

RECORD BUSINESS

FRUIN STORY
Part Two

VOLUME ONE
Number 2

March 27, 1978

35p

TOP SINGLE

KATE BUSH—Wuthering Heights
EMI 2719 (EMI)
Writer: Kate Bush
Producer: Andrew Powell

See Singles Chart: Page 29

CHARTMAKER

RUBY WINTERS—Come to Me
Creole CR 153
Writer: Gene Price
Producer: Stanley J Schulman

See Singles Chart: Page 29

RADIOACTIVE

WINGS—With A Little Luck
Parlophone R6019
Writer: Paul McCartney
Producer: Paul McCartney

See Airplay Guide: Page 14

PANEL PICK

WINGS—With A Little Luck
Parlophone R6019
Writer: Paul McCartney
Producer: Paul McCartney

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THIS WEEK

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State of the Market—Blank Tape: Page 9

Littlewoods stakes full High St claim

by Brian Mulligan

LITTLEWOODS IS going into top gear to introduce record departments into all of its 95 High Street stores. It is expected that a full spread of the company's racked (by Record Merchandisers) outlets will be functioning by mid-summer.

It is just over 12 months since Littlewoods began a test-marketing operation in five stores. In the first week of the second year of record retailing, a check on sales in the initial five outlets revealed turnover was up by 50 per cent despite the departments having been moved to less prominent in-store locations.

David Tebbutt, the Littlewoods' record buyer, told *Record Business* that the decision to expand confirmed the company's longterm commitment to retailing. New departments have been opened since mid-February and the chain is currently selling records in 50-plus outlets. It operates a simple discount structure of £2.99 for albums with an rrp of up to £3.99 and £1 off for anything retailing at £4 upwards. Cassette prices have recently been standardised in line with LPs at £2.99 each, according to Tebbutt, signals a greater emphasis on promoting sales of tape. Littlewoods is also giving greater emphasis to audio equipment and accessories and is utilising its own-design browsers. (An interview with David Tebbutt appears on Page 12.)



Out Of The Blue award

ELECTRIC LIGHT Orchestra leader Jeff Lynn collects his award from Lord George Brown for *Out Of The Blue*, chosen by listeners to Capital Radio as the best album of 1977. Details of other winners in the Capital Music Awards presentation last week can be found on page two.

Court approves bootleg probe

AN APPEAL court ruling last week will make it easier for the BPI to take action against record bootleggers.

By a two to one majority, the Appeal Court decided that artists or record companies affected by bootlegging—usually recordings made illegally at concerts—were entitled to "search and seize" orders against the illicit record makers.

Acting on behalf of 30 record companies and an unspecified number of acts, the BPI's counsel Hugh Laddie applied for an order against a man described at an earlier hearing as the "evil genius" behind many recent bootlegs. To avoid alerting him, his name was not revealed in court.

The Appeal Court ruling eases the BPI's watchdog role in the continuing battle against the bootleggers. Said director general Geoffrey Bridge to *Record Business*: "Before this ruling, we were fighting the bootleggers with one hand tied behind our backs."

RCA stock switch without a hitch

ALMOST UNNOTICED, RCA's new centralised distribution operation has moved smoothly into gear in a brand new 48,000 square feet complex at West Bromwich.

A carefully co-ordinated move of some 1.5 million records from the London Exmoor Street centre and the old West Bromwich depot took place over a four-day period and orders were being shipped again from March 13. A further stock of about one million records has still to be transferred from storage at the Washington, Co. Durham, factory.

Ian Dinsley, operations service manager, told *Record Business* that as a result of RCA distribution closing from Thursday to Monday morning a huge backlog of orders built up. This had resulted in a two-day delay in despatch, but by the end of last week it was anticipated that service would be back to normal.

NEWS

'Old DJs' pioneers test marketing

A FAIL-safe system of test-marketing singles before release is being employed by Jonathan King for his UK Records material.

With no distribution arranged on a label basis, King is embarking on a policy of one-off deals once he is satisfied that there is likely to be a demand for the record. The first release is 'Old DJs' which was picked up on the *Record Business* Top 100 singles at number 91 last week.

King explained that his "toe in the water" system involved pressing 500 copies and sending some of them to radio stations. If there was a reaction—"Old DJs" was picked up by Capital, BRMB and Metro—then record shops in the area were sent copies, in the hope of assessing consumer reaction. "There was an immediate response," King told *Record Business*, "so we wrote to eight distributors advising them that the record was available. There were five replies, the first from CBS, with Phonogram following close behind."

Having placed 'Old DJs' with CBS for release on the Epic label, King responded to Phonogram's enthusiasm by accepting the company's offer on a second single, a disco version by Rozzay (pronounced Ro-zay), a black singer from Los Angeles, of an early Abba song, 'Ring Ring'.

"It doesn't cost us more than £200 to test a new release this way," said King. "If the record hasn't got it, then we don't go any further."

Singles increase

TANDEM—who distribute Arista and Chrysalis records—is raising its rrp on singles from 75p to 80p from April 3



STARS' SINGLE RUSHED

CHISWICK RECORDS is rush-releasing the new single by Radio Stars on April 7 following the band's signing of a new two-year world-wide recording contract with the Kentish Town independent.

Entitled 'From A Rabbit' backed with a new version of 'Beast Of Barnsley', the first 10,000 copies will be packaged in a special clear polythene bag with colour overprinting. The single will also be the first to use the new Chiswick label design. The previous map design will be kept for re-issued oldies, as in the forthcoming Frankie Ford 'Sea Cruise' release. Pictured above are Martin Gordon and Andy Ellison from Radio Stars with Chiswick head Ted Carroll and commercial director Trevor Churchill.

TV specialists forced into diversification

by Myles Hewitt

THE LACK of strong back catalogue repertoire and the rising costs of television advertising are pushing tv merchandisers into new areas.

Ronco has started to sign its own artists, while K-Tel has made a strong entry with its 'Highlight On' series into the mid-price record market for which there will be no tv promotion.

Ronco's first signing is Sally Sagoe whose single 'Deep Down' will be released in early April. A male artist will be signed in the near future.

Sally Sagoe's single is also to be found on Ronco's forthcoming soundtrack album, *The Stud*, which is scheduled for release on April 4.

