

# RECORD BUSINESS

THE  
MONTH  
AHEAD

—Page 11

April 3, 1978

VOLUME ONE/Number 3

35p

## TOP SINGLE

BLONDIE—Denis (Dene)  
Chrysalis CHS 2204 (Phonodisc)  
Producer: Richard Gottehrer

See Singles Chart: Page 33

## CHARTMAKER

MUD—Cut Across Shorty  
RCA PB 5075 (RCA) 61  
Producer: Mud

See Singles Chart: Page 33

## RADIOACTIVE

ELTON JOHN—Ego  
Rocket ROKN 538 (EMI)  
Producers: Clive Franks/Elton John

See Airplay Guide: Page 16

## TOP NEWSPIN

GRAHAM PARKER & THE RUMOUR—  
Hey Lord Don't Ask Me Questions  
Vertigo PARK 002 (Phonodisc)  
Producer: Robert John Lange

See Airplay Guide: Page 16

## PANEL PICK

BEE GEES—Night Fever  
RSO 002 (Phonodisc)  
Producers: Alfie Galuten/Bee Gees/  
Carl Richardson

See Hit Panel: Page 15

## THIS WEEK

The John Fruin Story—Running Polydor and MGM: Pages 28 & 29  
April's Albums, Tour Dates, Campaigns, and LP Previews: Page 11

## Top one-stops want industry recognition

by Brian Mulligan

FOUR LEADING one-stop companies have joined forces in their efforts to secure formal recognition by all major UK record companies.

Uniting as founder members of BOOST (British Organisation Of One Stop Traders) are Lightning of London, Wynd Up of Manchester, Terry Blood of Stoke-on-Trent and Clyde Factors of Glasgow.

"We reckon that the four of us represent in the region of £20 million worth of sales annually and also that we are recognised as the most efficient one stops carrying a full range of all companies' new product," Lightning chief Raymond Laren told *Record Business*.

"We have already been officially recognised by A&M, Arcade, Phonogram and Ronco and all other companies give us varying levels of discounts for bulk purchases with the exception of EMI and Selecta. Nevertheless we feel that there is a tendency to play off one one-stop against another and we think that perhaps the clout of the four of us will enable us to secure a standard discount."

Laren added that the BOOST consortium was hopeful that there could be mutual benefit from formal ratification in that record companies would recommend to the one-stoppers small accounts which could not be profitably serviced.

He said that the BOOST members did not expect to receive a wholesale discount of 17½ percent off the trade price but would be looking for 15 percent compared with an average of 7½ percent now being given.

## HMV clips Wings by £1 in the S.E.

EMI'S CAUTIOUS involvement in discounting in its HMV retail outlets, so far limited to four northern cities, takes a step forward this week when the company introduces its first cut-price exercise in London and the South-East.

The retail company has embarked upon a £1-off promotion of the nine Wings albums in the catalogue to coincide with the release of the group's new LP, *London Town*. Tapes will be subject to a 50p reduction. The 12 shops involved,



## Lopez meets trade

THE LAUNCH dinner for the new EMI Frank Sinatra TV album gave EMI's new UK managing director Ramon Lopez an opportunity to meet some of the industry's key retail figures.

including the Oxford Street flagship, and the outlets in Brighton, Bedford and Luton, are all within the transmission area of Capital Radio through which HMV is concentrating its total promotional thrust. Commercial started at the weekend and will continue during the week. The discount offer will run throughout April. All outlets will carry window displays, with a particularly lavish one in the Oxford Street store utilising a seven-foot high polystyrene cut-out of Tower Bridge.

## ILR poised for royalty battle

by Myles Hewitt

THE INDEPENDENT local radio stations are preparing to fight a legal battle for a substantial reduction in the royalty they must pay to play records on the air.

The 19 ILR stations, through their official body The Association Of Independent Radio Contractors (AIRC) are intending to fight the PPL (Phonographic Performance Ltd.), the body which fixes the royalty rates, before the Performing Rights Tribunal later this year.

So far, these plans have been kept strictly confidential within the AIRC, but *Record Business* can reveal that a special committee has been set up by the AIRC to handle the details of the action.

All 19 stations will be required to contribute to the costs of the action—which have been estimated at £100,000, and Capital Radio, whose five-year contract with the PPL is due for renewal this year, is expected to be used as a test case.

# NEWS

## New awards festival set to boost Ulster

A ONE day music festival organised by record dealer, Ronnie Miller of Pop-Inn, Antrim is to be held in Northern Ireland on April 10 in an attempt to stimulate record sales and promote local artists.

Run in conjunction with the *Sunday News* 1978 music awards, the festival will be at Antrim Forum Sports Complex.

Retailers are being encouraged to attend and local press and radio coverage has been promised. Among the acts billed to appear are Chips, Clubsound, Brendon Quinn and possibly Sunshine.

Miller told *Record Business*: "I think the event could do a lot for our retail trade. We hope to create a better marketplace here—it's the sort of thing we need to generate growth in Northern Ireland's record business."

Support has already come from Northern Ireland record companies Outlet and Emerald, and Miller hopes that larger record companies may start to recognise the existence of Northern Ireland to a greater extent following the event, even if no immediate assistance is offered.

## EMI takes tv stake passed £2m mark

WITH THE release on April 21 of the Frank Sinatra 20 Golden Greats compilation, EMI's series of tv albums moves into double figures and spending has passed £2 million mark. The financial year which ends in June will have accounted for about £1.75 million of the total, with sales now in excess of six million copies.

The Sinatra album has a budget of £300,000 allocated for television alone and EMI is making the £3.99 album (£4.20 for tapes) as accessible to the trade as possible. Dealer price is £2.77 (records) and £2.92 (tapes) and in addition to normal SOR arrangements running from April 21-June 30, the trade will also be able to benefit from extended credit. Orders placed in April will not be invoiced until May.

A further boost for the album will be the release on April 7 of a single, "Come Fly with Me" b/w "Witchcraft" in a bag which utilises the black and white album cover design.

EMTV 10 was originally planned for release about a year ago, but was postponed when WEA put out a tv-promoted package to coincide with the singer's Royal Albert Hall concerts. In

the meantime, EMI's market research has indicated a particularly strong consumer interest in the reissue of the classic titles from the period 1953-61 when the singer was recording for Capitol.

The tv campaign, using a 60-second animated commercial featuring six tracks, will begin on April 21. In-store promotion will centre around a 3D display, window banner and poster.

## Win a holiday competition!

TOGETHER WITH *Record Business*, A&M Records is offering a £500 holiday as well as many other attractive prizes to record dealers who enter a retailers' competition centred around the *Royal Philharmonic Orchestra Perform The Best Known Works Of Rick Wakeman* album.

A&M "spies" will drop into Record shops between 12.00 noon and 2.00 pm and to qualify for the contest all the dealer has to do is to playing the album when he calls.

Every time the dealer does so and is heard by the A&M representative, a lottery ticket will be forthcoming which gives the chance of winning: a £500 holiday voucher (first prize); a hundred pounds worth of premium bonds (second prize); and runners-up prizes of champagne and Musicmaster catalogues.

Calls will be made between Monday April 10 and Saturday April 22 and the only condition is that the dealer must have a minimum order of five copies of the RPO's album (AMLH/CAM 68447) in stock. The grand draw—made by *Record Business* editor, Brian Mulligan—will take place on April 26 for publication in the following week's issue.

Further details, see page 9.



## Mixing business with pleasure

NEVER MIND the music, here's the food. Epic promotion manager Judd Lander dishes it up for Italian singer Raffaella Carrà in London to promote her new single 'Do It, Do It Again'.

## LETTER

CONGRATULATIONS ON the launch of *Record Business*. It is encouraging to see a publication committed to servicing the retailer, and less the "mutual admiration society" we have had thrust upon us at the expense of our subscriptions for past publications.

The format and invaluable information in your first issue should make *Record Business* a winner and I enclose my subscription for further issues. I was interested to read your interview with Laurie Kreiger, Harlequin boss.

I was one of the "restless" dealers who tried unsuccessfully to form an alternative body to the MTA/GRRC last year. The opinion of a large number of dealers who attended our meetings was that they would readily join the MTA if it were not for the fact that the Chairman of the GRRC was the owner of a chain store.

No one with over 60 outlets can be classed as an independent dealer, and a person in that position cannot possibly look after the best interests of the small dealer.

May I suggest that now Mr. Kreiger, in his infinite wisdom, has decided to discount between E1 and E2 on his top sixty albums, thus falling in line with the other parasitic stores he's bent on destroying our industry, that he not only be asked to resign his Chairmanship of the GRRC but that he should leave the council altogether.

As a MTA member myself I state quite categorically that I have no faith in a dealers' association in which a person in Mr. Kreiger's position can take the chair. You cannot play the field from both sides.

With a Chairman that is truly independent, the membership of the MTA would increase substantially. This would add weight to any argument the retail trade might have with the manufacturers.

Robert Lynex  
RAVEN RECORDS  
BIRMINGHAM

I MUST BE IN LOVE	The Rutles	K17125		I NEED A LOVER	Johnny Cougar	RIVA 14	
DIARY	Bread	K12283		SUPERNATURE	Cerrone	K11089	

# ONES TO WATCH

# MULLINGS

WHAT A strange performance by guest of honour **Bill Grundy** at last week's *New Musical Express* awards lunch. Grundy, it will be recalled, was the man who helped the **Sex Pistols** to overnight notoriety when they revealed their command of the English language on his television show last year. He brought with him a portable fohorn on which he tried a couple of experimental blasts during lunch before using it as a substitute for Sex Pistols epithets during a rambling speech which largely centred around his version of what happened on the occasion of their infamous meeting. Possibly he was rather in awe of the occasion for he did admit to knowing 'less about the music industry than any other human being'. He also made a reference apparently directed at the judges to their being both "incorruptible" and "half-demented". Eventually and perhaps sensing a certain restlessness among his industry audience, Grundy gave up the effort and **Gerry Wynveldt**, managing director of IPC General Magazine's Group took over the awards presentations. As one departing guest was heard to remark: "It made you feel sorry for the Sex Pistols."

As reported here three issues ago, **BPI** last week confirmed that **BMRB** has retained the industry chart contract on a longterm basis—but some members of the chart committee not too happy that the council in making its decision took no account of a recommendation that further field testing of the **RSGB** and **Attwood** systems should take place . . . outspoken as ever, **Arista** president **Clive Davis** must have ruffled a few CBS feathers with his keynote speech at recent **NARM** in New Orleans. He spoke of the industry's need for a conscience and criticised his former employers for "total amnesia when it comes to acknowledging my contributions to its number one bigness" and revealed that while he and CBS were involved in litigation, CBS paid one million dollars for mail order rights to **Arista** albums "because it made good business sense" . . .

**HIGHLY IMPRESSIVE** at **EMI's** Frank Sinatra tv-album presentation, **Alan Well's** tape editing which produced a number of faultless musical segues . . . will the unsold **WEA** Sinatra tvLPs now reappear? . . . it was a busy night for **EMI** executives—not only the Sinatra dinner, but also a **Searcy's** reception for **MAM** signing **Charles Aznavour** and a celebratory party for **Tom Robinson Band** to attend . . .

**TO MARK** the tenth **Wembley** Country Festival, **WSM** Radio-TV of Nashville (which controls **Grand Ole Opry**) presented **Mervyn Conn's** parents with a special **Mervyn Conn Flag** which flew over the city's Capital building in February on the special **MC Day** . . . congratulations to **Sounds** on a pertinent, crusading piece against the National Front.

**PERSONAL STATEMENT** awaited from **Motown/EMI** general manager **Alan Fitter** . . . ditto **Delia Hubbard** of **B&C** . . . 'ere 'ere, what's all this—'Mulligan's Tyre' by **Spondoolix** on **Lightning** . . . **John Fruin** bid £1000 for **Elton John's** pinball machine on offer during **Capital Radio Help A Child** fundraising drive over **Easter** . . . **Tony Hall** celebrates 50th birthday on **April 1** with a **Real Thing** **Top 20** return has signed a new act **Cissy Stone Band** formerly with **Decca** and is seeking a record deal . . . **Derek Bowman** reports that **David Essex** has made him personal manager for life and is additionally about to appoint a music manager . . . at last count number of Scottish football songs released totalled 22 . . .

**NOT MANY PEOPLE KNOW THAT DEPARTMENT**—**Michael Stewart**, producer of **Joy's** 'Morning Man' which charted last week a member of **The Five** who recorded original version of **Crispian St. Peter's** 1966 hit 'You Were On My Mind'.

## RECORD BUSINESS

52-54 High Holborn, London WC1V 6RL

01-242 2111

EDITOR/MANAGING DIRECTOR **Brian Mulligan**

DEPUTY EDITOR (News) **John Hayward**

ASSISTANT EDITOR (Production) **Peter Harvey**

EDITORIAL **David Redshaw** (Talent); **Myles Hewitt** (Radio); **Tim Smith** (Retailing); **Frank Granville** (Classical)

RESEARCH **Godfrey Rust** (Manager); **Dalydd Rees** (Assistant Manager); **Barry Lazell**, **Jan Martin**

ADVERTISING **Tony Newman** (Manager); **Julia Ball** (Production Assistant)

COMMERCIAL DIRECTOR **Bill Newton**

Subscriptions c/o **RBP Ltd**, Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

Published by **Record Business Publications Ltd**, 52 High Holborn, London WC1, set by **Tottenham Typesetters Ltd** and printed for the publishers by **Garrod and Lothouse Ltd**, Bedford. Registered at the Post Office as a newspaper.

# KRIS KRISTOFFERSON INVITES YOU TO EASTER ISLAND



Kris Kristofferson's reputation has skyrocketed visibly since his appearance in 'A Star is Born'. And he's bound for even greater heights with 'Easter Island', a new album of his own songs, and an April tour of Britain with **Rita Coolidge**. He also has a slot on **BBC 2 In Concert**, and a guest appearance on **The Muppet Show**.

So you'd be well advised to invest in his new album 'Easter Island'—the hottest property this year.

## KRIS KRISTOFFERSON EASTER ISLAND



86056

**M**  
MONUMENT  
Records  
& Tapes

# REGIONAL NEWS

## SCOTTISH NEWS

Edited by Ian MacFadden

041 339 9616

### Flourishing in Glasgow

HAVING RECENTLY opened a new branch, Iain Hume at Glasgow's Fiesta Records in Renfield Street is quite happy about the current availability of cheap Italian imports. "It's all to the good for the independent, it gives us a chance to compete with the chain discounters."

Like most independents, Hume, who only came into the record business with Fiesta three years ago, is not happy to discount. "We discount as much as we have to. Try to keep in line with what the other stores in town are offering. But all the best sellers on WEA, Island and CBS are available on import and if we can offer the Abba album at £2.99—even if it is a single sleeve and not a gatefold—we are competitive. The quality of sleeve and pressing is just as good, and we can offer a lot of back-catalogue which is recommended at £4.25 to £4.49."

He quotes the example of the new Genesis album which he could offer a week before release on import. "I, unlike the others wasn't much cheaper, but because it was a week in advance we could charge £3.99 for it."

Hume is also aware of the large upsurge in reggae. "Two months ago we didn't have a reggae single in stock. Now we get DJs—and we supply a lot of discs—coming in and just asking for a batch of a dozen reggae singles, not even specifying what they want. That's a complete turnaround, and the punters want what they hear in discs."

The shop caters mainly for rock, although it has a fair MOR trade because of the card shop which is part

of the operation. The new store is in Sauchiehall Street, a site recently left by Bruce's, and is too small to accommodate a card section.

Hume sees no danger of Glasgow becoming saturated with record shops. "People buy records wherever happens to be convenient," he says, "they don't have to travel. In any case," he suggests, "the one thing Glasgow lacks at the moment is a really good one stop."

On the subject of diversification he is more comfortable. "Cards," he told *Record Business*, "give us a decent mark-up, and it is the card section of the shop that pays the rates—being in the city centre where we are paying rates as high as London's West End."

### More football crazy records

BESIDES THE batch of records listed in *Records Business*, there appears no end to the singles being issued to cash in on Scotland's World Cup mania.

Scotland's Sons were first off the mark with 'Hey Argentina' on EMI (INT 551) a chant with an Osibisa-like sound, new lyrics by Midge Ure, formerly of Shik.

Bill Barclay, Scottish comic and parodist has 'Hoat Pies For Us Argentina,' to the traditional tune of Johnny Lad, released on Safari (NIL-1), while another Scottish comic, Mr Abie has 'Ay Ay Argentina' on Klub, the label which already has charted with 'Ally's Tartan Army' (Klub-07).

On the custom label front, East Kilbride band Bone Idle have released 'The Roar Of The Lion' (Smack 4), while REL Records of Edinburgh

have two singles—Mona Stewart's 'We'll Bring The Cup Home' (REL 52S) and The Tartan Lads' 'We're Marching To Argentina' (RES 004).

General reaction to most of the Scottish singles has been to ignore them, although dealers reaction seems to be that records displayed in browsers—like 'Hamptden's Heroes' and Sydney Devine's EP, both mentioned in the last Scottish column—are picking up impulse sales. Radio reaction has been enthusiastic to Bill Barclay, Scotland's Sons, Sydney Devine, and of course Andy Cameron.

(Thanks to Norman Beaton at Radio Clyde for her assistance with catalogue numbers on all these singles).

## IRISH NEWS

Edited by Pat Pretty

### New pressing facilities

IRISH RECORD production capacity will receive a boost following the decision by Robert McGratten, chief of Carlton Productions, to install Hamilton automated presses in his Dublin pressing plant. This is part of an expansion which will include full automation of all pressing.

Carlton manufacturers for the Irish home market, the UK, Germany, France, Holland and Scandinavia. McGratten believes that, together with his associate company, Chyme Tape Production, the group now constitutes one of the largest independent pressing and duplication plants in Europe.

Carlton recently concluded an agreement with managing director Seamus O'Neill of Mulligan Records as sole export agents and licensee negotiators. Deal also includes O'Neill's own label NIRC, specialising in Irish classical recordings, including James Garvey playing two Mozart flute concertos.

Showbiz highlight of the week was the third annual Starlight Pollwinners' concert at Dublin's National Stadium—televised for the first time by RTE. Artists and DJs collecting the pop-paper's awards included Joe Dolan, the Chieftains, Gloria, Chips,

Larry Gogan, Pat Kenny, Gay Byrne, the Duane Family, Kelly, and Ray Lynam and the Hillbillies. CBS picked up two awards for Abba, and EMI another for Wings.

The Claddagh label's Scottish traditional band, The Whistlebinkies, visit Germany for ten-day concert tour April 6-17. Their first record is released this week in Ireland (CC22). Claddagh plans to bring the group to Ireland for a promotion tour in May.

Number one Irish album is Live in Concert, a double issue by Tommy Makem and Liam Clancy on Blackbird, distributed by CBS. . . . Take ethnic appeal. Take nostalgia. Combine and what've you got? An ethnic nostalgia market? Songs of Dublin in the Thirties feature in EMI-launched Relics of Aul' Decency, four-man traditional group (LEAF 7019). Weighty promotional backing with radio commercials by veteran actor Noel Purcell. . . .

Chieftains for a Belgium concert and radio date in Antwerp March 31, then home for Irish dates. Group's bodhran player Kevin Coniff asked to play on James Galway recording. . . . Fire hit Dolan's disc shop Dublin. . . .

Ulster-born songwriter Jimmy Kennedy, patron of the Castlebar Song Contest, is to be made honorary Doctor of Letters of the New University of Ulster in July. . . . The Christy Moore Band cutting an album for Tara Records. . . . May-June release.

CBS showed interest in Dublin group U2, winners of Pop 78 contest held in Limerick. Jackie Hayden to give them a record test. . . . More playdates: Don McLean visits Dublin Stadium April 28-29; jazz vibes player Gary Burton to play in city's RDS hall May 24. . . . Graham Parker and the Rumour will play first Irish dates in Cork, Limerick, Spiddal, Belfast and Dublin. . . . back-together Bread discussing possibility Belfast appearance for July. . . . Supremes to visit top Dublin cabaret venue, The Charot. . . .

More than 40 bands marched in Dublin's St Patrick's Day parade. Biggest cheers and most goodwill were for the new Irish Band, a 45-piece from North-East Ireland put together by printer Bob Caughey. Wide interest and live media exposure for this mixed band could indicate some market potential. . . . Other musical marchers. . . . USAF Band, license negotiators. Deal also includes O'Neill's own label NIRC, specialising in Irish classical recordings, including James Garvey playing two Mozart flute concertos. . . .

Another US hi-fi firm reported setting up production in the Republic. Bose discussing loudspeaker factory in Monaghan. . . . Police raid put pirate Cork broadcasting station off the air after two months. Seizure of transmitter and £3000 worth of equipment silenced illegal medium-wave on March 22 while DJ was in mid-speech.

## JOCK

SOME MOTHERS BROKE INTO MY PAD LAST NIGHT AND RIPPED OFF MOST OF MY PRIVATE RECORD COLLECTION...

