROAD TO RUIN - Ramones - Sire
B FOR BROTHERHOOD - Brotherhood Of Man - Pye
SOLID SENDERS - Wilko Johnson's Solid Senders - Virgin

STREET LEGAL - Bob Dylan - CBS
WHO PATS THE FERRET? - Yannis Markopoulos - BBC
Q: ARE WE NOT MEN? A: WE ARE DEVO! - Devo - Virgin
SUNLIGHT - Herbie Hancock - CBS
PARALLEL LINES - Blönde - Chrysalis
THAT'S WHAT FRIENDS ARE FOR - Johnny Mathis & Deniece Williams - CBS

ONE-STOP/LONDON

THE BEATLES, 1967-1970 - Beatles - blue vinyl import
THE BEATLES, 1962-1966 - Beatles - blue vinyl import
'T I BE - Beatles - blue vinyl import
MAGICAL MYSTERY TOUR - Beatles - green vinyl import
ABEY ROAD - Beatles - yellow vinyl import
ABEY ROAD - Beatles - yellow vinyl import
IMAGES - Don Williams - K-Tel
GREASE - Soundtrack - RSO
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
SATURDAY NIGHT FEVER - Soundtrack - RSO
JEFF WAYNE'S "THE WAR OF THE WORLDS" - Various - CBS
NATURAL HIGH - Commodores - Motown
SUNLIGHT - Herbie Hancock - CBS
THE BIG WHEELS OF MOTOWN - Various - Motown
CON'T LOOK BACK - Boston - Epic
BLOODY TOURISTS - 10cc - Mercury
SYSTEMS OF ROMANCE - Ultravox - Island
CLASSIC ROCK - LSO - K-Tel
SONGS FOR ANNIE - James Gaylaw - RCA Red Seal
THE BRIDE STRIPPED BARE - Bryan Ferry - Polydor
SOLID SENDERS - Wilko Johnson's Solid Senders - Virgin

TERRY BLOOD/STOKE-ONTRENT

IMAGES - Don Williams - K-Tel
CLASSIC ROCK - LSO - K-Tel
GREATEST HITS - Brotherhood Of Man - Atlantic/Hansa
WHO ARE YOU - Who - Polydor
DON'T LOOK BACK - Boston - Epic
WHO ARE YOU - Who - Polydor
BLOODY TOURISTS - 10cc - Mercury
LEO SAYER - Leo Sayer - Chrysalis
JEFF WAYNE'S "THE WAR OF THE WORLDS" - Various - CBS
PARALLEL LINES - Blönde - Chrysalis
NATURAL HIGH - Commodores - Motown
20 GOLDEN GREATS - Kinko - Ronco
SYSTEMS OF ROMANCE - Ultravox - Island
THE BRIDE STRIPPED BARE - Bryan Ferry - Polydor

SCOTIA/EDINBURGH

PARALLEL LINES - Blönde - Chrysalis
BLOODY TOURISTS - 10cc - Mercury
IMAGES - Don Williams - K-Tel
Q: ARE WE NOT MEN? A: WE ARE DEVO! - Devo - Virgin
JEFF WAYNE'S "THE WAR OF THE WORLDS" - Various - CBS
SYSTEMS OF ROMANCE - Ultravox - Island
THE BRIDE STRIPPED BARE - Bryan Ferry - Polydor
ROAD TO RUIN - Ramones - Sire
BAT OUT OF HELL - Meat Loaf - Epic
CLASSIC ROCK - LSO - K-Tel
SONGS FOR ANNIE - James Gaylaw - RCA Red Seal
DON'T LOOK BACK - Boston - Epic
WHO ARE YOU - Who - Polydor
NATURAL HIGH - Commodores - Motown
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
SATURDAY NIGHT FEVER - Soundtrack - RSO

EDINBURGH MILITARY TATTOO, 1978 - Various - EMI
STREET LEGAL - Bob Dylan - CBS
CANT STAND THE REZZLOS - Rezzillos - Sire
SOLID SENDERS - Wilko Johnson's Solid Senders - Virgin

MOSS MUSIC/BIDEFORD, DEVON

NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
IMAGES - Don Williams - K-Tel
CLASSIC ROCK - LSO - K-Tel
SATURDAY NIGHT FEVER - Soundtrack - RSO
SONGS FOR ANNIE - James Gaylaw - RCA Red Seal
STAR PARTY - Various - K-Tel
WHO ARE YOU - Who - Polydor
Q: ARE WE NOT MEN? A: WE ARE DEVO! - Devo - Virgin
SUNLIGHT - Herbie Hancock - CBS
SYSTEMS OF ROMANCE - Ultravox - Island
THE BIG WHEELS OF MOTOWN - Various - Motown
ROAD TO RUIN - Ramones - Sire
SGT PEPPER'S LOVELY HEARTS CLUB BAND - Soundtrack - AAM
20 GIANT HITS - Nolan Sisters - Target
ITCHY FEET - Johnny Cash - CBS
BLAM - Brothers Johnson - AAM
LEO SAYER - Leo Sayer - Chrysalis
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whittfield
GHOSTS OF PRINCES IN TOWERS - Rich Kids - EMI
PRIVATE PRACTICE - Dr Feelgood - United Artists

WYND-UP/MANCHESTER

IGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
IMAGES - Don Williams - K-Tel
WHO ARE YOU - Who - Polydor

Scotland's supermart

SOLOMON & Peres, the Irish wholesalers, opened its new depot in Glasgow at the beginning of the month.

Based at 7 Kilbrinie Place, Tradeston Industrial Estate (just off the Kingston Bridge), the 7,000 square feet of display and storage space is the largest record "supermarket" for retailers in Scotland, offering selection facilities on all available titles.

Managing director Mervyn Solomon, was justifiably proud of his achievement. "What we have here," he said, "is the finest wholesale outlet in Scotland. We have just about everything retailers want - self-selection, telephone sales and van sales - and as far as the product is concerned, you name it, and we can be pretty sure we'll have it."

"Besides normal servicing on all 'hot' product and back catalogue I think we can safely say that we have nearly everything in Scottish and Irish material that anyone could ask for. We are not a one-stop - we have been in the business for 56 years although recently we have concentrated on Ireland - where we are undoubtedly the biggest."

One of the unique assets of the new warehouse is a single bar of Solomon's original design from which dealers can just select as many copies as they like of any chart single like a towel dispenser.

"We have a lot more than the top 50", adds Solomon, "we are quite happy to gamble on outsiders, as well as safe bets, and will soon have supplies of coloured vinyl and 12 ins singles which Scottish dealers seem often to have trouble obtaining."

"Delivery will be by Securitor from telephone sales, but our van system is expensive (to us) and unusual. We have three large walk-in vans which will carry and display stock - so that outlying dealers have virtually the same facilities as those who come here. Plus, of course, we charge manufacturer's trade prices."

"We have about £400,000 worth of stock, and we have it displayed in such a way you don't have to remember catalogue numbers on fast movers - just find

GREASE - Soundtrack - RSO
JEFF WAYNE'S "THE WAR OF THE WORLDS" - Various - CBS
Q: ARE WE NOT MEN? A: WE ARE DEVO! - Devo - Virgin

SATURDAY NIGHT FEVER - Soundtrack - RSO
NATURAL HIGH - Commodores - Motown
DON'T LOOK BACK - Boston - Epic
CLASSIC ROCK - LSO - K-Tel
PARALLEL LINES - Blönde - Chrysalis
STREET LEGAL - Bob Dylan - CBS
SONGS FOR ANNIE - James Gaylaw - RCA Red Seal
NEW ROOTS AND PARTIES! - Ian Dury - Siff
CANT STAND THE REZZLOS - Rezzillos - Sire
LIVE AND DANGEROUS - Thin Lizzy - Vertigo
20 GIANT HITS - Nolan Sisters - Target
BAT OUT OF HELL - Meat Loaf - Epic
THE BRIDE STRIPPED BARE - Bryan Ferry - Polydor
BLOODY TOURISTS - 10cc - Mercury

CLYDE FACTORS/GLASGOW

NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
IMAGES - Don Williams - K-Tel
CLASSIC ROCK - LSO - K-Tel
PARALLEL LINES - Blönde - Chrysalis
B FOR BROTHERHOOD - Brotherhood Of Man - Pye
OCTAVIA - Moody Blues - Decca
EVITA - Various - MCA
LEO SAYER - Leo Sayer - Chrysalis
DREAM WORLD - Crown Heights Affair - Mercury
EVEN NOW - Boney M - Arista
WHEN I DREAM - Crystal Gayle - United Artists
PASTICHE - Manhattan Transfer - Atlantic
AM - Brothers Johnson - AAM
SKELLERN - Peter Skellern - Mercury
SOLID SENDERS - Wilko Johnson's Solid Senders - Virgin

the album by its chart position."

Part of the expansion was that Solomon & Peres took over Record Enterprises, a small Glasgow firm run by Jerry Berman, which for many years had specialised in Scottish and Irish product, including Solomon's own Emerald Gem label.

Says Berman, "To be honest I don't think we have more than about 95 per cent of available Scottish product. We still have one or two deals to conclude. But we're better than anyone else."

He points to two instant movers at the moment. "Greyfriars Bobby" by Doug Mann on REL Records (REL 005), has picked up momentum from the Festival and Elaine Andrews on Klub with "Amazing Grace" and "The Lord's My Shepherd" (KLUB 02) already mentioned here. Both singles says Berman, are shifting in large quantities. He also hopes that Gaelic material - already doing well - will be given a filip by a new BBC Scotland comedy and music show, all in Gaelic.

On Emerald Gem, the label he owns, the latest signing is Andy Stewart, although a large back catalogue is still selling well of Scottish artists from Alastair MacDonald to Sydney Devine.

After Christmas, Solomon will be introducing special product - deletions, imports and cut-outs - but he is quick to point out that as a BPI member, the primary consideration on importing will be to keep out piracy.

His staff is all locally recruited - only three workers come from Belfast and their responsibilities include Dublin and Belfast too. Depot manager Fred Sinden is well known in Scotland already from his Selecta tour in the past here.

One of the surprises of a tour of the depot with Solomon is to discover that his fastest selling Scottish album on Emerald Gem is in fact *The Diamond Accordion Band*, which outsells even Sydney Devine.

Solomon and Peres is on 041 429 5135.

LIGHTNING/LONDON

IMAGES - Don Williams - K-Tel
CLASSIC ROCK - LSO - K-Tel
NIGHT FLIGHT TO VENUS - Boney M - K-Tel
SUNLIGHT - Herbie Hancock - CBS
DON'T LOOK BACK - Boston - Epic
WHO ARE YOU - Who - Polydor
GREASE - Soundtrack - RSO
Q: ARE WE NOT MEN? A: WE ARE DEVO! - Devo - Virgin
NATURAL HIGH - Commodores - Motown
'L' - Creme & Godley - Mercury
ROSE ROYCE STRIKES AGAIN - Rose Royce - Whittfield
BLOODY TOURISTS - 10cc - Mercury
YOU SENDING ME - Roy Ayers - Polydor
PARALLEL LINES - Blönde - Chrysalis
THE BIG WHEELS OF MOTOWN - Various - Motown
SATURDAY NIGHT FEVER - Soundtrack - RSO
THE BRIDE STRIPPED BARE - Bryan Ferry - Polydor
NEW ROOTS AND PARTIES! - Ian Dury - Siff
SYSTEMS OF ROMANCE - Ultravox - Island
SUNBEAM - Emotions - CBS

ROCK BOTTOM/CROYDON

IMAGES - Don Williams - K-Tel
GREASE - Soundtrack - RSO
CLASSIC ROCK - LSO - K-Tel
SATURDAY NIGHT FEVER - Soundtrack - RSO
NIGHT FLIGHT TO VENUS - Boney M - Atlantic/Hansa
DON'T LOOK BACK - Boston - Epic
JEFF WAYNE'S "THE WAR OF THE WORLDS" - Various - CBS
STAR PARTY - Various - K-Tel
WHO ARE YOU - Who - Polydor

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DEBBIE HARRY: a shining, supernatural figure

Artists: ROBERT PALMER/Sandy and the Backline

Venue: Hammersmith Odeon (3,480)

Promoter: Alec Leslie

Tickets: £3 to £2

Audience: Rock fans, Palmer females and a sprinkling of soul freaks

Current product: Robert Palmer: *Album Double Fun* (ILPS 9476) and single 'Best Of Both Worlds' (WIP 6445)(E)

FROM BEING out of the country for five years (he was once a member of Vinegar Joe and now lives in Nassau and works and records in America) Robert Palmer managed to pack out Hammersmith Odeon for two nights through his work on four solo albums.

It could have been a great gig had it not been for sound problems. Palmer needs a good mix to display properly his chunky, musicianly, soul-influenced music and for far too long all we heard on the first night was a drum dominated sound with two sets of keyboards way too soft. In the circle, the sound was apparently appalling.

Palmer did enough to convince that he could be a big name here. If Hall and Oates can do it so can he. He is not a live wire at the microphone but he has a certain amount of tacit style and, in any case, Palmer draws a basically musical audience, in spite of his sex symbol publicity.

His voice sounds as impressive as on record — a probing, lightly soulful instrument, and the interweavings of his band (which approaches white soul from a rock angle with no horns in the line-up) is aurally very satisfying. By the encore the mix had come right and Palmer was steaming away in great style. A pity it couldn't have happened earlier.

New Phonogram signing Sandy and the Backline also presented white funk but it was a stilted, unconvincing attempt in which the band appeared to be trying rather too hard instead of relaxing into the very difficult-to-get

Just picture this all-purpose pop band

Artist: BLONDIE
Venue: Hammersmith Odeon (3,480)

Promoter: Straight Music

Tickets: £3 to £1.50

Audience: Adoring youths with fair sprinkling of Debbie Harry lookalikes.

Current product: Album *Parallel Lines* (CHR 1192) Single 'Picture This' (CHS 2242)(F)

ONE MOMENT summed up what Blondie is all about during the Hammersmith Odeon stint attended by a total of 10,500 avid fans over the last couple of weekends.

Having dominated centre stage for half the show clad in one of those shiny, low-cut, skin-tight cat-suits she affects, the charismatic Ms. Harry left the platform for a moment to return for the eerie opening bars of 'Fade Away And Radiate' in dark glasses and full-length coat — hands behind her back.

As the chorus was reached, the stage lights went off and Debbie was caught in the harsh beam of a super-trooper searchlight from the balcony. Her coat was revealed to be covered in mirrors, and from behind her back she produced two more mirrors. For a breath-taking 30 seconds she resem-

bled a shining, supernatural figure lost in the underworld radiating white light on the lowly earthlings. Then the lights snapped off and everyone breathed again.

That's the basis of Blondie's appeal. They do the obvious things well, and the cheap tinsel angles excellently. In between times the band is now extremely solid, especially in the lead guitar area where Chris Stein works like a demon and in the rhythm section, dominated by Ringo incarnate Clem Burke.

The band ran through a crowd-pleasing 'Picture This' sounding good, a giant spider attacked Ms. Harry during 'Attack Of The Giant Spiders' and the set ended with a fast slice of Bolan's 'Get It On'. The show was intelligently paced between well-known numbers and material from the *Parallel Lines* set, most of which sounded a trifle anonymous, but ought to improve with familiarity, like most of Blondie's songs.

Three sold-out Hammersmith shows against heavy opposition from Knebworth and the Strangers, plus big business around the rest of the nation certainly indicates a long pop career for the all-purpose New Yorkers.

JOHN HAYWARD

chunk-chunka beat. At present, their main claim to fame is that the singer looks like Van Morrison with bow legs.

DAVID REDSHAW

Artists: RENAISSANCE/Ian Matthews

Venue: Hammersmith Odeon (3,480)

Promoter: Harvey Goldsmith

Tickets: £3.25 to £2.25

Audience: Older, more respectable rock fans

Current product: Renaissance: *Album A Song For All Seasons* (Warner Bros K56460) and single 'Northern Lights' (Warner Bros

K17177)(W). *Album: Stealin' Home* (Rockburgh ROC 106)(J).

FROM PLAYING theatre venues two years ago, Renaissance packed out the Odeon with highly enthusiastic fans this time. The band has never attracted rock critic praise but it has continued to plough its own rather original furrow and the unexpected 'Northern Lights' hit has finally opened the floodgates. There were even shouts of 'Wally!' before the gig started, indicating that perhaps Renaissance had attracted an element of Queen fans.

Criticism of the band usually centres

on the rather camp classical-rock pose. Renaissance has always featured an Eastern classical tinge to its music but some feel that this oriental tang evokes Brighton Pavilion rather than the Taj Mahal.

But there is a vast audience for this kind of thing, and one can't deny that Renaissance does it well. Annie Haslam's almost operatic voice is used as a twin-lead instrument, interweaving with soaring keyboard lines and taped choruses while acoustic and electric guitars strum frantically, creating a contrasting tension.

Gongs were struck and tinkled, twin-neck guitars wielded, ice blown about and backdrops illuminated. All that was missing was Demis Roussos. The audience went potty and it seems that, ironically, after many years Renaissance may be hitting its strongest period.

Ian Matthews (of Plainsong and Southern Comfort fame) was making a rare return to Britain from America but did nothing to indicate that his brand of tasteful but too-soporic country-rock is likely to take off here.

DAVID REDSHAW

Artist: CAMEL

Venue: Fairfield Hall, Croydon (1,900)

Tickets: £3 to £1.50

Promoter: NEMS/Geoff Jukes

Audience: Semi-retired hippies

Current product: *Album Breathless* (Decca TXR 132)(S)

DESPITE PLAYING too loudly to gain full advantage from Fairfield's good acoustics, Camel nonetheless proved that it can still be a viable unit without Pete Dinkens.

Mel Collins now fronts the band and handles the saxes excellently while Andy Latimer contributes some fine guitar. There's an extra keyboards player also and the two already work well together, sharing solos equally.

The new numbers seem to be more technical but are still listenable. Although Camel probably won't widen its circle of fans now, it certainly won't lose any.