The album also features five other new singles which are due for April release. These are 'The Stud' by The Badu Orchestra (CBS), 'Fire Down Below' by Tina Charles (CBS), 'It's

Good' by Linda Lewis (Arista), 'Let's Go Disco' by The Real Thing (Pye) and 'Almost' by Bill Fredericks, the former lead singer with the Drippers.

The Stud will benefit by a £250,000 television advertising campaign for both film and album commencing on April 16 in the London, Westward and Harlech tv areas. Three weeks later the campaign will roll in the Midlands, Anglia and Trident areas, followed by Granada, Scottish and Border.

In addition W. H. Allen will release the paperback book of *The Stud* by Jackie Collins, together with the autobiography of Joan Collins, the film's star. A range of male toiletries, 'Monsieur Le Stud' will also be marketed alongside the film.

100 window displays will promote the album along with posters and banners available to dealers.

Elton John Scoops radio poll

MINUS ANY new material for about 18 months until the release of his new 'Ego' single, Elton John nevertheless proved his staying power with listeners to Capital Radio when he picked up the Best Male Singer title at the station's annual Music Awards presentation last week at Grosvenor House, London. John also collected from Lord George-Brown, now a Capitol current affairs commentator, the award for the Best-London Concert.

Other awards were:- Best Single—Mull Of Kintyre by Wings; Best Album—Out Of The Blue by ELO; Best Female Singer—Julie Covington; Best London Band—Tom Robinson; Most Promising New Group—Tom Robinson; Most Requested Capital Hotline Record—We Are The Champions by Queen.

The awards were based on a total of over 100,000 votes cast by listeners on a shortlist of artists selected by the station's DJs.

New numbers

THE RSO label now has a new catalogue numbering system, beginning from the current Andy Gibb single 'Shadow Dancing' which is RSO 001. Next single will be 'Night Fever' by the Bee Gees with the number RSO 002. Future singles will continue the series.

Albums will be numbered from RSS 001 for 'Super' items (£3.95) and RSD 001 for 'Deluxe' items (£4.35). Cassettes will be prefixed TRSS and TRSD respectively. First record with the new prefix will be the Andy Gibb album due in May.

WEA'S ALPERTON depot will be stock-taking on Friday March 31. Dealers should ensure that the week's orders reach Alpertone on Thursday March 30, so as no orders will be processed on the Friday.

I MUST BE IN LOVE

The Rutles

K17125



DON'T COST YOU NOTHING

Ashford & Simpson

K17096



DIARY

Bread

K12283



RUN AROUND SUE

Leif Garrett

K11090



ONES TO WATCH

MULLINGS

MANY THANKS to everybody for the congratulations and good wishes which came via telegrams, phone calls and letters, for the champers and flowers, and to the hospitable Anchor folk who entertained the whole of the *Record Business* team to lunch . . . technical hitches involving Arthur Computer delayed our Monday launch despite staff and printers working all night—but he's promised to do better in the future . . .

IN COMPANY with promotion manager Ken Bruce, RCA's boss Ken Glancy making regional radio and retail tour taking in Edinburgh, Glasgow, Manchester, Liverpool, Wolverhampton and winding up in Birmingham for the opening of the new RCA depot . . . expected back at work after Easter, the new slimline Geoffrey Everitt of MAM Records, two stones lighter, now convalescing at home after illness . . . our first apology—to Island for underestimating price of Island Music by £1 million . . .

AS EVER Capital Radio's Awards evening at Grosvenor House last week was a well organised and well-attended affair . . . as MC Michael Aspdrenly pointed out—"It is the same as the Britannia Awards only eight hours shorter" . . . Elton John in cute rose pink ensemble with matching cap shared the honours as the best-dressed guest with Darts resident clown Den Hegarty who looked stunning in a black and white creation which would have done double-duty as a chessboard . . . Paul McCartney's thank you mumble for his Mull of Kintyre Best Single award sounded like a cross between the Muppet's Swedish chef and Freddie Starr's impersonation of Elvis Presley . . . nice touch of humility from Elton John who, in accepting the Best Male Singer award, pointed out that he had released no records and felt that it should have gone to Elvis Costello . . . awards presented by Lord George Brown, now a Capital current affairs commentator, who got an enthusiastic welcome and remarked: "I'm not quite clear why I'm here" . . . Manhattan Transfer showed no sign of crumbling confidence after *Melody Maker* put down of their Palladium opening and delivered another brilliant performance . . .

LARRY PAGE anticipating that his new label may go on the Rampage with Johnny Pearson's recording of the theme from *All Creatures Great And Small* tv series . . . but an end to his squabble with RCA over the Penny Farrthing contract not yet in sight . . . expect three new signings to Bronze next week, two of which have illustrious antecedents . . . among recent acquisitions by Rocket's a&r chief Len Lubin—Carvelles who scored with LA Run single on Creole . . . DJM chief Stephen James, off to America to look at label's distribution arrangements, predicting that 19-year-old Grace Kennedy has potential to follow in Shirley Bassey's footsteps—the lass will feature in new Southern TV series directed by Terry Henchery . . .

CHRIS BLACKWELL backing two rastafarian tennis players aiming for Wimbledon, so good you can't see them for smoke, apparently . . . will Prince Charles be eager to acquire a copy of a certain reunion album being planned by Decca's Marcel Stellman? . . . forthcoming A&M project album *White Mansions* with all-star cast which Derek Green has been nursing along with producer Glyn Johns written by Paul Kennerley of the Verano's Pools family . . . a&r men out in force at Red Cow to check on Brakes included Jeremy Ensor and Chas De Whalley with CBS America's Don Ellis plus newly promoted Chris Briggs and Steve Andrews of Chrysalis . . . not many people know that department "Him Or Me?" by Croydon outfit The Banned which charted last week, co written by Doris Day's son, Terry Melcher.

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AND THE
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Here comes KC & The Sunshine Band with the latest in a long line of foot tapping hipshaking smash hits 'Boogie Shoes' from the film 'Saturday Night Fever', Watch out for those 'Boogie Shoes'—they're gonna skip right up the charts.