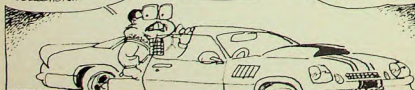
STUFF I'VE SPENT YEARS COLLECTING... SOME OF THE ITEMS TOTALLY IRREPLACEABLE...

CHOPIN, RACHMANINOFF, SCARLATTI, PROKOFIEV, RAVEL, BEETHOVEN, LISZT. NOT A POP RECORD AMONG THEM...

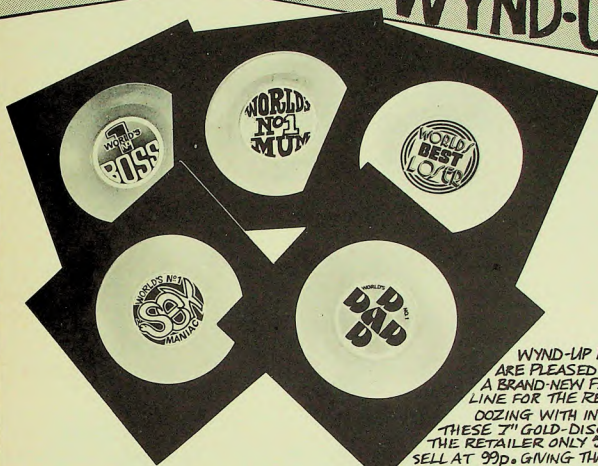
OHMY-GOD...

but Kentambor

... IF THIS GETS OUT... I'M RUINED!!!



# SOMETHING NEW FROM WYND-UP



WYND-UP RECORDS LTD.  
ARE PLEASED TO ANNOUNCE  
A BRAND-NEW FAST-SELLING  
LINE FOR THE RECORD TRADE.  
DOZING WITH INSTANT SUCCESS,  
THESE 7" GOLD-DISCS COST YOU  
THE RETAILER ONLY 50P EACH AND  
SELL AT 99p, GIVING THAT EXTRA  
BOOST TO PROFITS.

IF THAT ISN'T ENOUGH TO TEMPT YOU TO BUY-THERE'S AN ADDED INCENTIVE.  
YOU COULD BE THE ONE TO WIN A FABULOUS HOLIDAY FOR TWO IN THE SOUTH SEAS,  
THE FAR EAST, THE CARIBBEAN, -OR ANY PLACE IN THE WORLD YOU CHOOSE.

ALL YOU HAVE TO DO IS ORDER NOW TO BE ENTERED IN A GRAND DRAW THAT WILL  
TAKE PLACE WHEN THE 1/2 MILLIONTH DISC LEAVES THE MANUFACTURERS, -AND  
THE WAY SALES ARE GOING THAT WON'T BE LONG!

TO WYND-UP RECORDS LTD  
WHOLESALE DISTRIBUTORS  
GEORGE STREET TRADING ESTATE  
SEDGLEY PARK  
PRESTWICH  
MANCHESTER

061-798-9252

PLEASE SEND ME AS QUICKLY AS POSSIBLE (No's) \_\_\_\_\_ PACKS OF GOLD DISCS AT  
£25.00+VAT (£27.00 TOTAL) PER PACK. (1 PACK CONSISTS OF TEN OF EACH TITLE).  
FROM \_\_\_\_\_

SIGNATURE \_\_\_\_\_

PLEASE ENCLOSE CHEQUE WITH ORDER

CARRIAGE PAID- SECURICOR

THIS ORDER FORM TO BE  
INCLUDED IN HOLIDAY  
DRAW.

# NEWS

## MCA set to push FM film album

A DOUBLE album soundtrack from the forthcoming film *FM* featuring some of America's biggest acts is to be released by MCA on April 28 backed by a heavy promotional campaign.

The album *FM* includes recent hit singles from the Eagles, Linda Ronstadt, Bob Seeger, Steve Miller, Joe Walsh, the Doobie Brothers, Billy Joel, James Taylor and Queen as well as a new Steely Dan composition titled "FM".

Details of the hefty MCA promotion have not as yet been finalised as the album has been rush-released, but it will almost certainly include radio advertising.

The film *FM* is being released in America this month but will not be seen on British screens until later this year. It is based on the behind the scene life of an American radio station.

## Merchandising

TONY BARROW International has picked up two new public relations accounts, and is working on them with immediate effect. Barrow, currently care-taking the press office at RCA, will handle the Ariola/Hansa group Child and the EMI family vocal group Jarvis Brothers.

VINCE HILL'S new album on K-Tel will be the subject of a television advertising campaign covering all tv areas excluding Ulster from today (April 3). The following week the campaign will move to commercial radio stations excluding Downtown in N. Ireland.

Entitled "That Loving Feeling", the album has been specially recorded for K-Tel and includes Hill's big hit, "Edelweiss". Recommended retail price for the album (NE 1017) is £3.79 with a cassette version (NE 2017) at £3.99.

DONNA SUMMER has a maxi-single rush-released by GTO on April 7. The 'A' side is "Back in Love Again" backed with "Try Me, I Know We Can Make It". Catalogue number is GT 117 with a recommended retail price of 80p. First 20,000 will be 12-inch singles.

MCA IS pressing the first 5,000 copies of the new Riff Regan single "All The Nice Boys And Girls In The World" (MCA 363), to be released on April 14, in translucent vinyl. A further 15,000 flexi-discs of the single will be mailed out to dealers.

CHARLY RECORDS has responded to the Jet Records Carl Perkins campaign and current tour with a round of heavy price cuts on Perkins' Charly repertoire. Two albums—*Rockin' Guitar Man* (CR 30003) and *Original Carl Perkins* (CR 30110)—have been reduced in price from £3.25 to £2.50 throughout April, while the Charly "Blue Suede Shoes" single will carry on being retailed at 60p instead of the usual 80p.

## DEALS

### Daygo vinyl for Spex label debut

IN AN unusual move, new wave act X-Ray Spex has concluded a long term deal with EMI Licensed Repertoire Division for its own, specially-created X-Ray Spex label. The label will be handled from Heron Place by the division's press officer Phil Presky, and is thought to be the LRD's first step in the new wave custom label direction.

First release under the new agreement will be a single "The Day The World Turned Daygo", the first 15,000 copies of which will be pressed in orange coloured vinyl with full colour picture bags, with an April 14 release date.

A major promotion campaign will surround the single, the band's first disc since its one-off single deal with Virgin last year which resulted in "Oh Bondage, Up Yours" selling 40,000 copies. An album and national tour are planned for the Summer.

### CBS agency closure

MARCH ARTISTS booking agency, a CBS subsidiary for the last seven years, is closing down at the end of April. On its roster were such bands as Generation X, Fabulous Poodles, Siouxsie and the Banshees and Clash.

Dave Woods, March Artists' manager, commented: "March had begun to make a lot of money, but almost all of it on non-CBS acts. The projected move to outside offices sparked a discussion between CBS and myself over future plans for the agency and the outcome was that we decided to close down the operation".

TIM WHITSETT and Chick Churchill have concluded four sub-publishing deals for their Whitsett-Churchill Music Publishing company.

The company's catalogue, which now contains the works of DJM's The Anderson Brothers, RCA's Don Nix, High Horse Music, Dirt Dabber Music and certain works in the Ace Publishing Co's catalogue is to be handled in Germany, Austria and Switzerland by

Global Musik GmbH of Munich; Stig Anderson's Sweden Music AB has taken the catalogue for Scandinavia; Dutchy Music will look after the Benelux countries and the Whitsett-Churchill Music Corp. in New York control the company's US and Canadian interests.

Negotiations are being finalised for the catalogues of two new American acts and the company has just finalised a deal with Chiswick Records to re-release masters from the Ace Records vaults. First release is "Sea Cruise" by Fankie Ford.

WANTED RECORDS, a new label set up by Dave AcAler and Craig Baguley of Music Farm has finalised a series of overseas agreements.

In Germany, Austria and Switzerland a deal has been set with Ralph Siegal's Jupiter Records for the release of a single "Crazy Paving" and forthcoming album by new-wave group Billy Karloff Band. The same album is due for release in Scandinavia by Sound Of Scandinavia, while a three-year catalogue deal has been signed for Wanted's representation in Spain and Portugal with CFE Records of Madrid—a Zafiro associate.

CBS HAS signed up Paul Shuttleworth, former lead singer of the now defunct Kursaal Flyers, in a solo capacity. His new single "Mixed Up Shook Up Girl" is released this month.

THE AUTOMATICS, a new band formed late last year, have been signed to Island Records and make their recording debut with a single at the end of April. Having recently toured with The Vibrators, the band is playing a string of London club dates on the run-up to the single release.

UNITED ARTIST Records has signed country artist Charlie Rich, who is now working on his first album for the label with producer Larry Butler.

## INS AND OUTS

SAEED REZA former commercial director of Associated Leisure Sales and joined Lightning Records as financial director designate. Another new appointment at Lightning is Phil Middle who joins as credit manager, a position he previously held with WEA.

ANDREW BUNKER has joined Satril Records as a member of the sales promotion team. Previously employed by Southern Music/Spark Records, Bunker will be reporting to Satril's promotion manager Paul Jenkins.

JOHN WALLER has been appointed disco promotion manager at Phonogram Records, having previously been assistant marketing services manager.

JOE STANLEY has been appointed artist liaison offices at Phonogram, replacing John Burnham, who has been promoted to international manager.

NICK FLEMING has joined Galaxy Records from United Artists, to take over as head of promotion.

**FROM A RABBIT**

Radio Stars  
NEW SINGLE ON  
Chiswick  
OUT APRIL 7th  
NS 36

# SHE'S SO MODERN



She's so 20th Century



She's so 1970's




She knows the right things to say



She's got the right colour to wear

A NEW SINGLE FROM THE BOOMTOWN RATS ENVY 13 OUT MARCH 31st

Original RECORDS 

# Croydon

is the centre for all record retailers in the South!

Rock Bottom is a huge record and tape warehouse. We offer the trade buyer an extensive choice of all the major labels. Plus 1,000's of albums all under £1.

It is easy to reach by road and has a large car park.

Why have dozens of different accounts when you can pick up all your stock from us in one visit. You can forget about all that time consuming paper work too. We issue you with just one invoice for everything.

For your convenience we label the manufacturers R.R.P. on all albums.

Consider these features :-

#### PRICE

Up to £150 manufacturers price + 2½% handling. Over £150 strictly manufacturer price.

#### PARKING

There is a large FREE car park on the premises.

#### DELIVERY SERVICE

We offer a fast and efficient delivery service anywhere on the UK mainland. Any order telephoned through before 12 noon from Monday to Friday will be despatched the same day.

#### NEW OPENING TIMES

Monday - Thursday 9am - 7.30pm. Late night Friday 9am - 9pm  
Closed on Saturday, open Sunday 10am - 2pm

#### OVERSEAS CUSTOMERS WELCOME

We are only 30 mins. from Gatwick and 1½ hrs. from Dover Telephone for details.

Come and see or 'phone Bob Miller at: Rock Bottom  
8 Commerce Way Croydon Surrey CR0 4XA  
Telephone: 01-680 4533 Telex: 8813340.

he's waiting to help you.

## ROCK BOTTOM PRICES

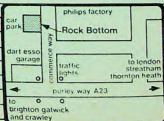
100's OF NAMED ARTISTS ALBUMS AT UNDER £1

including: Diana Ross, TV Soundtrack Diana Ross, Last Time I Saw Him, George Harrison, Thirty Three 1/3, Credence Clearwater Live in Europe, Frank Sinatra, Sinatra & Company, Frank Sinatra, Sinatra Collection, Lindisfarne, Roll on Ruby, Johnny Nash, Celebrate Life,

VARIOUS TITLES: FROD Blood Sweat & Tears, Mirror Image, Glen Campbell, The Osmonds, Four Seasons, Hollis, Perry Como, Sly and the Family Stone, Detroit Spinners, Charlie Rich, Dawn, Ray Conniff, Andy Williams.

Available while stocks last.

+ A GOOD SELECTION OF THE MFP CATALOGUE



# Rock Bottom

# RETAILING

**INDEPENDENT DEALERS** throughout the country face an uncertain future, but those prophets of ultimate doom might do well to study the track record of an expanding Shropshire based retailer—Musicraft.

Through aggressive management, flexibility, innovation and diversification, Musicraft has grown from scratch to the verge of opening a third branch, all in the space of five years. Musicraft was first launched from a 240 square foot shop in Bridgnorth by two former advertising reps, Chris Moore and Jack Burgess. As turnover increased, they moved to larger premises and two years later opened a second branch in Wellington.

Negotiations are now under way to open a third branch in Shrewsbury and both Musicraft directors remain confident about the future, predicting that they expect to be able to open a new branch every two years. The overall square footage of their two branches is now about 2,000 and they carry a stock of around £25,000 wholesale. Sales go right across the musical spectrum with quite a high level of classical.

Moore explained their attitude to the retail trade: "As independent dealers we have the freedom of choice and flexibility over stock which multiples do not have. We have to use our own judgment and skill when buying. We've managed to grow with our market by catering for trends".

He went on: "All this gloom in the industry is wrong. You have just got to be confident when you come into the trade". Burgess added: "You have to be flexible and always on the look-out for new ideas and ways to improve the business as well as trying to draw custom from a far wider area".

So just what have Musicraft done to ensure the growth of the business? To begin with they have built up a good regular trade by adopting an original method of discounting. Instead of

## Musicraft show the way for independents

by Tim Smith

knocking cash off records and cassettes, they give away £1 vouchers with any top 60 album sold. The vouchers are only valid for a set period of time and can naturally only be used at one of the Musicraft branches.

"We're giving away £1 worth of product as opposed to cash", commented Burgess. "The system works, people like it and it benefits the regular customers".

With a two to three day delay on orders from record companies, Musicraft have started to make full use of the area's main one stop operation run by Terry Blood from which they receive a 16-hour delivery service. Burgess told *Record Business*: "We are using this one stop more and more. It accounts for over 20 per cent of our business—as much as EMI. The main advantages are delivery time and the fact that you can order just a couple of albums by a particular artist."

At the Bridgnorth branch, Musicraft have diversified as they were not making full use of the large premises. Two years ago Burgess and Moores persuaded a friend to open a book section, which is run as a completely separate business.

"Business has grown a great deal because of the extra influx of customers", said Burgess. "It has also cut overheads greatly—electricity bills and the like have been halved". Musicraft have also worked hard at developing their own personal image. Apart from advertising they dish out



MUSICRAFT: exterior and (top) Chris Moores showing the Musicraft way of letting customers know a cassette is in stock.

"Monster Hit" badges and stickers to customers, which leads to word of mouth advertising. Burgess and Moores have also come up with a

novel and perhaps marketable idea for tape storage. Cassette labels are fixed in the top corner of album sleeves. Customers can then see whether a tape is in stock while flicking through the album shelves. If either the tape or record is out of stock the front picture can be reversed with a standard explanation printed on the back.

"We have already run a pilot scheme in both of our shops", explained Burgess. "It is far easier for customers to locate tapes and it saves about 25 per cent storage space. We are now looking for someone to market the idea".

It is the realistic business approach, the enthusiasm and constant flow of new ideas which have contributed to the success of Musicraft and helped to show that the small independent retailer can still survive in the highly competitive market.

As Burgess said: "If you don't do anything new you get set in your ways and that's bad for business. That is why we hope to be able to open a new branch every two years—it stops us getting bored".



MUSICRAFT: interior



# Have lunch with the Royal Philharmonic Orchestra and you could be flying to Barbados!

The Royal Philharmonic Orchestra Perform The Best Known Works of Rick Wakeman is a unique album that has to be heard to be appreciated.

It is not an attempt to fuse classical and contemporary rock music, but simply a symphonic arrangement of a modern composer's most popular works. All that is needed is for the listener to have the opportunity to judge it on its own merit.

Because of this belief, A & M Records in association with Record Business are holding a competition with hundreds of pounds worth of prizes that will give record buyers this opportunity.

#### The Competition

Play this album in your store between the hours of noon and 2 p.m. and qualify for our competition. Every time you do so and our special representative hears it you will receive a lottery ticket for:-

**FIRST PRIZE £500 HOLIDAY VOUCHER**

**SECOND PRIZE PREMIUM BONDS TO THE VALUE OF £100 PLUS RUNNERS UP PRIZES OF 25 BOTTLES OF CHAMPAGNE AND THREE MUSIC MASTER CATALOGUES.**

Results will be announced in the May 2nd issue of Record Business.

The only condition is that you must have a minimum of five copies of the R.P.O. album (AMLH/CAM 68447) in stock.

Our special representatives will be calling on record stores throughout the country, Monday 10th April to Saturday 22nd April.

The Grand Draw by Record Business Editor, Brian Mulligan, will take place on April 26th and results will be published in the following week's issue of this magazine.



## Haggard: unyielding country superstar

IN AN age of "crossovers", Merle Haggard is a superstar by virtue of his shunning the mass audience. His songs are rooted firmly in reality—the reality of his past life and beliefs, while his style of delivery owes nothing to the posh lounges and Vegas clubs which he is increasingly asked to play.

In London for the first time to play the Wembley Festival, Haggard is wry and slightly intense. He wears a snazzy sports shirt, jeans and a handsome pair of black and white embossed cowboy boots.

He has recently switched labels to MCA although it is doubtful that his style of hard-core country music will change as a result. "I'd been with Capitol some 13 years and I think they possibly got used to me. MCA were so excited at the possibility of us coming with them. We did a lot of checking on MCA—on two or three companies, and found that MCA possibly had more to offer worldwide for our type of music."

Haggard's story has been well chronicled. The son of a Depression Okie, his father died when Merle was nine. "My father was what we call in The States a breakdown fiddle player. I know he listened to Bob Willis but he never played professionally." At 14 the young Haggard proved too much for his mother to look after. The escapade in which he and a youthful gang attempted to burglar a cafe which was already open was one of many. "I got into a lot of things that were almost that humorous. I was just a youngster trying to do things that I wasn't allowed to do at that age."

Some of his best songs have been inspired by this early period in his life. 'Mama Tried' being the most graphic. By his early 20s although he had straightened out, the few years in prison (including a spell in San Quentin) having convinced him that with his budding musical talent he might have more going for him on the outside.

Country music doesn't always emanate from Nashville. Haggard, along with a few others has been responsible for the development of Bakersfield, California into 'Nashville West'. It is typical of him that he chose to ignore what many consider to be the necessary big business circuit in Nashville.

In the late-60s, when the protest movement and the Vietnam War were at their height, Haggard sprang a couple of ultra-conservative anthems on the public. 'Okie From Muskogee' and 'Fighting Side Of Me' were perhaps not the best country songs Haggard had ever written but they found an audience and shot him to fame. Rednecks everywhere identified with the songs.

Haggard implies that 'Okie' was written partly as a joke and adds: "I'd like to have a few more jokes like that!" It was, after all, the song that made him a national figure. But there's little doubt that even now he stands by what he wrote.

"At that time there was a cult of people who had all the questions but no answers and were very destructive-minded."

Who did he identify as this group? Hippies in general? "Well this cult—who at that time were of college

Edited by DAVID REDSHAW



age. Students. If you remember reading in all the newspapers around 1968, there was a lot going on. Maybe there was some good come out of it but I don't really think so. They were doing a lot of bitchin' about this and that—burning school houses. Maybe it had some symbolic reason for it but I can't really see that it was all that constructive."

But Haggard thought twice when both George Wallace and Ronald Reagan asked him to endorse their political campaigns. "I'm not a politician, just an entertainer. It would be a big mistake for me to associate myself with any particular politician. I'm trying to make fans, not enemies."

Haggard's honesty eventually gave him some interest value among the very youngsters who he'd been putting down in his songs.

Although he has dabbled on album with Dixieland jazz and has made one album dedicated to Bob Willis—the King of Western Swing, his music has generally ignored strings, massed choruses and sickly love songs. This is why the country fans value him so highly.

"We would be glad to have a crossover record if it's me. We've had some crossover action, but it's not something that we plan to say 'well this is going to be a crossover'. I don't know how to do that."

Ashford and Simpson, who are moving up the *Record Business* singles chart with 'Don't Cost You Nothing' are selling on disco plays and word of mouth. The pair are ex-Motown staff writers whose previous song credits include 'Ain't No Mountain High Enough', 'Ain't Nothing Like The Real Thing', 'You're All I Need To Get By' and 'The Onion Song'. They have a new album out soon on Warner Bros.

Steel Pulse, whose 'Ku Klux Klan' single has moved dramatically up the chart, are in the studio with noted JA producer Peter Tosh, recording their debut album. The Island album is titled *Handsworth Revolution* and features all-original material. The British reggae band recently appeared on BBC-2's *Sight and Sound*.

A third London date has now been added to The Commodores forthcoming British tour, due to heavy demand. The extra date is at Hammersmith Odeon on Monday April 24.