DEAN GUINANE

FILM REVIEWS

GREASE (A) (Paramount)

TRUST THE British critic to miss the point: this film is a lampoon, a complete send-up of the greasy 50s; Olivia is another goeey Sandra Dee, Travolta another hunky Troy Donahue. The references for anyone who lived through or knows about that era are fast and furious, while for today's teensies, the film also works perfectly well on an aural/visual pastiche level. It's a sort of South Pacific of the Seventies, a lot of fun and a certain generator of record sales.

PETER HARVEY

THE BUDDY HOLLY STORY

HIS STORY is so full of improbable drama it almost begs cynicism, yet Gary Busey's portrayal and the slightly soft focus documentary style of direction make it real enough. It's a vivid history lesson in rock 'n' roll.

On any level it's a good movie. The characters, Sam Cooke, the Big Bopper, King Curtis, the Crickets included, seem larger than life and every move is a pioneering step for rock 'n' roll. Like when Buddy and the Crickets become the first white band to appear at the Apollo and King Curtis

joins them in their first set. There are plenty of magic moments like that which could easily have been destroyed by cloying direction. This film is way above all that.

UK distribution is still not set but when the film does arrive it should give a tremendous boost to the MCA six-album set due for release at the end of the year. And Gary Busey's performance is so strong that the soundtrack album should also do well.

PETER HARVEY

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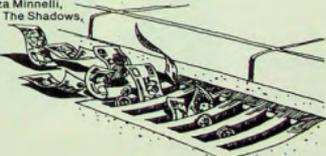
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Beatles, Pink Floyd, Neil Diamond, Deep Purple, Maria Callas, Liza Minnelli, Noel Coward, Marilyn Monroe, Undisputed Truth, Cliff Richard and The Shadows, Fleetwood Mac, Neil Young, Otis Redding, Oscar Peterson, Merle Haggard, Bing Crosby, Singers Unlimited, Linda Ronstadt, Steve Harley, Monty Alexander, Otto Klemperer, Joan Baez, Lenny Bruce, Sir John Barbirolli, Mickey Mouse, Stevie Wonder, Dutch Swing College Band, Louis Armstrong, Klaatu and Olivia Newton-John.



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ALBUM REVIEWS

Top 60



YES: Tormato (Atlantic K 50518) Prod: Yes.

After 10 years one has come to expect perfection in sound from Yes, and one is rarely disappointed. The band has pulled out all the stops for this offering, probably a better album than *Going For The One* (which did mark something of a come-back) especially on tracks like 'Arriving UFO' with its futuristic effects and the fragile 'Circus Of Heaven'. 'Release, Release' goes so fast that it's difficult to take in on first listening, but Yes fans tend to like that sort of thing. With the 10th anniversary celebrations upcoming and some London concerts in the air, *Tormato* will stay high in the chart for months.

DAVE EDMUNDS: Tracks On Wax (Swan Song SSK 59407) Prod: Dave Edmunds

The perfect rock revival album, in company with Nick Lowe (bass guitar and some super writing credits) Edmunds has got nearer to the original rock feel than any other 1978 artist without plagiarising old material. 'Deborah' is already showing slightly as a single and is merely one track on a convincingly sung and played album that ranges across the spectrum of early rock styles. A pity that there's way too much treble in the mix, but it should be a big seller.

DOCTOR FEELGOOD: Private Practice (United Artists UAG 30184) Prod: Richard Gottehrer

More good old fashioned R&B from the Feelgoods, who together with The Pirates have launched a whole new UK music movement over the past couple of years. This time the band is produced by Blondie's first mentor Richard Gottehrer, who has come up with a very solid sound indeed. Things really kick along, underpinned by the now skilled but unfashy rhythm section of Sparko and The Big Figure. The songs seem fresher this time around too, with contributions from Nick Lowe, co-written with new boy Gypie Mayo (he was called John until recently) wasn't 'Milk and Alcohol' and 'It Wasn't Me' plus a mood-changing version of

Eddie Floyd's 'Things Get Better.' Promotion from UA.

RAMONES: Road To Ruin (Sire SRK 6063) Prod: T. Erdelyi/Ed Stasium Ramones are in danger of becoming even more extravagant parodies than they meant to be. The new album takes them no further down the road of musical progression — which is okay — but how much longer will the UK record fan put his hand in his pocket for indelentik thrashers like 'I Wanna Be Sedated' and 'Bad Brain'? To be fair the boys have included their own interpretation of 'Needles And Pins' for variety. The mysterious T. Erdelyi production credit refers to ertswile member Tommy Ramone, since replaced by one Marky Ramone. This will chart, but perhaps its stay will be brief despite the yellow vinyl pressings.

LINDA RONSTADT: Living In The USA (Asylum K53085) Prod: Peter Asher

Ronstadt has been getting steadily less good since *Heart Like A Wheel* but the *RB* research boffins opine that even a sub-standard LP is chart fodder. The only real Ronstadt weepie classic (of the Karla Bonoff, J.D. Souther, James Taylor variety that usually adorn her albums) is Eric Kaz's 'Blowing Away'. Otherwise, there are too many re-hashes of oldies — 'Back In The USA', 'Love Me Tender', and even 'When I Grow Too Old To Dream!' But she does a neat reading of Elvis Costello's 'Alison'.

outstanding vintage Motown material and will obviously attract plenty of consumer attention.

PERRY COMO: Something Special (RCA PL42679) Prod: Various Some leftover tracks that were laid down here for his last year's album *The Best Of British* plus a selection of goodies from his other recorded work. Not so much a 'Best Of', more a run-down of recent ballad classics — 'You Light Up My Life', 'For All We Know', 'You Are The Sunshine Of My Life', 'Behind Closed Doors' and 'Bridge Over Troubled Water'.

ALTANTIC STARR (A&M AMLH 64711) Prod: Bobby Eli

Hot funky disco from America's newest aggregation — out of New York — seems assured of strong disco sales. The set is vocally strong, varied, and well produced.

GILBERT O'SULLIVAN (MFP 50399) Prod: Gordon Mills

Minus a hit for more years than is good for his career progression, Gilbert O'Sullivan nevertheless retains a strong affection among record buyers for his earlier best-selling material. This first budget release by the artist combines five winners, 'Clair', 'Get Down', 'Matrimony', 'Nothing Rhymed' and 'Alone Again' with less familiar material which at a modest £1.49 is bound to ignite strong sales.

Book review

WHICH ONE'S CLIFF? The Cliff Richard Autobiography (Hodder and Stoughton)

WELL NOT so much an autobiography, Richard has been honest enough to admit that this book, which is published this year to mark the singer's 21st year in showbusiness, has been ghosted. The man who has had the task of commingling Richard's effusive outpourings to paper is journalist Bill Latham. He was chosen because he belongs to the same Christian branch as Richard.

The book is fine when it sticks to music, Richard (or Latham) clears up many little points regarding the early rock 'n' roll period. But unfortunately the music only lasts for about half the volume. For much of the rest Richard gets into his religious rap and while it's obviously very important in his life there's no getting away from the fact that the inter-nicene politics of Crusaders, Jehovah's Witnesses, Billy Graham-ites and suchlike are hardly of great public interest.

Which is Cliff? Which one indeed. The book takes a rather jolly boy's Own tone for much of the time so that while it's heavy on anecdotes and little incidents you are still left at the end with little idea of Cliff Richard beneath the skin. Which could well be the idea. But for rabid Cliff Richard fans (especially those who don't mind listening to the rather fourth form religious philosophy ideas) it represents value for money.

DAVID REDSHAW

Best of the rest

ULTRAVOX: Systems Of Romance (Island ILPS 9555) Prod: Ultravox

Connie Plancz/Dave Hutchins
Third album from Ultravox and an awful lot better than its weak predecessor, due in no small measure to the extra depth added by German maestro of electronics Connie Plancz. The rhythm section has been beefed up with electronic bass and drums while synthesised keyboards bubble away throughout. John Foxx's still rather fey vocals float over the top of the backings, singing mournfully of alienation and self-examination making for an atmospheric collection that might just do the trick this time if Island's promotion plans work out. The 'Slow Motion' single has already caused a small ripple of appreciation for the band.

SUPREMES, MARVIN GAYE, SMOKEY ROBINSON, VANDELLAS etc: Motown Magic (MFP 50395) Prod: Various

This could prove a useful companion set to EM's tv-promoted *Big Wheels* collection. In any event it is bound to derive its own sales boost from the smallscreen advertising — and rightly so for with tracks like 'Heatwave', 'My Guy', 'Get Ready', 'The Onion Song', 'I Can't Help Myself', 'Dancing In The Street' the album incorporates some

JUST FOR THE RECORD THERE'S ALSO A NEW FULL ILLUSTRATED CELEBRATION EDITION OF CLIFF RICHARD'S AUTOBIOGRAPHY TO CELEBRATE HIS 21st YEAR IN SHOWBUSINESS



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Hits of the week

ROLLING STONES - RESPECTABLE (ROLLING STONES EMI 2861)

Producers - The Glimmer Twins
Writers - Mick Jagger/Keith Richards
Publisher - EMI

From the *Some Girls* album, this is an uptempo Stones raver in the 'Jumpin' Jack Flash' tradition, with more than a touch instrumentally of the Status Quo boogie riff! Less tight and controlled than 'Miss You', its commercial bite derives from a storming rhythm track and aggressive Jagger vocal. Gaudily picture-sleeved, and an obvious hit.

**GERRY RAFFERTY** - RIGHT DOWN THE LINE (UNITED ARTISTS UP 36445)

Producers - Hugh Murphy/Gerry Rafferty
Writer - Gerry Rafferty
Publisher - Bellini/Island

After the comparative failure of 'Whatever's Written in Your Heart' and Logo's reactivated 'Mary Skeffington', this further extraction from the huge-selling *City To City* album could be singles testing time for Rafferty. Mid-paced, melodic, and with immaculate production, it should make it.

**FATHER ABRAHAM** - DIPPETY DAY (DECCA FR 13798)

Producer - Pierre Kärner
Writers - Pierre Kärner/Linda Lee
Publisher - Burlington/Britico

Novelty records are notoriously difficult to follow up with any degree of success: This is a simple humalong kids' ditty with Dutch accent and squeaky Smurf voices much like the hit, but its chances depend entirely upon how the Smurf craze as a whole has enveloped our children.

**JOHNNY MATHIS & DENICE WILLIAMS** - UNTIL YOU COME BACK TO ME (CBS 6700)

Producer - Jack Gold
Writers - Stevie Wonder/Clarence Paul/Morris Broadnax
Publisher - Jobete

Another Motown oldie is extracted from the duo's *That's What Friends Are For* album. Tune is probably less familiar than their last, but the vocal arrangement is stronger than on the last hit; both facts should work in the disc's favour.



(CHARLY CYS 1040)

HANK MIZELL - JUNGLE ROCK/WARREN SMITH - RED CADILLAC & A BLACK MOUSTACHE

Publisher - (a) Carlin (b) United Artists

(CHARLY CYS 1041)

SHANGRILAS - LEADER OF THE PACK/AD LIBS - THE BOY FROM NEW YORK CITY

Publisher - (a) Robert Mellin (b) Carlin

(CHARLY CYS 1042)

JERRY LEE LEWIS - WHOLE LOTTA SHAKIN' GOIN' ON/WARREN SMITH - THE GOLDEN ROCKET

Publisher - (a) Robert Mellin (b) Carlin

(CHARLY CYS 1043)

ROY ORBISON - OBOY DOOBY/CURTIS LEE - PRETTY LITTLE ANGEL EYES

Publisher - (a) Southern (b) Carlin

**BROTHERHOOD OF MAN** - MIDDLE OF THE NIGHT (PYE 7N 46117)

Producer - Tony Hillier
Writers - Tony Hillier/Lee Sheridan/Martin Lee
Publisher - Tony Hillier/ATV

A mid-tempo bubbler with immediately infectious chorus and an overtly Abba-like production, this is so commercial it isn't true, and already picking up the airplay to prove it. The group's vocals, whilst typically characterless, are a richly commercial blend. Comes in a coloured pic sleeve, and is NOT a cut from their *B For Brotherhood LP*.

**EARTH, WIND & FIRE** - GOT TO GET YOU INTO MY LIFE (CBS 6553)

Producer - Maurice White
Writer - John Lennon/Paul McCartney
Publisher - Northern Songs

Already given critical approval as the worstliest cut on the *Sgt. Pepper* soundtrack album, this should have little difficulty in continuing EW&F's consistent run of British singles success. They mould the Beatles oldie into a completely new number, with a subtle but sparkling jazz-rock production.

**DR HOOK** - I DON'T WANT TO BE ALONE TONIGHT (CAPITOL CL 16013)

Producer - Ron Hatkine
Writer - Shel Silverstein
Publisher - Tro-Ease

Already picking up strong airplay, this is a strong mid-tempo beat-ballad typical of the group's plaintive style, and with the customary absorbing Shel Silverstein lyric. This will certainly dent the charts to some degree, though it's probably not a smash.

**BOB SEGER & THE SILVER BULLET BAND** - HOLLYWOOD NIGHTS (CAPITOL CL 16004)

Producers - Bob Seger/Punch
Writer - Bob Seger
Publisher - Gear

Silver-grey vinyl and a special sleeve in a similar hue are the marketing ploys which Capitol hope will give Seger's newie the impetus to top the disappointing sales of 'Stil The Same'. It may have to struggle against the unaccountable UK sales resistance.

Best of the rest



These are the first four shots in Charly's 'Double-Headed Monsters' salvo, coupling in-demand oldies by different artists back-to-back. Distinctive packaging, utilising striking black & white pic bags with sketches of the acts on each side, should help browser appeal. The titles are well chosen, too, particularly the ever-in-demand rockabilly favourite 'Jungle Rock', and the coupling of 'Leader Of The Pack' (which seems to make the charts every time it's reissued) with the original raunchy version of Darts' recent 'Boy From New York City' smash. These are obvious basic oldies repertoire stock items, but could also sell above and beyond this level if marketed well. Best radio bet has to be Curtis Lee's 'Pretty Little Angel Eyes' - Showaddywaddy revived his 'Under The Moon Of Love' and took it to number one, and this packs just the same kind of wallop to hook those buyers again.



RAFAEL OROZCO: top billing

Mid price 'Festivo' from Phonogram

PHONOGRAM IS poised to launch its new 'Festivo' series of top-quality albums at mid-price. All releases will be made simultaneously on disc and cassette, retailing at £2.45 and £2.60 respectively. Ten releases will come out in October, with five more in November.

The repertoire has been carefully

selected to appeal both to the connoisseur and the casual customer who "knows what he likes" among the classic. Beethoven dominates the October releases with Arthur Schnabel's celebrated recording of the Violin Concerto (6570 051) and Kurt Masur conducting the Leipzig Gewandhaus Orchestra in

the Fifth and Ninth Symphonies (6570 060 and 6570 012).

Young Spanish pianist Rafael Orozco gets top billing among the soloists. He plays Rachmaninov's Concerto No 2 and *Paganini Rhapsody* on one album (6570 046), and shares another with Mayumi Fujikawa featuring Tchaikovsky's First Piano Concerto and Violin Concerto (6570 028).

Review

PROKOFIEV: Piano Concerto No 1; RAVEL: Concerto for Left Hand. Andrei Gavrilov (piano), London Symphony Orchestra/Simon Rattle. Producer: John Willan. (HMV ASD 3571) £4.40

Two years ago the young Russian pianist Andrei Gavrilov did not so much appear on the concert platforms of the West as erupt on to them. He had hit the headlines in 1974 when he won first prize at the Tchaikovsky Contest in Moscow at the age of 18, but one had to hear him live to realise just what a keyboard wizard he is. And he is not only a wizard in the sense of dazzling technique: he's a wonderfully stylish

musician as well. Both these concertos demand exhilarating playing, and he makes them absolutely compelling, at times even hair-raising. Ravel's concerto, incidentally, was composed for the Viennese pianist Paul Wittgenstein, who lost his right arm during the First World War - though anyone hearing it for the first time might well disbelieve that only one hand is playing. The orchestra respond superbly to the conducting of Simon Rattle, another outstanding new talent. Among his solo fill-ups on the album Gavrilov plays Ravel's famous Pavane with a delicacy which proves he is a young lion who can purr as well as roar.

CLASSICAL TOP 10

1. **TAVENER: LITURGY OF ST JOHN CHRYSOSTOM.** EUROPA SINGERS/WEARING (IKON IKOS BE)
2. **OFFENBACH: CHRISTOPHER COLUMBUS.** SOLOISTS, CHORUS, LONDON MOZART PLAYERS/FRANCIS (OPERA RARA OR2)
3. **DONIZETTI: UGO CONTE DE PARIGI.** SOLOISTS, CHORUS, PHILHARMONIA ORCHESTRA/FRANCIS (OPERA RARA OR1)
4. **TIPPETT: CHORAL MUSIC.** SCHOLA CANTORUM OF OXFORD/CLEOBURY (OISEAU-LYRE DSLO 25)
5. **SIBELIUS: SYMPHONY NO 2.** VIENNA PHILHARMONIC/MAAZEL (DECCA JUBILEE JB 43)
6. **RACHMANINOV: FRANCESCA DA RIMINI.** SOLOISTS, BOLSHOI THEATRE CHORUS & ORCHESTRA/ERMLER (HMV ASD 3490)
7. **BALAKIREV: SYMPHONY NO 2.** MOSCOW RADIO ORCHESTRA/ROZHDSTVENSKY (HMV ASD 3503)
8. **MENDELSSOHN: STRING QUARTETS.** ORFORD QUARTET (DECCA SDD 544)
9. **ENGLISH MUSIC: ENGLISH CHAMBER ORCHESTRA/GARCIA** (CBS 76719)
10. **SHOSTAKOVICH: VIOLIN SONATA.** KREMER, GAVRILOV (HMV ASD 3547)

(Courtesy of The Gramophone Exchange, London)

John Paul Young

Brand New Single

The Day That My Heart Caught Fire

Taken from his forthcoming album 'Love Is In The Air'.
Produced by Vanda and Young.