NEW SINGLE
'BOOGIE SHOES'
From the Sunshine Sound of TK Records

KC

AND THE
SUNSHINE BAND

6025
TK
records

REGIONAL NEWS

SCOTTISH NEWS

Edited by Ian MacFadden

041-339 9616

Binkies trad via Dublin

THE WHISTLEBINKIES, highly regarded on the Scottish folk circuit because of their adherence to traditional music, have their first album released—by Claddagh records of Dublin.

Rab Wallace, piper, said that the main reason the group chose Claddagh, as opposed to any Scottish label, was Claddagh's penchant for genuine traditional music.

Wallace himself has won many of Scotland's major piping competitions, although within the group he tends to play lowland pipes—the bellows type—rather than the highland bagpipe. But like the rest of the group he is a recognised musician in his own field, and outside the group's format.

The Binkies have been together for two years in their current line up, and feature heavily the humour of singer Mick Broderick who has a wealth of dockland stories and more than 15 years in the folk business to talk about. Fiddler Dougie Lawrence was taught by Hector McAndrew who in turn learned from the last pupil of Neil Gow, and is therefore in a direct succession of the Scottish fiddle tradition. Eddie McGuire who plays flute within the group has won a numerous competitions and had work commissioned for classical orchestra and bagpipes. Peter Anderson, a former junior world champion, is noted as one of the finest side drummers in the business, and has the enviable talent to make a tenor drum sound like a kit. The only non-Scot in the group is Charles Guard, from the Isle of Man, a student of gaelic music, currently studying in Dublin who plays clarsach.

The new album, called The Whistlebinkies, was recorded after Gareth Brown of Claddagh heard the band playing on a traditional album for collector and lecturer Hamish Hen-

erson. Says Rab Wallace: "Gareth was looking for a Scottish equivalent to the Chieftains, with whom Claddagh have had international success, but he wanted a genuine Scottish sound and not just a Scottish version. We seemed to fit the bill, and he dropped his earlier idea of getting a group together himself."

There are already plans to record a second album, and tours are being arranged in Cuba, Finland, France and Eire.

Reggae, scandal and rock 'n' roll

A WHOLE undergrowth of new, young promoters seems to have grown up to exploit the reggae/new wave market developing . . . lots of fingers getting burned . . . meantime the hipper record shops report a huge expansion in reggae sales, despite tiny West Indian populations . . . one retailer says the reggae punters are the same people who three years ago would have been buying progressive rock . . . it has become listening music.

Steve Dunn, the longest lasting of the promotions men in Scotland, seems reluctant to leave to go South. In the meantime WEA have made him Sales Promotion boss for Scotland and North East England, with him own staff.

Retail trade generally over the moon about 'Ally's Tartan Army'—everybody has watched London breakouts like Althia & Donna being treated as national hits, despite the fact that until they charted they weren't even stocked here.

Cabaret scene has another blow with Dryboroughs, one of Scotland's major brewers, bowing out of live entertainment. Still the scandalous situation where licensees in Glasgow cannot charge admission continues, despite huge loosening up of laws.

Ian Bennet of RCA's a&r staff in Glasgow to see Underhand Jones, who put in an impressive, if rough-edged, performance.

Meantime, Ronnie Simpson, agent and ligger, still wondering what happened to all those marvellous promises after his Support Scottish Talent Showcase with ten Scottish bands.

Fran and Anna, the gruesome two-some, the Starksy and Hutch of Coatbridge, topping the bill at their first show in Glasgow Pavilion. They certainly know how to tap the sympathy vote.

IRISH NEWS

Edited by Pat Pretty
Dublin 778943

Thousands to win at Castlebar

DUBLIN: Prize money for the winning song in this year's Castlebar Song Contest will be £3,000. Second prize is £1,000, and third £300. There will be an award of £1,000 for the best orchestral composition.

The contest will be held from October 2-7 in the Traveller's Friend Hotel, Castlebar, County Mayo. It is open to amateur and professional composers. All entries must be with the organisers by June 15. Entry forms from: Gisela O'Connor, International Song Contest, 10 St Helen's Road, Booterstown, County Dublin.

The organisers will pay a grant towards travel and accommodation for composers qualifying for the contest. Those chosen to compete in the closing stages will be announced in July. The contest is sponsored by Berger Paints and the Irish Tourist Board.

MCPs GAVE a Dublin reception for the local music business on March 16 to introduce the Society's new general manager in the Republic, David Buskell. He succeeds Vincent Smialek, now with Ireland's biggest record-producing plant, Carlson Productions.

EMI's Kate Bush flying in to appear in RTE's top-rating Late Show 25 March . . . Elvis Costello, and Gallaher and Lyle in Dublin this week for concerts . . . In Easter week, Guys and Dolls appear at city's newest club, the

Stardust. The 1500-seater venue promises visits from Cilla Black, Gene Pitney and Dana. Topping this week: Gary Glitter (with local radio promo tie-up giving concert tickets for guessing his real name) . . .

John Woods, Polydor Ireland managing director, hosted a party in Cork for Syd Lawrence Orchestra and singers. Promoter Oliver Barry brought in the band for three concerts in the Republic. Lawrence has been asked to record an album of Irish tunes . . . and a weeklong visit is being planned for October.

Alternative Radio Dublin, one of the city's two unlicensed stations, has appointed four full-time staff. Controller of programmes will be Howard Kinlay, freelance journalist and ex-RTE producer. Ray McGuigan is named editor of news and current affairs, and Ms Pat Brennan becomes press officer. David Sineclair is nominated musical director . . . and according to Kinlay, "music policy is being developed and will continue to be at least half our total output."

Kinlay said at a press conference ARD wants to get rid of the "pirate" tag—but the problem was that broadcasting legislation in the Republic was outdated. There was no legislative procedure at the moment by which they could procure a licence.

Gap left in Dublin hi-fi retail field by closdown of the two midcity Centre stores, linked with big Coakley group. Lincoln Place branch had been hit badly by thieves, suffering five break-ins. Talbot Street branch suddenly cut short its shutdown sale following reported pressure on wholesalers by other retailers upset at low Centre-sound selfoff pricing.

Doug Bartlett (Revox) and R.S.R. Heron (Aiwa) among senior equipment executives planning April trips to the Republic, following encouraging sales visits to Northern Ireland.