British reggae band Aswad originally scheduled to back JA star Tapper Zukie on the *Patti Smith* tour but suitable terms could not be arranged for the seven-piece outfit. Except a flood of Zukie albums now as Virgin issues all his back catalogue on their *Front Line* label. His current LP is titled *Peace In The Ghetto*.

The Count Bishops now re-titled just *The Bishops*. Their new single—first of a blitz—is called 'I Take What I Want'. Released April 21 Chiswick release a ten-inch album of a live Bishops gig recorded at London's Roundhouse.

Just completed by Merle Haggard's Hag Productions company—an album featuring Willie Nelson and respected Nashville songwriter Hank Cochran with, to quote Haggard: "A line or two from myself." The album has been leased to Capitol but no British release date is scheduled yet.

After a long lay-off Miles Davis is back in the studio. He recently began work at the CBS studio in New York on his first album since *Agharta* in 1975. The album is being produced by Teo Macero and also features Larry Coryell and T. M. Sterling, a member of Al Di Meola's touring band.

Besherly president Matthew Kaufman and producer Kenny Laguna have a hand in a new single by little-known Scottish singer Steve Frey. Laguna has produced six tracks on Frey at The Who's *Rampart Studios* for release on *Phonogram*. *Phonogram* impressed by a demo tape of Frey, asked Greg Kihn and The Rubinos to do backing vocals on the session. Frey is currently touring Scottish clubs and colleges and has his debut single out at the beginning of May with an album to follow.

## Stiff aids underprivileged oldie

JOHNNIE ALLAN  
PROMISED LAND



After years of trying to reach the mass audience with ethnic Southern US popular music, Radio London (DJ) and Oval Records boss Charlie Gillett mid have promised to see Johnnie Allan's 'Promised Land' single getting on several station playlists and actually being voted a Record of the Week on Radio 1.

Allan is a real cajun from Lafayette, Louisiana. His 'Promised Land' was first released in America in 1974. "It was a regional hit," recalls Allan, in London for a promotional visit. "It was out for nine or ten months until Presley released a version and wiped it out."

Charlie Gillett, who had launched Oval Records in Britain to give exposure to such music, also released 'Promised Land' here, to little

response. In 1978 however the time was right for such curiosities, and Stiff Records (now promoting for Oval) put the single out in a picture bag backed by another Oval original, 'Oven Heart, One Song' by ex-music-journalist Pete Fowler.

Johnnie Allan started life in a true Cajun band—Lawrence Walker and the Wandering Aces, but switched to rock 'n' roll in 1959 and immediately started to establish a local name for himself. Recently though, with regional music such as Cajun gaining respect, he has been able to mix his styles more. 'Promised Land' is such a record. He has no misgivings about borrowing a well-known Chuck Berry number. "I've always admired him, always liked to do his material. We've just re-worked it a bit."

UNDERPRIVILEGED MUSIC has finally been getting a crack of the airplay whip these last two weeks.

# THE MONTH AHEAD

April '78

## 'Fever' will boost Dealers and Discos

Saturday Night Fever (X) Now on general release  
THE SOUNDTRACK album of *Saturday Night Fever* is already high in the album charts and will surely be a huge long-term seller. Unlike some rock movie scores, *Saturday Night Fever* does

not depend on whatever cult following the film may eventually drum up. Right from the start it has going for it: favourable reviews of the film, huge publicity—much of it around the charismatic star of the film John Travolta, the pick of some top disco sounds and the

snobballing effect that this film is going to have on both discos and disco records—particularly this soundtrack.

The film is set in Brooklyn and is visually stunning, using the local streets and the Manhattan skyline as a backdrop. Its strength is the way that the disco scenes fit so naturally into the storyline. Tavares, Tramps, Kool and the Gang, K.C. and the Sunshine Band (and of course the Bee Gees whose 'Stayin' Alive' chart hit is the mainstay of the score) probably never expected to see their music get a major boost as the result of a mass-audience movie but that's the way it's turned out.

America has already shifted seven million soundtrack albums and Britain may see proportional success. Polydor are backing up with radio and press advertising, posters and window displays. Dealers and disco owners should be ready to do extra business when this film reaches their town.

Soundtrack album: *Saturday Night Fever* (RSO 2658 123)

## Commodores SOR and free album

MOTOWN is aiming to break The Commodores as a major album act with a big media and dealer push to coincide with the band's mid-April tour.

Initially, the company is investing in a media teaser campaign which includes special 'Commodores Are Coming' kits of the group's current *Live* album, a 12-inch version of the present hit single, catalogue information and promotional sweat-shirts and badges.

The dealer incentives take the form of boxes of ten albums, six of the current disc and any four other catalogue items. For each pack bought in, dealers will receive one free copy of the *Live* album and retailers in tour towns who take the box sets will be entitled to at least ten units on SOR. Prizes of engraved gold watches will be given to the top manager and two top salesmen. All this will be backed by an extensive poster, window display radio and press advertising effort.

## ALBUMS OF THE MONTH

Previewing some top April albums and their campaigns



**GRAHAM PARKER:** The Parkerella (Vertigo 6641797)

GRAHAM PARKER and the Rumour join the ranks of the double live album makers with *The Parkerella*, featuring three sides of normal LP format and a 12-inch disco cut of 'Hey Lord, Don't Ask Me Questions' on side four.

## TELEVISION: Adventure (Elektra/Asylum K52072)

NEW YORK new wave band Television, whose first album *Marquee Moon* was one of 1977's most critically acclaimed, releases its second album *Adventure* on April 7 and makes a simultaneous major tour of Britain. Included in the tour are three London Hammersmith Odeon dates with an option on a fourth should demand warrant it.

*Adventure*, most of which is again written and composed by the mysteriously aesthetic Tom Verlaine, does not have the same high points as *Marquee Moon* although the last track does see some fluid, almost psychedelic guitar work, in which the player suddenly appears freed from the icy classicism of the group's approach. Otherwise, *Adventure* veers between the

Produced by Robert John Lange, Parker's glasspaper delivery of a classy selection of his best stage numbers like 'Heat in Harlem', 'Watch the Moon Come Down' and 'New York Shuffle' sounds as torrid as his excellent stage shows, with the Rumour ably proving why it is one of the most respected back-up outfits around.

A massive nationwide tour, recent tv exposure and a hefty Phonogram campaign ought to bring the product to many new buyers' attention, and there is the added attraction of a £3.99 price tag until the end of May, when *The Parkerella* will retail at the normal £4.50.



bouncy, almost singalong style of 'Fox Hole' (which is being released as a single) and a rather heavy sense of depression.

The album is due for release on April 14; the single on April 7. Both will be pressed in bright red vinyl, the album for a 20,000 run before reverting to normal and the single for 25,000 and in 12-inch before going to black-7-inch but in a full-colour bag.

Heavy press advertising (and merchandising in general) are planned for single and album.

ballads of abundant familiarity and immediate appeal, although a subjective personal evaluation might not agree in detail with the track selection. If a list price of £3.99 seems on the high side for material around 20 years old, then it should be remembered that consumers are well accustomed to the fact that Sinatra does not come cheap.

If there is any doubt over the album it must be that in one form or another most Sinatra fans will have all the songs already in their collection. The WEA Sinatra tv album of a year ago was not a worldbeater, but £300,000 of EMI's promotional money plus the track strength of the album will surely provoke spirited consumer reaction. The LP is released on April 21 and the tv campaign begins three days later.



**FRANK SINATRA:** 20 Golden Greats (EMTV 10)  
BY GENERAL consensus, the Capitol Years from 1953-61 were unmatched for the consistent quality of Sinatra's output. Out of a catalogue of well over 200 items, EMI has distilled a quintessential 20 swingers, film songs and bar room

## RECORD & TAPE SHOP MANAGERS



ATEKA TAPE RACKS are now offering a further version of their secure TAPE RACK SYSTEM which has been well known to Record Retailers for many years.

Each Metal Arm (Epoxy Powder Coated) has its own lock so that in this system the metal arm need not be removed from the frame to take a tape out. This reduces loading and customer-serving time. Wall-mounted, counter-standing and free-standing racks available. This free-standing rack for 480 Musicassettes (20 Metal Arms with 24 Musicassettes each. All 20 locks keyed alike) costs £172 50 + VAT net delivered-UK. Dimensions: 50cm wide x 176cm high x 63cm deep.

SPECIAL OFFERS FOR WHOLE SHOP INSTALLATIONS.

For further details phone or write:

**ateka**

TAPE RACKS  
23 Station Road Industrial Estate, Hailsham,  
Sussex BN27 2ER  
Tel: Hailsham (0323) 843191

Album Title (Label catalogue number)	Dealer	Album Title (Label catalogue number)	Dealer
BRIAN AUGER: Julie (Polygram) (New) 66456		MANUEL: The Music of Manuel (Studio Two TWX) 1069	
ALPHA BAND: Statue Makers of Hollywood (Arista SPART 1039)		ANNE MURRAY: Let's Keep It That Way (Capitol) 2012/43	
KEVIN AYRES: Rambo, Takeway (Harvest SHS-P 4055)		MELBA MCKELLAR: I Belong To Scotland (Decca MOR 508)	
RONNIE ALDRICH: Frankie from the Casino (Decca PFF 424)		KELLY MONTGOMERY: Meets (Juno/AMA AMX 30152)	
HOYT AXTON: Free Train (JACA MCG 2831)		KRISTINA MILLER: Double Trouble (Chrysalis CHR 1174)	
WILLIE ALEXANDER AND THE BOOM: ...		JOHN MOULÉ & THE FULL SCORE Orchestra: Midnight Music (BBC REC 305)	
AMAZING RHYTHM: Walking on the Balloon Down (A&M ABC 8244)		JONES: Mathis: You Light Up My Life (CBS 86265)	
AURACLE: Encore (Chrysalis CHR 1172)		COUNTRY JOE McDONALD: Rock 'n' Roll Music From Planet Earth (Fantasy F539)	
ANDERSON BROTHERS: Anderson Brothers (J&M DS 2053)		NA-FA: A Kinky Women (BBC BCLP 1)	
ATLANTIC RHYTHM SECTION: Chumpie Jam (Polydor 240 143) (Deluxe 3184 102)		NNA: The Golden Years (New) (Pye GH 658)	
LYNN ANDERSON: The Angel in Your Arms (J&M CBS 82294)		ANTHONY NEWLEY: The Singer & His Songs (United Artists USA 30162)	
ARGENT: Hold Your Head Up (CBS 31640)		NEW YORK WAVE: Max & Kansas City (J&M CBS 82670)	
THE BAND: Live (Warner 92676)		NATIONAL PHARMACORCHESTRA AND CHORALE: Close Encounters (Dumont DMT 2002)	
DEE DEE BRIDGEWATER: Just Family (E.A.H. 64687)		JOEY NELSTON: Come To Me (Capitol EST 11682)	
BURROWS: Welsh Folk Songs (Enigma VAR 1056)		ORIGINAL LOCAL SOUND: Private On Parade (EMI EMC 323)	
ELKIE BROOKS: Shooting Star (A&M ALM 64695)		ORIGINAL MOTION PICTURE SOUNDTRACK: Bliss (J&M USA 30161)	
PEARO BRYSON: Reaching For The Sky (Capitol EST 11729)		ORIGINAL TROPICANA STEEL BAND: Hot Steel (Polydor USA 30161)	
BOB BYRD: Roger Buy A Frog (Decca) (Decca PFF 424)		DES O'CONNOR: Another Side (Pye NSPL 18553)	
BY PRESS: Snout It Out (EMI INS 2106)		CRAYS: The O'Jays Collector's Items—Greatest Hits (PFR 86558)	
KEN BOOTHE: Blood Brothers (Trojan TRLS 146)		PIRATES: Skull Wars (Warner K 56468)	
JIMMY BUFFETT: Son of a Son of a Sailor (ABC ABCL 5242)		PLANET GOND: Planet Gond (Charly CRM 2000)	
MOE SANDY: Soft Lights and Hard Country Music (CBS 82669)		ALAN PARSONS PROJECT: Pyramid (Arista SPART 1054)	
MARC BOLAN: The Words & Music (HFLD 1)		GORDON PATHMULL: A Selection of Scottish Music (Onn Onn CU 2007)	
B.T. Street Action (Mercury 9100 051)		PIPER & DRUMS & MILITARY BAND OF THE KINGS OWN SCOTTISH BORDERS: Tartan Top 20 (Decca CBS 10514)	
CHRIS BRIBER: (Black Lion BBL 001)		PLANET EARTH: Planet Earth (Pye NSPL 18556)	
BESSES OF TH BARN: English Brakes Volume 1 (Pye BT 3012)		PASADENA ROVER ORCHESTRA: Anthology (Transatlantic MTRA 2094)	
BARCLAY JAMES HARVEST: Live Tapes (Polygram 2679 054)		CARL PERKINS: O' Blue Swans & Back (J&M USA 30162)	
BRIAN BENNETT: Voyage (J&M DS 20532)		TODD RUFFERT: Hermit of Monk Hollow (Beaverlisk K 55521)	
BLACKCOUNTRY MILLS BAND: Triple Charmers (RCA Victor PL25143)		GERRY RYAN: City to City (J&M USA 30164)	
LARRY CORTELL/STEVE KRAM: Two For The Road (Arista SPART 1050)		THE ROSS MALE VOICE CHORUS REVEALS: We Thank Thee (Decca MOR 510)	
FRON DUVERRE: Live in a Scotch Striving Room (Harvest SHS 4084)		DAVID RUFFIN: At His Best (Motown STM 12079)	
KEVIN EAGAN: Live Record (BBC 1) (Pye GH 658)		ROYAL DOULTON BAND: The Standard of St. George (Pye BT 3015)	
RONNIE CROSBY: Mongrel (Decca MOR 509)		KENNY ROGERS/DOTTIE WEST: Everytime Two Fools Collide (J&M USA 30170)	
CHARLOTTA SALSOUL ORCHESTRA: Koochee Koochee (Salsoul SSSP 150)		CHRIS REA: Whatever Happened to Benny Santini (Magnet MAG 5021)	
CLIMAX BLUES BAND: Shake On (Warner K 56481)		MAGGIE TYLER: Maggie Tyler (Polydor CBS 398)	
CHICK COOPER: The Mad Hatter (Polydor 240 144)		DAVID ROSE & HIS ORCHESTRA: Great Orchestras of the World (Polydor 2482 367)	
JOHN CASH: I Would Like to Be You (A&M CBS 82676)		WALDO DE LOS RIOS: Corales (Warner K 56485)	
KENNY CROSBY: A Big Crosby Collection Volume 1 (1928-1932) (CBS 31618)		ROEBUDD: Doubleback (Trojan TRLS 146) (Pye NSPL K 50448)	
CRACK THE SKY: Salvo in Numbers (GTO SLP 6015)		HEBBY RED & SWEET RIVER: Sweet River (P/VK VUN002)	
REE WEE CRAYTON: Three Times Three (Pye Vangard VSD 6566)		BILL SWANN: You're OK—It's OK (J&M ALM 64686)	
WYVE CARROLL: Love Presents Vee Carroll (Pye Int NSPL 28248)		PHAROS SANDERS: Love Will Find a Way (Arista SPART 1051)	
CHARLIE CAMPANELLA: Frantic Lips (Pye GH 658)		WARREN SMITH/BUDDY KNOPF & FEATHERS/JACK SCOTT'S HOT LIPS Legends (Harvest SHS-M0024)	
BARBARA CARROLL: From the Beginning (United Artists UAG 30168)		SONIC MACHINE: Alive & Well—Recorded in Paris (Harvest SHS-P 4083)	
DAVID COHEN BENNETT: Rock & Roll Guitar (Sonet SNSK 141)		SUN: Sunburn (Capitol EST 11723)	
CHEERY VANILLA: Love Is a Game (Pye GH 658)		STARZ: Attention Shoppers (Capitol EST 11720)	
PETER COOK AND DUDLEY MOORE: The Clean Tapes (Cue/Electra H 312 26)		SUN: SINGLER: Let Me Party With You (Salsoul SSSP 1502)	
THE DIAMONDS: Planet Earth (Virgin V2 102)		SALSOUOL ORCHESTRA: Up The Yellow Book Road (Salsoul SSSP 1504)	
KEN B DEVOTION: Singing The Sky (J&M EMC 32363)		ARON SCHIMMEL: Henry Tom Crosby (BBC 1) (Pye NSPL K 50448)	

# close encounters of the chart kind

## **THE PLEASERS**

'The Kids Are Alright'  
ARIST 180

## **SHOWADDYWADDY**

'I Wonder Why'  
ARIST 174

## **RAYDIO**

'Jack And Jill'  
ARIST 161

## **GENE PAGE**

'Close Encounters  
Of The Third Kind'  
(12" Disco Version)  
ARIST 12171

## **LINDA LEWIS**

'Can't We Just Sit Down  
And Talk it Over?'  
ARIST 170

## **BARRY MANILOW**

'Can't Smile Without You'  
ARIST 176

## **MANDRILL**

'Funky Monkey' (12" Single)  
ARIST 12164

## **STRAWBS**

'New Beginnings'  
ARIST 179

**Eight Arista Singles that won't be alien to your customers**



# LIVE DATES

# April

- ABERDEEN**  
 9 Capital Theatre MANFRED MANN'S EARTH BAND  
 20 University YOUNG ONES
- ANDOVER**  
 1 County Bumpkin ROSETTA STONE
- ANNAPOLIS**  
 2 Regal Cinema SLADE
- BALTIMORE**  
 26 University STEVE HILLAGE
- BATTEL**  
 4 & 5 City Club JOHNNY NASH
- BEDFORD**  
 9 Nix Spot SLADE
- BIRMINGHAM**  
 9 Hippodrome JAMES LAST & HIS ORCHESTRA  
 10 Barbican TAPPER ZUKIE  
 11 Barbican X-RAY SPEX  
 13-14 Barbican ELVIS COSTELLO & THE ATTRACTIONS  
 15 Odeon COMMODORES  
 15 Hippodrome KRIS KRISTOFFERSON BARBARA CARROLL  
 17 Locarno REAL THING
- BIRMINGHAM**  
 19 Odeon MANFRED MANN'S EARTH BAND  
 21-22 Odeon RORY GALLAGHER/JOE O'DONNELL  
 23 Hippodrome MANHATTAN TRANSFER
- BISPOPS STORTFORD**  
 8 Trad Centre GENERATION X/JULI
- BIRMINGHAM**  
 15 Trad Centre X-RAY SPEX
- BLACKBURN**  
 24 King George Hall X-RAY SPEX
- BLACKPOOL**  
 17 Jamikans WILKO JOHNSON  
 22 Opera House JAMES LAST & HIS ORCHESTRA
- BOLTON**  
 9 Kings Slade
- BOURNEMOUTH**  
 3 Village Bow GENERATION X  
 4 Water Gardens JAMES LAST & HIS ORCHESTRA  
 21 Water Gardens FRANKIE LAINE
- BRACKELL**  
 10 Water Gardens ELVIS COSTELLO & THE ATTRACTIONS
- BRADFORD**  
 12 George Hall MANFRED MANN'S EARTH BAND  
 24 Mecca World REAL THING
- BRIGHTON**  
 15 Spa Royal Hall RORY GALLAGHER/JOE O'DONNELL  
 16 Spa Royal Hall FRANKIE LAINE  
 21 Spa Royal Hall JAMES LAST & HIS ORCHESTRA
- BRIGHTON**  
 6 New Regent TAPPER ZUKIE  
 14 New Regent X-RAY SPEX  
 15 Dome COMMODORES  
 18 Dome MANFRED MANN'S EARTH BAND
- BRIGHTON**  
 6 Tiffney X-RAY SPEX  
 10 Colston Hall SLADE  
 10 Colston Hall MANFRED MANN'S EARTH BAND  
 20 Tiffney WILKO JOHNSON  
 23 Kingsbridge Institute YOUNG ONES  
 24 Colston Hall JAMES LAST & HIS ORCHESTRA  
 27 Colston Hall BLUE OYSTER CULT/JAPAN
- BUCKLE**  
 20 Trade Barrow ROSETTA STONE
- CANNING**  
 14 Corn Exchange WILKO JOHNSON
- CARDIFF**  
 11 Top Rank WILKO JOHNSON  
 18 Top Rank X-RAY SPEX  
 25 Top Rank STEVE HILLAGE
- CHESTER**  
 2 Oranor Hall GENERATION X/JULI
- CHILTERN**  
 6 Town Hall X-RAY SPEX
- CHESTERFIELD**  
 11 Aqueduct Club SLADE
- COBLENZ**  
 9 Festival Hall CLOAGH RODGERS
- COVENTRY**  
 8 Theatre STYLISTICS/CANDI STATION  
 13 Locarno REAL THING  
 14 Locarno X-RAY SPEX  
 26 Theatre MANHATTAN TRANSFER
- DARTFORD**  
 1 YMCA Generation X/JULI
- DERBY**  
 10 Civic Theatre FRANKIE LAINE
- DONCASTER**  
 27 Dulston WILKO JOHNSON
- DUNDEE**  
 14 J.B. GARD'S CELLULOID HEROES
- DUNDEE**  
 15 Central College YOUNG ONES
- DUNSTABLE**  
 10 Kingsway TAVARES
- EASTBOURNE**  
 12 Congress Theatre STYLISTICS/CANDI STATION  
 20 Civic Centre FRANKIE LAINE  
 26 Congress Theatre JAMES LAST & HIS ORCHESTRA
- EAST RETFORD**  
 10 Kingsway YOUNG ONES
- EDINBURGH**  
 8 Theatre ELVIS COSTELLO & THE ATTRACTIONS  
 15 Odeon COMMODORES  
 19 Golden Hall JAMES LAST & HIS ORCHESTRA  
 20 Theatre MANHATTAN TRANSFER
- FOLKSTONE**  
 4 Civic Hall SLADE
- GILGCHRIST**  
 4 Scottish Centre ELVIS COSTELLO & THE ATTRACTIONS  
 4 Scottish Centre MANFRED MANN'S EARTH BAND  
 6 Apollo Centre X-RAY SPEX  
 6 Apollo Centre KRIS KRISTOFFERSON BARBARA CARROLL  
 13 Apollo Centre KRIS KRISTOFFERSON BARBARA CARROLL  
 14 Water Hall JAMES LAST & HIS ORCHESTRA



**COMMODORES:** Number one funk band should generate sales for their live double album

**LIVE DATES** lists details of all tours and concerts notified by record companies for the month of April. May tours should be notified by Friday April 21.