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CONGRATULATIONS!

20th anniversary
special

Cliff Richard special

IN THE summer of 1958 Tommy Steele was banned in Pretoria and immortalized in wax at Madame Tussauds, Terry Dene got his army call-up papers and was almost immediately invalidated out, and Jerry Lee Lewis, one of the surest transatlantic heroes, was drummed out of Britain by something approaching a McCarthy witch-hunt on account of his marriage to a 13-year-old relative.

Rock 'n' roll in Britain was at the crossroads. Tommy Steele had been the UK's first big homegrown rocker with a series of basic and rather derivative hits dating from 1956 but already he was heading towards the showbiz pastures in which he later found international fame. Terry Dene's career was almost in collapse - he was an early example of a young star who couldn't handle rock fame. There was a rock 'n' roll scene in Britain but it was showing signs of decay and stereotype. The initial heady momentum was running out.

Cliff Richard's part in Britain's rock 'n' roll history is not that he transformed it into something glorious and lasting (that came later with the Beatles) but that he gave a touch of class to its earliest dinosaur era. America had Elvis and Buddy and Jerry Lee and Bill Haley but if it hadn't been for Cliff, our very own rock 'n' roll scene would now be remembered only as a joke. 'Move It' may not be the world's number one rock 'n' roll record but it deserves a figure on a list, and for a country not so very long out of the post-war austerity and food rationing period (contrary to popular myth very few young men could afford to buy a decent fringe jacket in those days) 'Move It' had a welcome touch of sass and assurance. It stood up alongside many of the American records crackling and fading from those millions of cheap portable tuners to Luxembourg and AFM. And the sound of Cliff and the Shadows lasted well into the 60s. Deceptively light-sounding, memorable songs and twang guitars. Britain's first originally-derived Ballroom Blitz. Only the Beatles and the Stones could replace them.

In 1958 Cliff was playing the Two I's coffee bar in London's Soho. He was born in India in 1940 where his father was manager of catering firm during the last years of the Raj. The Webb family moved swiftly back to England when British rule finally broke up. Cliff grew up in Cheshunt, a pleasant London suburb in Essex and after, by his own account, a fairly undistinguished school career (Elvis impressions at school concerts an exception) he started to indulge his passion for music by playing in local skiffle groups around Cheshunt and Waltham Cross with an early member of the Drifters, Terry Smart.

His only experience of a 'straight' job was at the local Atlas Lamps factory and he recalls that the small change he

THIS IS the 21st anniversary of Cliff Richard in music and the 20th year since 'Move It', his debut record, made the charts. Arguably, Cliff was Britain's first rock 'n' roll authentic. He has since moved on to softer music (but bigger business) and has been successful in films. He has, in a phrase, become the 'all-round entertainer'. Yet whatever he has touched he has touched it with canny mastery. Assisted by shrewd but never intrusive management he has never moved until the time is right and now he stands at the top of Britain and Europe's entertainment tree. Only America is yet to fall. Quite recently he found himself back on the rock trail with 'Devil Woman' and its album *I'm Nearly Famous* and music critics who had not been bothering with him found that he could not be written off. Now, in the anniversary year itself, America's Flamin' Groovies have released an appreciative punk version of 'Move It'. The circle is complete and no journal is more delighted than *Record Business* which congratulates Cliff and takes the opportunity of saluting 20 years of hit-making by Britain's number one rock 'n' roller.

The rocker who became an institution



TELEVISION 1961 style (top). At Wood Green studios. From left: Cliff, Bruce Welch, Hank Marvin, Jet Harris and some up-market decoration.

EARLY FANDOM (middle). Starry eyes and new fashions overcame acne and cheap tailoring.

CLIFF with early manager Tito Burns (above left) who is now a top theatrical agent. Cliff was managed by John Foster, music publisher Franklyn Boyd and Burns before current manager Peter Gormley took over in 1960.

picked up from playing pubs and clubs in the area at night/jangled more sweetly than his larger, regular wage packet.

By the summer of '58 Cliff and the Drifters - Smart, Ian 'Sammy' Samwell and Norman Mitham - had gained a manager, a very enthusiastic amateur named John Foster who managed to fly them a week at the famous Two I's. Was this not the very place which had spawned Tommy Steele, Lionel Bart and others? Were not recording managers down there by the dozen with contracts and pens at the ready?

However, instant stardom was not quite ready for Harry Webb and the Drifters. Even the change of name to Cliff Richard (suggested by Ian Samwell who rightly suspected that people would query the unusual singular and thus remember it) only saw Cliff playing out the Two I's session to modest reaction.

Bruce Welch remembers that Cliff looked like Elvis with his sideburns and moody singing style, but other than that he can't recall Cliff making much impression on him. Welch and Marvin were playing at the Two I's themselves at that time but it wasn't until later that they would link up with Cliff. In the interim, the enterprising John Foster had worked a deal whereby Cliff and the Drifters would offer their services free as bill-toppers on a talent contest at Shepherd's Bush Gaumont. This event can more or less be pinned down as the identifiable ticket to fame.

In the audience was a London agent named George Ganjuu, asked along by Foster. When the group was screamed offstage by a packed house of rock-starved kids, Ganjuu made a note and when he also received from the group a £5 demo disc cut in a booth at the HMV record store in London's Oxford Street he took it upon himself to bend the ear of Norrie Paramor at EMI.

The demo featured 'Lawsy Miss Clawdy' and 'Breathless'. Paramor was not unduly impressed but invited the boys along to EMI's Abbey Road Studio Two where they auditioned. This time, the embryonic rock 'n' roll style of Cliff Richard hit home and, things being so simple in those days, Paramor forthwith signed them to a contract with EMI.

One of Cliff Richard's trademarks has been his habit of producing two strong sides on singles - double A's in effect. The very first release is a case in point. 'Schoolboy Crush' was actually the first single to be released, on August 29, 1958. The song had been found by Norrie Paramor and was of the fashionable, Ricky Nelson, teen anguish variety. The flip was 'Move It', a quickly-penned Ian Samwell composition. 'Schoolboy Crush' might well have taken off had it been released to the blast of publicity that surrounded Cliff later that year. As it was, the song languished while the group did a late summer season at Butlins.

Lucky for Cliff, public taste was ready for him at about the same time that it was ready for a new television show, *Six-Five Special*. The existing pop series on BBC was showing signs of being jaded, having become a clearing house for ageing jazzers or 'per-

● turn to page 21

Supplement edited by
DAVID REDSHAW

With contributions from Brian Mulligan, Peter Harvey, Barry Lazell and Dezo Hoffman (pics).

Congratulations
CLIFF
on twenty golden years



PLAY GUIDE

ACTION FOR THE COMING WEEK

ists/Charts

See foot of page for station breakdowns

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



FRANKIE MILLER

TOP NEWSPINS: Strongest New Entries

RASPUTIN/Boney M (Atlantic/Hansa)
 RESPECTABLE/Rolling Stones (Rolling Stones)
 RIGHT DOWN THE LINE/Gerry Rafferty (United Artists)
 THANK YOU FOR BEING A FRIEND/Andrew Gold (Asylum)
 SGT. PEPPER/WITH A LITTLE HELP FROM MY FRIENDS/Beatles (Parlophone)
 DARLIN'/Frankie Miller (Chrysalis)

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

own in bold type)

			LUXEMBOURG RADIO 2	RADIO 2	GAPRA	PICCADILLY	DOWNTOWN	HILLTOP	BEACON	HILLTOP	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
61	17	HOLD ON IAN GOMM														
62	16	'57 CHEVROLET BILLIE JO SPEARS														
63	16	MY BOYFRIEND'S BACK BETTE BRIGHT	C	B												
64	16	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON														
65	15	DON'T LOOK BACK BOSTON	C	A	A	C										
66	14	METEOR MAN DEE D JACKSON	C	A												
67	14	LITTLE GODS YELLOW DOG														
68	14	WHAT GOES UP ALAN PARSONS PROJECT	C	*												
69	14	BAMA BOOGIE WOOGIE CLEVELAND EATON	C	A	B											
70	13	LONDON TOWN WINGS	C	A	A											
71	13	LOVE OR SOMETHING LIKE IT KENNY ROGERS	C	A												
72	13	SGT. PEPPER BEATLES	C	B	B											
73	13	YOU SHOULD DO IT PETER BROWN	C	C												
74	13	LOVE (LOVING TIME) PETERS & LEE		B												
75	12	RIGHT TIME OF THE NIGHT JENNIFER WARNES	C	B												
76	12	WIN A FEW, LOSE A FEW MONTE CARLO	C	*												
77	12	YOU'RE THE LOVE SEALS & CROFTS	C													
78	12	DANCE YOU OUT OF YOUR PAIN GARY PORTLAND		A												
79	11	LOVE IS ITS OWN REWARD STEVE KIPNER	C	A												
80	11	SWEET MUSIC MAN MILLIE JACKSON	C	C												
81	11	GHOSTS OF PRINCES IN TOWERS RICH KIDS	C													
82	11	MUSTANG WINE CARL PERKINS	C													
83	11	HOT CHILD IN THE CITY NICK GILDER	C													
84	11	TOO GOOD TO BE TRUE TOM ROBINSON BAND	C													
85	10	POINT ZERO - LATIN ODYSSEY VOYAGE	C	A												
86	10	CAN'T GET NO BOOTY STEPHEN STILLS	C													
87	10	WOMANHOOD TAMMY WYNETTE	C	C												
88	10	IS YOUR LOVE IN VAIN? BOB DYLAN														
89	10	I LOVE THE NIGHT LIFE ALICIA BRIDGES														
90	10	BURNING LOVE PEARLY GATES		I												
91	10	AIN'T NOTHING GONNA KEEP ME... TERI DESARIO	C	A	A	A	B									
92	10	TAKE IT TO THE LIMIT ETA JAMES	C	A	A											
93	10	YOU GOT ME RUNNING LENNY WILLIAMS		A												
94	9	SEND ME SOME LOVIN' 1978 LITTLE RICHARD		*												
95	9	VICTIM CANDI STATON	C	A	B											
96	9	DON'T WANNA SAY GOODNIGHT KANDIDATE		A												
97	9	FOR YOU JUDIE TZUKE	C	C												
98	9	MONTEGO BAY SUGAR CANE		A												
99	9	STUFF LIKE THAT QUINCY JONES	C													
100	9	TO BE ALONE GOLDIE														
101	8	HOLDING ON (WHEN LOVE IS GONE) L.T.D.	C	C												
102	8	YOU NEEDED ME ANNE MURRAY		C	B	C	B	B								
103	8	SOMEWHERE IN THE NIGHT BARRY MANILOW	C	C												
104	8	DIPPETY DAY FATHER ABRAHAM	C													
105	8	THINK IT OVER CISSY HOUSTON		A												
106	8	THE ULTIMATE WARLORD WARLORD		A												
107	8	BABY I'M YOUR FOOL PIPS		C												
108	8	JULIE FROM AFRICA D.C. PARRISH	C													
109	7	MOVE IT FLAMIN' GROOVIES	C		B		B									
110	7	BREAK DOWN AND CRY BEAVER	C													
111	7	I WANT CANDY BISHOPS	C													
112	7	DON'T LET ME BE WRONG DODGERS	C													
113	7	YOU DON'T KNOW PLEASERS	C													
114	7	BEACH BOY GOLD GIDEA PARK	C		A											
115	7	ABDUL & CLEOPATRA JONATHAN RICHMAN		C	B											
116	6	TRANQUILLO (MELT MY HEART) CARLY SIMON														
117	6	JUST LIKE A HURRICANE SANDY & THE BACKLINE	C	B												
118	6	RAININ' THROUGH MY SUNSHINE REAL THING	C			B										
119	6	HIGHWAY AFFAIR GARY BENNETT		*	A											
120	6	A WHITER SHADE OF PALE MUNICH MACHINE	C		*		*									

HALLAM	FORTH	BEACON	TEES	TRENT	VICTORY	PENNINE	SWANSEA SOUND	ORWELL	RADIO 210	PLYMOUTH SOUND
Top 40	Fun 40	A List	Pilgrim	Playlist	Victory Roll	Top 40	Playlist	Top 40	Top 40	Top 30
New Releases	High Flyers	B List		Instrumentals	Extras	Climbers	Instrumentals	Newspaps	Sound Spectrums	5+ plays 1-4 plays
Presenter Picks	Personality Picks	C List	People's Pick		Rollercoasters	Presenter Picks	Presenter Picks	Presenter Picks		
	Station Hit				Station Special	Peninne Pick				

THE NEW SINGLES

Scheduled for release
September 29

With the Record Business Gimmicks Guide: 72—12-inch single; ■—Special Bag; (White)—Special Vinyl

ARTIST/TITLE A SIDE/B Side/Label	Cat. No.	Gimmicks
ACKER BILK THEME FROM "THE INCREDIBLE HULK"/Just Like You (Pye)	7M 45119	A
AFRO CUBAN BAND RHYTHM OF LIFE/You're Like (Arista)	ARIST 214/12-214	F 12"
ASHFORD & SIMPSON IT SEEMS TO HANG ON/Too Bad (Warner Bros)	K17237	W
AUTOGRAPHS WHILE IM STILL YOUNG/Fabulous (RCA)	RAK 261	■
BARRON KNIGHTS GET DOWN/SHEP/Give Me Something to Ease the Pain (Epic)	EPIC 6708	■
BETTIE LAVETTE DOING THE BEST THAT I CAN PART I/Doing the Best That I Can Part 2 (Atlantic)	K1196	■
BLACK SABBATH HARD ROAD/To Be Confirmed (Vertigo)	SAB 2	(Violet)
BLUE MAX DREAM MACHINE/Murder At The Movies (Charisma)	CB 322	F
BOB DYLAN IS YOUR LOVE IN VAIN/We'd Better Talk This Over (CBS)	CBS 6718	F
BONEY M RASPUTIN/Never Change Lives in the Middle Of The Night (Atlantic/Hansa)	K1192	F 12"
BRECKER BROTHERS EAST RIVER/Petals (Arista)	Arist 211	F
CAROL DOUGLAS BURNIN' (Let's Get Down To Doin' It Tonight (Midsong International)	Burn 7	F
CHICAGO BANSTERS WHAT'S GOIN' ON/Windy City Boogie (RCA)	PB 1269	R
CILLA BLACK THE OTHER WOMAN/Opening Night (EMI)	EMI 2840	E
DUNCAN BROWNE THE WILD PLACES/Camino Real Parts 2 & 3 (Logo)	GO 329	R
EDDIE MONEY YOU REALLY GOT A HOLD ON ME/Gambin' Man (CBS)	CBS 6701	C
EDGE MACHO MAN/It's Cold (Albion)	ION 4	C
ELTON JOHN PHILADELPHIA FREEDOM/Lucy In The Sky With Diamonds (DJM)	DJS 10911	C
ELTON JOHN PINBALL WIZARD/Benny And The Jets (DJM)	DJS 10912	C
ELTON JOHN FUNERAL FOR A FRIEND/LOVE LIES BLEEDING/We All Fall In Love Sometimes/Curtains (DJM)	DJS 15000	C
ELTON JOHN LADY SAMANTHA/Skyline Pigeon (DJM)	DJS 10901	C
ELTON JOHN YOUR SONG/Border Song (DJM)	DJS 10902	C
ELTON JOHN HONKY CAT/Sixty Years On (DJM)	DJS 10903	C
ELTON JOHN CROCODILE ROCK/Country Comfort (DJM)	DJS 10904	C
ELTON JOHN ROCKET MAN (I THINK IT'S GOING TO BE A LONG LONG TIME)/Daniel (DJM)	DJS 10905	C
ELTON JOHN SWEET PAINTED LADY/Goodbye Yellow Brick Road (DJM)	DJM 10906	C
ELTON JOHN DON'T LET THE SUN GO DOWN ON ME/Someone Saved My Life Tonight (DJM)	DJS 10907	C
ELTON JOHN CANDE IN THE WIND/Feel Like a Bullet In The Gun (Robert Ford) (DJM)	DJS 10908	C
ELTON JOHN THE BITCH IS BACK/Grow Some Funk Of Your Own (DJM)	DJS 10909	C
ELTON JOHN ISLAND GIRL/Saturday Night's Alright (For Fighting) (DJM)	DJS 10910	C
FISCHER-Z WAX DOLLS/Angey Brigade (United Artists)	UP 36458	E
FOUR TOPS I CAN'T HELP MYSELF/It's The Same Old Song (Motown)	TMG 1120	E
GINGA RAVAN BACK IN MY ARMS AGAIN/Do It Just For Me (20th Century)	BTG 2374	F
GERALD W. KENNY NEW YORK/My Loving Home Again (RCA)	YP 5117	F
GENTY ROGERS I SNT THIS A LOVELY DAY/Embraceable You (Decca)	OD 102	E
I JAH MAN JAH HEAVY LOAD (EDITED VERSION)/I'm a Levi (Edited Version) (Island)	WP 6458	E
JAMES CAGNEY YANKEE DOODLE BOY James Cagney & Frances Langford/Over There (United Artists)	UP 36385	E
JARVIS STEINE I'D GIVE IT ALL AWAY/Goodbye - The End Of The Line (RCA)	Rebel 2	E
JOE COCKER FUN TIME/Can't Say No (Asylum)	K13138	W
JOE THOMAS PLATO'S RETREAT/A Place In Space (TK)	TKR 6049	C
JUDIE TYZUE FOR YOU/Sukarita (Rocket)	Xpres 2	E
J.A.L.N. BAND UNIVERSAL LOVE/Everybody's Gotta Do Something (Magnet)	MAG 131	E 12"
JUNIOR CAMPBELL AMERICA/Radio Man (Private Stock)	PVT 171	E
KRAFTWERK NEON LIGHTS/Trans-Europe Express/The Model (Capitol)	12 CL 15998	E 12"only
LA BIONDA ONE FOR YOU, ONE FOR ME/Hey Woman (Mercury)	F 198 227	F 12"
LEGS "LARRY" SMITH SPRINGTIME FOR HITLER/If I've Got a Braun New Girl (In God We Trust) (Arista)	Arist 194	F 12"
LOUDSPEAKER YOU GOT A HARD TIME COMING/Home's Where the Hurt Is (Ebony)	EVE 14 R	F
LYNDA VIRTU TREAT ME LIKE A WOMAN/Lay Back in Your Lover's Arms (Mercury)	TANGO 4	F
MAGNUM UNIVERS/Imation (Lit)	JET 128	C
MARILYN MCCOY & BILLY DAVIS JR SHINE ON SILVER MOON/Got The Words, You Got The Music (CBS)	CBS 6684	C
MARTY WILDE LONELY AVENUE/Brand New Love/Kiss Me/My What A Woman (EMI)	EMI 2854	E
MATIA BAZAR SOLO TU/Per Un Minuto E Poi (Carerre)	EMI 2855	E
MATUMBI EMPIRE ROAD/Black Man (Hansa)	HAR 5169	E
MAURICE LARCANGE INDIFFERENCE/Swing Wave (Decca)	F13799	E
MAX MERRITT DRAGGIN' CHAINS/Keeping In Touch (Polydor)	2059 062	F
MICHAEL BRUNO SOMETHING IN MY LIFE/My Vida (Calendar)	DAT 119	A
M. J. & M.C. WILLIAMS ONLY YOUR LOVE CAN SAVE ME NOW/Love Was All Around (Arista)	AR 136	A
N. R. & DISCO FEVER/The Last Dance (MCA)	MCA 394	F 12"
OLYMPIC RUNNERS GET IT WHILE YOU CAN/Onya (Polydor)	2062 922	F
PAUL RAVEN POWER OF STRENGTH/Living The Blues/Walk on Boy/All Grown Up (EMI)	EMI 2855	E
PETER SKELLERN LOVE IS THE SWEETEST THING/It's All Cause of You (Mercury)	808 603	F
ROBIN TROWER IT'S FOR YOU/My Love (Burning Love)/In City Dreams (Chrysalis)	CBS 2247	F (Red)
ROCK ARGENT HOME, 1 (MCA)	MCA 393	C
RONNIE BAKER PISMONICATION/The Vicar of St. Cain and Abel (Alaska)	ALA 2015	C
RUSSELL DASHEIL IN THE FIRE/Onions (Epic)	EPIC 6672	C
STEVIE ELLIS SOTHE ME/Wind And A Lady (Arista)	AR 124	A
STEVE JOSEPH HOLDING BACK THE TEARS/Day By Day (Charisma)	CB 321	F
SUE GILFORD FOR NO REASON AT ALL/Driving Blind (DJM)	DJS 10833	C
TALKING HEADS TAKE ME TO THE RIVER/Found A Job (Sire)	SIR 4004	F 12"
TOO PLETY & THE HEARTBREAKERS LISTEN TO HER HEART/Don't Know What To Say To You (Island)	IMP 6455	F
TREVOR RABIN GETTING TO KNOW YOU BETTER/Love Life (Chrysalis)	CHS 2248	F
VIVIAN WEATHERS HIP/HUG/HUB (Front Line)	FLS 114	C
WAYNE HENDERSON HOT STUFF/Living On A Dream (Polydor)	2066 947	F
WAZMO HAZIZ TELE-TELEPHONE/Waxer (Sire)	Buy 33	■ 12"
WHEELSONS CALL ME IF YOU FEEL THE NEED/You Can't Run Away From Love (Decca)	F13800	S
WHLR/LIND ONLY WISH THAT I'D BEEN 100/Ducktails (Chswick)	DHS 103	E
WHITESNAKE LIE DOWN (A MODERN LOVE SONG)/Don't Mess With Me (EMI International)	INT 508	E
WRECKLESS ERIC TAKE THE CASH (K.A.S.H.)/Girlfriend (Sire)	Buy 34	E
ZWOL NEW YORK CITY/Call Out My Name (EMI America)	AM 503	E