Belfast promoter Bob Carney organising charter C&W pilgrimage to Nashville for 400 Irish fans by jumbojet in early September. He says weekly listenership is 175,000 for one Northern county programme alone—the "Big T" Show on Belfast's Downtown Radio. Plan is for Southern fans from Dublin and Cork to link with Belfast party for pre-flight spree in Shannon Airport duty-free shop.

JOKK

SIXTIES ROCK SUPERSTAR O.D. PLENTY MADE THE NEWS AGAIN TODAY WHEN THE COURT DECLARED HIM BANKRUPT...

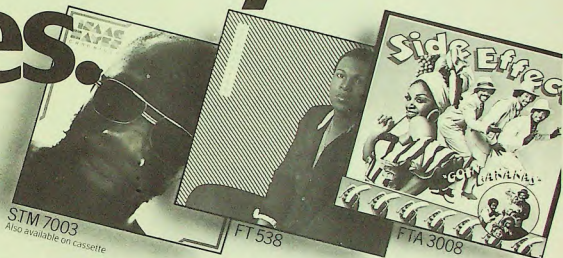
AT THE PEAK OF HIS CAREER O.D. WAS KNOWN TO HAVE BEEN A DOLLAR MILLIONAIRE!!!

THE JUDGE ASKED HOW HE'D MANAGED TO GET THROUGH SO MUCH MONEY IN SUCH A SHORT TIME...

O.D. SAID HE'D SPENT LAUGHSTON ON DRINK, WOMEN AND FAST CARS... AND THE REST OF HIS MONEY HE'D JUST WASTED...



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Sylvester's superbly sensitive album of the same name introduces you to a new high in sensitivity and includes the stand-out disco hits 'Over and Over' and 'Down, Down, Down.'

Then there's Side Effect's 'Goin' Bananas' two sides of infectious funk you'd be mad to miss.

So Stock 'Chronicle,' 'Sylvester' and 'Goin' Bananas,' and you'll be dancing all the way to the bank.

EMI



Polydor gets behind hit disco film

TO COINCIDE with the London premiere of the film *Saturday Night Fever*, Polydor is backing the soundtrack album (RSO 2658 123) with a major promotional and marketing campaign.

There will be widespread radio and press advertising together with window and in-shop displays, badges, patches, t-shirts and a number of merchandising tie-ins.

The radio campaign features 60-second commercials and will be linked to the film's movements. Spots have been taken on Capital, BRMB, Piccadilly, Beacon, City and Clyde.

Concurrent with the Polydor campaign, the film distributors, CIC, are running nationwide television and radio advertising. Additional publicity will come from Chappells, publishers of the *Saturday Night Fever* songbook, and Corgi which is publishing the novel based on the film.

AS PART of Polydor's relaunch of its Special line of albums and cassettes: Bert Weedon's *16 Country Guitar Greats* (Polydor 2384 102) is released this week.

The album will be supported by advertisements in *The Sun*, *Titbit*, *Weekend*, *Weekly News*, *Country Music Round-Up* and the trade press. Recommended retail price is £2.45.

Merchandising

CBS HAS launched a promotion campaign to mark the arrival of American band Kansas in Britain. Advertisements will be appearing in four music papers and Kansas t-shirts, baseball caps and tour jackets are being distributed.

The group's new single taken from the album *Point Of Know Return* is 'Dust In The Wind' (KIR 6205) released last week to coincide with their tour.

DEALS

TWO NEW recording and publishing companies made their debuts this week, both with product in the can and both looking for major deals.

Imagination Records of 2, Norfolk Mansions, London SW11 is headed by managing director Stephen Banks-Jukes, formerly with RCA, Atlantic and B&C among other companies, with a general manager in Fred Parsons who helped found Mooncrest and B&C Records.

The company also has a US office under Brendan Regan who has already concluded agreements for the UK recording of bands Motion, Spike and newly-formed Heroes.

The operation has acquired a share in a 24-track North London studio which



Oates and Davis link-up

TERRY OATES and composer Carl Davis have linked to form a music publishing company—Sundergrade Music Ltd—which will represent all Davis's future compositions and hitherto unpublished works. The company will be administered worldwide by Oates's own company Eaton Music. The catalogue will include copyrights of music from the BBC tv series *Mayor Of Castorbridge*, Marie Curie, and Thames's *The Naked Civil Servant*.

Above: Terry Oates and Carl Davis lift a glass to toast their new publishing company.

is to be the base for a 15-strong co-operative group of noted musicians working under the banner of a subsidiary company—Imaginative Musicians, and their debut album is currently under completion at Eden Studios. Distribution arrangements for the new label are now under discussion.

Stairway Records is the other new company, formed by Jon Samuel at the close of last year and now looking for UK and world-wide licence deals with former Nems Record managing director Peter Knight acting as consultant.

Independent producer Samuel announced Stairway's first signing as East Anglian heavy rock band Buster James whose debut album *Take It Or Leave It* is now completed and scheduled for a May release together with a single.

Samuel, acting as a&R executive and producer, expects to be signing further names to the label shortly, with corresponding album and single releases by the end of the year.

The company is located at 9, Victoria House, South Lambeth Road, London SW8 (Tel: 01-735 6032).

HANDLE MUSIC has signed Phil Murray's PM Music to a long-term co-publishing agreement. Murray, formerly lead singer with Wood Wood-mansy's U-Boat, writes his own material and has signed a solo recording contract with Private Stock Records and is currently in Chipping Norton Studios.

PANCHE PUBLISHING has concluded a worldwide publishing agreement with new Mountain band Marseille which has its first single *The French Way* just released.

RADIO HALLAM has received the official go-ahead from the IBA to commence 24-hour broadcasting for an experimental period from Good Friday to early May.

Bill MacDonald, Hallam's managing director, told *Record Business*: "We will be using this opportunity to put out live broadcasts by local artists. If these go well, we will transfer them to evening airtime later on."

INS AND OUTS

KEVIN KEOGH has been appointed copyright royalty administrator of Satriil Records and Satriil Music. Keogh, previously worked with B. Feldman and Co for ten years, Leeds Music for six years and for the last 12 years has been a director of Clifford Essex Music. Effective immediately, his new position will involve liaison with Satriil's UK licensee WEA Records and Carlin Music, which administers the Satriil Music catalogue.