- 19 Apollo Centre COMMODORES  
 29 Apollo Centre BLUE OYSTER CULT/JAPAN  
 29 Queen Margaret Union WILKO JOHNSON
- GLOUCESTER**  
 14 & 15 Arundel Centre STYLISTICS/CANDI STATION
- GREAT TARMOUTH**  
 14 & 15 Arundel Centre REAL THING
- HANLEY**  
 20 Victoria Hall MANFRED MANN'S EARTH BAND
- Hemel Hempstead**  
 8 Pavilion ELVIS COSTELLO & THE ATTRACTIONS
- HITCHIN**  
 8 Empire of Education YOUNG ONES
- HUNDESFIELD**  
 7 Town Hall REAL THING
- IPSWICH**  
 4 Gaiumhill MERLE HAGGARD/JOE ELY  
 13 Gaiumhill GENERATION X  
 16 Gaiumhill FRANKIE LAINE  
 25 Gaiumhill RORY GALLAGHER/JOE O'DONNELL
- LEICESTER**  
 28 University STEVE HILLAGE
- LEICESTER**  
 21 Victoria Hall WILKO JOHNSON
- LEWIS**  
 29 University STEVE HILLAGE
- LEWIS**  
 6 Robin Gordon MUNDI  
 9 Robin TAPPER ZUKIE  
 30 Palace Green Hall YOUNG ONES
- LIVERPOOL**  
 10 Oranor Hall JAMES LAST & HIS ORCHESTRA
- LIVERPOOL**  
 11 Eric's X-RAY SPEX  
 1 Empire Deaf School  
 3 Empire TAPPER ZUKIE  
 9 Empire MERLE HAGGARD/JOE ELY  
 14 Empire JAMES LAST & HIS ORCHESTRA  
 20 Eric's YOUNG ONES
- LONDON**  
 1 New Roy CLOAGH RODGERS  
 2 & 3 Rainbow Patti Smith/Tapper Zukie  
 8 Roundhouse CHEAP TRICK

- 4 Royal Ballroom Southgate SLADE  
 5 Music Machine TAPPER ZUKIE  
 5 & 6 Palladium STYLISTICS/CANDI STATION  
 6 Marquee WINDOW  
 7 New Roy TAPPER ZUKIE  
 10 Music Machine X-RAY SPEX  
 10-12 Albert Hall JAMES LAST & HIS ORCHESTRA  
 12 Royal Ballroom Southgate ROSETTA STONE  
 14 Rainbow MANFRED MANN'S EARTH BAND  
 15 Olympia YOUNG ONES  
 15 Thames Poly WILKO JOHNSON  
 15 Hammersmith Odeon SLADE  
 16 Roundhouse ELVIS COSTELLO & THE ATTRACTIONS  
 16 Charing Cross Astoria REAL THING  
 16 Greyhound Club X-RAY SPEX  
 17 Grosvenor Circle YOUNG ONES  
 18 Albert Hall KRIS KRISTOFFERSON BARBARA CARROLL  
 20 Marquee WINDOW  
 22 Royal Ballroom Southgate REAL THING  
 23 Hammersmith Odeon COMMODORES  
 23 Fairfield Hall Guydon MANFRED MANN  
 23 Palladium FRANKIE LAINE  
 25 Music Machine WILKO JOHNSON  
 26-29 Hammersmith Odeon RORY GALLAGHER/JOE O'DONNELL
- LUTON**  
 7 Royal Garbo's X-CELLULOIDS HEROES
- MAIDSTONE**  
 28 Art College X-RAY SPEX
- MALVERN**  
 6 Festival Theatre CLOAGH RODGERS
- MANCHESTER**  
 6-7 Forum ELVIS COSTELLO & THE ATTRACTIONS  
 8 Mayflower TAPPER ZUKIE  
 12-15 Tab of the North FRANKIE LAINE  
 13-14 Apollo RORY GALLAGHER/JOE O'DONNELL  
 15 Apollo James Last & His Orchestra  
 15 Ashton Tameside Theatre STYLISTICS/CANDI STATION  
 15 Hippodrome KRIS KRISTOFFERSON BARBARA CARROLL  
 18 Raffles Wilko Johnson  
 20 Madison Civic Hall X-RAY SPEX  
 21 Free Trade Hall COMMODORES

## Index

- to labels and distributors of current product
- BARBARA CARROLL/United Artists (E)  
 BLUE OYSTER CULT/Epic (C)  
 CANDI STATION/Warner Bros (W)  
 CHEAP TRICK/CBS (C)  
 CLOAGH RODGERS/Polydor (F)  
 COMMODORES/Motown (E)  
 DEAF SCHOOL/Warner Bros (W)  
 ELVIS COSTELLO/Radar (W)  
 FRANKIE LAINE/RCA (F)  
 GARD'S CELLULOID HEROES/Big Bear  
 GENERATION X/Chrysalis (F)  
 GLORIA MUNDI/RCA (F)  
 JAMES LAST/Polydor (F)  
 JAPAN/Ariola/Hansa (A)  
 JOE ELY/MCA (F)  
 JOE O'DONNELL/Polydor (F)  
 JOHNNY NASH/CBS (C)  
 JULI/Polydor (F)
- KRIS KRISTOFFERSON/Epic (C)  
 MANFRED MANN'S EARTH BAND/Bronze (E)  
 MANHATTAN TRANSFER/Atlantic (W)  
 MERLE HAGGARD/MCA (E)  
 PATTI SMITH/Arista (F)  
 REAL THING/Pye (A)  
 RORY GALLAGHER/Chrysalis (F)  
 ROSETTA STONE/Private Stock (E)  
 SLADE/Polydor (F)  
 STEVE HILLAGE/Virgin (V)  
 STYLISTICS/H&L (F)  
 TAPPER ZUKIE/Front Line (V)  
 TAVARES/Capitol (C)  
 WILKO JOHNSON/Virgin (V)  
 WINDROW/Riva (W)  
 X-RAY SPEX/International (E)  
 YOUNG ONES/Virgin (V)

- 21 Free Trade Hall MANFRED MANN'S EARTH BAND  
 23 Safford Wilsons REAL THING  
 23-24 Apollo MANHATTAN TRANSFER  
 28 Free Trade Hall BLUE OYSTER CULT/JAPAN
- MARGATE**  
 5 Water Gardens CLOAGH RODGERS
- MIDDLEBOROUGH**  
 2 Town Hall ELVIS COSTELLO & THE ATTRACTIONS  
 27 Tenside Poly YOUNG ONES
- MILTON KEYNES**  
 12 College of Education GARBO'S CELLULOID HEROES
- NEWCASTLE**  
 7 City Hall MANFRED MANN'S EARTH BAND  
 11 City Hall RORY GALLAGHER/JOE O'DONNELL  
 14 Mayfair Ballroom REAL THING  
 17 City Hall COMMODORES  
 20 City Hall JAMES LAST & HIS ORCHESTRA  
 28 Mayfair Ballroom WILKO JOHNSON  
 30 City Hall BLUE OYSTER CULT/JAPAN
- NEWPORT**  
 4 Stowaway GENERATION X
- NOTTINGHAM**  
 1 County Ground CHEAP TRICK
- NOTTINGHAM**  
 1 Theatre Royal STYLISTICS/CANDI STATION  
 5-8 Heart of the Midlands FRANKIE LAINE  
 7 Sandringham GLORIA MUNDI  
 7-8 Shipley Road GARBO'S CELLULOID HEROES  
 20 Palace REAL THING  
 22 Best Club YOUNG ONES
- NUNEATON**  
 29 77 Club ROSETTA STONE
- OXFORD**  
 5 New Theatre JOHNNY NASH
- PAIGNTON**  
 1 Festival Theatre FRANKIE LAINE
- PENANCE**  
 6 Water Gardens GENERATION X  
 11 Water Gardens ELVIS COSTELLO & THE ATTRACTIONS
- PLYMOUTH**  
 5 Woods Centre GENERATION X  
 7 Mecca X-RAY SPEX  
 10 Mecca YOUNG ONES  
 20-21 Mecca STEVE HILLAGE  
 25 Castaways WILKO JOHNSON
- PORTSMOUTH**  
 12 Guild Hall ELVIS COSTELLO & THE ATTRACTIONS  
 13 Guild Hall STYLISTICS/CANDI STATION  
 14 Guild Hall MANFRED MANN'S EARTH BAND  
 25 Guild Hall JAMES LAST & HIS ORCHESTRA
- PORT TALBOT**  
 1 Theatre Hall SLADE
- PRESTON**  
 11 Guild Hall JAMES LAST & HIS ORCHESTRA
- REDCAR**  
 16 Couram Bowl WILKO JOHNSON  
 16 Couram Bowl X-RAY SPEX
- ST ALBANS**  
 11 City Hall WILKO JOHNSON
- ST ANDREWS**  
 20 University WILKO JOHNSON
- SHREWSBURY**  
 5 Top Rank ELVIS COSTELLO & THE ATTRACTIONS  
 9 Fiesta FRANKIE LAINE  
 11 City Hall MANFRED MANN'S EARTH BAND  
 12 City Hall RORY GALLAGHER/JOE O'DONNELL  
 16 City Hall JAMES LAST & HIS ORCHESTRA  
 16 Polytechnic WILKO JOHNSON
- SHEREWSBURY**  
 26 Tiffney X-RAY SPEX
- SLOUGH**  
 4 Alfred Beck Theatre CLOAGH RODGERS
- SOLIHULL**  
 26-29 Newcastor FRANKIE LAINE
- SOUTHAMPTON**  
 10 Theatre RORY GALLAGHER/JOE O'DONNELL
- SOUTHPORT**  
 26 Theatre MANHATTAN TRANSFER
- STEVENAGE**  
 7 Gordon Craig Theatre CLOAGH RODGERS
- STEVE NORTON**  
 6 Country Club Westborough SLADE
- STURVEY**  
 7 Pavilion WILKO JOHNSON
- WHITENAVE**  
 8 Civic Theatre CLOAGH RODGERS
- WIGAN**  
 1 Casino SLADE  
 2 Casino WILKO JOHNSON
- WOLVERHAMPTON**  
 16 Lafayette GARD'S CELLULOID HEROES  
 21 Lafayette X-RAY SPEX  
 22 Civic Hall MANFRED MANN'S EARTH BAND

# THE NEW SINGLES

SCHEDULED FOR RELEASE

FRIDAY MARCH 31

Last week's releases: 63

This week's releases: 64

ARTIST A SIDE/B SIDE (Label)

ALAN PRICE	JUST FOR YOU/I'm a Gambler (Jet)	UP 36358	Ea
ALAN RICHMOND	EACH AND EVERY DAY/In the Wall (Ariola)	ARD 110	A
BARBARA MANDRELL	WOMAN TO WOMAN/Let the Rain Out (ABC)	ABC 4215	C
BEE GEES	NIGHT FEVER/Down the Road (RSO)	RSO 002	F
BILBO BAGGINS	I CAN FEEL MAD/Dole Oueue Blues (Lightning)	LIG 521	W
BOB JAMES	WE GOT IT BAD/Fools in Love (Polydor)	2059 016	F
BILLY KARLOFF BAND	CRAZY PAVING/Back Street Billy (Cult)	45-001	S
BOOMTOWN RATS	SHE'S SO MODERN/Lying Again (Ensign)	ENY 13	F
BROWN SUGAR	LOOK WHAT YOU'VE DONE/Baby Come Back (State)	STAT 77	W
BUNK DOGGER	YOU KNOW THE SANDMAN/As Long as it Lasts (RCA)	PB 5067	R
CAMEO	IT'S SERIOUS/Infatuation (Casablanca)	CAN 121 (7")	A
CHARLES GERHARDT & THE ROYAL PHILHARMONIC ORCHESTRA	PRINCESS LEIA'S THEME/Theme from 'Close Encounters' (RCA Red Seal)	CANL 121 (7")	A
CHRISTIAN	SHINE IT ON/Bring back the Good Old Melodies (Polydor)	2059 012	F
DAVID PARTON	LET'S MAKE THIS DREAM LAST FOREVER/Street Fighting (Pye)	7N 46059	F
DEL RICHARDSON	SOUL ON FIRE/Quabash (Gulf)	GULS 57	A
DEVO	SATISFACTION/Sloppy (Sire)	BOY 1	A
DUDLEY HOUSTON	DON'T STAY AWAY/Don't Stay Away (Instrumental) (Horse)	HOSS 150	C
ELTON JOHN	EGO/Flintstone Boy (Rocket)	RKX 538	E
EMMYLOU HARRIS	AIN'T LIVING LONG LIKE THIS/One Paper Kid (Warner Bros)	K17133	W
ENGLAND DAN & JOHN FORD COLEY	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN/Calling for You Again (Atlantic)	K17131	W
FRANKIE FORD	LOOSE AND FANCY FREE/Blue Eyed Boy (Rondorcrest)	RND 1	R
FRANKIE FORD	SEA CRUISE/Alimony (Chiswick)	NS 38	C
FRUIT EATING BEARS	IN MY FACE/Going Thru the Motions (DJM)	DJS 10857	C
GILBERT BECAUD	THAT'S ALL/If I Had Never Loved You (Decca)	FR 13761	S
GORDON LIGHTFOOT	THE CIRCLE IS SMALL/Sweet Guinevere (Warner Bros)	K17132	W
GARBO'S CELLULOID HEROES	ONLY DEATH IS FATAL/Won't You Come to My Funeral (23/7/38 release) (Big Bear)	BB1 3	W
GRAHAM PARKER & THE RUMOUR	HEY LORD DON'T ASK ME QUESTIONS/Watch the Moon Come Down (Vertigo)	PARK 002	F
J. VINCENT EDWARDS	OH SWEET BABY/Don't Remember (Pye)	7N 46057	F
JACKSONS	MUSIC'S TAKIN' OVER/Man of War (Epic)	EPC 6266	A
JACQUES SULLIVAN	MOMENTS/How Can I Say Goodbye (Chrysalis)	CHS 2219	F
JAILLIGHTS	RIGHT ROAD TO ZION/Right Road to Dubland (Trojan)	TRO 9034	A
JAPAN	DON'T RAIN ON MY PARADE/Stateine (Ariola Hansa)	AHA 510	C
JARVIS BROTHERS	ONE GLANCE/You Make Me Love You (EMI)	EMI 2777	E
JENNY DARREN	LADYKILLER/City Lights (DJM)	DJS 10849	C
JIM CAPALDI	SEALED WITH A KISS/Had a Dream Today (Polydor)	2058 988	R
JUDY STREET	WHAT/You Turn Me On (Grapevine)	GRP 106	R
KC & THE SUNSHINE BAND	BOOGIE SHOES/1 Get Lited (TK)	TKR 6025	C
LABI SIMFRE	SOLID LOVE/You Hurt Me (EMI)	EMI 2750	E
LABLANC & CARR	FALLING/ Believe That We (Atlantic)	K11114	W
LENNY WILLIAMS	LOOK UP WITH YOUR MIND/Riding the High Wire (ABC)	ABC 4214	W
LINDA RONSTADT	TUMBLING DICE/Carmelita (Asylum)	K13120	C
LORNA BENNETT	BREAKFAST IN BED/Skank in Bed (Island)	WIP 6436	E
MARTY FORD	TAKE ME TO THE DANCE/Don't Wanna Fight (Mountain)	TOP 35	F
MARY MACGREGOR	I'VE NEVER BEEN TO ME/In Your Eyes (EMI International)	INT 554	F
NEW SEEKERS	DO YOU WANNA MAKE LOVE/The Singer (CBS)	CBS 8168	C
PATTI SMITH GROUP	BECAUSE THE NIGHT/God Speed (Arista)	ARIST 181	R
PERFORMANCE	DYNAMITE DRAGSTER/Hong Kong Connection (RK)	RK 1007	A
PETULA CLARK	PUT A LITTLE SUNBEAM IN YOUR LIFE/Songbird (CBS)	CBS 6245	C
RIIPLE	THE BEAT GOES ON AND ON/Fact of Life (Salsoul)	12SSOL	O
ROBERT PALMER	EVERY KINDA PEOPLE/Keep in Touch (Island)	105 (12")	J
ROCKSPURS	JACKIE RUN/Kathy (DJM)	WIP 6425	E
ROGER WHITTAKER	IF I KNEW JUST WHAT TO SAY/Love Lasts Forever (EMI)	DJS 10854	E
RUDDY THOMAS	LOVING PAUPER/Judgement Time (Lightning)	EMI 2775	E
SAILOR	ALL I NEED IS A GIRL/Copacabana (Epic)	LIG 526	W
SANTA ESPERALDA	STARRING JIMMY GOINGS THE HOUSE OF THE RISING SUN + QUASIMODO SUITE/Nothing Else Matters (Philips)	EPC 6242	C
SATAN'S RATS	YOU MAKE ME SICK/Louise (DJM)	6042 355	F
SPONDOLICH	MULLIGAN'S TYRE/Nymphomaniac (Lightning)	DJS 10840	F
STARGARD	LOVE IS SO EASY/Which Way is Up (12"/3 Girls (7") (MCA)	LIG 522	W
SUNSHINE	TAKE ME FOR WHAT I GOT/Come Back Baby (Beet)	MCA 354	E
SUNSHINE	TOO MUCH IN LOVE/Hello Heartache (State)	BEET 025	E
SUTHERLAND BROTHERS	ONE MORE NIGHT WITH YOU/Sunbird (CBS)	STAT 76	W
TARTAN LADS	MARCHING TO ARGENTINA/Bonnie Charlie (RCA)	CBS 6226	C
3 OUNCES OF LOVE	STAR LOVE/1 Found the Feeling (Molton)	RES 004	L
VENUS & THE RAZORBLADES	WORKIN' GIRL/Midnight (Sparks)	TMS 1105	L
WAR	HEY SENORITA/Galaxy (12"/Sweet Fighting Lady (7") (MCA)	SRL 1159 A	A
WAR	HEY SENORITA/Galaxy (12"/Sweet Fighting Lady (7") (MCA)	MCA 359	E

# HIT PANEL

The top releases as chosen by the Record Business nationwide panel of radio personalities. The panel is at present 92-strong.