This week's releases—79
Last week's releases—72
THIS WEEK sees the long awaited "Rasputin" from Boney M. — follow ups to hits from Bob Dylan, Whitesnake, Black Sabbath — Four Tops oldie culled from 'The Big Wheels Of Motown' — DJM repackage 13 Elton John singles — Rocket's new deal with Phonogram sees Judie Tuzek reactivated — humor from Ronnie Barker and Barron Knights and nostalgia from James Cagney — Robin Trower maxi revolves at 33½ — following Peter Skellern LP success comes 'Love Is The Sweetest Thing' — EMI oldies package from Marty Wilde and Paul Raven — Utopia introduce Lynda Virtu.

KEY TO DISTRIBUTORS:
A—Pye, B—Decca, C—CBS, E—EMI, F—Phonodisc, H—Lightning, J—J&M, K—Crescent, L—Lugano, O—President, P—Pinnacle, R—RCA, S—Selecta, T—Tully Products, U—Scotti, W—WEA, X—Clyde Factors.

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DOING THE BEST THAT I CAN PART 2	B
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PISMONICATION	R
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TAKE THE CASH (K.A.S.H.)	W
TELE-TELEPHONE	W
THE BITCH IS BACK	C
THE OTHER WOMAN	C
THE WILD PLACES	D
THEME FROM "THE INCREDIBLE HULK"	C
TOWER OF STRENGTH/KEEPING THE BLUES	L
TREAT ME LIKE A WOMAN	J
UNIVERSAL LOVE	J
UNIVERSAL	M
UNWIND	C
WHAT'S GOIN' ON	C
WHILE I'M STILL YOUNG	A
YANKEE DOODLE BOY	J
YOU GOT A HARD TIME COMING	J
YOU REALLY GOT A HOLD ON ME	E
YOUR SONG	E

CLIFF RICHARD

1958 — 1978

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

THE ALBUM CHART 1-60

DISTRIBUTORS
A—Pye, **C**—CBS, **D**—Ronda, **E**—EMI, **F**—Phonodisc, **G**—K-Tel, **H**—Lightning, **J**—Multiple Sound, **K**—Creole/CBS, **L**—Lugtons, **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)

The Week	Last Week	Wks on Chart	TITLE/ARTIST	Producer	Label/Cat. No.	D	Debut
*1	1	10	NIGHT FLIGHT TO VENUS BONEY M	Frank Farian ●	ATLANTIC/CHANGA X5098	W	F
*2	3	12	GREASE SOUNDTRACK	Various ●	RSD RSD 2001	W	F
*3	5	8	IMAGES DON WILLIAMS	Not listed	K-TEL NE 1033	C	F
4	2	15	SATURDAY NIGHT FEVER SOUNDTRACK	Various ●	RSD 2068 123	C	F
5	6	12	CLASSIC ROCK LONDON SYMPHONY ORCHESTRA	Don Reedman/Jeff Arzan ●	K-TEL ONE 1009	G	C
6	4	14	JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS	Jeff Wayne	CBS 96000	C	G
7	7	5	WHO ARE YOU WHO	Glyn Johns/John Austin	POLYDOR WHOD 5004	F	F
8	3	4	BONDS FOR ANNIE JAMES GALWAY	Patric Mace	RCA RL 3216	R	F
*9	10	1	BLOODY TOURISTS TOCO	Stewart/Giddman	MERCURY 9120 503	B	F
*10	18	2	PARALLEL LINES BLONDE	Mike Chapman	CHRYSALIS DWR 1182	F	F
11	10	14	STREET-LEGAL BOB DYLAN	Don DeVito ●	CBS 80067	C	F
12	11	15	NATURAL HIGH COMMODORES	Commodores/James Carmichael ●	MOTOWN ST1 12067	E	C
12	12	3	O. A. RE WE NOT MEN? A. WE ARE DEVO! DEVO	Brian Eno	IRVIN 97106	C	F
13	13	15	LIVE AND DANGEROUS THIN LIZZY	Thin Lizzy/Tony Visconti ●	VERTIGO 0641 807	F	F
15	17	4	DON'T LOOK BACK BOSTON	Tom Scholz	EPIC EPC 86057	C	F
16	9	7	STAR PARTY VARIOUS	Various	K-TEL NE 1034	G	C
17	19	15	BAT OUT OF HELL MEAT LOAF	Todd Rundgren ●	EPIC EPC 82419	G	C
*18	34	5	LEAKY LEG LEO SAYER	Richard Perry	CHRYSALIS COL 1198	F	F
19	14	15	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jeff Lynne ●	JET JETP 409	D	F
20	22	15	... AND THEN THERE WERE THREE GENESIS	Genesis/Dave Hentschel ●	CHARISMA CDS 410	F	F
21	16	15	NEW BOOTS AND PANTIES IAN DURY	Laune Latham/Rick Walton/Peter Jenner ●	SETF STEF 4	E	F
22	23	15	RUMOURS FLEETWOOD MAC	Fleetwood Mac/Richard Dashut/Ken Caillat ●	WARNER BROS KS6344	W	F
23	26	15	THE ALBUM ABBA	Bjorn Ulvaeus/Benny Andersson ●	EPIC EPC 86052	C	F
24	25	12	20 GOLDEN GREATS HOLLIES	Ron Richards ●	EMI EMTU 11	E	F
25	20	13	THE LENA MARTELL COLLECTION LENA MARTELL	George Elnick	RONCO RTJ 2028	D	F
26	24	15	OCTAVE MOODY BLUES	Tony Clarke ●	DECCA TXS 129	S	F
27	15	10	20 GIANT HITS NOLAN SISTERS	Roger Greenaway ●	TARGET S30	W	F
*28	43	2	ROSE ROYCE STRIKES AGAIN ROSE ROYCE	Norman Whitfield	WHITELE 69527	W	F
*29	45	3	SUNLIGHT HERBIE HANCOCK	David Rubinson and Friends Inc/Herbie Hancock	CBS 82340	C	F
30	36	3	WHO PAYS THE FERRYMAN? YANNIS MARKOPOULOS	Not listed	BBG REC 15	A	F
31	31	15	SOME GIRLS ROLLING STONES	Glimmer Twins ●	ROLLING STONES CUN 99108	E	F
*32	10	1	THE BRIDE STRIPPED BARE BRYAN FERRY	Ferry/Pusley/Marcia/Wachtel/Nye	POLYDOR POLS 5003	F	F
33	32	15	THE KICK INSIDE CAR BUSH	Andrew Powell ●	EMI EMI 3223	E	F
34	29	14	EVERYONE PLAYS DARTS DARTS	Richard Hartley/Tommy Boyce ●	MAGNET MAG 5022	E	F
35	30	6	THAT'S WHAT FRIENDS ARE FOR JOHNNY MATHIS & DENICE WILLIAMS	Jack Gold	CBS 8068A	F	F
36	27	7	B FOR BROTHOOD BROTHERHOOD OF MAN	Tony Hiller	PYE NSPL 18567	A	F
*37	52	3	WHEN I DREAM CRYSTAL GAYLE	Allen Reynolds	UNITED ARTISTS UAG 30169	E	F
*38	47	6	SHOWDOWN ANDY GIBB	Karl Richardson	RCO RCS 8001	F	F
39	21	9	CANT STAND THE REZILLOS REZILLOS	Rezillos/Quinn/Bongiovanni/Cleamoutain	RES 53630	W	F
40	38	7	EVITA VARIOUS	Andrew Lloyd-Webber/Tim Rice ●	MCA MCA 503	E	F
41	42	6	DOUBLE VISION FOREIGNER	Ian MacDonald/Mick Jones	ATLANTIC KS3476	W	F
42	40	12	DAK BIDE SIDE OF THE MOON PINK FLOYD	Pink Floyd ●	HARVEST SHAL 804	E	F
43	28	15	BUT SERIOUSLY, FOLKS... I JOE WALSH	Bill Szymczyk	ASYLUM KS3891	W	F
*44	51	1	PASTICKE MANHATTEN TRANSFER	Tim Hause ●	ATLANTIC KS0444	W	F
45	39	9	HANDSWORTH REVOLUTION STEEL PULSE	Karl Pitterson	ISLAND LPS 8602	E	F
46	33	13	A TONIC FOR THE TROOPS BOOMTOWN RATS	Robert John Lange ●	ENIGN ENY 3	C	F
47	46	6	BLAM BROTHERS JOHNSON	Quincy Jones	ASM JMH 6474	C	F
48	59	15	GREAT TESTS ABBA	Bjorn Ulvaeus/Benny Andersson ●	EPIC EPC 82818	C	F
49	43	6	A SONG FOR ALL SEASONS RENAISSANCE	David Hentschel	WARNER BROS KS6460	W	F
50	35	15	BLACK AND WHITE STRANGLERS	Martin Rushent ●	UNITED ARTISTS UAK 38222	E	F
51	NEW	1	EVEN NOW BARRY MANLOW	Ron Dante/Barry Manlow	ARISTA SPART 1047	F	F
52	44	2	SOLID SENDERS WILKO JOHNSON'S GOLD SENDERS	David Batchelor	VRGIN VZ105	C	F
53	37	6	ITCHY FEET JOHNNY CASH	Not listed	CBS 10099	C	F
54	56	11	LONDON TOWN WINGS	Paul McCartney	PARLOPHONE PAS 10012	F	F
55	53	8	THE SOUND OF BREAD BREAD	David Gates	ELXTRA KS3962	F	F
56	3	7	L GLODDY CROWN	Loi Creme/Kevin Godley	MERCURY 9109 611	F	F
57	3	7	DIRE STRAITS DIRE STRAITS	Muff Winwood	VERTIGO 9102 021	F	F
58	NEW	1	DREAM WORLD CREAM HEIGHTS AFFAIR	Britt Britton/Freda Hennis	DC LITE CBS 808	F	F
59	11	2	SKELLERN PETER SKELLERN	Peter Skellern	MERCURY 9109 701	F	F
60	48	10	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jeff Lynne	JET JETLP 300	C	F

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CURRENTLY NO.39 IN THE U.S. BILLBOARD ALBUM CHARTS

*Michael Henderson
 In The Night-Time*



ALBUM BDLP 4055
 CASSETTE ZCBD5 4055

Cliff Richard special

● from page 14

sonalities' like Don Lang and Freddie Mills. Jack Good's new commercial channel rival, *Oh Boy!* emerged that summer like a dog from a trap with an all-action, all-rock 'n' roll policy.

Cliff and the Drifters were on the earlier shows, billed just below Marty Wilde (these shows were generally dominated by Larry Parnes' frenetic but usually derivative stable of home-grown stars).

Good had advised Cliff to cut out the blatant Elvis impersonations and develop his own style. So what the public finally saw was a pink-jacketed, black-trousered teddy boy clad Cliff, but no sideburns and a more static, moody presentation. Cliff says that he just waggled one leg and curled his lip. It didn't matter. By the second *Oh Boy!* he did, Cliff was almost a household name.

Late in 1958 Cliff and the Drifters found themselves with a hit record - 'Move It', the original B-side of 'Schoolboy Crush' and their first national tour (promoted by Arthur Howes). Although they were down bill to The Kalin Twins, anticipation for the group's appearance ran high at every concert. New blood had been infused too. With the original Drifters not up to par musically, those two ex-Two P's favourites Hank Marvin and Bruce Welch were drafted in.

In 1959, Cliff was establishing himself. Another Ian Samwell composition



CLIFF WAS Britain's first rock star to break open the European market. He is immensely popular on the continent where he often records in the local language. Here he learns pronunciation with a specially hired interpreter in Lisbon, 1965.

'High Class Baby' had reached the charts, then another and another. It was also the year of Cliff's first headlining tour, the year the Drifters changed name to the Shadows (to avoid confusion with America's Drifters) and the year in which the line-up finally became Richard, Welch, Marvin, Jet Harris and Tony Meehan - one of the best aggregations ever.

Early excitement

"The first two years were really exciting" ruminates Cliff, "because they encompassed such a diverse field of music. We didn't think of it at the time but looking back that was a very creative period on the British pop scene."

"I'm sure we only cut 'Living Doll' in about three takes. In those days they were all live recordings. We just went into the studio, got round our individual mikes, Norrie Paramor had us go through it and balanced it, we did it wrong once, and then we did it right, and that was it. It sold a million."

'Livin' Doll' of course saw the first stirrings towards a softer sound. You might say it was the first step of Cliff Richard as entertainer (all round variety).

"I was no fool, even at that age. If you look, you'll discover that 'Move It' made number two in the charts, the next one was nine, the next one 17 and so on. My first really big number one, a million seller, was 'Livin' Doll'. And then they expected more so I gave them 'Travellin' Light', and then it was a logical progression into 'All In The Game', 'Twelfth of Never' and 'I'm Looking Out The Window'.

"I thought: 'Wait a minute! I'm not here to make records that don't sell'. And as long as I was doing music that I didn't dislike it didn't worry me."

And with the move to softer music came the move into films. Cliff started off with bit parts. Many came to see him in *Serious Charge* because 'Livin' Doll' was topping the charts at the time. In *Expresso Bongo* he took another cameo role, with Laurence Harvey starring.

The musical *The Young Ones* was Cliff Richard's first starring role and it surprised everyone, not least the producers, by being a box-office smash. It was an admittedly family type film but was not without charm. As indeed was *Summer Holiday*. This latter was the film for which a then little-known actress named Barbra Streisand was turned down. *Wonderful Life* was less of a success but Cliff's acting debut had been made with some credit. These movies had no great depth but they were high on charm, entertainment, hit music and verve. No small achievement in an area lorded over by America.

Good scripts wanted

It is surprising then that, with the exception of a religious film like *Two A Penny*, Cliff has been quiet on the film and drama front lately.

"Having done a bit", he says, "I know in my mind that I can act. I don't think of myself as a Sir Laurence Olivier but I know that, given a script and the right director I can convey something on stage."