GERRY FYFE has been appointed product manager in charge of rock at Polydor. Formerly a salesman, Fyfe will play a key role in marketing activities for rock artists.

O'Donovan must pay in Roberta Flack case

A ROW between showbusiness promoters over a London concert given by American singer Roberta Flack ended in a High Court ruling on Friday.

The dispute broke out between Danny O'Donovan Enterprises Ltd and Mava Music Ltd, over a concert they jointly promoted at the New Victoria Theatre in November, 1976, at the start of a European tour by Miss Flack.

Judge Edgar Fay, QC, said Mava, of Baker Street, Marylebone, London, claimed O'Donovan Enterprises, of Dolphin Square, S.W.1. owed them 9,030 dollars after failing to pay Miss Flack her full fee of 10,000 dollars, according to an agreement.

Promoter Danny O'Donovan, said the judge, had told the court that his company did not pay Miss Flack because she owed him 9,030 dollars in expenses for an Australian tour he had promoted for her two or three years earlier.

He saw the London concert as an attempt to recover what he claimed was owed to him.

But Mava, who were promoting the whole of her European tour, paid Miss Flack the money after she refused to continue her tour if she did not get it.

The judge said the debt Mr O'Donovan was claiming was in fact owed not to the English Company, but to the Californian-based Danny O'Donovan Enterprises Inc.

Mr O'Donovan had said Mava should not have paid Miss Flack because it was he who owed the money—and he would set off the amount against the Australian debt and pay the outstanding balance of 970 dollars.

The judge decided there was no agreement which authorised Mr O'Donovan to do this, and that O'Donovan Enterprises did owe Mava the outstanding fee.

Judgment was given by consent in the sum of £5,520, the appropriate sterling equivalent of 9,030 dollars,—with interest. O'Donovan Enterprises will also pay Mava's legal costs.

Copyright course

THE MUSIC Publishers Association is running a one-day course on April 4 at London's Royal Lancaster Hotel on the new US Copyright Act of 1976. The Act was the first complete revision of American copyright law since 1909 and came into operation on January 1 this year. The course, designed for copyright managers and legal advisors, will cover explanations of how to register works using new forms, and each participant will receive a copy of the *General Guide To The Copyright Act* by Marybeth Peters, the complete text of the Act itself and new registration forms.

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RETAILING

IT MUST have been very disheartening for the GRRC to go to all the trouble of organising the *Discates* '78 conference and exhibition only to have about 70 of the 87 delegates from the retail trade attend.

The remainder appeared to be representatives of record companies. Thus it is clear once again that lamentably few of the 4,000 or so record retailers in this country thought it worthwhile to support their own trade conference. If 70 delegates was the largest force that we can muster it is no wonder that we never seem to make our voice heard.

If we cannot be bothered to meet and discuss ways of improving our industry then we should not be surprised if we are ignored. One of the ways in which a conference, such as this can be of most use is the way in which dealers can get together and discuss their own ideas on either, improving the industry as a whole, or, increasing the profitability of each individual retail outlet. How much more effective this would be if more retailers attended. The record manufacturing companies are as fiercely competitive with each other as any individual retailer is with his rivals. The record companies, however, know when to join forces under the banner of the BPI, to combat anything which threatens them all. It is this solidarity against common evils that is lacking in the retail trade. We have a voice to give even to our feelings in the GRRC but, because we do not give our active support, it is difficult for the association to make itself heard.

Having stated that the conference suffered from a lack of support, it is necessary to say that it was not without certain faults, although these are in no way undermine the importance of the conference as a whole. It does seem a great shame, for example, that, although so few delegates attended, it was not possible to find a room large enough to accommodate them all for the awards dinner. About a third of the assembled company were relegated to an annex where they could hear but not see what was transpiring. This obviously resulted in a lack of rapport between the speakers and their audience.

The greatest criticism of the whole conference must be levelled at the retailers themselves. An air of despondency and gloom gradually prevailed especially during the Industry Forum. The majority of retailers present seemed to have succumbed to a completely defeatist attitude having lost all the inspiration and independence that must have induced them to start out in business on their own in the first place.

There seemed to be a demand for the record companies to devise an universal panacea for all the problems of modern retailing other than we would all just die.

Unfortunately the time allotted to this forum was all too short and thus a lot of important issues were not discussed and nothing of permanent value came from it. Too much time was wasted in carping about the frightening magic lords of record retailing (Smith's Boots and

Despondent dealers need a strong dose of solidarity

A review of the GRRC Conference

by
CHRIS MOORES



Woolworths.) Certainly they have moved into the record business in a big way and they have the advantage of prime sites and national advertising campaigns, but surely, also, their very size is also their weakness.

It is only the independent retailer who can be flexible enough to foresee the coming trends in the record business and act upon them immediately without any long delays in sending memoranda to and from head office. When have these giants of retailing ever broken a new artist?

Too much time is spent bemoaning the fact that we manage to promote a record into the charts only to lose sales to the multiplier. What we must realise is that by having the freedom and enterprise to stock new artists we are always gaining sales and enhancing our reputation at the expense of those we fear.

We should not be prepared to surrender but to use all our initiative to fight back and as Shaun Howard said, learn to specialise and find new outlets (schools, colleges, libraries etc.) and use our knowledge and experience to promote our own stores.

Another time-wasting subject was that of the reintroduction of retail price maintenance. So many words have been wasted on this issue that I hope that it will at last be realised that there is no hope or fear of it ever returning and so we might as well forget it completely and find a more worthwhile issue to which to devote our time.

This air of defeatism was counteracted to a large degree by the lecture given by Leslie Seeneey, (director general of the National Chamber of Trade). In essence he was saying that, yes, the small independent retailer had suffered for the last few years but there had always been good times and bad and that there always would be. He stressed that

as long as The Chamber of Trade received the support of the individual trade associations they could go a long way to alleviating the government imposed hardships on the independent retailer. He also emphasised his complete confidence in the future of independents provided that they were prepared to keep up to date with modern marketing trends and techniques.

I must draw my final conclusions very rapidly as I have already overrun my allotted space. The lecture given by Roy Spiller (Advisory Conciliation and Arbitration Services) was a complete revelation to some of us with regard to our legal relationships with our staff. Anyone who is not absolutely certain about the regulations regarding the dismissal of staff would be well advised to contact their nearest ACAS office and discuss it with them.