- 1 NIGHT FEVER BEE GEES (RSO)
- 2 EGO ELTON JOHN (ROCKET)
- 3 BOOGIE SHOES KC & THE SUNSHINE BAND (TK)
- 4 MUSIC'S TAKIN' OVER JACKSONS (EMI)
- 5 SHE'S SO MODERN BOOMTOWN RATS (ENSIGN)
- 6 HEY SENORITA WAR (MCA)
- 7 THE HOUSE OF THE RISING SUN + QUASIMODO SUITE SANTA ESPERALDA (PHILIPS)
- 8 TUMBLING DICE LINDA RONSTADT (ASYLUM)
- 9 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN AND JOHN FORD COLEY (ATLANTIC)
- 10 LOVE IS SO EASY STARGUARD (MCA)

# Index

A  
B  
C  
D  
E  
F  
G  
H  
I  
J  
K  
L  
M  
N  
O  
P  
Q  
R  
S  
T  
U  
V  
W  
X  
Y  
Z

AIN'T LIVING LONG LIKE THIS  
ALL I NEED IS A GIRL  
BECAUSE OF THE NIGHT  
BOOGIE SHOES  
BREAKFAST IN BED  
CRAZY PAVING  
DO YOU WANNA MAKE LOVE  
DON'T RAIN ON MY PARADE  
DON'T STAY AWAY  
EACH AND EVERY DAY  
EGO  
EVERY KINDA PEOPLE  
FALLING  
FOOT LOOSE AND FANCY FREE  
HEY LORD DON'T ASK ME QUESTIONS  
HEY SENORITA  
I CAN FEEL MAD  
IF I KNEW JUST WHAT TO SAY  
IN MY FACE  
IT'S SERIOUS  
I'VE NEVER BEEN TO ME  
JACKIE RUN  
JUST FOR YOU  
LADYKILLER  
LET'S MAKE THIS DREAM LAST FOREVER  
D  
LOOK UP WITH YOUR MIND  
L  
LOOK WHAT YOU'VE DONE  
L  
LOVE IS SO EASY  
LOVING PAUPER  
R  
MARCHING TO ARGENTINA  
MOMENTS  
J  
MULLIGAN'S TYRE  
J  
MUSIC'S TAKIN' OVER  
J  
NIGHT FEVER  
B  
ON SWEET BABY  
J  
ONE GLANCE  
J  
ONE MORE NIGHT WITH YOU  
S  
ONLY DEATH IS FATAL  
G  
PRINCESS LEIA'S THEME  
G  
PUT A LITTLE SUNSHINE IN YOUR LIFE  
P  
RIGHT ROAD TO ZION  
J  
SATISFACTION  
D  
SEA CRUISE  
J  
SEALED WITH A KISS  
J  
SHE'S SO MODERN  
J  
SHINE IT ON  
F  
SOLID LOVE  
L  
SOUL ON FIRE  
C  
STAR LOVE  
C  
TAKE ME FOR WHAT I GOT  
S  
TAKE ME TO THE DANCE  
G  
THAT'S ALL  
G  
THE BEAT GOES ON  
R  
THE CIRCLE IS SMALL  
R  
THE HOUSE OF THE RISING SUN - QUASIMODO SUITE  
S  
T  
TOO MUCH IN LOVE  
S  
TUMBLING DICE  
L  
WE GOT IT BAD  
J  
WHAT  
J  
WOMAN TO WOMAN  
B  
WORKIN' GIRL  
V  
YOU KNOW THE SANDMAN  
V  
YOU MAKE ME SICK  
S

## KEY TO DISTRIBUTORS

A—Pye; C—CBS; E—EMI; F—Phonodisc; K—Creole/CBS; M—Musac; L—Lugtons; O—President; P—Pinnacle; R—RCA; S—Selecta; V—Virgin; W—WEA.







“HEY ARGENTINA”  
“HEY ARGENTINA”  
“HEY ARGENTINA”  
“HEY ARGENTINA”  
“HEY ARGENTINA”

by  
**SCOTLAND SONS**

c/w FLOWER OF SCOTLAND

**IF YOU'RE SCOTTISH DON'T GET CAUGHT WITHOUT ONE**



Record No. INT 551

LICENSED REPERTOIRE DIVISION, EMI Records Limited, 1-3, Uxbridge Road, Hayes, Middlesex. Tel: (01) 759-4532-4611 & 848-9811

# THE RUTLES



**Their lives, their loves,  
their trousers, their music**

Now available on  
Warner Bros. Records & Tapes  
**WITH A FREE 20 PAGE  
FULL COLOUR BOOKLET**

K 56459



Marketed and distributed by WEA Records Ltd., P.O. Box 59, Alport Lane, Wembley, Middx. HA0 1FJ Phone 01-998 5929 or order from your WEA salesman.



# PARTY

With ORS.

Put on "MOONBOOTS" and get bouncing around to the most powerful thing to leave the States since Apollo 17.

# PARTY

First Choice are gonna spread the fever. Disco fever, so treat your torso to a dose of their new single "DR LOVE".

# PARTY

While the "BEAT GOES ON". The new 12" single from Ripple. A new name and a new sound that's gonna wash a tidal wave through every disco in the land.



It'll make 'em dance their asses off.



© 1978 Salsoul Music Corporation. All rights reserved. Manufactured by Salsoul Music Corporation, Philadelphia, PA 19122. (610) 759-4527. 9011A 688 (8/78)

## ACTION ROUND-UP

### THE DISCO CHART

#### TOP 20 SINGLES

- 1 LET'S ALL CHANT—MICHAEL ZAGER BAND (PRIVATE STOCK)
- 2 BIG BLOW—MANU DIBANGO (DECCA)
- 3 SINGIN' IN THE RAIN—SHEILA B DEVOTION (CARRERE)
- 4 JACK AND JILL—RAYDIO (ARISTA)
- 5 EVERYBODY DANCE—CHIC (ATLANTIC)
- 6 THEME FROM "CLOSE ENCOUNTERS"—GENE PAGE (ARISTA)
- 7 FANTASY—EARTH WIND & FIRE (EPIC)
- 8 TOO HOT TA TROT—COMMODORES (MOTOWN)
- 9 IS THIS LOVE—BOB MARLEY & THE WAILERS (ISLAND)
- 10 WHICH WAY IS UP—STARGARD (MCA)
- 11 AUROMATIC LOVER—DEE D JACKSON (MERCURY)
- 12 EASY—JIMMY LINDSEY (ISLAND)
- 13 RUB DOWN—JOE TEX (EPIC)
- 14 FREAKY DEAKY—ROY AYERS (POLYDOR)
- 15 IF IT DON'T FIT DON'T FORCE IT—KELLE PATTERSON (EMI INT.)
- 16 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER—ANDREA TRUE CONNECTION (BUDDAH)
- 17 I LOVE THE SOUND OF BREAKING GLASS—NICK LOWE (RADAR)
- 18 LET'S HAVE SOME FUN—BAR-KAYS (MERCURY)
- 19 MOVE YOUR BODY—GENE FARROW (MAGNET)
- 20 HEY SENORITA—WAR (MCA)

(Compiled by Record Business and Disco International from returns from DJ Associations and groups in 20 regions nationwide.)

## US ACTION

### TOP 20 SINGLES

- 1 NIGHT FEVER—BEE GEES (RSO)
- 2 STAYIN' ALIVE—BEE GEES (RSO)
- 3 EMOTION—SAMANTHA SANG (PRIVATE STOCK)
- 4 (LOVE IS) THICKER THAN WATER—ANDY GIBB (RSO)
- 5 CAN'T SMILE WITHOUT YOU—BARRY MANILOW (ARISTA)
- 6 SOMETIMES WHEN WE TOUCH—DAN HILL (20TH CENTURY)
- 7 OUR LOVE—NATALIE COLE (CAPITOL)
- 8 JACK AND JILL—RAYDIO (ARISTA)
- 9 LAY DOWN SALLY—ERIC CLAPTON (RSO)
- 10 WE ARE THE CHAMPIONS—QUEEN (ELEKTRA)
- 11 THUNDER ISLAND—JAY FERGUSON (ASYLUM)
- 12 JUST THE WAY YOU ARE—BILLY JOEL (CBS)
- 13 FALLING—LEBLANC & CARR (BIG TREE)
- 14 DUST IN THE WIND—KANSAS (KIRSHNER)
- 15 EBONY EYES—BOB WELCH (ARISTA)
- 16 BABY COME BACK—PLAYER (RSO)
- 17 ALWAYS AND FOREVER—HEATWAVE (EPIC)
- 18 I GO CRAZY—PAUL DAVIS (BANG)
- 19 (WHAT A) WONDERFUL WORLD—ART GARFUNKEL (CBS)
- 20 WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—ENGLAND DAN AND JOHN FORD COLEY (BIG TREE)

### TOP 20 ALBUMS

- 1 SATURDAY NIGHT FEVER—BEE GEES (ARISTA)
- 2 EVEN NOW—BARRY MANILOW (COLUMBIA)
- 3 THE STRANGER—BILLY JOEL (ASYLUM)
- 4 RUNNING ON EMPTY—JACKSON BROWNE (ELEKTRA)
- 5 NEWS OF THE WORLD—QUEEN (RSO)
- 6 SLOWHAND—ERIC CLAPTON (COLUMBIA)
- 7 ALL 'N' ALL—EARTH WIND & FIRE (WARNER BROS)
- 8 RUMOURS—FLEETWOOD MAC (KIRSHNER)
- 9 POINT OF KNOW RETURN—KANSAS (ABC)
- 10 AJA—STEELY DAN (WARNER BROS)
- 11 FOOTLOOSE & FANCY FREE—ROD STEWART (A&M)
- 12 THE GRAND ILLUSION—STYX (EPIC)
- 13 DOUBLE LIVE GONZO—TED NUGENT (ASYLUM)
- 14 SIMPLE DREAMS—LINDA RONSTADT (COLUMBIA)
- 15 WATERMARK—ART GARFUNKEL (WARNER BROS)
- 16 BORN LATE—SHAUN CASSIDY (WARNER BROS)
- 17 WEEKEND IN LA—GEORGE BENSON (MCA)
- 18 STREET SURVIVORS—LYNARD SKYNYRD (WARNER-CURB)
- 19 SHAUN CASSIDY (WARNER-CURB)
- 20 I'M GLAD YOU'RE HERE WITH ME TONIGHT—NEIL DIAMOND (COLUMBIA)

(Courtesy Record World)

# ACTION ROUND-UP

## SCOTIA Edinburgh

- 1 (-) ... AND THEN THERE WERE THREE—GENESIS (IMPORT 9124 023)  
 2 (2) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)  
 3 (-) MULL OF KINTYRE —CAMPBELL TOWN PIPE BAND (AIR CHM 1183)  
 4 (11) ANOTHER MUSIC IN A DIFFERENT KITCHEN —BUZZCOCKS (UA UAG 30159)  
 5 (4) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)  
 6 (1) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)  
 7 (6) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)  
 8 (-) FEEL LIKE A MILLION —GEORGE HAMILTON IV (ANCHOR ANCL 2026)  
 9 (5) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)  
 10 (12) DEBUT ALBUM—GENERATION X (CHRYSALIS CHR 1169)  
 11 (7) NEW BOOTS AND PANTIES!! —IAN DURY (STIFF SEEZ 4)  
 12 (-) STIFFS LIVE STIFFS (STIFF GET 1)  
 13 (14) EARTH—JEFFERSON STARSHIP (GRUNT FL 12515)  
 14 (-) SATURDAY NIGHT FEVER—VARIOUS (POLYDOR 2658 123)  
 15 (-) THE STRANGER—BILLY JOEL (CBS 82311)  
 16 (-) ALL THIS AND HEAVEN TOO—JEWEL GOLD (ASYLUM K53072)  
 17 (9) DOUBLE FUN—ROBERT PALMER (ISLAND ILPS 9467)  
 18 (-) STREET HASSLE—LOU REED (ARISTA SPART 1045)  
 19 (18) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)  
 20 (3) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)  
 20 (-) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)

## TERRY BLOOD

Stoke-on-Trent

- 1 (3) THE ALBUM—ABBA (EPIC EPC 86052)  
 2 (1) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)  
 3 (4) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)  
 4 (17) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)  
 5 (2) FONZIE'S FAVOURITES—VARIOUS (WARWICK WW 5037)  
 6 (5) BOOGIE NIGHTS—VARIOUS (RONCO RL 2027)  
 7 (12) 20 GOLDEN GREATS—BUDDY HOLLY (MCA EMTV 8)  
 8 (6) 25 THUMPING GREAT HITS —DAVE CLARK FIVE (POLYDOR POLTY 7)  
 9 (13) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)  
 10 (7) VARIATIONS—ANDREW LLOYD WEBBER (MCA MCF 2824)  
 11 (9) SATURDAY NIGHT FEVER—VARIOUS (RSO 2658 123)  
 12 (-) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)  
 13 (15) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)  
 14 (8) ANY TIME ANY PLACE—RITA COOLIDGE (A&M AMLH 64616)  
 15 (11) THE STRANGER—BILLY JOEL (CBS 82311)  
 16 (14) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)  
 17 (19) JESUS OF COOL—NICK LOWE (RADAR RAD 1)  
 18 (10) OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)

- 19 (-) PASTICHE—MANHATTAN TRANSFER (ATLANTIC K50444)  
 20 (-) ALL 'N' ALL—EARTH WIND & FIRE (CBS 86051)

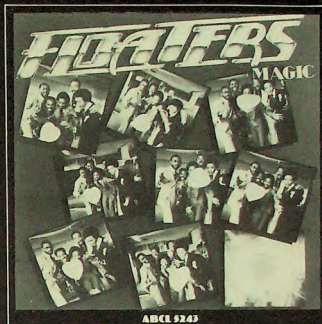
## WYND-UP Manchester

- 1 (4) 20 GOLDEN GREATS—BUDDY HOLLY (MCA EMTV 8)  
 2 (1) THE ALBUM—ABBA (EPIC EPC 86052)  
 3 (2) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)  
 4 (3) CITY TO CITY—GERRY RAFFERTY (UNITED ARTISTS UAS 30104)  
 5 (10) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)  
 6 (7) OUT OF THE BLUE—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)  
 7 (-) 20 GOLDEN GREATS—NAT KING COLE (CAPITOL EMTV 9)  
 8 (16) SATURDAY NIGHT FEVER —VARIOUS (POLYDOR 2658 123)  
 9 (8) ANY TIME ANY PLACE—RITA COOLIDGE (A&M AMLH 64616)  
 10 (-) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)  
 11 (13) ALL 'N' ALL—EARTH WIND & FIRE (CBS 86051)  
 12 (-) ANOTHER MUSIC IN A DIFFERENT KITCHEN —BUZZCOCKS (UNITED ARTISTS UAG 30159)  
 13 (15) BABY IT'S ME—DIANA ROSS (MOTOWN STMA 8031)  
 14 (11) REFLECTIONS—ANDY WILLIAMS (CBS 10006)  
 15 (5) VARIATIONS—ANDREW LLOYD WEBBER (MCA MCF 2824)  
 16 (12) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)  
 17 (14) PASTICHE—MANHATTAN TRANSFER (ATLANTIC K50444)  
 18 (18) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)  
 19 (9) EXODUS—BOB MARLEY & THE WAILERS (ISLAND ILPS 9498)  
 20 (-) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)

## LIGHTNING London

- 1 (7) 20 GOLDEN GREATS—BUDDY HOLLY (MCA EMTV 8)  
 2 (3) REFLECTIONS—ANDY WILLIAMS (CBS 10006)  
 3 (6) SATURDAY NIGHT FEVER —VARIOUS (POLYDOR 2658 123)  
 4 (1) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)  
 5 (2) THE ALBUM—ABBA (EPIC EPC 86052)  
 6 (5) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)  
 7 (8) FONZIE'S FAVOURITES—VARIOUS (WARWICK WW 5037)  
 8 (-) TWO SEVENS CLASH—CULTURE (LIGHTNING LP 1)  
 9 (15) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)  
 10 (-) LIVE AT THE HOPE & ANCHOR—VARIOUS (WARNER BROS K86077)  
 11 (-) ROMEO AND JULIET—ALEC R COSTADINOS (IBIS LARC 1001)  
 12 (14) PLASTIC LETTERS—BLONDIE (CHRYSALIS CHR 1166)  
 13 (-) DEBUT ALBUM—GENERATION X (CHRYSALIS CHR 1169)  
 14 (9) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)  
 15 (-) STIFFS LIVE STIFFS (STIFF GET 1)  
 16 (-) BITTLES (WARNER BROS K5459)  
 17 (20) TELL US THE TRUTH—SHAM 69 (POLYDOR 2383 491)  
 18 (16) EASTER—PATTI SMITH GROUP (ARISTA SPART 1043)  
 19 (-) 999 (UNITED ARTISTS UAS 30199)  
 20 (17) ANOTHER MUSIC IN A DIFFERENT KITCHEN —BUZZCOCKS (UNITED ARTISTS UAG 30159)

# 'MAGIC'



ABCL 5243

## A BEWITCHING NEW ALBUM FROM THE FLOATERS

FOLLOWING THEIR No.1 HIT  
THEIR NEW SINGLE  
**'MAGIC'**

ABC 4216

AVAILABLE IN 12"  
(LIMITED EDITION)

RELEASED APRIL 7th



More facts  
less flannel. Get it  
straight  
from us.



Record Business is a new publication which tells you why facts are the name of the game in the world of music.

Our editorial team will search for the inside stories, and no compromise. Our American-style Top 100 chart is the very first in this country to be based on sales AND airplays. We'll give you an at-a-glance guide to all the records being played by the top 20 radio stations throughout the country. And we have hit forecasting by a panel of radio programmers, record publishers and disc jockeys.

Get a copy straight to your desk or door mat first thing every Monday morning for just £12.50 a year with this special introductory offer coupon. Pick up a pen and fill it in now.

**Subscription rates**

UK and Eire .....	£12.50 for 51 issues
Europe .....	US \$35.00
Middle East .....	US \$60.00
North/South America, Africa, India .....	US \$70.00
Australasia/Far East .....	US \$75.00

NAME .....

ADDRESS .....

..... POSITION .....

NATURE OF BUSINESS .....

..... I ENCLOSE A CHEQUE FOR £.....

(or we will bill you at the above address)

Send to Record Business, 52/54 High Holborn, London WC1V 6RL.

# ALBUM REVIEWS

## Top 10

LONDON TOWN

LONDON TOWN

**WINGS: London Town (Parlophone PAS 10012) Prod: Paul McCartney**

Following the success of 'Mull of Kintyre', this album is bound to be a massive seller. An interesting development is the joint composer credit for Denny Laine on no less than five tracks, most of which have a distinctly folk flavour. 'With a Little Luck', the track chosen as the new single, is a superb song which should help boost album sales, but some of the material here is rather weak. Excellent lead guitar work from Jimmy McCulloch.



## Top 40

**PATTI SMITH: Easter (Arista SPART 1043) Prod: Jimmy Iovine**

Since she broke her neck falling from a stage Patti Smith seems to have got religion. Her third album is an over-the-top mixture of scything rock 'n' roll, embarrassing religious imagery and the familiar intoned 'poetry' (inspired no doubt by the absinthe-crazed ramblings of certain French literati as admired by Patti). She will be crucified on the cross of chardonnay and wounded in the side by a Top 40 bullet.



**THE RUTLES (Warner Bros K56459) Prod: Neil Innes**  
The ultimate Beatle's spoof, showcased in a BBC-2 tv special on Easter Monday and much-touted in the media. The brilliance of Neil Innes' concept and the execution, musically and visually, must be applauded, also the graphics and 16-page booklet. The songs skilfully echo such Beatles' classics as 'Lucy in the Sky', 'Twist and Shout' and 'All You Need is Love'. Clever and affectionate pastiche which may sell on novelty value.



**LOU REED: Street Hassle (Arista AB 4169) Prod: Lou Reed and Richard Rossell**

Street Hassle is possibly Lou Reed's best and potentially most commercial offering since the Underground days—with the exception of the *Transformer* album. A collection of simple, neat but classy tracks performed in typical offhand Reed style and including such excellent numbers as 'I Wanna Be Black' and a 12-minute version of the title track. Could win back some alienated Reed fans.



**HEATWAVE: Central Heating (GTO GTLP 027) Prod: Barry Blue**

From Jimi Hendrix to Suzi Quatro, Americans have cracked their homeland via a successful stint in Britain. Heatwave are the latest in that tradition. After the initial success of 'Boogie Nights' in the UK the group, fired by the subtle songs of English keyboardist, Rod Temperton, notched platinum sales in the States for their first album. This follow-up, five funksters and four slowies (including 'Groove Line'), is less accessible than the first but more sophisticated and ultimately more winning.

**RAYDIO: Raydio (Arista SPART 1041)**

**Prod: Ray Parker Jr**  
Classy disco album from black American foursome led by Ray Parker Jr, whose playing credits have included stints with Marvin Gaye and Stevie Wonder and whose raunchy guitar work was a major ingredient in the Freda Payne's 'Band of Gold' hit. The sound fuses a solid funk rhythm with trebly vocals and cute production—the same mix that is getting the single 'Jack and Jill' (included here) so much airplay.

**SIDE EFFECT: Goin' Bananas (Fantasy**

**FTA 3008) Prod: Wayne Henderson**  
Likely to sell in shops which shift a lot of disc records as a result of local disco exposure. Side Effect features a socking dance beat, high-pitched, mildly hysterical vocals and the kind of all-happening atmosphere so beloved of disc jockeys.

**SHIRLEY BASSEY: Yesterday (UA UAS**

**30141) Prod: Martin Davis**  
Always goes for a certain number of MOR sales, the latest from La Bassey (who has just played London's Royal Albert Hall again) includes favourites such as 'I've Got You Under My Skin', 'There I've Said It Again', 'As Time Goes By' and 'Taking a Chance on Love'.

**CHARLES AZNAVOUR: Esquire (MAM**

**MAMS 1006) Prod: Charles Calello**  
An immaculate programme of late-night music crooned by the world-weary master of *chanson* and bringing the whiff of Gauloise into your living room. Well arranged and produced album whose attractive white cover with its embossed red rose should help sales. Many of the songs are co-composed by Aznavour and the standard is high throughout. High potential middle-of-the-rue music.