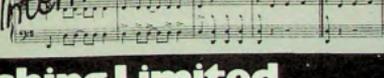
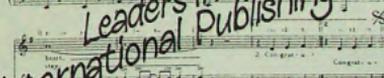
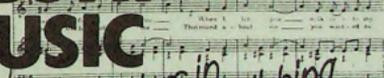
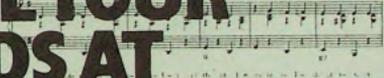
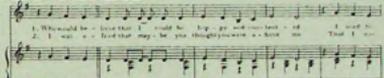
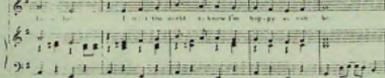
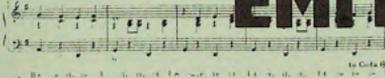
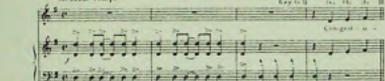
● to next page

Congratulations - CLIFF, ON 20 YEARS

Words and Music by

BILL MARTIN & PHIL COULTER

Medium tempo



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Cliff Richard special



PUT YOUR cat clothes on. A far cry from 1978's off-the-peg punk put-togethers.

● from page 21

"I did two plays for Bromley Rep: *Five Finger Exercise* and *The Potting*

Shed. I discovered you really have to specialise in something so I chose the musical side. But I don't discount the



ALWAYS A popular pantomime star, Cliff is seen here as Buttons in *Cinderella*, December 1966.

acting side because having tasted it and been competent at it, I feel that if the chance came along for an acting role which had music I would jump at it.

"We get a lot of scripts actually but they're just not right. If the public goes

to a Cliff Richard film we're competing with *Star Wars* aren't we? It frightens me to make a film now for the sake of it. It's going to have to be something really

● to page 24

IT WAS only a few weeks after he had told the *NME* that rock 'n' roll could never be made in Britain that Norrie Paramor had to eat his words.

"I had a demo sent to me with a kind of sound I liked," he recalls. "It was at least some kind of sound so I asked the group, who were called Harry Webb and the Drifters, to come to my office."

Paramor, a house producer for EMI's Columbia label, occupied an office in Great Castle Street to which Cliff and his three-piece Drifters turned up with beaten up amp and drums and, to astounded reaction, proceeded to audition there on the spot.

"I couldn't hear a thing," Norrie remembers, "so I had to ask Cliff to sing in my car since he didn't have a microphone."

What he heard impressed him, both from the singer and his band, and, significantly from the songwriting talents of the Drifters bass player, Ian Samwell.

"He'd written a song called 'Move It'," says Paramor, "and I liked its vibrations. I also had a song called 'Schoolboy Crush' which I thought adequate for Cliff and the boys as an A side, so I arranged a session."

On that momentous debut was guitarist Ernie Shear and bassist Frank Clarke as well as Cliff and his pre-Hank and Bruce group.

No sooner was the laquer finished, than Norrie took it home to play to his kids who promptly labelled 'Move It' the natural A-side. The rest, as they say, should have been history, but that first hit had to wait a while Norrie went on holiday.

"Cliff gave up his job in a factory and went off with the group to play at Burlins in Clacton, fully believing that release was imminent, but I hadn't figured when to release it.

He must have believed I had forgotten him and that the recording was a complete waste of time," says Norrie, "but



WITH NORRIE Paramor in a Lisbon recording studios, 1965.

How Norrie Paramor had to eat his rock prediction

as soon as I returned from holiday the release was scheduled and I went to see Cliff and the Drifters They were playing for about two pence a week and were really hungry, so I took them out for supper; it's a time I always look back on with fond memories."

'Move It', of course, was a hit and shortly afterwards Hank Marvin, Bruce Welch, Jet Harris and Tony Meehan joined the group whose name was then changed to the Shadows after objections from the American Drifters. Paramor says: "They were the first British group who had an understanding of rock 'n'

roll. I didn't understand it but I knew what was good and I still do."

He also knew that Cliff Richard was something special. "I didn't suspect it until we had cut that first record but then I was forced to admit there was a quality in his voice that would last. I was also struck with Cliff being a very polite young man. I felt he was very genuine, honest and sincere, and that feeling has never left me."

One of the early milestones in Cliff's career was the recording of his first slow number, 'Living Doll'. "We recorded it one miserable Monday morning after

the boys had been travelling all night. They arrived absolutely dishevelled. Their one ambition was to get that session over and done with and even though Cliff didn't dig the song we did it along with three others in two hours and ten minutes."

Paramor had to persuade Cliff that 'Doll' was a good single. "But though he was surprised at the way it came out, neither of us thought it would become a million seller."

Paramor's belief in the song and his theory that, as a film soundtrack item it was bound to sell given a slower country and western feel, was proved correct. Indeed it was what he calls his "business acumen" that most helped to shape Cliff's career.

"I never had to pressure Cliff into doing anything he didn't want to do," he says. "He was always a dream to work with. We both put in ideas. On 'Congratulations' I particularly remember us working on the routine together."

It was the modest Paramor, however, who was able to point Cliff into a new rich seam of hits when he suggested that the up-and-coming singer should work with strings.

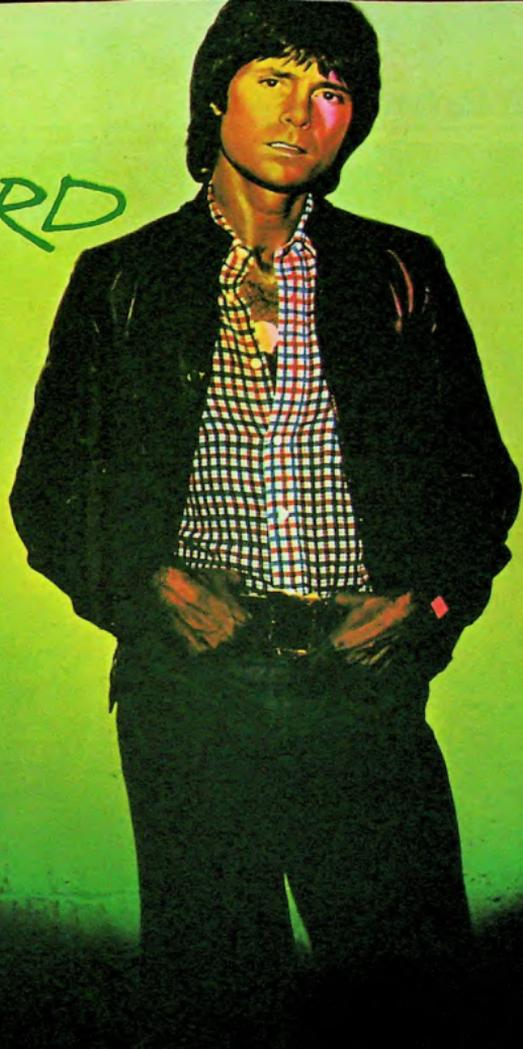
"We had four songs to cut in a three-hour session so I hired a full orchestra. Then, when he walked into the big Studio One at Abbey Road, he looked at all the musicians and turned to me and said: 'Are you kidding?'. But from the very first bar he settled down magnificently and went on to record four fine ballads."

The transfer from raw rock singer to poised all-rounder was complete, and of course Paramor's strings gave extra taste to many of the Shadows hits.

"Cliff and I are still very close," says Paramor, "and though I've now given up producing, we enjoyed 16 very productive years together. From 'Move It' on we had an understanding; I've always believed him to be a very special artist."

CLIFF
RICHARD

GREEN
LIGHT



**His new album 'Green Light'
on EMI records and tapes**

Cliff Richard special

"Who's Cliff Richard?" asked Hank

RECALLING HOW he came to join the Shadows (then the Drifters) Bruce Welch says: "Cliff's manager, John Foster, came up to Hank Marvin in the Two T's coffee bar and said 'Would you like to join Cliff Richard?' And Hank said 'Who's Cliff Richard?'"

Marvin and Welch had come down from Newcastle to try their luck at the famous Two T's and were variously in groups known as The Geordie Boys, The Railroaders and The Chestertons. So proficient was Hank at looking and sounding like Buddy Holly and playing like his lead guitarist that on the first tour with Cliff in the Autumn of 1958 Hank was paid to play with not only Cliff but also the Kalin Twins and Mickie Most (appearing with partner Dave as the Most Brothers).

"There were riots. Cliff was a new sort of sex symbol. That's where it all came from; when we got back we decided that was the group we wanted."

Hank (guitar) myself (bass), Jet Harris (guitar) and Tony Meehan (drums).

"We lived for the minute. We had no idea if it would last. We knew nothing about the business side. Norrie Paramor was Cliff's producer and Cliff had let him know about the group and we literally got the drums and a couple of amps up to Norrie's office. He sat behind his desk and we sat there and played, and that's how we got a recording contract."

"The very first tour we did, Cliff just split the money with his group – five ways. I think we got 12 quid each. And then in 1959, when he was big, we were getting 25 quid a week. But in those days, for 25 quid a week I had a flat in the West End. I was married and I still had money left at the end of the week."

The band travelled everywhere together and that, says Welch, is how the songwriting developed. "Coaches, cars, trains... we just used to get our guitars out all the time. 'Summer Holiday', 'Bachelor Boy', that's how we started to write, that's how all that stuff came, just like that sort of atmosphere."

Bruce says he likes to think that he got Cliff interested in recording again during the 'Devil Woman' period.

"The first production success John Farrar and I had was with Olivia Newton-John, and Cliff had been produced by Norrie for years and lately by David Mackay. Cliff at that time was the all-round entertainer and it came to 1975 and I think they thought it was time for a change, so Peter Gormley said that whoever came up with the best song would have the chance to go into the studio with Cliff."

"Cliff's so interested now in recording. He's at the backing track sessions, he's picking the songs, he sings in the vocal group..."



ON TOUR in Europe. Promoting his records at a local store in Germany in 1964 with manager Peter Gormley (left). Gormley took over Cliff's and the Shadows' management in 1960 and didn't take a percentage on Cliff for a year. He has always kept a low profile and photographs of him are rare; he believes in promoting the artist not the staff. "Managers are vital" says Cliff. "You've got to have your own initiative and ideas but if you're left to your own devices you become self-indulgent. It's happened to a lot of people. And I need someone to administrate and think for me when I'm not there. I tend to live in England but Peter's in Paris now and he'll be in Los Angeles next week and I know that if something turns up he'll be able to speak on my behalf." Inset picture is Brian Goodie who administrates the day-to-day running of Gormley Managements in London.

Welch feels no desire to try and pen another 'Apache' or 'Wonderful Land', "Music's changed, times have changed. Selling instrumentals is very hard now. Anyway, the Shadows are

not a full time group now, we're all doing other things. We're rehearsing now for a tour. We're very lucky – Cliff packs the place and then we go on and it's packed."

● from page 22

special. I'm open to offers though. It doesn't have to be the big part or the starring role."

Cliff's personal favourite of the commercial films is *Summer Holiday* but his 1968 religious film *Tao A Penny* was, he feels, the best acting he's ever done.

"The press just said 'It's a religious film' and disowned it but that was the only acting role I've ever done. I got headaches doing it. But I had a great director, a man named Jim Collier who talked me through every scene."

Cliff's conversion to Christianity and his liaison with Billy Graham was a surprise to the music and showbiz worlds but Cliff has so far managed to balance the two careers. Early worries that a cynical public might reject his religious fascination (which he goes into at length, given the chance) have proved unfounded.

Back to rock

Indeed, the mid and late-60s saw him emerging stronger than ever with some excellent 'mid-period' pop hits (some of them coming from particularly fertile sessions in Nashville with country producer Billy Sherrill) and a resounding Eurovision win with 'Congratulations', a song that seems to have become an institution when the winning team does its lap of honour at the Cup Final – undoubtedly the 60s successor to 'For He's A Jolly Good Fellow'.

Putting Cliff on the road

DAVID BRYCE doesn't like to be described as a road manager. He has been mooted as 'tour manager' before now but says that he's just an employee of Gormley Management Ltd. Whatever, he has been working with Cliff almost from the start and has travelled a large part of the world with him.

"Originally I was working for what was then Lew and Leslie Grade – what later became London Manager. I was handling tours for them at around the time they became Cliff's agents. That's when I came into contact with Peter Gormley."

"My background is general work in theatres, pushing scenery and props. In 1956 I joined Lew and Leslie Grade and started handling tours for them like Billy Haley and Buddy Holly."

"I didn't get involved with Cliff until Autumn 1959, on the second Arthur Howes tour. It was just a scream from the moment Cliff walked on stage to the moment he left. In those days we carried three Vox AC 30s and a drum kit, so you didn't have the opportunity to get over a crowd reaction."

"We did all the security ourselves. There was another boy who worked for Cliff at the time called Mike Conlon. There was Sid Morris and myself from Grades and Peter Gormley. We

were the security. We just used to work things out about the way we could get him in. We went through, kitchens, courtyards... We knew most of the places we were going to play on the cinema and theatre circuit and there were all kinds of ways of doing it depending on the venue, how many doors there were. Sometimes you'd have a stage door with a crowd and there'd be another door and we'd arrange an obscure car to be there and he'd just walk out quietly. I remember once we put an overcoat and cap on him to walk him out but the fan apparently told him that he looked silly in the cap!"

Bryce says that he doesn't remember a groupie scene as it exists

today. "I can't remember it in those days like that. I can remember fans sort of turning up... you might get to your hotel room and a girl would leap out of a cupboard and it would be a little fan who would be there for the autograph."

"Today, Cliff uses 5,000 or 6,000 watts at gigs. "We have a normal p.a. set-up but not as much as a heavy rock band. The road crew is still quite small. This coming year we'll have three people on sound, three on lights, two on stage equipment, myself supervising it and Ron King from the promoter side taking care of front of house. But what we do now, we book people at venues to help carry it in; it's better than carrying 25 roadies."



CLIFF'S LONG-TIME tour manager David Bryce is seen here on the extreme right while the Shadows sign autographs in a Lisbon record store. (From left: John Rostill, Bruce Welch, Brian Bennett and Hank Marvin. The current group now comprises the last three.)

Cliff Richard special

And the 70s has seen him getting back to rock, to some extent.

"Since the *I'm Nearly Famous* album I've been much more involved in my own recordings."

He admits that perhaps he'd been getting away from rock and was as excited as anybody when he and Bruce Welch collaborated on 'Devil Woman', the song which had the critics getting enthusiastic again. His problem is trying to balance things for today's market.

"The rock 'n' roll era was a very exciting time and the sound was purer because it was more spontaneous. It's right to listen now and say 'they were great days' but now let's hear 'Baker Street'. When I first became an Elvis fanatic I swore that I wouldn't be like all my friends' mums and dads who thought it was nasty, horrible music. I vowed that I would never get to the point where you can't see what's good and what's new."



So what are Cliff's own 70s tastes?

"I like Elvis Costello best of all at the moment. I like to listen to vocals. I don't think he's got the greatest *band* in the world but the records they make are great. They get that kind of raw sound. And I like Steely Dan productions but I'm not mad about the songs."

About his future music he has this to say: "I hope that my relationship with Bruce will continue because I know that we make good records together. Maybe they're not always hits, maybe the BBC don't always play them, but at least when we come out of the studio I never feel ashamed of anything I've done. What comes after the recording I don't know. It would be lovely to do a really good stage musical."

Waiting for Las Vegas

ONE OF the three companies at the spacious but low-profile Cliff Richard headquarters near Regent's Park is Savile Artists, the in-house agency and promotion organisation headed by ex-God employee Eddie Jarrett.

Savile Artists was set up by Jarrett in 1967 to handle all Cliff's live dates except the gospel ones (which are set up by Cliff's biographer and fellow Christian Bill Latham). Jarrett himself has worked on Cliff since 1960 when the Grades were handling the artist. His first job then was handling Cliff's first season at the London Palladium, the time at which Cliff started branching out a little from straight rock 'n' roll. "Cliff was a star by then, an attraction" says Jarrett, "and he was always alive to other possibilities. And he had done *The Young Ones* film prior to that so we didn't have trouble convincing the showbiz people about him. His experience with Robert Morley in that film was a great acting experience for him."

Cliff has made numerous tours in all territories of the world (bar America), the earliest being set up in Scandinavia in the early 60s where outdoor parks were often used. But Jarrett's most interesting tale is of how the first British Russian visit took place.

"I could write a book about it. We had a letter from the British ambassador in Moscow who, every month, would have a few drinks at his residence with the man from Gosconcert (the state booking agency). And the man had said: 'Look, we are all the time taking your London Symphony Orchestras and classical



CARNABY STREET chic for the Eurovision contest in 1968. Although 'Congratulations' only came second it has since gone into the British chucking-out-time repertoire.



WITH OLIVIA Newton-John, once a regular guest on Cliff's TV shows and then handled by Savile Artists.

people, we would like to talk about the possibility of bringing the younger element in for our younger element."

"So our ambassador got worried I think because he thought the Gosconcert man was going to ask for the Rolling Stones - but he then tried to analyse it and got from them a list of three people, Cliff Richard, Humperdinck and Paul McCartney. And I was asked to write to our cultural attache in Moscow if I thought there was any credence in the suggestion.

"I knew it was going to be long process. For a year we messed about with it and we insisted that if we went there we operate under the same conditions that operate under here, soundwise and that kind of thing. They replied to two of the six questions I'd laid down but ignored the other four - and then denied having received my letter!

"I couldn't take any chances of arriving there and not having the right sound, we'd have to take our own. Anyway we had a concert in Copenhagen which coincided with the Gosconcert man coming through from Moscow to London. So we arranged for them to stop off in Copenhagen and they were astonished by the sound at the Tivoli Theatre there.

"I insisted that we would have to take three or four tons of equipment and they said 'Well if you insist you'll have to bring it'. And I sent it on a truck from here by sea to Helsinki and then across the border into Leningrad. There was a little anxiety on my part because we travel with a carnet in most countries in Europe - that's all you need, a green card and a carnet, and I said 'Well what do we need for Russia?'. But they ignored it.

"And at the border there were no questions asked, it all went on time, everything scheduled properly. They'd obviously been given clearance but they don't tell you, see."

Tour manager David Bryce fills in the rest.

"We didn't know what to expect but the reaction started off politely and built, and around 15 minutes from the end of his set it was like anywhere else in the world, they were on their feet, some

jumping on the stage - but just to say 'thank you for coming'. There was no great rush of heavies to throw people off the stage.