David Meyrick of Research Surveys of Great Britain, expertly expounded the advantages of a potential new chart system, based on the computer examination and analysis of the till roll (a specially adapted machine) from selected shops an accurate and fairly hype-proof chart could be produced in a matter of hours. The system as he explained it offered added benefit to the retailer via the supply of stock information and sales breakdown etc.

In conclusion, we should extend our thanks to the GRRC for organising the conference and again stress the importance of dealers supporting both it and the GRRC generally. Perhaps, as a parting barb, the GRRC might consider holding the conference out of London for a change. It would be considerably cheaper and this alone might encourage a higher attendance figure. Sometimes those of us in the outlying wastelands of the country feel that we are overlooked by those surrounding our capital city.



"YOU GOT my new album yet," ex Deep Purple vocalist, Dave Coverdale, on the telephone to Boots of Darlington in the EMI telephone sales department during a recent visit to the Hayes factory. Coverdale's album *Northwinds* is just out on the Purple Records label and he is currently touring Britain.

Expansion at Wynd-up

WYND UP, the Manchester based one stop operation, is moving to larger premises this summer to cope with increased turnover. The firm now distributes singles to Debenhams and some Menzies outlets.

Wynd Up are taking over a building about a mile away from existing premises on the George Street industrial estate with around four times the storage space. Colin Riley, Wynd Up managing director, estimates that the company turnover will be £3.5 million at the end of the current financial year.

Television the Key to Northern sales?

TELEVISION ACTION in Granada land has generated demand for two albums which previously appeared to have exhausted their sales potential.

Rita Coolidge's album *Anytime... Anywhere* has entered this week's Record Business Wynd Up and Terry Blood one-stop album charts at number eight in both cases following a heavy advertising campaign on Granada Television.

The record was first released last April and sales were falling off before the Granada promotion. Following the success, A&M Records now plan TV advertising in the Border TV area and possibly throughout the country.

Sales of the *Sound Of Bread* on Elektra, which was released last year, have also increased at northern one-stops following a TV special on Granada.

Dealers ignore blank tape threat

by Myles Hewitt

REPEATED WARNINGS from prominent record industry figures have failed to alert many dealers to the true magnitude of the threat posed by home taping.

A major cause of complacency is that the dealer usually stocks blank cassettes in addition to his main product lines, and blank tape offers him excellent profit margins if he has bought wisely.

It's very tempting for the dealer to take the view that although blank cassettes hit record and (more noticeably) prerecorded cassette sales,

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the revenues from blank tape adequately make up the losses.

To do this, however, is extremely shortsighted. As Mark Greene, owner of the *Record Room* in St. Albans, pointed out: "The problem with the blank cassette is that it can be sold through so many kinds of outlets. We stock a limited number of lines in blank tape chosen according to quality and price, and it's certainly a profitable area. But record dealers should keep in mind that no specialist knowledge is needed to sell blank tape, and this means that the market is spreading to all kinds of retailers. This is not good for the specialist record dealer, who cannot afford to offer the kind of retail discounts that the major multiple outlets capitalise on."

Dealers should also beware that although blank cassette sales have shown remarkable growth during the last decade, the latest research shows that the market is currently flattening off and may possibly go into a decline. Even so the current market is running at something over 27 million units per year.

The record dealers' problem is not necessarily alleviated by a slowing down of the blank market since having built up a stock of cassettes, it is a simple matter for the home copier to wipe tapes clean and replenish them with current favourites.

A significant reason for the current confusion about how to combat home copying is the vague nature of the threat. Although no-one is in doubt that blank tape does affect record sales, most dealers find it impossible to quantify the damage done to their own business by tape as opposed to other market forces, and even more impossible to locate the precise areas of the record market worst affected.

It seems, however, that home taping is practised primarily by the younger end of the market. Harry Hall of *Half Audio* in Dumbarton, selling both hi-fi equipment and records, reflected common experience when he said: "Most of the blank cassettes we sell go to young people who find it a real problem to dig into their pockets for the price of an album. For this reason I would judge that home copying affects the market for groups such as The Eagles or Led Zeppelin rather than MOR acts like Andy Williams. Older people seem to be more conservative, or perhaps they simply don't want the trouble of making their own copies of albums."

Certainly the ease of copying has grown with the popularity of music-centres which now account for the vast bulk of home hi-fi sales. This point was emphasised by Geoffrey Bridge, director general of the BPI, in his recent speech at the GRCC Conference Awards Dinner where he



BRIDGE: spelt out dangers at GRCC conference

also revealed that current estimates show the industry lost a total of £75 million in sales of records and prerecorded cassettes in 1977.

Bridge also stated that surveys showed that in 1977 more than 12 million adults admitted to home taping compared with a 1971 figure of just over five million. The total number of recordings made in 1977 was put at nearly 225 million, and

there was no sign that practice was about to stop. "I can think of no other consumer product, with the exception of sheet music, that is as vulnerable as records in this respect," said Bridge.

Is there any practical solution to the problem of home taping? A spoiler signal to prevent copying from disc to tape was both "Possible and simple," according to Bridge, but it was equally simple to eliminate it by the addition of "A suitable gadget" to a tape recorder. It could be years before a foolproof system was developed.

Bridge went on to express his hope that the Government would implement the recommendations of the Whitford Report that there should be a levy on home recording hardware. But in his opinion this alone was not enough; there had to be a levy on blank tape.

Bridge accepted that dealers would not derive a direct financial benefit from this, but he believed that such a levy was needed to keep record producers and manufacturers in business.

But most dealers would not welcome anything which increased the retail price of any of their stock. Blank tape makes up a substantial if secondary portion of total turnover for many dealers, and it seems that most record shop owners are not over concerned about the impact of blank tape: "After all if a record is going to be copied, it's got to be bought in the first place," seems to be a common reaction.

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ARTISTS & REPERTOIRE

KATE BUSH—who shared a birthday with Emily Brontë—began her affair with Cathy, Heathcliff, and the ghostly world of Wuthering Heights, when she was but a little girl, aged nine.