**MAZE FEATURING FRANKIE BEVERLY: Golden Time of Day (Capitol E-ST 11710)**

**Prod: Frankie Beverly**  
With a gold debut album behind him and his band, Maze's leader/composer/producer/vocalist, Frankie Beverly, has added

poise and sophistication to his steamy West coast soul 'n' funk brew. Here you've got a subtle Latin rhythm, there a dazzling flash of dynamics, and throughout Beverly's liquid voice selling hip songs. From side one's up tempo cuts to side two's mellower workouts Maze display all that's best in contemporary black music.

**THE MANHATTANS: There's No Good in Goodbye (CBS 82567) Prod: Manhattans and Bobby Martin**

The title provides a good indication to the contents of the album. Mid-tempo ballads with a heartbreak theme predominate and the group handles them with impressive competence. Trouble is that there isn't a track which comes close to the commercial appeal of their best-seller 'Kiss and Say Goodbye' so with no hit single in prospect sales to other than soul collectors cannot be rated strongly.

**VARIOUS ARTISTS: Fingerlickin' Good**

**(Arista SPART 1033) Prod: Various**  
Sampler album produced in collaboration with the magazine, *Disc International*. The definition of disco music is here widened to include acts such as the Grateful Dead and the New Commander Cody Band. A highpoint is the inclusion of the Gil Scott-Heron classic, 'Johnannesburg', which sounds as good today as ever.

**EDDIE KENDRICKS: Vintage 78 (Arista**

**SPART 1040) Prod: Jeff Lane**  
Kendricks' first Arista album is frankly disappointing. Although the voice is still as smooth as ever, it is let down by a collection of lurid songs. There is nothing to equal the old Motown classics like 'Keep on Truckin'' and 'Boogie Down' here.

**NATIONAL PHILHARMONIC ORCHESTRA: Close Encounters of the**

**Third Kind (Damont DMT 202) Prod:**

**Paul Fishman**  
Almost as impressive as the visual highlights of *Close Encounters* is John Williams' evocative score. Good film music complements rather than intrudes on the action and Williams does this to perfection, but there are moments in the film when its sheer magnificence cannot be ignored, particularly of course since communication with the aliens is via the five-note scale. This is a low-price album, but none the worse for that, and if the popularity of the label's previous *Star Wars* LP is any guide then this release must be an essential stock item.

**VARIOUS ARTISTS: New York New Wave-Max's Kansas City (CBS 82670) Prod: Various**

Sub-standard collection of oldish tracks from new wave bands who have played New York's rock spot Max's Kansas City. Even the name artists such as Wayne County and Cherry Vanilla are unconvincing (Wayne especially has recorded much better stuff since) and the remainder is made up of The Fast, Harry Toledo, John Collins Band, Suicide and Pere Ubu. This last are currently causing new wave interest in Britain but their 'Final Solution' track here is just a muddy sub-heavy metal bore. For avid collectors only.

**THE DEPRESSIONS: The Depressions (Barn Super 2313 105) Prod: Paddy Bergin**

Managed by Chas Chandler, this Brighton-based four-piece have built up a clat reputation on the South Coast. The music is hard, driving, gritty punk, somewhat lacking in variety but showing a degree of future promise. May sell locally.

**THE OUTLAWS: Bring it Back Alive (Arista DART 5) Prod: Allan Blazeck**

This double live album, recorded during the

Outlaws' 1977 American tour, catches the band at its best existing as well as including some of its best known numbers, such as 'Green Grass and High Tides' and 'Stick Around for Rock and Roll'. Will sell a few copies but unlikely to achieve significant chart success.

**VARIOUS ARTISTS: Highlight on Golden Country (Chimo Music FRO 629)**

This is part of K-Tel's mid-price stab at straight record re-releasing, unpromoted by TV. The track on which the album may sell is Ned Miller's 'From a Jack to a King' but the rest of the music isn't exactly world-shattering. In its field, much of it is classy enough, but how familiar is the public with Jan Howard, Wilma Lee and Stony Cooper, Roy Drusky and Margie Bowes?

**ALAN STEWART (Rampage Page 1) Prod: Larry Page**

A pity that the sleeve provides no clue to Alan Stewart's identity, for he is a newcomer of distinct promise, although he has chosen to go down the difficult road of the ballad singer. He displays warmth and sincerity as he tackles quality material like 'I Honestly Love You', 'My Eyes Adored You', 'Let it Be' and 'Part Time Love'. A David Gates song which suggests that the writer is also Stewart's primary vocal influence. Limited sales until he is better known though probably.

**THE ORIGINAL SOUNDTRACK: You Gotta Walk it Like You Talk it (Spark SRLP 124) Prod: Kenny Vance**

The words 'Collectors' item' displayed boldly on the front sleeve could not be more apt. Some mystery behind the origin of this album which features the music of Steely Dan's Walter Becker and Donald Fagen. Recorded during their days as members of Jay and the Americans' touring band, the record sounds like standard late-60s movie score music. Uninspiring, but certain to sell on the strength of its celebrated composers.

# Singles reviews



## Single of the week

**BEE GEES—NIGHT FEVER (RSO 002)**  
Producers—*Albhy Galuten/Bee Gees/Karl Richardson*;  
writers—*Bee Gees*; publisher—*RSO/Chappell*.

Third cut from the blockbusting *Saturday Night Fever*, currently holding down the top slot in the US. Similar feel to the group's previous single *Stayin' Alive*, with Barry Gibb's soaring vocals taking the lead. Already receiving extensive airplay and a sure fire smash.

**ELTON JOHN—EGO (Rocket ROKN 538)**  
Producers—*Clive Franks/Elton John*; writers—*Elton John/Bernie Taupin*; publisher—*Big Pig*.

Elton John's first recording in almost two years shows a marked change all round, from the Norman Parkinson photo on the picture sleeve to the production, which sees the end of a highly successful partnership with Gus Dudgeon. The number itself is uptempo with a nice ballad break featuring synthesizer and vibes under a harmony vocal line. The record takes some getting into, and it will be interesting to see how it fares.

**STARGARD—LOVE IS SO EASY (MCA 354)**



ELTON JOHN: ?

Producer—*Mark Davis*; writer—*Rochelle Runnels*; publisher—*Doctor Rock*.  
Interesting idea from MCA for both this



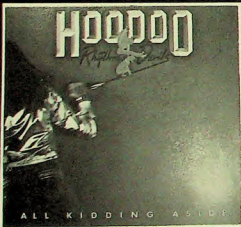
BOOMTOWN RATS: packaged

and the War single. 12" and 7" versions are being released with *Which Way Is Up* on the flip of the 12" and *Three Girls on the Flip of the 7"*. The A side is a beautiful ballad penned by group member Rochelle Runnels, with some fine harmonies and dynamic lead vocal. Nice lead guitar in the background rounds off a really excellent single, which should do even better than the last.

**WAR—HEY SENORITA (MCA (MCA 359))**  
Producers—*Jerry Goldstein with Lonnie Jordan and Howard Scott*; writers—*Jerry Goldstein/War*; publisher—*Leeds*.

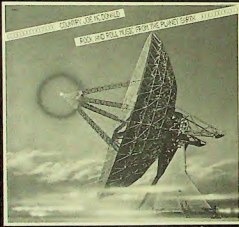
As with the Stargard single there are 12" and 7" versions available. The 12" flip features the full length version of *Galaxy*, while

### Hoodoo Rhythm Devils



ALL KIDDING ASIDE FTC 540

### Country Joe McDonald



ROCK AND ROLL MUSIC FROM THE PLANET EARTH FTC 539

## You've never had Fantasy's like these.

They're two albums from Fantasy.

Country Joe McDonald's latest, including the single 'Coyote,' and

southern rock from the Hoodoo Rhythm Devils.

They're definitely not for daydreamers.





# Singles reviews

## Best of the rest



### STARGARD: better

the 7" has *Sweet Fighting Lady* on the flip. *Hey Senorita* has a hypnotic Latin American feel to it, with much percussion up front. The mysterious Spanish (or Mexican?) lady who talks through the record is slightly offputting however.

### BOOMTOWN RATS—SHE'S SO MODERN (Ensign ENY 13)

Producer—Robert John Lange; writers—Johnny Fingers/Bob Geldof; publishers—Sewer Fire Hits/Zomba.

The Rats third single sees them in top form, with Bob Geldof taking the honours with some fine vocals. Attractively packaged in a glossy white sleeve, with "make yourself a Boomtown Rats Ensign" cut out on the back. Looks set to follow their last two singles into their charts.

### GRAHAM PARKER & THE RUMOUR—HEY LORD DON'T ASK ME QUESTIONS

Producer—Robert John Lange; writer—Graham Parker; publisher—Intersong.

Infectious reggae feel to Parker's first single in some time. Catchy hook with the Rumour chanting 'Hey Lord' back at Parker, and some neat horn playing. Impeccable

production as usual from Robert John Lange. Issued in an attractive colour sleeve, with a live shot of Parker on the front.

### MARTYN FORD—TAKE ME TO THE DANCE (Mountain TOP 35)

Producer—Martyn Ford/Dominic Bugatti/Frank Musker; writers—Dominic Bugatti/Frank Musker; publishers—Pendulum/Sea Shanty/Chappell.

Ford had a minor hit with *Let Your Body Go Downtown* last year. His latest effort, from the writing team behind Paul Nicholas' success, is an infectious disco workout with more than a hint of Heatwave in the chorus. Nice tenor sax work and appealing off the beat walking bass line. Although a good disco record, ideal for all radio playlists.

### ALAN PRICE—JUST FOR YOU (Jet UP 36358)

Producer—Alan Price; writer—Alan Price.



### WAR: hypnotic

publisher—Jarrov.

The colour sleeve sees Price in tuxedo, bow tie and cigarette in hand, and this change in image is reflected in this single. Opens with gentle electric piano before settling into a gentle ballad, ideal for late night listening. A pleasant surprise indeed.

### SANTA ESMERALDA STARRING JIMMY GOINGS—THE HOUSE OF THE RISING SUN (Phillips 6042 355)

Producers—Jean Manuel de Scavano/Nikolas Skorsky; writer—Trad arr. Alan Price; publisher—Keith Prowse.

Jimmy Goings takes over the vocal chores from Leroy Gomez as front man on this re-working of the old Animals hit. The distinctive Latin American sound is in evidence once again, with a nice acoustic guitar, bass drum and high-hat break in the middle. *Don't Let Me Be Misunderstood* was a minor chart success, so expect some action on this.

### ANDY DESMOND—EACH AND EVERY DAY (Ariola ARO 110)

Producer—Bones Howe; writer—Andy Desmond; publisher—Heath Levy.

Desmond has acquired a devoted following on the live circuit during the last couple of years. His debut single has a pleasant singalong feel to it, which should make it ideal for daytime radio. The presence of legendary L.A. producer Bones Howe obviously proves that Ariola mean business with this artist. An extensive radio promotional tour is planned.

### LINDA RONSTADT—TUMBLING DICE (Asylum K13120)

Producer—Peter Asher; writers—Mick Jagger/Keith Richards; publisher—Essex.

Ronstadt follows up *Blue Bayou* in totally different vein with the old Stones hit. Don Grolnick's rocking piano forms the basis of a simple reading of the song, which wisely stays well in control throughout under the guidance of Peter Asher's production. Catchy fade with Waddy Wachtel's storming slide guitar playing. Expect airplay, but an unlikely seller as most Ronstadt fans will have the *Simple Dreams* LP, from which this cut comes.

### GORDON LIGHTFOOT—THE CIRCLE IS SMALL (Warner Bros K17132)

Producer—Gordon Lightfoot/Lenny Waronker; writer—Gordon Lightfoot; publisher—Heath Levy.

Lightfoot's current US chart single is one of his most commercial offerings to date. A gentle mid-tempo ballad with a catchy hook in the chorus, it is already receiving some airplay. The song's title only appears once in the song, and even then in a verse, which might well hinder its sales potential. For all that a quality record.

### JACKSONS—MUSIC'S TAKIN' OVER (Epic EPC 6263)

Producers—Victor Carstarphen/Gene McFadden/John Whitehead; writers—Victor Carstarphen/Gene McFadden/John Whitehead; publisher—Carlin.

A change of pace from *Even Though You're Gone*, which despite strong airplay never really became a big seller. With that in mind, it's hard to see this doing well. Standard funky feel, with Michael Jackson's vocals as impressive as ever.

# The Turning Point

ALBUMS TO BE RELEASED BY THE RECORDS GROUP AND THE RECORDS GROUP. THE RECORDS GROUP IS A DIVISION OF THE RECORDS GROUP.

The Turning Point

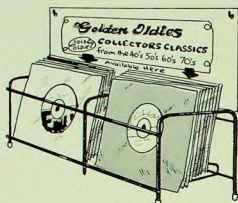


ALBUM BTH 8006  
CASSETTE ZCBT 8006

GOLDEN  
OLDIES

OLD HABITS FOR SALE!

COLLECTOR'S  
CLASSICS



OLD HABITS NEVER DIE  
THAT'S WHY WE'RE SURE THIS FREE DISPLAY  
PACK OFFER WILL INTEREST YOU!!!

INVEST IN A PACK OF OUR TOP FIFTY "GOLDEN OLDIES" AND YOU'LL RECEIVE A  
FREE DISPLAY RACK

TO PRESENT AND SELL YOUR OLDIES FROM - TWO COPIES OF EACH OF LIGHTNING'S  
TOP FIFTY BEST SELLING GOLDEN OLDIES MAKE UP EACH PACK - 100 RECORDS IN ALL.

Send in your order A.S.A.P. with your remittance for £49.00 + VAT at 8% (includes post and packing)  
Your PACK AND RACK will be despatched to you by return, along with more Top Fifty Forms to  
order the items you're bound to sell out of in no time .....

available from: LIGHTNING RECORDS LIMITED 841 Harrow Road London NW10 5NH  
Tel. Orders: 01-969 8344 Tel: 01-969 7155 and 01-969 5255 Telex: 927813 LARREC

GROOVY AT THE GRAND NATIONAL

by MARTIN STUDIOS



## EMI unveils historic Kathleen Ferrier set

EASTER WEEK saw the release by EMI of a recording of Gluck's *Orfeo ed Euridice* (RLS 725, a boxed set of two discs) which will go down in history.

It stars Kathleen Ferrier, the Lancashire contralto who became a legend in her lifetime and has remained something of a cult figure since her death from cancer at the age of 41. She was a late starter, turning to professional singing only after winning a competition in Carlisle in 1937, when she was already 25. Before that she had made a living from her voice as a GPO telephonist.

Once launched, her career was meteoric, taking her all over Europe and the US in concerts with leading conductors of the time. She also made many recordings of songs and oratorio, all of them still in constant demand. She only went two forays into opera, however, singing the title-role in Britten's  *Rape of Lucretia* and Gluck's *Orfeo*, neither of which was recorded.

The music of *Orfeo* fitted her voice like a velvet glove, and she sang it with great success at Glyndebourne in 1947, then in Holland in 1949 and again in 1951. Covent Garden mounted the opera especially for her in 1953, but she collapsed in the wings after the second performance on February 6 and never sang again until her death eight months later.

For 25 years it has been regretted that she was never engaged to record her

*Orfeo*, which existed only in the memories of those fortunate enough to have seen her in the opera house. Then it was discovered last year that the Dutch Broadcasting Corporation had a tape of a 1951 performance in its archives. The original recordings had been made from 78s which had been carefully transcribed to tape by an anonymous engineer around 1965. Unaccountably, nobody in the organisation had then realised the value of the tape.

With the co-operation of the owners of the tape EMI has transferred the complete live performance to LP, leaving it in the original mono. Modern engineering, however, has made it possible to bring out much of the obscured orchestral detail without in any way distorting the true sound quality of the voices. Stage noises have been left in, though the applause after certain numbers has been removed so as not to interrupt the flow of the musical and dramatic momentum.

This is sure to become the recording event of the year for opera-lovers and devotees of Ferrier. There is a note of irony, too. In the third act of the opera *Orfeo* sings the line "Sono Orfeo, e vivo ancora" (I am Orfeo, and I am still alive). The same might now be said of Ferrier herself.

Royalties from the sale of this set will be paid into the Kathleen Ferrier Memorial Scholarship Fund.



KATHLEEN FERRIER

## Decca plans authentic masters set

IT LOOKED AS though the Invisible Man was playing the piano at a recent recording session in London's Kingsway Hall: the keys rippled their way through Chopin, Rachmaninov and Schumann, but no player was to be seen. In fact the "performers" were three of the greatest masters of the keyboard, Moritz Rosenthal (1862-1946), Sergei Rachmaninov himself (1873-1943) and Josef Lhevinne (1873-1944).

Back in the 1920s the reproducing piano was fully developed, and the best of the various systems was the Ampico. As the artist played an ordinary piano his performance was "recorded" on a roll of electrically sensitised paper attached to it. Each note, and the force with which it was played, appeared as a graph on the paper, from which a master roll was prepared with perforations corresponding exactly to all the markings.

The reproducing instrument was again an ordinary piano with the Ampico mechanism attached. As the perforated roll passed over a "tracker bar" the hammers of the piano moved exactly as they had done in the original performance, the sophisticated perforations reproducing all the effects of dampers, keyboard shift, sostenuto pedalling and the accentuation of individual notes within a chord.

The sound that was reproduced was far more brilliant and rich than that of the gramophone recording of the time. Rosenthal called it "the only fully satisfying method of conveying my art to posterity" and Rachmaninov praised its "absolute faithfulness".

Decca is doing up its Oiseau-Lyre label half a dozen albums of rolls made by Rosenthal, Rachmaninov and Lhevinne, using an Ampico mechanism owned by Norman Evans, an expert collector who has restored and adjusted it to ensure complete fidelity to the original performances. Release is planned for the autumn.

## EMI marks Karajan's birthday

TO CELEBRATE Herbert von Karajan's seventieth birthday on April 5, EMI is launching a major promotional campaign spearheaded by two new releases. Eagerly awaited by opera fans is Verdi's *Il Trovatore* with a cast headed by Leontyne Price, Franco Bonisolli, Elena Obraztsova, Piero Cappuccilli and Ruggero Raimondi (SLS 5111, three records). The other, a Sibelius album, couples the Symphony No. 5 with the tone poem *En Saga* (ASD 3409).

A new poster, a colour show-card for counter display and a four-colour catalogue featuring the complete Karajan repertoire for EMI are available, and dealers will also be given the opportunity to buy record packs at various discount rates to suit their requirements.

Obraztsova, the star mezzo of Moscow's Bolshoi, Opera who has recently conquered the West with appearances at La Scala Milan and the New York Metropolitan, also makes her recital debut for EMI. This album (ASD3456), due for release on April 7, features her in the *femme fatale* roles of Carmen and Delilah as well as Italian opera heroines.

## Reviews

STRAVINSKY: *The Fire of Spring*. Concertgebouw Orchestra of Amsterdam/Colin Davis (Philips 8500 323). £3.99.

Few conductors have ever managed to reconcile the savage and the lyrical elements of Stravinsky's famous—once infamous—sleit score so successfully as Colin Davis, who is familiar with it both on the concert platform and the stage. Others may have generated marginally more excitement on the concert platform, but in doing so they have tended to unbalance the overall scheme and development of the music. Davis holds the interest from first note to last, pointing all the originality of the score with it, resorting to tricky effects. His reading is full of atmosphere, and his Dutch players are clearly right on his wavelength. Add to this a stunningly vivid recording—a pity the producer is not named—and the result is a superlative *File of Spring*.

MUSIC OF THE STRAUSS FAMILY: *Radezky March*. Johann Strauss Orchestra of Vienna/Willy Boskovsky. Producers: Christopher Bickenbach, David Mottley. (HMV Greenleeve ESD 7052, £2.75)

For customers who can't afford the fare, dealers might recommend this LP as a way of getting some of the pleasures of romantic Vienna at their own expense. These 12 items—four waltzes, six polkas, a gallop and a march—have been collected from earlier albums by Willy Boskovsky. They feature four Strausses, the two Johanns, Josef and Eduard, all of whom raised the artistic level of the dance music of their day and won the admiration of more eminent composers in the process. This selection brings the well known *Artist's Life* and *Radezky March* with other pieces

## Ashkenzy poised for greater things

VLADIMIR ASHKENZY is busily extending his image from that of solo pianist. His recording with Itzhak Perlman of the complete cycle of Beethoven sonatas for violin and piano (Decca D9225, five discs) won an award last month from the French Académie Charles Cros. Now the duo will play the whole cycle of sonatas at the Festival Hall in three concerts on April 3, 10 and 17.

He has already proved his ability with the baton, and this month makes his debut as conductor of a symphony, Tchaikovsky's Fifth (Decca SXL 6884). This is quite a challenge to take up, since there are 23 versions of the symphony already in the catalogue.