"Cliff thought they chose him because he was very safe. You know he's not going to start throwing bottles through windows. I think up to that point they'd only had James Last from the West."

The one to break is, of course, America. Apart from a 1959 tour on a package such as Jerry Lee Lewis and Clyde McPhatter, Cliff still hasn't made it there. 'Devil Woman' reached number six on the American charts but Jarrett insists that they are waiting their time. "I tell you, Cliff would be fantastic in one of the rooms in Vegas."

Cliff's full discography appears on page 27



*Congratulations
on
20 Years
in the
business
from
The Shadows*



The Shadows 20 Golden Greats

**THANKS
FOR
EVERYTHING,
FELLAS.
from
CLIFF**

*Well Done!
Now see
if you can
do it again.
from
The
Shads*

Cliff Richard

The Shadows 20 Golden Greats

**NOW CAN
I HAVE MY
CRICKET BAT
BACK?
from
CLIFF**

THE ALBUM CHART

**TOP
60**

1040 Weeks Ending Sept 25 1978

Chart Position	Date Released	Wks in Chart	Title	Artist
2	17 Sept 1958	17	Move It	Samwell ● EMTV56
20	23 Nov 1960	28	Living Doll	Lionel Bart ● EMTV56
1	30 Dec 1959	17	Travelin' Light	Tepper/Bennett ● EMTV56
2	24 July 1960	15	Fall In Love With You	Samwell ● EMTV56
1	30 June 1961	18	Please Don't Tease	Welch/Chester ● EMTV56
3	22 Sept 1961	12	Nine Times Out Of Ten	Hall/Blackwell ● EMTV56
2	23 May 1961	14	Theme For A Dream	Garson/Struman ● EMTV56
4	30 Mar 1961	14	Gee Whizz It's You	Marvin/Samwell ● EMTV56
3	22 June 1961	14	A Girl Like You	Lordan ● EMTV56
3	17 Oct 1961	15	When The Girl In Your Arms	Tepper/Bennett ● EMTV56
1	10 May 1962	21	The Young Ones	Tepper/Bennett ● EMTV56
2	10 May 1962	17	Do You Wanna Dance	Freeman ● EMTV56
2	10 May 1962	17	I'm Looking Out The Window	Niles ● EMTV56
2	10 May 1962	12	It'll Be Me	Clement ● EMTV56
1	6 Dec 1962	17	Bachelor Boy	Richard/Welch ● EMTV56
1	6 Dec 1962	17	The Next Time	Kaye/Springer ● EMTV56
1	21 Feb 1963	18	Summer Holiday	Welch/Bennett ● EMTV56
1	23 May 1963	15	Lucky Lips	Leiber/Stoller ● EMTV56
2	22 Aug 1963	13	It's All In The Game	Sigman/Davies ● EMTV56
2	7 Nov 1963	13	Don't Talk To Him	Richard/Welch ● EMTV56
4	30 Apr 1964	13	Constantly	Seracini/Julien ● EMTV56
7	12 May 1964	13	On The Beach	Welch/Marvin/Richard ● EMTV56
9	10 Dec 1964	11	I Could Easily Fall (In Love With You)	Marvin/Welch/Bennett/Rostill ● EMTV56
1	11 May 1965	14	The Minute You're Gone	Gately ● EMTV56
2	4 Nov 1965	18	Wind Me Up (Let Me Go)	Talley/Montgomery ● EMTV56
16	24 Mar 1966	9	Blue Turns To Grey	Ferris ● EMTV56
7	21 Jan 1966	12	Visions	Richard/Jagger ● EMTV56
6	16 Dec 1966	10	In The Country	Marvin/Welch/Bennett/Rostill ● EMTV56
10	16 Aug 1967	14	The Day I Met Marie	Marvin ● EMTV56
6	16 Nov 1967	12	All My Love	Arvin/Caldwell ● EMTV56
1	26 Mar 1968	13	Congratulations	Martin Coulter ● EMTV56
7	12 Sept 1968	9	Throw Down A Line	Marvin ● EMTV56
6	6 June 1970	15	Goodbye Sam, Hello Samantha	Murry/Caldwell/Stephens ● EMTV56
13	13 Nov 1971	12	Sing A Song Of Freedom	Fletcher/Flett ● EMTV56
4	13 May 1972	12	Power To All Our Friends	Fletcher/Flett ● EMTV56
13	16 May 1974	9	(You Keep Me) Hangin' On	Mize/Allen ● EMTV56
15	7 Feb 1976	10	Miss You Nights	Townsend ● EMTV56
9	3 May 1976	8	Devil Woman	Britten/Authors ● EMTV56
17	21 Aug 1976	8	I Can't Ask For Anything More Than You Babe	Gold/Donne ● EMTV56
15	1977	7	My Kinda Life	Easi ● EMTV56
1	21 Jan 1965	21	Apache	Lordan ● EMTV3
5	10 Nov 1960	16	Man Of Mystery	Carr ● EMTV3
6	9 Feb 1961	10	F.B.I.	Gormley ● EMTV3
3	11 May 1961	20	Frightened City	Paramor ● EMTV3
16	16 Nov 1961	8	The Savage	Paramor ● EMTV3
37	23 Nov 1961	2	Kon Tiki	Carr ● EMTV3
1	1 May 1962	19	Wonderful Land	Lordan ● EMTV3
4	2 Sept 1962	15	Guitar Tango	Maine/Life/Man ● EMTV3
1	13 Dec 1962	15	Dance On	V & E Murrugh-Adams ● EMTV3
1	7 Feb 1963	16	Foot Tapper	Marvin/Welch ● EMTV3
2	1963	17	Atlantis	Lordan ● EMTV3
6	12 Sept 1963	12	Shindig	Marvin/Welch ● EMTV3
11	1963	12	Geronimo	Marvin ● EMTV3
12	6 Feb 1964	10	Theme For Young Lovers	Welch ● EMTV3
5	7 May 1964	14	The Rise & Fall Of Flingel Bunt	Welch/Marvin/Rostill/Bennett ● EMTV3
17	Dec 1964	10	Genie With The Light Brown Lamp	Welch/Marvin/Rostill/Bennett ● EMTV3
19	10 June 1965	7	Singray	Ogeman ● EMTV3
18	27 Feb 1965	9	War Lord	Jerome Moross ● EMTV3
24	12 Feb 1967	6	A Place In The Sun	Lordan ● EMTV3
24	1967	8	Maroc 7	Ferris ● EMTV3

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**Thank you for
60 Golden Greats
from EMI**



Cliff Richard special

Singles repertoire

THE CURRENT availability of these titles on catalogue albums is indicated in brackets. The first six singles have been reissued by Lightning under an exclusive pressing arrangement; they are available from Lightning but not EMI direct. Titles shown with an asterisk were B-sides which made chart entries in their own right. Cliff holds the record for highest individual chart placings with two titles from one single — 'The Next Time' and 'Bachelor Boy' reached numbers 1 and 3 respectively in January 1963.

- 1958 Move It (albums SCX 1512,EMTV 6single DB 178)
High Class Baby (single DB 4203)
1959
Love Lovin' Doll (single DB 4249)
Mean Streak (single DB 4290)
Never Mind* (single DB 4290)
Living Doll (albums SCX 1512,EMTV 6single DB 4306)
Travelin' Light (albums SCX 1512,EMTV 6single DB 4351)
Dynamite* (single DB 4351)
1960
A Voice In The Wilderness (album SCX 1512)
Expresso Bongo EP (not available)
Fall In Love With You (albums SCX 1512,EMTV 6)
Willie And The Hand Jive* (not available)
Please Don't Tease (albums SCX 1512,EMTV 6)
Nine Times Out Of Ten (albums SCX 1512,EMTV 6)
I Love You (album SCX 1512)
37 In Love* (not available)
1961
Theme For A Dream (albums SCX 1512,EMTV 6)
Gee Whiz It's You (album EMI 6)
A Girl Like You (album SCX 1512)
When The Girl In Your Arms... (album SCX 1512,EMTV 6)
Got A Funny Feeling* (not available)
1962
The Young Ones (albums SCX 1512,EMTV 6)
I'm Looking Out The Window (albums SCX 1512,EMTV 6)
Do You Want To Dance? (albums SCX 1512,EMTV 6)
It's Me (albums SCX 3555,EMTV 6)
The Next Time (albums SCX 3555,EMTV 6)
Bachelor Boy* (albums SCX 3555,EMTV 6)
1963
Summer Holiday (albums SCX 3555,EMTV 6)
Dancing Shoes (album SCX 3555)
Lucky Lule (albums SCX 3555,EMTV 6)

Discography

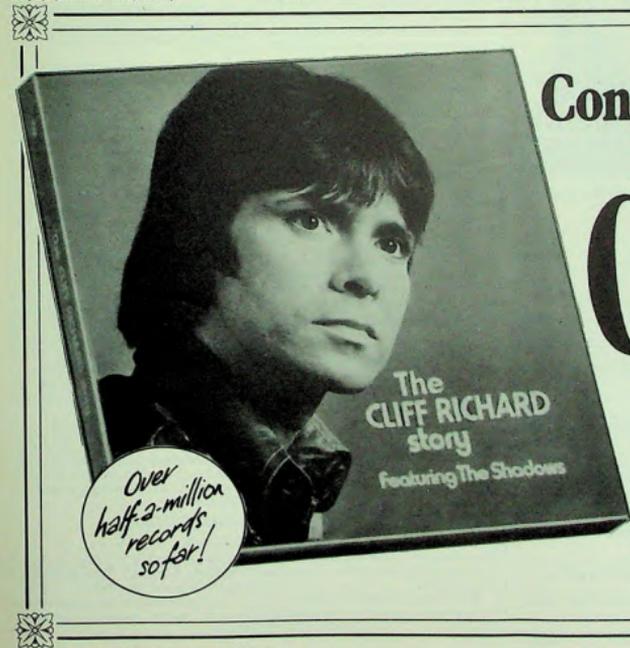
- It's All In The Game (albums SCX 3555,EMTV 6)
Don't Talk To Him (albums SCX 3555,EMTV 6)
1964
The Lonely One (album SCX 3555)
Constantly (albums SCX 3555,EMTV 6)
On The Beach (albums SCX 3555,EMTV 6)
The Tenth Of Never (album SCX 3555)
I Could Easily Fall (albums SCX 3555,EMTV 6)
1965
The Minute You're Gone (albums SCX 6343,EMTV 6)
On My Word (album SCX 6343)
The Time In Between (album SCX 6343)
Wind Me Up (Let Me Go) (albums SCX 6343,EMTV 6)
1966
Blue Turns To Grey (albums SCX 6343,EMTV 6)
Visions (albums SCX 6343,EMTV 6)
Time Drags By (album SCX 6343)
In The Country (albums SCX 6343,EMTV 6)
1967
It's All Over (album SCX 6343)
I'll Come Running (album SCX 6343)
The Day I Met Marie (albums SCX 6343,EMTV 6)
All My Love (albums SCX 6343,EMTV 6)
1968
Congratulations (albums SCX 6343,EMTV 6)
I'll Love You Forever Today (album SCX 6519)
Marlene (album SCX 6519)
Don't Forget To Catch Me (album SCX 6282)
1969
Good Times (album SCX 6519)
Big Sho (album SCX 6519)
Throw Down A Line (albums SCX 6519,EMTV 6)
With The Eyes Of A Child (album SCX 6519)
1970
The Joy Of Living (album SCX 6618)
Goodbye Sam, Hello Samantha (albums SCX 6519,EMTV 6)
I Am! Got Time Anytime (album SCX 6519)
1971
Sunny Honey Girl (album SCX 6519)
Silver Plain (albums SCX 6519,EMA 766)
Flying Machine (album SCX 6519)
Sing A Song Of Freedom (albums SCX 6519,EMA 766,EMTV 6)

- 1972
Jesus (albums SCX 6519,EMA 766)
Living In Harmony (not available)
Brand New Song (not available)
1973
Power To All Our Friends (album EMTV 6)
Help It Along (album EMA 766)
Take Me High (album EMC 3016)
1974
(You Keep Me) Hangin' On (album EMTV 6)
1975
Honey Tunk Angel (not available)
Miss You Nights (albums EMTV 6,EMC 3122)
1976
Devil Woman (albums EMTV 6,EMC 3122)
I Can't Ask For Any More Than You (albums EMTV 6,EMC 3122)
Hey Mr. Dream Maker (album EMC 3172)
1977
My Kinda Life (albums EMTV 6,EMC 3172)
When Two Worlds Drift Apart (album EMC 3172/single EMI 2633)
1978
Please Remember Me (single EMI 2632)

LP repertoire

- CLIFF'S HIT ALBUM (Columbia SCX 1512)
A 14-track compilation of most of the hit singles from Move It To Do You Want To Dance, but excluding 'High Class Baby', 'Living Lovin' Doll', 'Mean Streak' and 'Gee Whiz It's You'.
MORE HITS BY CLIFF (Columbia SCX 3555)
A second this compilation, starting where the previous volume left off, and continuing through 'I Could Easily Fall'.
GOOD NEWS (Columbia SCX 6167)
An album of hymns and gospel material from 1967, limited catalogue appeal.
ESTABLISHED 1958 (Columbia SCX 6282)

issued in 1968 to mark Cliff's 10th anniversary, this package contains seven tracks by him, plus instrumentalists by The Shadows.
THE BEST OF CLIFF (Columbia SCX 6343)
The third in this compilation, running through the singles from 'The Minute You're Gone' to 'Congratulations'.
CLIFF LIVE AT THE TALK OF THE TOWN (Starline SRS 5031)
Good cabaret recording from 1970; a variety of 60's rockers and ballads and several of his own hits.
EVERYONE NEEDS SOMEONE TO LOVE (Music For Pleasure SFR 8007E)
Reissue of an album originally released in 1965 as 'Love Is Forever', mostly standards and catalogue ballads.
THE BEST OF CLIFF, VOL. 2 (Columbia SCX 6519)
The fourth singles anthology, 14 tracks rounding up the hits from 'I'll Love You Forever Today' to 'Jesus'.
TAKE ME HIGH (EMI EMC 3016)
The soundtrack from the film of the same name; includes some instrumental tracks and duets with his co-stars.
HELP IT UP ALONG (EMI EMA 766)
Mixture of 1970-3 singles cuts and new tracks, with a slight religious bias.
THE 31st OF FEBRUARY STREET (EMI EMC 3048)
1974 collection of strong topical songs, vaguely conceptual. Much of the material was featured on TV by Cliff at the time.
I'M NEARLY FAMOUS (EMI EMC 3048)
The Bruce Welch-produced 'comeback' album, full of unusually strong material, well arranged, includes 'Miss You Nights', 'Devil Woman' and 'I Can't Ask For Any More'.
EVERY FACE TELLS A STORY (EMI EMC 3172)
A similar mixture to the previous album, though slightly less satisfying and was consequently not such a big seller.
INCLUDES HIS TWO 1977 hit singles.
40 GOLDEN GREATS (EMI EMTV 6)
The huge-selling TV-promoted hits collection; probably the best representative sample of Cliff's music.
CLIFF RICHARD LIVE! (MUSIC FOR PLEASURE 50007)
Budget live set recorded on a Far East tour. It was combined from a double album set entitled 'Cliff Goes East', originally imported from EMI Hong Kong.
CLIFF'S first self-produced album, mostly contemporary religious material. Commercially less successful than the previous few releases, but recorded as a labour of love.
JACK GOOD'S 'OH BOY' (EMI NUT 13)
This reissue of a 1959 soundtrack from the old TV rock show features Cliff on such rock classics as 'King Creole' and 'High School Confidential'. Two-thirds of the album is by other acts.



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DISCO

Edited by Brian Harrigan

Freeman shows his metal on the road



FLUFF travels in style – seen arriving for his gig in Reading

HEAVY METAL disco seems almost a contradiction in terms – and yet you need only check out any of the major towns in the Midlands and the North and you'll find denim-clad hairies shaking their heads to Zepp and Purple any night of the week.

Thus, at second sight, former Radio One deejay Alan Freeman's idea of taking his rockshow on the road is not such an outré idea as it might at first appear.

Freeman launched his travelling rockshow at Reading Top Rank in the middle of this month with himself as the backbone of the show and with two rock bands – Stormer and Blue Max – playing sets during the evening.

As Freeman himself says: "The whole idea could catch on. I think it's brave and adventurous and it certainly isn't going to be easy. It's a simple format since all I'm doing is presenting new material and two new bands. After that you can only hope that people come along and see what it's all about."

Freeman believes that his rockshow could become a viable promotional alternative for bands that can't get exposure on radio.

"Some of the product I'm playing on the roadshow" he said "would probably never get on the air but it's important that new artists get the chance to be pushed by someone like me."

Simultaneously with his roadshow Freeman is also doing a whistle-stop promotional tour of commercial radio stations and aside from plugging himself he's also putting in a good word or two about K-Tel's *Classic Rock* album. "I'm doing that," he says "because I like the album. There's no financial involvement there at all."

But getting back to the roadshow why should Freeman, at the age of 51, hit the road having quit a cosy once a week radio show on the Beeb.

"Maybe because I won't feel the inclination to do it when I'm 54," he responds, smiling. "I left Beeb because I intuitively felt the time was right for a change."

"I think that perhaps I was getting into a rut and I really fancied doing something different. I've done live discos before but this is the first I've gone out on a tour with my name at the top of the posters if you like – it's my responsibility if it flops. But then if you're afraid of failure you'll never stand a chance of winning any success."

Financially, if the tour is a failure, it's Freeman who will suffer – but needless to say he's not too worried about that. In

fact he's hoping the road show will have completed 35 dates by the end of the year.

Meantime he is not excluding himself from further developments in his career. While remaining cagey he did agree that he's open to offers to return to radio and indeed television would also be of interest – "provided it's exactly right for what I want to do. There's no point in rushing into television just for the sake of it."