"There was this series on telly," she recalls, "and I literally saw the last five minutes where there was this ghost at the window, smashing her hands up. I just thought it was amazing, really freaky, and very strong. It just hung around in my head a lot. Obviously everybody knows the story basically—'I know the old Monty Python semaphore bit. I just thought I'd get it out of my system, but I wanted to read the book because it's not right to write something you don't know about, and the book knocked me out. It's beautiful—such a clever lady."

By the time she did read the book and write the song, nine years had elapsed and little Miss Bush had already been signed to EMI for three years.

"I had hundreds of songs," Kate remembers, "as writing a song was like taking a pos to me. But everyone had advised me to wait. They felt I was too young to be putting out records, that I wouldn't be able to handle it."

Consequently her material, recorded on her debut *The Kick Inside* LP, represents three years of recording—from the very expensively produced original demos (paid for by

For Kate Bush read Lady Luck

Pink Floyd's Dave Gilmour in his role as talent spotter and patron of the arts) to 'Wuthering Heights'.

Having secured the contract with EMI at 15½ and, luckily, an inheritance at about the same time, Miss Bush was able to spend the



KATE BUSH: developing the arts

waiting years in highly profitable preparation. She learnt karate—"but I couldn't live with the discipline"—she studied mime with Lindsay Kemp and she studied dance. She also went to an unorthodox singing tutor once a week who merely encouraged her to express herself.

"I don't think EMI were really sure how to handle the publicity, the promotion or anything really. It was just a matter of waiting until the time came."

Originally that time was judged to be November 1977. "A week before the release date the single was stopped because everyone feared it was going to get caught up in the Christmas rush. But a few copies went through by mistake and some got to Capital and Tony Myatt was playing it from November onwards. He and his producer, Eddie Pomeroy, were great. They were really behind the record."

The rest is history but it must be remembered that EMI's Kate Bush campaign followed the single's success not the reverse.

"There were no ads and no pictures in the press when the single came out," Kate says, "which is amazing.

It just amazes me that it got there, that people were enjoying hearing it, which is what it's all about really."

Rooted in the folk music her two brothers introduced into the young Bush household, Kate's music is essentially British—though she's a fan of Billie Holiday and Lottie Lenya. She loves Bowie and anything to do with the artistic music-as-theatre school, and promises her live dates—probably not until late summer—will be "very special". Though she seems likely to stick with the Kate Bush band, the nucleus of which were with her when she was doing rock 'n' roll sets in South East London pubs last summer, a dramatic production is assured.

Meanwhile the lady who seems to have luck and talent on her side, is being swept off her feet. For instance, she's still waiting to sign the deal with her newly appointed manager.

"I always felt that if you don't need a manager you shouldn't have one, and I've managed very well with the help of my family and the advice of my lawyer."

"I know very definite basic things I want to stick to. I want to make sure that I keep writing, that I don't slack off from that and that it's important that I don't get into success for success; that's bad, it's a destructive energy. I want to progress my dancing and... just develop the arts. I've got a lot to learn."

Peter Harvey

Hamilton: beginning to feel like a million

THE TELEVISION reviewer for the *London Evening Standard* commented recently: "Doesn't BBC-2 know of any other country singers?" at the umpteenth George Hamilton IV series appeared on our screens.

So familiar a figure is 'Gentleman George' on the small screen that many people think he is actually British. His already soft Dixie accent has been changed further by the time he has

spent in Britain and Canada. He is in fact a firm Anglophile and lectures occasionally on British folklore.

Hamilton is undergoing a metamorphosis in his career. He's just been awarded the rare distinction of having his latest album promoted on tv, something usually reserved for golden oldies compilations or very 'safe' ballad artists like Jim Reeves.

It has all come about by his change of record label—or to be more precise his change of record producer. His move to the capable hands of Allen Reynolds (producer of Don Williams and Crystal Gayle) convinced ABC in America to sign him, his last record contract having lapsed.

The first Reynolds-produced album was released in Britain last February and received critical praise. Hamilton has long had a penchant for trying material that is more thoughtful than the usual Nashville fodder but in his later releases with RCA in Britain he seemed to have hit a rut in terms of sales. Allen Reynolds has reconciled the problem by finding him quality songs and recording him with a simplistic but warm country backing.

The latest Hamilton album, *Feel Like A Million*, has done better than any before it for the artist and is fully

justifying the faith that Anchor in Britain (who do not necessarily follow the marketing policy of ABC in America) have shown in it.

"I'd know Allen Reynolds for a long time" ruminates Hamilton, "so I was aware of him, especially since he was so well-respected even then, pre-Don Williams. I got acquainted with Allen through Chet Atkins first, as I was an RCA artist then. I'd occasionally go over and have lunch with Chet and talk business and it filtered back to me that Allen Reynolds was a comer, was at the forefront of a new generation of Nashville music makers."

Hamilton had left Nashville and the prestigious Grand Ole Opry in 1972 and had gone to live in North Carolina. He comments:

"After I rejoined the Grand Ole Opry recently I thought I needed something because it wasn't happening for me with RCA Canada, and RCA America was a dead issue long ago. I guess it was all over for me there when Chet Atkins began to produce less. He was the reason I wanted to be on RCA to begin with. So I became less involved in Nashville and more in the Canadian side of things. And I was then infatuated with Gordon Lightfoot and the folk side of country."

Mervyn Conn, my manager, initiated my discussion with Allen. "Allen was surprised to hear my name again and then intrigued by the

idea of working with a guy that he remembered from years back. I think it was a challenge to him. He's got access to the best new material in Nashville because he's a respected producer and he's got a key studio group of very competent, creative young musicians who are not stale or stereotyped."

"Jack's Tracks, the studio where Allen works, is very small, more like a living room, and the original sessions were done with five musicians. He does it in layers. He asks for ideas with the backing and if a musician says 'well I can hear a little bit of electric piano in there' the musician goes in and lays down a separate track. And then later Allen adds strings and vocal-backings. I think Allen works along the same lines of a lot of pop and rock producers these days."

Hamilton's day is here it seems, and those years of patient gigging have paid off. On average he has toured Britain about twice a year for almost as long as anybody can remember. But this regeneration has been helped greatly by Anchor in Britain, he thinks.