Ashkenzy seems all set to follow the examples of Daniel Barenboim and Mstislav Rostropovich, who have graduated respectively from the piano and the cello to the baton—and done so with marked success.

## Chiara at Garden

MARIA CHIARA, whose new album of arias from Italian opera (Decca SXL 6864) appears this month, returns to Covent Garden to sing *Desdemona* in the revival of Verdi's *Otello* opening on April 19.

## Puccini delights

DEALERS have so far been able to supply their customers with the CBS versions of the three operas in Puccini's *Tricorno* as separate albums—*Gianhi Schicchi* (76563), *Suor Angelica* (76570) and *Il Tabarro* (76641). All conducted by Lorin Maazel, and sung by such stars as Renata Scotta, Heama Corubas, Plácido Domingo and Tito Gobbi, they have been deservedly popular. From May 1, however, these individual albums will be deleted, and the three operas will be available only in a box set (79312).

## Stokowski swan song

FOUR MONTHS before he died last September at the age of 95, Leopold Stokowski recorded Bizet's Symphony in C and Mendelssohn's Fourth Symphony with the National Philharmonic Orchestra. The album is to be released shortly by CBS (76673).

## Every week in Record Business — CLASSICAL

HAVING SIGNED his contract to become managing director of Polydor, Fruin was anxious to leave EMI on friendly terms after 20 years with the company. He had Polydor's agreement that he would serve his six months' notice, or longer if necessary, with a view to taking up his new position in August. It didn't work out quite as Fruin had planned, with the result that he was operating from Polydor's Stratford Place headquarters before the week was out.

On the day after Ken East's return from Australia, Fruin handed in his written resignation. East, as Fruin recalls, was not too pleased to have the news and asked Fruin to say no more until he had informed the board. Fruin agreed, but pointed out that the story had been given to the Record Retailer for publication the following week.

The next day there was an uproar when the story appeared in print, splashed across the paper's front page under a "World exclusive" banner. The paper had jumped the gun. Outside of East, it was the first anybody at EMI knew of Fruin's decision to resign, for East had not at that point communicated the news to the board.

"It was one of the blakiest days of my life. Luckily enough the man most sympathetic to my problem was L. G. Wood, but Ken East was livid as he had every right to be. Can you imagine what it must have been like—there was an EMI board meeting that day and they found out by reading the paper that the man they might have been considering to be the next managing director had made a deal with Polydor without telling them."

Fruin remembers that he was told to leave the building without delay and not to take his car with him. He made a brief but emotional visit to say goodbye to the staff at Hayes and a final return to Manchester Square to say farewell to his colleagues. There he called Roland Rennie and said his final "thank you's".

For three years after that Fruin and East kept out of each other's way. The estrangement ended when Fruin, as managing director of Polydor, arrived in Australia. Fruin's first managing EMI's operations out there, contacted Fruin with an invitation to visit him at home. A very close personal friendship was revived on that occasion and has prospered since.

On the day of his departure Fruin had been due to interview Ian Miles, the man who was to become the first managing director of Record Merchandisers. Miles arrived for his appointment at Manchester Square to be informed: "Mr. Fruin is not available—because he has left the company."

Record Merchandisers by this time had developed from its modest beginnings to needing the guidance of a professional marketing man. After EMI had taken the first tentative steps into racking it soon became evident that its own repertoire was not sufficient to keep the rack company going, so discreet approaches were made to Decca. The overtures were necessarily discreet since EMI's wholesaling tactics were still remembered with some bitterness at Decca and secondly because neither Sir Joseph Lockwood, nor Sir Edward Lewis, the Decca chairman, could be said to have allowed friendship to intrude on their business. Slowly Decca agreed to participate for a consideration of half the equity, probably because it would give an opportunity to exercise control over a new venture rather than as a reflection of enthusiasm for the project.

Fruin received the news about Decca's involvement while he was on a troubleshooting mission to EMI South Africa and when he returned to England it was to find out that Pye had found out what was being planned and that Louis

## The John Fruin story

by Brian Mulligan

### PART THREE

# Making hits at Polydor—dumping stiffs at MGM

Benjamin had been successfully putting forward Pye's case for a share of the equity.

"Looking back," he says, "I think EMI made a tactical error in not getting into racking earlier. It happened at the time that the company was pulling out of wholesaling, when it would have been much better for EMI to have started racking before stopping wholesaling. That way we could have transferred our wholesale business to a rack-jobber and then EMI would have been in a position to dictate the market."

Unconcerned and hardly dignified though his departure from EMI had been, Fruin was able to permit himself a wry smile as he observed from a safe distance the row that blew up when his former company decided to abandon five per cent returns.

As director of sales and distribution he had been a prime mover in persuading EMI to take its most controversial decision since the loss of its regional depot. Nobody had expected the trade to respond sympathetically to losing its returns allowance, but the vehemence of the dealers' protest was impressive. But in

Ken East the trade found as tough an adversary as they would have done had the decision been announced by Fruin. Nevertheless despite all the company arguments that abandoning returns was adequately compensated for by the improved dealer margin, EMI had to back off from its stated intention and further enhance the trade's profit before the bad vibrations receded.

Although it was the abuse of the returns privilege by dealers who sent back large quantities of other companies' releases with their EMI material, which caused the company to act, Fruin prudently decided to make no changes in Polydor's arrangements. There were other priorities demanding his attention in a company which thanks to Roland Rennie's deals for acts like Cream, Bee Gees, Jimi Hendrix and The Who, had brought Polydor as an international company into the mainstream of the record business. But it was not producing acceptable profits and was an operation which functioned in what might charitably be described as an informal fashion. The fashion, for instance, was not to begin work particularly early in the morning, but for staff to sit down for

interminable meetings late in the evening.

U.K. profitability had not been regarded as the prime concern and the company was looked upon more as a purveyor of talent for the rest of the world, an attitude with which Fruin was in sympathy. But he recognised that the London company had reached a point in its development when it could not continue to be run as a glorified entrepreneurial production unit. It needed reorganising and it needed new staff, but most of all it needed a new distribution system. At the time of his appointment, Polydor was distributed through the Philips-owned London Carriers which tended to treat the company as a poor relation—very early on Fruin had tried to arrange a tour of the Croydon depot and had been told he could only do so in the company of an LC official—but he knew of the plan to set up Phonodisc as a distribution company solely concerned with handling records for Polydor and Philips (LG also handled Philips' white and brown goods).

Phonodisc began operations in 1970 after the Easter weekend and Fruin and his staff, plus their colleagues at Philips Records, were confronted with a crisis which virtually brought both companies to their knees. Fruin and his staff nearly had to stop releasing records altogether. Phonodisc was a disaster.

The Phonodisc problems were two fold. The headquarters had illogically been located on the eight and ninth floors of a furniture store in Ilford. Nobody, it seems, had taken into account that since there were only two lifts serving the floors difficulties would arise should one of them go out of action. Inevitably there were more problems. The situation was further complicated by a computer programme developed by Philips Eindhoven for handling the distribution of domestic goods. It proved to be totally unsuited to dealing with the ordering, packing and shipping of records. Chaos ensued and for ten days hardly any records released by Polydor, Philips and the licensed companies Island and United Artists found their way out of Phonodisc.

Phonodisc's general manager, which Fruin, with his comprehensive knowledge of distribution gained at EMI (which did not rely on a computer), was well equipped to handle. With Tony Muslow, then Phonodisc's general manager and now Fruin's counterpart at WEA Distribution, it was agreed that a manual system should be brought into operation until such time as the computer could be effectively re-programmed. The salesmen were called in off the road and by means of a superhuman effort on everybody's part some three million records were relocated inside the warehouse and gradually some semblance of normality returned to life at the depot. But many months were to elapse before Phonodisc was operating at anything like real efficiency, thanks to the brilliance of Werner Kraft the German called to write a new programme for the computer after Fruin had stated his total opposition to the original European computer division's involvement.

Out of the Phonodisc mess developed an association which was to have longterm implications for Fruin. At the time Polydor was UK licensee of the Atlantic and Elektra labels. The men behind Atlantic were the legendary Ertegun brothers (Neshi as president of WEA International is now Fruin's immediate superior) and Jack Holzman was head of Elektra.

There were, as Fruin recalls, a number of outspoken discussions on the subject of Phonodisc, including one particularly outspoken telephone call from Tokyo when Holzman asked a few pointed questions about Phonodisc and the effect it was



Keeping fit in Los Angeles—Fruin arrives for work at the headquarters of MGM Records.

having on sales of his top act The Doors. Later when Fruin and Holzman met for the first time, the American paid him a compliment. "You are," he said, "the first person I ever have come to see and have paid a tie on specially for."

At that stage Polydor had a year left on Atlantic's contract and two years on Elektra's. Holzman was keen to terminate, but agreed to Fruin's suggestion of leaving matters unchanged for one more year.

During the next 12 months Holzman sold Britain to Kinney (WEA) and as Atlantic left Polydor to independence in America, Fruin, with Warner Bros., so Holzman asked to be allowed out of his UK arrangement. His request coincided with Polydor being on the brink of breaking Judu Collins' "Amazing Grace" into the Top 50. Fruin pointed out that if he was going to lose the licence there was no point in continuing to work on the record, at which point a unique deal was done directly between the two men, rather than through the two executives. Holzman agreed to leave the "Amazing Grace" record with Polydor permanently and it was only in April last year that Fruin, on behalf of WEA, asked Polydor for its return.

Although Polydor had the Atlantic and Elektra licences, what had been achieved in the first year of Fruin's control had obviously impressed the Ertegunes for Nesuhi offered the WEA UK distribution duties (Warner Bros having moved out of Epc). While it was an obvious compliment, both to Fruin and Polydor and to the revitalised Phonodisc, Fruin, although seriously tempted, declined. Working within the UK market, he has always been wary of the commercial logic in allowing a major company's resources to be used to provide pressing and distribution facilities to help build up a competitor, unless the control over product allowed by a licensing deal is worth the risk. At this point Fruin concluded what he thinks in retrospect was one of his best deals. Because the Atlantic contract was being terminated early, Polydor was offered a 12-month licence off-rates. This did not meet the approval of Nesuhi Ertegun who wanted all Atlantic product immediately and took it, but only after agreeing to pay in 12 monthly instalments Fruin's estimate of the profits likely to be generated in the final year. It was a useful no-risk boost to the Polydor bottom-line.

While the Atlantic-Elektra negotiations were proceeding, there was a need to develop some local hits and once again Fruin benefited from the lucky streak which has helped him throughout his business career. The new team, among them Trevor Timmons from W. H. Smith, brought in as top marketing manager, Mike Hitches on the sales side and Tim Harrod, a non-recorder man who in due course revitalised Polydor's marketing activities, and Wayne Bickerton, head of a&R, from Decca, were anxious to find something to sell. Fruin's answer to their needs came from an unexpected quarter.

As Fruin tried to knock Polydor into shape, so Phonogram was also going through a period of upheaval and change between the departing marketing and director Leslie Gould and the arrival of his successor from Australia, Fred Marks.

Two largely unproven acts sought to be transferred from Phonogram to Polydor. Fruin, which had the appearance that they were the New Seekers and Slade.

It was a golden period for Polydor, with the Osmonds also breaking in the UK after Polydor and Sir Lew Grade invested £6000 which had secured Fruin a huge sum of money to gamble on those days) to subsidise the first British visit by the group (and extensive retinue) to appear on a royal charity variety show which was being televised. Fruin's appearance was dogged by all sorts of mechanical problems

like faulty microphones, but Donny Osmond sang "Puppy Love" and the message came through loud and clear to the producers who bought 890,000 copies of the record.

Slade delivered Polydor six number one singles and two number one albums, while the New Seekers also charted consistently, particularly with their version of the Coca Cola song "I'd Like To Teach The World To Sing" which became a UK million-seller. It was one of three Polydor singles to hit the million mark on three consecutive Christmases. The other two were Little Jimmy Osmond's London Haired Lover from Liverpool in '73 and Slade's 'Merry Christmas Everybody' the following year. Fruin reckons that after the strong element of luck with the New Seekers record the other two were absolutely planned and in his personal book he does not even expect to top this "Top 3 Achievement" in his record career.

The company felt that correctly handled the Slade single could trigger a sales

**Aware that he was imposing demands on his physical wellbeing by switching time zones between Los Angeles and London twice a month, Fruin countered by trying to keep himself even fitter than is normally the case. He developed something of a reputation as an eccentric, indulging in cycling every day and spurring the staff of the presidential limousine. He even chose to cycle one evening to a dining table at the home of his old EMI colleague, Bhaskar Remya, the president of Capitol. He had been told that it was no more than three miles away from his bungalow at the Beverly Hills Hotel—but nobody had thought to tell him that it was uphill all the way. Soaked in perspiration and looking less than immaculate, Fruin finally arrived at the Menon household with a request: "Do you mind if I have a shower, and could you lend me a t-shirt." Having freshened up, and looking forward to a pleasant evening at Menon's lovely home, Fruin found himself a passenger in Menon's car which was driven straight back down the hill to a restaurant about one mile from the hotel.**

**Implosion. With the slightly reluctant agreement of the group's manager Chas Chandler it was decided not to release the record until December 10 which would coincide with the start of the BBC's airplay on the radio single. It was throughout November the whole Polydor sales force was engaged on a massive pre-sell campaign with the aim of making the record Number One in the first week of release and remaining off-rates until the Christmas period. There was a possibility that EMI with 'I Wish It Could Be Christmas Every Day' by Roy Wood's Wizard which was selling very strongly would frustrate Polydor's ambition and Fruin remembers leaving awake most of the night in New York until he could ring London and have his fears put to rest. Slade had entered the charts as predicted at Number One.**

The phenomenal success of 'Merry Christmas' was the culmination of Fruin's marketing tactics at Polydor and came at a time when he was about to take on additional and onerous responsibilities. The new year was really the start of New Year because he had already begun his unique dual role of being simultaneously managing director of Polydor UK and president of MGM Records in Los Angeles.

MGM Records, despite its aura of grandeur and echoes of Hollywood's greatest days, was not part of the film empire when acquired by Polydor. It had been bought from Tammany, an American racking company and together with it came a smart young man called Mike Curb who stayed on with the label as its president. Curb although a gifted producer and promoter was not the Osmonds' success was eventually felt by the Polydor management in Germany to be less able as a manager of a record company. MGM was not bringing in the profits anticipated, and this was fitting into the Polydor way of things. It had been acquired as the springboard into the American market for the ambitious Germans.

It was decided to make an all-out effort to turn MGM Record Fruin, because of

During his EMI days he had been on a troubleshooting mission to the South African company. This time he did what he had done in London and had regretted afterwards—he agreed that the man at the top should go.

On the first day after he arrived with Kinkele, Curb and MGM parted company, leaving Fruin with the job of running the company and securing the co-operation of those an association with the company and its staff via the Osmonds, was asked by Kurt Kinkele of Polydor International to take on the job. It would have suited the German masterplan had he agreed to take the job on a permanent basis but the offer tempted he turned down but although that does not disrupt his children's education at an important time. With Polydor and Phonodisc by this time running smoothly and efficiently, he felt confident enough to leave the country to run MGM Records on a part-time basis setting himself a stamina-sapping schedule of 12 days in each country.

**Implosion. With the slightly reluctant agreement of the group's manager Chas Chandler it was decided not to release the record until December 10 which would coincide with the start of the BBC's airplay on the radio single. It was throughout November the whole Polydor sales force was engaged on a massive pre-sell campaign with the aim of making the record Number One in the first week of release and remaining off-rates until the Christmas period. There was a possibility that EMI with 'I Wish It Could Be Christmas Every Day' by Roy Wood's Wizard which was selling very strongly would frustrate Polydor's ambition and Fruin remembers leaving awake most of the night in New York until he could ring London and have his fears put to rest. Slade had entered the charts as predicted at Number One.**

**Implosion. With the slightly reluctant agreement of the group's manager Chas Chandler it was decided not to release the record until December 10 which would coincide with the start of the BBC's airplay on the radio single. It was throughout November the whole Polydor sales force was engaged on a massive pre-sell campaign with the aim of making the record Number One in the first week of release and remaining off-rates until the Christmas period. There was a possibility that EMI with 'I Wish It Could Be Christmas Every Day' by Roy Wood's Wizard which was selling very strongly would frustrate Polydor's ambition and Fruin remembers leaving awake most of the night in New York until he could ring London and have his fears put to rest. Slade had entered the charts as predicted at Number One.**

**Implosion. With the slightly reluctant agreement of the group's manager Chas Chandler it was decided not to release the record until December 10 which would coincide with the start of the BBC's airplay on the radio single. It was throughout November the whole Polydor sales force was engaged on a massive pre-sell campaign with the aim of making the record Number One in the first week of release and remaining off-rates until the Christmas period. There was a possibility that EMI with 'I Wish It Could Be Christmas Every Day' by Roy Wood's Wizard which was selling very strongly would frustrate Polydor's ambition and Fruin remembers leaving awake most of the night in New York until he could ring London and have his fears put to rest. Slade had entered the charts as predicted at Number One.**

**Implosion. With the slightly reluctant agreement of the group's manager Chas Chandler it was decided not to release the record until December 10 which would coincide with the start of the BBC's airplay on the radio single. It was throughout November the whole Polydor sales force was engaged on a massive pre-sell campaign with the aim of making the record Number One in the first week of release and remaining off-rates until the Christmas period. There was a possibility that EMI with 'I Wish It Could Be Christmas Every Day' by Roy Wood's Wizard which was selling very strongly would frustrate Polydor's ambition and Fruin remembers leaving awake most of the night in New York until he could ring London and have his fears put to rest. Slade had entered the charts as predicted at Number One.**

**Implosion. With the slightly reluctant agreement of the group's manager Chas Chandler it was decided not to release the record until December 10 which would coincide with the start of the BBC's airplay on the radio single. It was throughout November the whole Polydor sales force was engaged on a massive pre-sell campaign with the aim of making the record Number One in the first week of release and remaining off-rates until the Christmas period. There was a possibility that EMI with 'I Wish It Could Be Christmas Every Day' by Roy Wood's Wizard which was selling very strongly would frustrate Polydor's ambition and Fruin remembers leaving awake most of the night in New York until he could ring London and have his fears put to rest. Slade had entered the charts as predicted at Number One.**

moving on the grass centre section of a dual carriageway near Northolt aerodrome. The subsequent medical check revealed that he was suffering from low blood pressure.

By the Spring of 1974, MGM was in good shape since again Fruin was able to return to London, having once more rejected tempting offers to stay with Polygram America and experience a lifestyle vastly different from Britain and which by his own admission he knows he would have enjoyed. But despite his decision not to settle in America, Fruin found it difficult to find a suitable life at Polydor. The change had been too great for him to get the old kicks from running the London company.

Polydor did its best to structure a position commensurate with his seniority and consistent with his wish not to be managing director of Polydor for longer than five years. The offer was to become part of the Polydor International head office staff in Hamburg with a view to taking up a senior management post.

He says: "At first that seemed perfect. It was what I thought I had always wanted to do after being a successful managing director because a successful international manager, I thought, also had to be a manager and in the end I didn't want to do it after all. Subconsciously I think it was because I couldn't face any more travelling. I'd had as much as I could take and I didn't want ever to see the inside of a Jumbo jet again. I'm a bad traveller anyway—I can't travel as a passenger in a bus or a taxi without feeling ill."

At this point, Fruin's long-time friend George Harris, owner of SP&S, a deletions company, came into the picture. The two men had been close since the days when Fruin was running EMI's London Dept. Harris, an East Ender with a natural flair for business, had been a genius with money and extended an invitation for Fruin to join his company. Coincidentally, Polydor's a&R chief Wayne Bickerton who had enjoyed enormous success in the States, had also indicated his intention of leaving to join with his songwriting partner Tony Waddington and form State Records. Bickerton asked Fruin to join State and run the commercial side. "For more or less the same reasons that I left EMI because I felt that it was time to do something different I decided to go to SP&S, but I suggested that we hedged our bets by investing in State Records. This would allow me to stay within the record business which I thought might be beneficial to SP&S, which was anxious to diversify its operations. So State Records although set up with Polydor money also had SP&S financing which would make it more secure in Polydor's view."

But first of all Fruin had to tell his superiors of his decision, a prospect he did not relish having over the years developed a bad affection for them, particularly Coen Solleveld, the Polygram president. He chose to break the news at a Polygram Inc. board meeting in New York. "There was," Fruin remembers, "a status quo which had been in place for about four days. Then Coen Solleveld said, 'Well, John, you have the benefit of having prepared what you are going to say. We don't have that luxury, but we will not stand in your way.' I am sure that if they heard one of their managing directors say that he wanted to leave to join a deletions company and form an independent label with his a&R managers, they must have thought that it was a bit mad. After some more negotiations, Polydor agreed to release Fruin from his contract. An intriguing phase in his career was about to begin."

Next, Fruin from West Coast luxury to East End functional.