So, how was the roadshow? Pretty good, as it happens. The audience turnout was poor – about 200 all told in a venue that could hold five times that amount – but then what could anyone expect in Reading on a Wednesday night? Freeman himself was nervous at first but settled down into a fast rhythm as slick as anything he did on his radio show. He gave away prizes, played requests and slotted records in between singles with a skill born of decades of deejaying. For Stormer and Blue Max the evening was a good opportunity to show their paces in front of a receptive crowd and they seemed to grow in stature because of the seal of approval lent to them by appearing on an Alan Freeman Show.

As Freeman said: "This could catch on."

Total disco

NEW YORK radio station WKUT-FM switched to a total disco format a couple of months ago and instantly quintupled its market share. The station now looks set to become one of the big four in New York city.

PROBLEMS ARE looming for the proposed opening of a Studio 54 equivalent at London's New Victoria Theatre. Heavyweight showbiz moguls and local government personalities are banding together to make threatening noises.

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Fun at the fairs

LAST WEEK'S two disco fairs were only spoilt by the fact that they were too close together. Roger Squire's fair at Global Village and BADEM at the Russell Hotel were both, in my humble opinion, excellent examples of trade fairs. Both were highly organised and well laid out with possibly BADEM taking my prize as the best exhibition of equipment, and Roger Square's fair taking a prize for record company participation. It was refreshing to see that most of our major record companies bothered to take a stand at a disco fair. All the stands were well laid out with all of the disco promotion guys present. One of the things I thought could have been carried out better by the record companies themselves was the stand that most of the staff on the stands showed towards the new applicants who join their mailing list. I can appreciate only too readily that after a day of guys pestering them for applications that the whole matter could become very tedious but there is no reason or excuse for rudeness. The fact that James Hamilton can walk round a disco fair without being bothered by disco promotion guys I find totally overwhelming. As I have never met many of the promotion guys personally, I applied for four mailing lists and never had one application form come to me, and I told each promotion guy that I was a Mecca disco jockey doing more than a thousand people per night. Thank God they still speak to me on the telephone and send their little packages through the post.

But all this aside, the stands were very attractive and possibly the only reason that this negative approach has occurred is perhaps because the disco promotion guys think themselves a little bit more important than they actually are, so come on guys, get back down to level and let's all start working for the same ends.

BADEM was an excellent fair for the equipment. I didn't see any record companies with stands - I could have missed them due to the amount of actual equipment stands that I visited and people I talked to so if I missed any record

companies, I sincerely apologise. Most promotion guys were actually walking round but I didn't see any stands. The thing that did come home to me about the whole fair was how geared it was to the mobile disc jockey; if any criticism can be levelled at this fair perhaps it can be that not enough attention was given to the club owner. I would have thought that if I had been a club owner looking for new gimmicks for my disco, it had been a waste of time. I took as my guest an expert on disco equipment, and equipment generally, Malcolm Davis from the Pye cutting room, who was invaluable to me. Malcolm was overwhelmed by the amount of equipment that there was on offer to mobile disco jockeys and thought that most of the equipment was well worth the money, although from the technical aspect he thought a lot could be done to improve the existing equipment on show very cheaply. There were a few red and embarrassed faces on the stands when Malcolm asked quite a few technical details that could not be answered by the experts. But there again, the average disc jockey and club owner would not go into it as technically as Malcolm.

The most interesting talks we had were with the people displaying graphic equalisers. There were quite a few different stands throughout the exhibition that had them on display. I have quite mixed feelings on the use of graphic equalisers and after a two hour discussion with Malcolm Davis and John Feldman from Decca, I am not sure, I still think they are a lot of money unless you have a proper equaliser, and I know for a fact that most disco clubs in this country, and certainly mobile disc jockeys, have no idea what equalised records are all about so to spend £200-£300 for a piece of equipment that really cannot work unless the room is equalised, well I will leave it up to you.

My record tip this week after the disco fairs last week is definitely Third World's 'Now That We Have Found Love' on Island.

Back with the hot facts next week. See ya then.

Pete Waterman

London, when the chosen ten - paraded from 500 entrants - battle it out for £1,000 worth of disco equipment and a guest slot on tomorrow's Kid Jensen Radio One show. Sponsored by the Tea Council, the contest is compered by Jensen.

Burnin' debut on Midsong

DEBUT RELEASE on the Midsong label, through Polydor, is Carol Douglas' new single 'Burnin' which comes out at the end of this week. The single, called from Douglas' forthcoming album also titled 'Burnin'', is available on twelve inch chocolate brown vinyl (BURN 12) and ordinary seven inch (BURN 7).

THE UK'S ONLY SALES-BASED DISCO CHART

THE DISCO CHART

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Imp—Import	Label/Cat. No.	D
★1	16	3	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE		WHITFIELD K1726 W	
★2	2	5	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER		FANTASY FIC 160 E	
3	1	5	BRITISH HUSTLE HI-TENSION		ISLAND WIP 6446 E	
★4	5	5	WHAT YOU WANTIN' FOR STARGARD		MCA 382 E	
★5	25	2	NOW THAT WE'VE FOUND LOVE THIRD WORLD		ISLAND WIP 6457 E	
★6	NEW	1	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT/PIPS		BUDDAH BDS 476 A	
★7	1	1	BLAME IT ON THE BOOGIE JACKSONS		EPIC EPC 5683 C	
8	7	5	GALAXY OF LOVE CROWN HEIGHTS AFFAIR		MERCURY P168 901 F	
9	3	5	THREE TIMES A LADY COMMODORES		MOTOWN TMS 1113 E	
★10	27	2	BAMA BOOGIE WOOGEY CLEVELAND EATON		GULF GULS 613 C	
★11	12	3	GREASE FRANKIE VALLI		RSO 012 F	
12	6	4	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON		ASM AMS 7379 C	
13	8	3	DANCE, GET DOWN (FEEL THE GROOVE) AL HUDSON		ABC 4229 C	
14	13	5	I THOUGHT IT WAS YOU HERBIE Hancock		CBS 6250 C	
15	10	5	HOT SHOT KAREN YOUNG		ATLANTIC K1180 W	
16	15	4	HOLDING ON (WHEN LOVE IS GONE) L.T.D.		ASM AMS 7378 C	
★17	44	2	BOOGIE FUNK SOLAR FLARE		RCA BP 1334 R	
★18	22	2	YOU GOT ME RUNNING LENNY WILLIAMS		ABC 4228 C	
19	9	5	SHAME EVELYN 'CHAMPAGNE' KING		RCA BP 1122 R	
20	4	5	SUPERNATUR CERRONE		ATLANTIC K11059 W	
21	14	5	AN EVERLASTING LOVE ANDY GIBB		RSO 015 F	
22	23	5	SUMMER LOVE MUSIQUE		CBS 6759 C	
23	11	4	GIMME YOUR LUVIN' ATLANTIC STARR		ASM AMS 7380 C	
24	18	5	GET A FEELING PATRICK JUVET		CASABLANCA CAN 127 A	
25	28	3	A WHITER SHADE OF PALE MUNICH MACHINE		CAISSIS C	
26	25	5	DON'T WANNA SAY GOODNIGHT KANDIDATE		RAK 289 E	
27	17	5	STUFF LIKE THAT GUYTON JONES		ABC 4226 C	
28	20	3	NOBODY IM RICH RAYMOND		ARISTA ARIST 1183 F	
29	32	4	AIN'T NOTHING GONNA KEE... TERI DE SARIO		CASABLANCA CAN 128 A	
30	31	2	YOU SHOULD GO TO PETER BROWN		TK TKR 404 C	
★31	NEW	1	EVERYBODY'S SINGIN' LOVE GOSSES SWEET THUNDER		FANTASY/IMPOT 103 Imp	
★32	50	2	DANCING IN PARADISE EL COCCO		PYE INT. 7N 25792 A	
33	24	5	LET THE MUSIC PLAY CHARLES EARLAND		MERCURY B167 703 F	
★34	NEW	1	ONE NATION UNDER A GROOVE FUNKADELIC		WARNER BROS 8618 Imp	
★35	NEW	1	INSTANT RELAY DAN HARTMAN		BLUE SKY 258 2772 Imp	
★36	43	2	BRANDY O'GATS		PHIL INT 558 8558 C	
37	21	3	POWER ZEROLANT ODYSSEY VOYAGE		GTO OT 237 C	
38	36	2	GIVING UP, GIVING IN THREE DEGREES		ARJOLA ARJ 115 E	
39	29	5	STANDING ON THE VERGE PLATINUM HOOK		MOTOWN TMS 130 C	
★40	47	3	YOU'RE MINE NOW NIGEL MARTINEZ		STATE ST41 B W	
41	19	5	LET'S START THE DANCE HAMILTON BOHANNON		MERCURY B167 700 F	
42	NEW	1	MAGIC MANDRAKE SARR BAND		CALENDAR DAY 115 S	
43	30	4	HEY MR. LOLEO MAKER JOHNNIE TAYLOR		CBS 6814 C	
44	33	3	RAINING THROUGH MY SUNSHINE REAL THING		PYE TN 4613 U	
45	37	5	INTERLUDE DEKREX AND RAY		RCA BP 9636 R	
46	35	5	METRO MAN SEE D JACKSON		MERCURY 8007 182 F	
47	41	5	THINK IT OVER OBBY HOUSTON		PRIVATE STOCK PVT 166 E	
48	40	4	DO OR DIE GRACE JONES		ISLAND WIP 6450 E	
49	45	2	WAR DANCE KEEBELECTRIC		EPIC EPC 6577 C	
50	42	5	YOU AND I RICK JAMES		MOTOWN TMS 1110 E	

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

D.J. cue on Ayers disc

POLYDOR HAVE included a neat innovation on the just released Roy Ayers single, "Get On Up, Get On Down" (AYERS 12) - a reverse cue for deejays. On a special limited 12 inch edition of the single, after the normal playing time of four minutes 25 seconds, there is a special cue into an instant replay of the last one minute 38 seconds.

Comp finals

FINALS OF THE National Young DJ competition take place tonight at the Empire Ballroom, Leicester Square in

Imports Twelve 12s

- Best Selling Import Singles
- 1 (11) BAMA BOOGIE WOOGEY - Cleveland Eaton - Gulf
 - 2 (3) WHAT YOU WANTIN' FOR - Stargard - MCA
 - 3 (2) DANCE, GET DOWN (FEEL THE GROOVE) - Al Hudson - ABC
 - 4 (7) YOU GOT ME RUNNING - Lenny Williams - ABC
 - 5 (1) IT'S A BETTER THAN GOOD TIME Gladys Knight & The Pips - Buddah
 - 6 (1) BRITISH HUSTLE - Hi-Tension - Island
 - 7 (4) BOOGIE FUNK - Solar Flare - RCA
 - 8 (9) HOT SHOT - Karen Young - Atlantic
 - 9 (5) SHAME - Evelyn 'Champagne' King - RCA
 - 10 (6) AIN'T WE FUNKIN' NOW - Brothers Johnson - A&M
 - 11 (-) EVERYBODY'S SINGIN' LOVE SONGS - Sweet Thunder - Fantasy/IMPOT (Imports)
 - 12 (-) A WHITER SHADE OF PALE - Munich Machine - Gaisis



Anchor hopes tv backwash will help Don

NOW THAT Don Williams' K-Tel compilation album, *Images*, has peaked, Anchor has announced September 29 as release date for its own new Williams album *Expressions* (ABC ABCL 5253). TV ads will not be used but Anchor feels that the association of K-Tel's extended campaign for Williams will help sales of *Expressions* on the rebound.

AKRON, OHIO, home of the recent Stiff compilation, is hardly country music territory but those who have heard it say that young Rachel Sweet (who appeared on the famous scratch 'n' sniff sampler) has come up with a marvellous truckin' debut album. It's released on October 6 along with all the Stiff Autumn product

THE RETURN of a weekly country programme to BBC Radio Cleveland is attributed by presenter Stan Laundon to the fanaticism of local fans who have flooded the station with letters and phone calls asking for reinstatement of a regular country slot. Laundon will host the new show *Country Time* on Fridays from October 6.

WEST COUNTRY musician Frank Yonco has scored his own tv series on Westward Television, a six-programme weekly series commencing on September 15 at 12.30pm time slot. Yonco has long been a popular touring British country act and on his show over the period he will have as guests George Hamilton IV, Skeeter Davis and Carl Perkins.

RCA HAS plundered its Jimmie Rodgers catalogue again to come up with *JIMMIE RODGERS - A Legendary Performer* (PL 12504), a single album containing such Rodgers standards as 'Blue Yodel Number One', 'T.B. Blues', and 'Mule Skinner Blues'. The album comes in elaborate and attractive packaging with many archive photos of Rodgers.

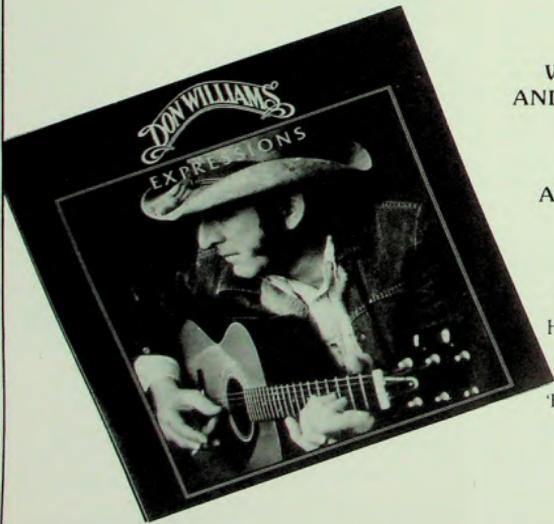


PROOF OF country music as strong catalogue seller. Tammy Wynette is here presented with a gold disc for sales of more than £300,000 worth of *20 Country Classics* on the Warwick label. Left to right: Mervyn Conn (Tammy's tour promoter), Ian Miles (Multiple Sound Distributors md), Tammy Wynette and her husband/manager George Richie. Her new album *Womanhood* (Epic: EPC 82972) has just been released and sees her following Crystal Gayle and others into a rather more easy-listening style of country.

COUNTRY FANS may have been surprised to see the Oak Ridge Boys coupled with Johnny Mathis on the four London dates of a national September/October tour.

The reason, says promoter Derek Block, is that doubt existed as to whether acts already booked as support on provincial dates would be right for the big Royal Albert Hall. Block wanted something different and visual and since he represented the country/gospel Oak Ridge Boys it seemed a good move to bracket them with Mathis in London.

New album: *Room Service* (ABC ABCL 5257)



THERE ARE FEW ARTISTS WHO ARE CONSISTENTLY GOOD, AND FEW ALBUMS REPRESENTATIVE OF THEIR TALENTS.

DON WILLIAMS IS AMONGST THOSE FEW, AND 'EXPRESSIONS' AN ALBUM WHICH TRULY REFLECTS HIS INCREDIBLE TALENT.

TULSA TIME/NOT A CHANCE HIS NEW DOUBLE-A SIDE SINGLE
ABC 4243

'EXPRESSIONS' A BRAND NEW ALBUM
ABCL 5253
ALSO AVAILABLE ON CASSETTE
CAB 5253



Multiple muscle makes pressure on majors

FOR A special presentation linked with EMI GRD's sales conference, the company's general sales manager Peter Hulm invited nine key retail figures to speak their minds on some of the more controversial topics to have preoccupied the retail trade during 1978.

The results were interesting to say the least, confirming a few suspicions long the subject of speculation around the industry.

For example: The trade is currently giving the major record companies a harder time than ever before in its demands for higher margins, more SOR, less product and bigger promotional efforts.

The multiples are now accounting for up to 50 percent of EMI's turnover, and those multiples believe they are making a contribution dealer themselves into a damaging discount spiral.

Rack-jobbing may well be the coming thing, in the independent retailer's battle to stay in business, but the trade as a whole appears to be split down the middle on the five percent returns issue.



BOB EGERTON

AFTER DEFINING his philosophy people who are being persuaded into spending their consumer £1s on records, Woolworth's chief record buyer Bob Egerton agreed that by his company's aggressive marketing and discounting a lot of smaller retailers are being driven out of business.

"To some extent I agree with that. But personally I believe there ought to be retail price maintenance on records anyway, and that we should only cut an artist twice a year for a period of no longer than four weeks. That way it is promotional activity rather than just price cutting.

"But I do believe that the small record shop with its expertise, personal service and range, as long as it is efficiently run, will never go out of business," he expounded.

Replying to a question from EMI GRD's general sales manager Peter Hulm about the effect on the market of discounting he said: "We, as a company believe that allowing new releases to be price-cut severely is affecting back catalogue sales.

"Statistics are showing that the majority of sales are now being obtained on the Top 100 albums. If some form of two-tier price structure can be brought in, where new releases aren't cut but there is flexibility on discounts to enable promotional activity on back catalogue, we believe this would be in the interests of the industry as a whole."

"It is a particular type of music that sells in chain stores, and we have got to be the a&R people to differentiate between the type of music we should be featuring in a Woolworth store and that which, if we take it, is not going to sell."

"I'm not suggesting we shouldn't try it in a few stores, but to go in depth on a new artist which is going to appeal to the fringe is wrong in a Woolworth store where 60 percent of the customers are between 25 and 50."

On Woolworth future plans he said: "We have just put in an experimental scheme where 50 larger stores will take new releases and feature them."

"We have got to get together and see whether there can be more flexibility on the part of EMI to give the type of advertising material we want in the stores, and the time to get over to 50-100 stores."

"With more time, we could get together with Record Merchandisers and plan a promotion of the release of the new artist, then I think we could cooperate a lot more."

"We have a lot to learn about the industry as a whole. We are not perfect by a long way and we do believe we lose a considerable amount of money by our lack of expertise," concluded Egerton.



DAVE WILDE

ACCORDING TO EMI, W. H. Smith, with its 200 outlets and £30 million turnover is the fastest growing of the multiples with 14 percent of the market. Asked whether the company planned to increase its discounting, record merchandise manager Brian Austin said:

"We give a first class service on back catalogue. Unless the economics of retailing in W.H. Smith is likely to change, this position will stay the same."

"I am adamant that we will not increase the percentage of records on which we cut price. They will certainly stay at the current level and we will merely ring the changes on how we do it."