# LIVE MUSIC

## KANSAS—the American invasion

**Artist:** KANSAS  
**Venue:** Hammersmith Odeon  
**Capacity:** 3,480  
**Date:** Saturday March 25  
**Tickets:** £3 to £2  
**Audience:** Late teens, early 20s. Mainly expatriate and would-be Americans.  
AN EXCELLENT evening's entertainment which owed as much to the audience as it did to the band. Rarely since VE Day has such universally good-natured enthusiasm been encountered in a crowd. From the start of the set the audience (in the stalls at least) were on their feet, dancing, waving and shouting. The band did not let them down. Opening with last year's American hit, 'Wayward Son', they went on to provide non-stop excitement with material from their new album 'Point of Know Return', including the single 'Dust in the Wind'.

But it must be remembered that this was a largely American audience, and although the band's US popularity is unquestionable, they have yet to make an equal impact here. But concerts like this can only enhance their reputation. The band will appeal to the kind of audience who listens to Alan Freeman's Radio-1 show. Although difficult to bag, the music falls somewhere into the heavy metal/pseudo-classical section. Without the energy and humour with which it is performed, the material could sound pretentious.

Stage presentation is very imaginative. The main frontman is Robbie Steinhardt (violin/vocals), but the spotlight is swapped back and forth with Steve Walsh (keyboards/vocals) with its startling and exciting alacrity. All in all, an excellent band to catch live, even if their music is not your usual cup of tea.

MYLES HEWITT

### TENTH INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

**Venue:** Empire Pool, Wembley  
**Capacity:** 12,000  
**Dates:** Saturday March 25, Sunday 26 & Monday 27  
**Tickets:** £9.50 to £2.50 per day  
**Audience:** Predominantly middle-aged with a large hard-core country element  
WITH THE predictable exception of Ron Williams who coaxed the audience to still greater heights of adulation with his new string section, Wembley saw the warmest receptions going to the really down-home country acts, the Saturdays' 'session' hoedown by Lloyd Green, Pig Robbins and Charlie McCoy going down especially well.

From a marathon bill one could pick out for mention: Hank Williams sound-alike Vernon Oxford, gritty-voiced

Freddie Hart, Carroll Baker, Marty Robbins with his usual mixture of jokey chat and western-styled classics, and Carl Perkins whose rockabilly rave-up always wins through.

The third night presented Merle Haggard for the first time in Britain and it has to be said that his eagerly awaited show was marred by a throat infection. Pure country Dottie West scored heavily as did Kenny Rogers' lighter style and Moe Bandy's beer-drinking songs were much enjoyed. Ronnie Prophet scored a surprise hit with his humour-filled show. Ronnie Milsap and Barbi Benton were unable to appear and Donna Fargo played a short 20 minute show because of throat trouble. The Festival drew a full house on each night.

DAVID REDSHAW

**Artist:** BILLY JOEL  
**Venue:** Theatre Royal, Drury Lane, London

**Capacity:** 3,000  
**Date:** Sunday, March 19  
**Tickets:** £3 to £1.50  
**Audience:** Mid-20s upwards  
WITH A 22 song set lasting two and a quarter hours without an interval, US singer/songwriter Billy Joel showed a packed Drury Lane Theatre audience why he is one of America's top live acts. Over the last three years Joel has acquired a cult following in the U.S.

Dressed in jacket and jeans, tie and pilmolls—to neutralise the effect of the tie, Joel and his four-piece band left the audience dazed by their energy and enthusiasm. Joel is a rock 'n' roller at heart and even during the show's quieter moments he displayed enormous power with his keyboard work, which at times reached peaks of brilliance—the instrumental 'Root Beer Rag', 'Prelude/Angry Young Man' and 'Travellin' Prayer', where he played Eric Weissberg's original banjo part on piano, immediately sped to mind.

DAFYDD REES

**Artist:** JOHNNY NASH  
**Venue:** Theatre Royal, Drury Lane  
**Capacity:** 2,245

**Tickets:** £4 to £1.50  
**Audience:** Multi-racial MOR followers. Some families.  
IT'S ARGUABLE that Johnny Nash has done more than any single artist to bring reggae to the widest possible audience. Nash has been singing reggae for more than ten years now, and he put Marley's 'Sit It Up' high in the American and British charts long before most of Bob's current crop of white followers had even heard of him.

It's obvious that Nash still loves Jamaican music. Reggae numbers made up at least half of this versatile singer's repertoire at Drury Lane. And it's not watered down: Nash's backing group give a far more solid sound live than you'd ever guess from the records. Reggae on Broadway was a highpoint of exciting music combined with imaginative use of stroboscopic lighting effects.

But it's on numbers like 'Feelings' and 'The Way We Were' that Nash's voice is shown at its peak. It's no exaggeration that he could abandon backing altogether on such numbers and produce sheer magic. It was a pity, then, that the show was marred at some points by a cloying sentimentality. An established artist is easily seduced by the warmth of an admiring audience, but he should always remember that he's giving a concert not holding a fan club meeting.

Nash's popularity is obviously well deserved, however, and the capacity crowd loved the dazzling procession of superb songs faultlessly delivered. Nash closed with a triumphant 'I Can See Clearly Now', and encored with a magnificent version of 'I Believe'. That he felt deeply every word of that song was obvious. There could have been no finer end to a very fine performance.

MYLES HEWITT

**Artist:** STUKAS/Smirks  
**Venue:** Dingwalls, London  
**Capacity:** 400

**Date:** Wednesday March 22  
**Tickets:** £1.50  
**Audience:** Exclusively punk  
WAVERING UNCERTAINLY between punk and power pop, the Stukas appear to have built up a fairly dedicated London-based following during the last 12 months. The band is good enough instrumentally to give an exciting live performance but vocals are weak and the Stukas seem at present to be destined to nothing better than working the smaller venues, with little prospect of significant record sales.

Their first single 'Sport' (SLN 2134), released almost two months ago, failed to take off. But with a tour planned that actually takes them north of Watford, as well as to Holland and Germany, future output could be more successful. Supporting act for the Dingwalls gig were the Smirks, a lively power pop act, with a promising future, and a repertoire that includes a number of catchy tunes.

TIM SMITH



JOHNNY NASH; fine performance

Pic: Terry Lott

# SHOWCASE

## DISCS

# IF YOU WANT TO MAKE A FAST BUCK, GET YOUR ALBUMS OFF THE BACK OF A LORRY.

Charmdale have a fleet of well stocked sales lorries, carrying a comprehensive selection of LP's for on the spot purchase - nationwide. These are supplied by our Central London warehouse, where we keep over 1 million LP's always in stock.

Charmdale are now the UK's biggest independent record distributor and wholesaler.

And in addition to van sales, we employ 20 full-time representatives who operate throughout England, Scotland, Ireland and Wales covering over 3,000 retail outlets.

Cash and carry with no handling charge is available from our warehouse - plus 24 hour despatch on telephone orders and free delivery on over 25 LP's.

And we offer excellent terms to both retailers and international clients alike. Plus substantial discounts for cash and quantity on all stocks including the top UK catalogue at dealer price, TV albums, cassettes, 45's and imports - deletions and overstocks.

The Charmdale warehouse is open between 9.30-6.00pm, Monday to Friday - and all visitors are very welcome.



### Special offers include: New charter line series - all £1.50

Alice Cooper - Love it to death  
The Byrds - The Byrds (Asylum LP)  
The Beach Boys - The Beach Boys  
Ray Charles - Ray Charles  
The Doors - Best of Vol. 1  
The Doors - Best of Vol. 2  
The Doobie Bros. - 1st Album

Aretha Franklin - Best of Vol. 1  
Aretha Franklin - Best of Vol. 2  
Ella Fitzgerald - Ella Fitzgerald  
Van Dyke Parks - Discover America  
Todd Rundgren - Runt  
Sonny & Cher - Best of  
Frank Sinatra with Count Basie



## CHARMDALE

We're the biggest on record.

Charmdale Record Distributors Ltd.,  
182 Acton Lane, London NW10 6HJ. Telephone: 961 3133

## SCARLET'S SUPER SALE SPECIAL SWIFT SERVICE SAVE £ STERLING ££££

- \* Albums from 25p each
- \* Cassettes from 25p each
- \* Top Names at £1.00 each
- \* The Abba Album £2.00 each

Contact: Jeffrey Collins

at Scarlet Band Records Limited,  
61 Bideford Avenue, Perivale, Middx.  
Telephone: 01-998 0911



## CLASSIFIED ADVERTISEMENT RATES

£3.00 per single column on Box number charge 75p.  
Seven discounts: Monthly 10%, Fortnightly 15%, Weekly 20%.  
THE DEADLINE FOR BOOKINGS AND COPY IS 3:00 TUESDAY, ONE WEEK PRIOR TO PUBLICATION.  
Advertisements may be submitted as flat artwork or typed copy and layout for typesetting.  
PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT.  
For further information contact: Tony Newman 01-262 2111, High Road House, 52/54 High Horn, London NW10 6HL.  
Record Business cannot be held responsible for claims arising out of advertising on the classified pages.

## S. GOLD & SONS LTD. YOU'VE TRIED THE REST NOW TRY THE BEST!

Top selling singles. Plus Top 1000 LP's always in stock. Top 200 cassettes. Plus hundreds of oldies.  
Accessories including Blank Cassettes, Cassette and Cartridge cleaners, Record Cases etc. Polythene Covers only £6.50 per 1000 PVC covers only £6.00 per 100.  
24 hour service to Northern Ireland, Holland, Belgium, West Germany, France and Eire. Overseas enquiries are welcome.  
24 hour courier service to Scotland, Wales and all parts of the UK.  
Very competitive prices. Strictly trade + 3% handling charge.

Our cash & carry and distribution warehouse is at:  
**779, HIGH ROAD, LEYTONSTONE, LONDON E11**  
(Car parking facilities)

Telephone: 01-556 2429 (Answerphone after 6pm and weekends.)

## CALLING SCOTLAND RECORD RETAILERS WE OFFER BIG DISCOUNTS—BIG SERVICE

Get all your major labels from tibro one stop

### PRICES

Up to £150 trade plus 2½% handling on our cash and carry. Our top 100 van sales will be calling soon. Get ready for the tourist trade. Give us a call.

## tibro record distribution Ltd.

14 Powdrake Road, Grangemouth, FK3 9UT  
Tel.: Grangemouth 71946

### BLACK RECORD ADAPTORS £1.15 PER GROSS 5 GROSS £5.50

7in white record covers (paper) 500 min. £5.  
1,000 £9. Discount larger quantities. 7in white hard covers 500 min. £10. 1,000 £20.

### EX-JUKE BOX RECORDS

Percent from boxes. Limited quantity. Min Sample 200 £26. 400 £50.

PRP plus VAT included in above price. C.W.O. (C.O.D. extra)

Kennedy's "The Glebe" 6 Church Lane, Outwood, Nr. Wakefield WF1 2FT.

Tel.: Wakefield 822650. Leeds 35044.



### RECORDED SOUNDS

#### The Singles People

Fast Chart Service. Golden Discs. Juke Box Operators supplied (with labels). Export Aot 12 singles. Why not bring Charity or Market. Further information 01-986 3020. 1 Lower Clapton Road, London E5.

**DON'T FORGET  
TO KEEP ON TOP  
EVERY WEEK  
BY SUBSCRIBING TO  
RECORD BUSINESS**

See Order Form  
On Page 22

### RECORD COMPANY SERVICES

### RECORD COMPANIES

Have your own designs on PVC aprons and bags, hats and caps, T-shirt/sweatshirts, badges, pens, mirrors, scarves, balloons, balls, booklets, enamel work, soap, stickers, patches and coffee mugs.

Write today for special prices

Box 001.

## EQUIPMENT

### PVC ALBUM COVERS

LP size ONL Y £55.00 per 1,000. Double LP size from £95.00 per 1,000. 200 & 500 gauge Polythene Covers also at best prices plus VAT. C.W.O. to

### M&G PACKAGING LTD

53 Pavilion Drive,  
Leigh-on-Sea, Essex.  
Tel: 0702 712381

### CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keener prices, by return delivery. Available in 12" and 7". Sample, prices and discounts on application.

**CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM**  
LP size: 1000, £25 including VAT and carriage.

Supplies of all items available.

**PLASTIC SALES (Leicester) LIMITED**  
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.  
Tel: 0533 832691

### PRINTED POLYTHENE CARRIER BAGS

MINIMUM ORDER OF 500

Including the new CLEAR  
CORD CARRIER DUSTCOVER

**AIRBORNE PACKAGING**  
Dept RB, Beatrice Road,  
Leicester (0533) 25591



*London Town* just one of the fourteen tracks from  
**WINGS** *new album* **LONDON TOWN**

AVAILABLE ON TAPE   PAS10012  
Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES.



# THE SINGLES CHART

# TOP 60

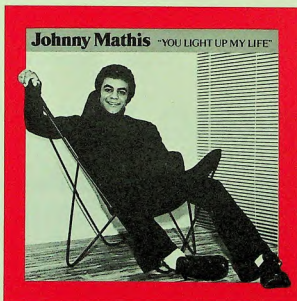
This Week	Last Week	Wks. On Chart	SI	AI	TITLE/ARTIST	Label/Cat. No.	D	DEW/Note
*1	2	3	91	81	DENIS (DENEÉ) BLONDIE	CHRYSALIS CHS 2204	F	
	2	1	3	80	92	WUTHERING HEIGHTS KATE BUSH	EMI 2719	E
*3	4	3	71	24	MATCHSTALK MEN & MATCHSTALK CATS & DOGS BRIAN & MICHAEL	PYE 7N 46035	A	
	4	3	64	86	BAKER STREET GERRY RAFFERTY	UNITED ARTISTS UP 36346	E	
	5	5	3	49	68	I CAN'T STAND THE RAIN ERUPTION FEATURING PRECIOUS WILSON	ATLANTIC K 11068	W
*6	21	3	42	71	I WONDER WHY SHOWADDYWADDY	ARISTA ARIST 174	F	
*7	16	3	40	96	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO	RAK 271	E	
*8	12	3	35	78	I LOVE THE SOUND OF BREAKING GLASS NICK LOWE	RADAR ADA 1	W	
*9	11	3	34	23	ALLY'S TARTAN ARMY ANDY CAMERON	KLUB 03	M	
	10	7	3	31	27	COME BACK MY LOVE DARTS	MAGNET MAG 110	E
	11	8	3	30	78	IS THIS LOVE BOB MARLEY & THE WAILERS	ISLAND WIP 6420	E
*12	18	3	29	81	FOLLOW YOU FOLLOW ME GENESIS	CHARISMA CB 309	F	
	13	9	3	28	14	EMOTION SAMANTHA SANG	PRIVATE STOCK PVT 128	E
	14	6	3	27	60	WISHING ON A STAR ROSE ROYCE	WARNER BROS K 17060	W
*15	17	3	26	81	EVERY 1'S A WINNER HOT CHOCOLATE	RAK 270	E	
	16	15	3	26	16	STAYIN' ALIVE BEE GEES	RSO 2090 267	F
	17	10	3	24	14	TAKE A CHANCE ON ME ABBA	EPIC EPC 5950	C
	18	14	3	23	51	FANTASY EARTH WIND & FIRE	CBS 6056	C
*19	100	2	23	74	WITH A LITTLE LUCK WINGS	PARLOPHONE R 6019	E	
	20	31	3	22	80	NEVER LET HER SLIP AWAY ANDREW GOLD	ASYLUM K 13112	W
	21	19	3	21	91	(I DON'T WANT TO GO TO) CHELSEA ELVIS COSTELLO AND THE ATTRACTIONS	RADAR ADA 3	W
	22	22	3	21	80	WALK IN LOVE MANHATTAN TRANSFER	ATLANTIC K 11075	W
	23	13	3	21	15	MR BLUE SKY ELECTRIC LIGHT ORCHESTRA	JET UP 36342	E
	24	23	3	18	80	RUMOUR HAS IT DONNA SUMMER	CASABLANCA CAN 122	A
	25	20	3	17	76	LILAC WINE ELKIE BROOKS	ABM AMS 7333	C
	26	25	3	16	67	WHENEVER YOU WANT MY LOVE REAL THING	PYE 7N 46045	A
*27	36	3	16	68	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATSIS/DENICE WILLIAMS	CBS 6164	C	
*28	30	3	14	71	SINGIN' IN THE RAIN SHEILA B DEVOTION	EMI 2751	E	
	29	27	3	14	86	SOMETIMES WHEN WE TOUCH DAN HILL	20TH CENTURY BTC 2355	A
*30	37	3	13	70	MORE LIKE THE MOVIES DR HOOK	CAPITOL CL 15967	E	
	31	39	3	13	5	SCOTLAND FOR EVER EP/SYDNEY DEVINE	PHILIPS SCOT 1	F
	32	29	3	12	64	I'LL GO WHERE YOUR MUSIC TAKES ME TINA CHARLES	CBS 6062	C
	33	32	3	11	69	THE GHOST OF LOVE TAVARES	CAPITOL CL 15968	E
	34	33	3	12	10	ALL RIGHT NOW (EP)/BEE	ISLAND IEP 6	E
*35	40	3	11	12	NEWS OF THE WORLD JAM	POLYDOR 2058 995	F	
	36	24	3	9	23	JUST THE WAY YOU ARE BILLY JOEL	CBS 5872	C
*37	54	3	7	57	IT TAKES TWO TO TANGO RICHARD MYHILL	MERCURY TANGO 1	F	
*38	61	3	8	21	EVERYBODY DANCE CHIC	ATLANTIC X11097	W	
	39	33	3	8	23	BABY COME BACK PLAYER	POLYDOR 2058 254	F
	40	35	3	8	7	AUTOMATIC LOVER VIBRATORS	EPIC EPC 6137	C
*41	58	3	5	65	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS	BUDDAH BDS 470	A	
	42	42	3	8	3	5 MINUTES STRANGLERS	UNITED ARTISTS UP 36350	E
	43	48	3	8	1	WE'VE GOT THE WHOLE WORLD NOTTINGHAM FOREST & PAPER LACE	WARNER BROS K17110	W
	44	34	3	7	22	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION	BUDDAH BDS 467	A
	45	38	3	6	14	STAY WITH ME BABY DAVID ESSEX	CBS 6063	C
*46	60	3	3	6	JACK AND JILL RAYOID	ARISTA ARIST 161	F	
	47	63	3	6	—	IF IT DON'T FIT DON'T FORCE IT KHELLEE PATTERSON	EMI INTERNATIONAL INT 544	E
	48	41	3	6	2	RIISING FREE EP/TOM ROBINSON BAND	EMI 2749	E
	49	45	3	6	2	READY STEADY GO GENERATION X	CHRYSALIS CHS 2207	F
	50	46	3	6	4	KU KLUX KLAN STEEL PULSE	ISLAND WIP 6428	E
*51	69	2	2	73	SHADOW DANCING ANDY GIBB	RSO 001	F	
	52	47	3	5	3	ZOOM COMMODORES	MOTOWN TMG 1096	E
	53	55	3	5	2	LIFE ON THE LINE EDDIE & THE HOT RODS	ISLAND WIP 6438	E
	54	51	3	5	8	EASY JIMMY LINDSAY	ISLAND WIP 6431	E
	55	53	3	4	22	ARIEL DEAN FRIEDMAN	REPRISE LS 45022	C
	56	56	3	4	21	RHIANNON FLEETWOOD MAC	REPRISE K14430	W
*57	78	2	4	13	LET'S ALL CHANT MICHAEL ZAGER BAND	PRIVATE STOCK PVT 143	E	
*58	75	2	4	2	MOVE YOUR BODY GENE FARROW	MAGNET MAG 109	E	
*59	67	2	1	68	COME TO ME RUBY WINTERS	CREOLE CR 153	K	
*60	71	3	1	60	NIM OR ME BANNED	HARVEST HAR 5149	E	



The Mathis Magic is  
working again...

the hit single is  
"TOO MUCH, TOO LITTLE, TOO LATE"  
(with Deniece Williams)

the new album is  
"YOU LIGHT UP MY LIFE"



Johnny Mathis new album "You Light Up My Life" includes the hit single "Too Much, Too Little, Too Late," "How Deep Is Your Love" and "Emotions."

Produced by Jack Gold.

86055



Records  
& Tapes

# MORE CHART ACTION



## WAR

NEW SINGLE

# "Hey Señorita"

MCA 359, taken from the album "GALAXY" MCF 2822

# STARGARD

NEW SINGLE

# "Love Is So Easy"

MCA 354, taken from the album "STARGARD" MCF 2834



LIMITED EDITIONS OF THE ABOVE SINGLES COUPLED WITH THE FULL LENGTH DISCO MIX OF THEIR PREVIOUS HITS ARE AVAILABLE ON 12" PRESSINGS.

"HEY SEÑORITA" c/w "GALAXY" by WAR 12 MCA 359  
"LOVE IS SO EASY" c/w "WHICH WAY IS UP" by STARGARD 12 MCA 354

## MCA RECORDS

MCA Records, 1 Great Pulteney Street, London W1