"I think I shall stand out on any further escalation of price cutting, but it comes down to how we achieve those price cuts. Not only do we have a good promotional pricing strategy, we also back it with good back catalogue sales."

Questioned by Peter Hulm on the viability of back catalogue, Austin opined: "I don't think it is dead. But I would also say that one needs to be doing something about either promoting, pushing, or ensuring that back catalogue continues to sell."

"Somewhere along the line the money to invest in new product has to come from somewhere — in the case of W.H. Smith it comes from our traditional products like books and stationary. In the case of the record companies, it must come from back catalogue — they're the cash cows."

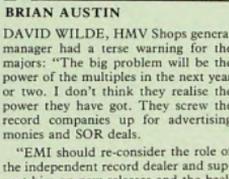
Responding to Peter Hulm's contention that the multiples have not cooperated in the launching of new acts, Austin said: "I suspect some of the larger accounts have dragged their feet on this over the past two or three years."

"It is something we have to tackle much more vigorously, but we suffer from the same financial constraints as you do, and if things don't sell, we are left with stocks to dispose of — usually at a cost."

"Therefore I think we will be looking for some assistance on that front in order to get things off the ground. In return we would be prepared to back it up, not just by stocking the record on our shelves, but in terms of rigorous in-store displays and doing everything we can to launch it."

Austin said the onus was on the record company to make sure new product received radio play — countered by a suggestion from Hulm that the record had to be in the store to stand a chance of being sold.

Austin agreed, but made a plea for more flexible deals. "By that I mean that 361 percent or 331 percent is a straight-jacket."



BRIAN AUSTIN

DAVID WILDE, HMV Shops general manager had a terse warning for the majors. "The big problem will be the power of the multiples in the next year or two. I don't think they realise the power they have got. They screw the record companies up for advertising monies and SOR deals.

"EMI should re-consider the role of the independent record dealer and support him on new releases and the back catalogue he carries. I think giving all the promotion money to the multiples is not beneficial to the future of record retailing."

Commenting on Hulm's suggestion that back catalogue sales had plunged in the last six months, Wilde said: "Unfortunately, with the price increases, back catalogue is not a very attractive buy for the customer. It seems the business is so geared these days to new releases that yesterday's release is forgotten, and without the promotion on yesterday's releases, they just lie on the dealer's shelves."

On discounting Wilde defended the HMV decision to discount by saying: "We have no alternative to joining the multiples in the discount war. Providing we get some of the volume back we can then experiment with campaigns and hopefully create an image that we are doing something slightly different."

"Unless the independent dealer has established a specialist business with a comprehensive product knowledge, I am afraid he will go to the wall."

Wide agreed with Hulm that record companies will come under increasing pressure to come up with better discounts for dealers. Only the companies offering the best terms would get their product into stores.



WILF PRICE

BOOTS' CHIEF buyer Wilf Price — with his 254 outlets and 13 percent of the market told Hulm: "I think we have helped the record business considerably by putting the product before the public, displaying it better and in many instances catching customers who seldom go into record shops. This in itself has enhanced record companies' sales."

"It would be stupid of me to support certain artists in certain stores," said Price in reply to Hulm's probe about multiples creaming off the top of the market.

"We have opened up a store of 44,000 square feet and we positively promote new artists through that type of store, and we do include new artists in our discounting and promotional activities. We do try to build in an element of new artists."

"It is a small element, but we don't say definitely 'no' to new artists until they appear in the charts. We don't just depend on chart material."

Price has been critical of the record companies' timing of product in the past. Hulm asked him what he meant.

"On new product, you have one hit single and before we know where we are, we have an LP. To me that is quite wrong — let's build it slowly because I think you set the retailers back by doing this. I think it needs more development before you start bringing out an LP."

Asked if back catalogue sales can be regenerated Price said: "I think it can be regenerated, but the shops haven't got rubber walls. There is a restricted space area, and to be quite blunt about it, someone has to pay for that area, be it the retailer owning the store or somebody from the manufacturer putting in a share of the money needed to put his product on display in the store."

WEEKLY PRESSES

The new single from

LITTLE RIVER BAND

EMI 2839

**WE'LL GO DANCING
IN THE DARK,
WALKING THROUGH
THE PARK AND...
...REMINISCING**

Taken from the album *Sleeper Catcher*

BOB SEGER

Capitol

HOLLYWOOD NIGHTS

CL 16004 Radio One Playlist

DR. HOOK

Capitol

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

CL 16013

MINK DeVILLE

Capitol

SOULTWIST

Radio One Featured 40

Paul Burnett record of the week

CL 16005

THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No.1 Sales

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

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

Action Of The Week



TRAVOLTA & NEWTON-JOHN: Dance To The Top

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Dis	
★1	20	3	64	83	SUMMER NIGHTS JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO 018	F
2	1	9	63	78	THREE TIMES A LADY COMMODORES	● MOTOWN TMG 1113	E
3	2	9	61	87	DREADLOCK HOLIDAY 10CC	● MERCURY 6008 035	F
★4	12	6	49	79	GREASE FRANKIE VALLI	RSO 012	F
5	4	12	47	47	JILTED JOHN JILTED JOHN	EMI INT. INT 567	E
6	3	7	46	97	OH WHAT A CIRCUS DAVID ESSEX	▽ MERCURY 6007 185	F
★7	8	9	44	73	KISS YOU ALL OVER EXILE	RAK 279	E
8	5	23	37	25	RIVERS OF BABYLON - BROWN GIRL IN THE RING BONEY M	☆ ATLANTIC K 11120	W
★9	11	3	37	95	SUMMER NIGHT CITY ABBA	☆ EPIC EPC 6595	C
★10	30	3	34	76	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE	WHITFIELD K 17236	W
11	7	6	32	50	HONG KONG GARDEN SIOUXSIE AND THE BANSHIES	POLYDOR 2059 052	F
12	9	6	31	73	PICTURE THIS BLONDIE	CHRYSALIS CHS 2242	F
13	6	9	28	30	IT'S RAINING DARTS	● MAGNET MAG 126	E
14	13	5	27	65	AGAIN AND AGAIN STATUS QUO	VERTIGO QUO 1	F
★15	18	7	25	36	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER	FANTASY FTC 160	E
16	17	20	21	5	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	☆ RSO 006	F
17	10	8	21	64	BRITISH HUSTLE - PEACE ON EARTH HI-TENSION	ISLAND WIP 6446	E
18	14	8	20	79	AN EVERLASTING LOVE ANDY GIBB	RSO 015	F
★19	37	3	20	78	I CAN'T STOP LOVING YOU (THOUGH I TRY) LEO SAYER	CHRYSALIS CHS 2240	F
20	15	7	18	67	FORGET ABOUT YOU MOTORS	VIRGIN VS 222	C
★21	32	7	17	37	A ROSE HAS TO DIE DOOLEYS	GT GO 229	C
★22	28	8	16	16	THE WINKER'S SONG IVOR BIGGON AND THE RED-NOSED BURGLARS	BEGGARS BANQUET BOP 1	E
★23	29	7	15	81	TALKING IN YOUR SLEEP CRYSTAL GAYLE	UNITED ARTISTS UP 36422	E
24	19	9	15	51	TOP OF THE POPS REZILLOS	SIRE SIR 4001	W
25	16	13	14	20	SUPERNATURE CERRONE	▽ ATLANTIC K 11089	W
26	21	3	14	27	YOU'RE THE ONE THAT I WANT HYLDA BAKER & ARTHUR MULLARD	PYE 7N 46121	A
27	24	7	14	70	GALAXY OF LOVE CROWN HEIGHTS AFFAIR	MERCURY 6168 801	F
★28	58	2	14	64	NOW THAT WE'VE FOUND LOVE THIRD WORLD	ISLAND WIP 6457	E
29	23	7	14	74	I THOUGHT IT WAS YOU HERBIE HANCOCK	CBS 6530	C
★30	82	2	13	12	EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T 'VE) BUZZCOCKS	UNITED ARTISTS UP 36455	E
★31	80	2	12	68	LUCKY STARS DEAN FRIEDMAN	LIFESONG LS 402	C
32	31	9	10	60	GOT A FEELING PATRICK JUVET	CASABLANCA CAN 127	A
★33	78	2	9	58	BLAME IT ON THE BOOGIE JACKSONS	EPIC EPC 6683	C
34	22	10	12	7	IT'S ONLY MAKE BELIEVE CHILD	ARIOLA HANSA AHA 522	A
35	25	6	9	58	DAVID WATTS - 'A' BOMB IN WARDOUR STREET JAM	POLYDOR 2059 054	F
36	36	4	9	51	WHAT YOU WAITIN' FOR STARGARD	MCA 382	E
37	34	3	10	34	DON'T KILL THE WHALE YES	ATLANTIC K 11184	W
38	26	11	9	53	WHO ARE YOU - HAD ENOUGH WHO	POLYDOR WHO 1	F
★39	56	2	8	66	MEXICAN GIRL SMOKIE	RAK 283	E
★40	75	2	11	11	HEADS DOWN NO NONSENSE MINDLESS BOOGIE ALBERTO Y LOST TRIOS...	LOGO GO 323	R
41	41	4	8	44	THE EVE OF THE WAR JEFF WAYNE'S 'WAR OF THE WORLDS'	CBS 6496	C
★42	50	6	8	33	WHERE DID OUR LOVE GO - JE VOULAIS MANHATTAN TRANSFER	ATLANTIC K 11182	W
43	40	4	8	17	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON	A&M AMS 7379	C
★44	91	2	9	7	BAMA BOOGIE WOOGIE CLEVELAND EATON	GULL GULLS 63	A
★45	54	5	6	70	DAYLIGHT KATY GORDON LIGHTFOOT	WARNER BROS K 17214	W
46	35	10	9	5	BABY STOP CRYING BOB DYLAN	CBS 6499	C
47	39	5	7	40	SHE'S GONNA WIN BILBO	LIGHTNING LIG 548	W
48	27	16	8	7	FOREVER AUTUMN JEFF WAYNE'S 'WAR OF THE WORLDS'	▽ CBS 6368	C
49	33	9	7	18	TWO OUT OF THREE AIN'T BRAD MEAT LOAF	EPIC EPC 6281	C
★50	52	3	5	50	DOWN AT THE DOCTORS DR FEELGOOD	UNITED ARTISTS UP 36444	E
51	49	2	7	7	SWEET SUBURBIA SKIDS	VIRGIN VS 227	C
★52	NEW	1	6	14	LITTLE GODS YELLOW DOG	VIRGIN VS 224	C
53	43	16	6	5	BOOGIE OOGIE OOGIE A TASTE OF HONEY	▽ CAPITOL CL 15988	E
54	53	8	5	32	AIN'T NOTHING GONNA KEEP ME FROM YOU TERI DE SARIO	CASABLANCA CAN 128	A
★55	NEW	1	5	26	DON'T COME CLOSE RAMONES	SIRE SRE 1031	W
56	61	7	5	16	METEOR MAN DEE D JACKSON	MERCURY 6007 182	F
57	55	7	5	14	HOT SHOT KAREN YOUNG	ATLANTIC K 11180	W
58	64	20	6	*	SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R
59	57	3	3	56	HONEY I'M RICH RAYDIO	ARISTA ARIST 183	F
★60	71	4	4	19	AND THE BAND PLAYED ON FLASH AND THE PAN	ENSGIN ENY 15	F

THE SINGLES CHART 6-100

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

KEY
 New Entry Re-Entry
 Blast
 Platinum Disc (1 million sales)
 Gold Disc (1/2 million sales)
 Silver Disc (1 million sales)
 Index less than 0.5

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	SALES RANK	PEAK INDEX	TITLE/ARTIST	Label/Cat. No.	D	Order Use
61	46	8	5	1	WALK ON BY STRANGLERS	UNITED ARTISTS UP 26429		
62	44	9	4	13	HOLLYWOOD NIGHTS BOB SEGER & THE SILVER BULLET BAND	CAPITOL CL 16004		
63	44	9	4	13	DON'T WANNA SAY GOODNIGHT KANDI PAT	DECA 280		
64	41	1	5		DIPPY DAY FATHER ABRAHAM	RECA FR 13788	S	
65	16	1	5		RESPECTABLE COLLING RAINBOW	POLYDOR 2099 968	F	
66	16	1	5		LA CONTEMENT FOLLY STONES	ROLLING STONES EMI 2861	E	
67	16	1	5		NEW LIVE, RARE VOLUME 2 DEEP PURPLE	PURPLE PUR 137		
68	16	1	4		LOUE LOUE MOTORHEAD	MERCURY 6007 187	F	
69	65	3	5	4	LUKE LOU LINDISFARNE	BRONZE BRD 60		
70	45	5	4	17	LONDON TOWN WINGS	PARLOPHONE R6021		
71	98	2	3	25	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS	BUDDAH B05 478	A	
72	38	17	4	5	SUBSTITUTE CLOUT	CARRERE EMI 2788		
73	83	3	2	38	BRANDY O'JAYS	ABC 4238	C	
74	96	2	4	1	YOU GOT ME RUNNING LENNY WILLIAMS	A&M AMS 7381		
75	85	2	3	17	CAN'T STAND LOSING YOU POLICE	VERTIQO 8005 207	F	
76	51	15	4	2	'S.O.B.' CITY BOY	VERGIN V5 223	C	
77	63	5	4	11	COME BACK JONEE DEVO	EMI 2847	E	
78	62	6	2	54	TOO GOOD TO BE TRUE TOM ROBINSON BAND	POLYDOR 2001 798	F	
79	48	9	4	2	SIGN OF THE TIMES BRYAN FERRY	ABC 4229	C	
80	73	3	4	*	DANCE GET DOWN FEEL THE GROOVE AL HUSSON & THE SOUL PARTNERS	ARISTA ARIST 196	F	
81	82	1	1	63	SOMEWHERE IN THE NIGHT - COPACABANA BARRY MANLOW	HARVEST HAR 5168	E	
82	100	1	1	63	COMING HOME MARSHALL, HAIN	A&M AMS 7378		
83	63	3	4	2	HOLDING ON (WHEN LOVE IS GONE) I.T.D.	WARNER BROS K1777	W	
84	42	14	4	2	NORTHERN LIGHTS RENAISSANCE	A&M AMS 7367	C	
85	66	11	4	3	STUFF LIKE THAT QUINCY JONES	PYE 76 46113	A	
86	47	8	4	5	RAININ' THROUGH MY SUNSHINE REAL THING	BRONZE BRD 95	E	
87	76	4	4	17	TO BE ALONE GOLDIE	DECCA FR 13759	S	
88	77	10	4	*	THE SMURF SON FATHER ABRAHAM	ARLITA AHO 130	A	
89	84	2	2	36	GIVING UP GIVING IN THREE DEGREES	ATLANTIC K11602	W	
90	110	1	1	56	BLAME IT ON THE BOOGIE MICK JACKSON	EMI 2848	E	
91	89	4	3	13	GHOSTS OF PRINCES IN TOWERS RICH KIDS	EMI 2832	E	
92	70	7	1	45	PLEASE REMEMBER ME CLIFF RICHARD	EMI INT. INT 563	E	
93	94	11	3	*	IDENTITY X-RAY SPEX	CHISWICK CHS 101	E	
94	100	1	2	1	I WANT CANDY BISHOPS	SIRE SIR 4002	W	
95	87	3	1	44	MOVE IT FLAMMY GROUNDS	POLYDOR 2059 050	F	
96	60	10	3	2	IF THE KIDS ARE UNOITED SHAM 69	A&M AMS 7380	C	
97	67	4	3	1	GIMME YOUR LUVIN' ATLANTIC STARR	CAPITOL CL 16013	E	
98	110	1	1	31	I DON'T WANT TO BE ALONE TONIGHT DR.HOOK	MCA 383	E	
99	97	2	1	41	BABY FACE (SHE SAID DO DO DO DO) WAR	SWAN SONG SSK 19413	W	
100	72	3	1	22	DEBORAH DAVE EDMUNDS			

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- 101 Rollin' On, Omsu (JL 12-123)
- 102 One For You, One For Me, La Bionda (Mercury 6188 237)
- 103 Middle Of The Night, Brotherhood Of Man (Pye 76 46173)
- 104 Love Deluxe, Shadows (EMI 2838)
- 105 Makin' All The Right Moves, Tina Charles (CBS 6534)
- 106 Reminiscing, Little River Band (EMI 2839)
- 107 I Go To Pieces, Geri Granger (Casino Classics CC3)
- 108 Pat Zerotia, Odyssey, Voyage (GTO GT 235)
- 109 Gordon's Not A Moron, Julie & Gordon (Mercury POG 003)
- 110 A Whiter Shade Of Pale, Munich Machine (Oasis 5)
- 111 You Should Do It, Peter Brown (TK TKR 6048)
- 112 Don't Look Back, Boston (Epic 6653)
- 113 Boogie Fund, Solar Flare (RCA PB/PC 1254)
- 114 Best Of Both Worlds, Robert Palmer (Island WIP 5445)
- 115 Manogey Bay, Sugar Cane (Ariola Hansa AHA 524)
- 116 Foot (If You Think It's Over), Chris Rea (Polygram MAC 111)
- 117 Bingo Master's Breakout, Fall (Step Forward SF 7)
- 118 Mr. Mandrake, Sarf Band (Calendar DAY 115)
- 119 Back Home Once Again, Renaissance (Warner Bros 6178 400)
- 120 It's Over, Box Scags (CBS 6493)

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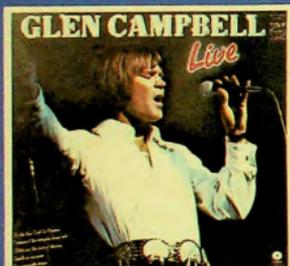
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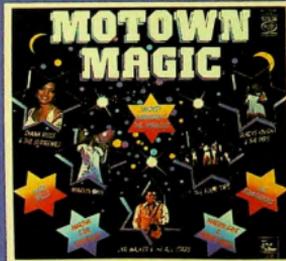
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