"I'm really impressed with the Anchor people here. Since I've signed with them I've felt more interest and genuine support from a record company than I could have expected at this time in my career. It's like a rebirth."

David Redshaw

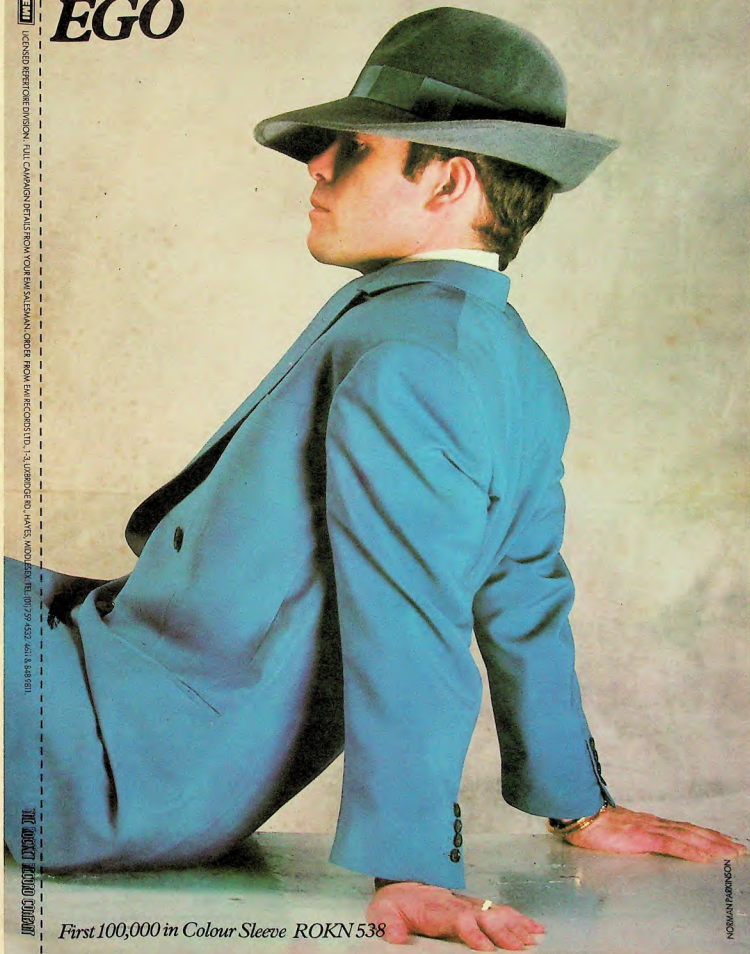


GEORGE HAMILTON: reborn

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RETAILING

THE NATURAL reaction of an independent dealer to the news last year that Littlewoods was about to enter the record retail market with albums handsomely discounted must have been that there was yet another threat to his livelihood.

The implication of a possible further 100 prime High Street sites with high traffic volume muscling in on records and laying claim to an attentive service from Record Merchandisers, the industry's racking company, was not lost on the opposition either, particularly when Littlewoods bent a few of the unwritten rules regarding the protection of margins on TV-advertised albums.

But David Tebbutt, a Littlewoods man for 15 years who combines his duties at the firm's Liverpool head office as Textile Buyer with responsibility for records. "They account for about one-third of my time", he says, dismisses any suggestion that the firm is hell-bent on a cut-price policy geared to knock the stuffing out of the opposition, multiple or independent.

"The general feeling, I suspect, is that Littlewoods is out to cut the throat of anybody else who is selling records," admits Tebbutt.

"It is not the case. We have not given the matter a moment's thought. We are not concerned with pinching trade from Smiths, Boots or Woolworths, but we think there is a

Littlewoods—bringing home the bacon?

by Brian Mulligan

gap to sell records to our type of customer."

Tebbutt profiles a Littlewood's customer as being rather traditional, middle-aged parents who shop for clothing and food, a more conservative person than might be found in a normal record shop, he feels. He considers that, for instance, a Woolworth's store attracts a different type of clientele from Littlewoods, likewise the other multiples.

Live and let live would appear to be the Littlewoods' philosophy, for it regards its record retailing activities as being minor league compared to Woolworths' 860 stores and hardly offering the specialist skills to cause knowledgeable independents to have misgivings.

Indeed a couple of months ago it might have been sensed that on the evidence of early results the jury was still out considering its verdict on the company's long-term involvement with records and tapes. Now apparently it is fully committed to its investment and is looking to buying records and tapes in 95 stores by mid-summer.

To be sure, at this stage records hardly loom large in the company's priorities but their emphasis is definitely increasing.

There has been no competitively militant marketing to match the promotional gambits of the other High Street competitors, with Littlewoods displaying a confidence, born of long experience, that it knows its customers, how to sell to them, and can rely on them to find the record departments and respond to a simple pricing system. This has full price albums and cassettes costing up to £3.99 being sold at £1.99 and anything over being in receipt of a £1-off tag. The one price for cassettes may indeed be taken as an early sign of a slightly more aggressive approach, for Tebbutt feels that tape has been under-exploited to the public and is looking for a stronger impact. "Our policy," says Tebbutt, "is to buy a range of merchandise, average out the costs and then put in between one and three emotive price points."

Although departments are increasing, the priority of records in the Littlewoods scheme of things means that at this stage they are not always given particularly prominent floor space in the stores. At the London Marble Arch shop, for instance, the department is tucked away in a far corner of the basement. There is no sign to indicate that records are being sold. The only clues are cards to be found among the socks and sweaters indicating that somewhere in the store Abba: The Album can be purchased for £2.99.

With little done by way of advertising for its record departments, how then does Littlewoods expect consumers to patronise them. Tebbutt's answer is surprising. "Bacon", he says. "We get them in

by selling bacon. If Littlewoods is known for anything it must be for the high quality of its bacon." Tebbutt is not totally serious when he says this and really means that Littlewoods enjoys the patronage of a large clientele which regularly shops for food and clothing. Record departments, of course, are regarded as being a means of expanding the range of customers, particularly those in a younger age bracket.

As an outsider looking in for the first time, Tebbutt has some interesting observations to make on the record industry and its pricing policies, particularly in the light of Littlewoods' own belief in keeping everything simple. At the time that the company was planning its entry into retailing, he conducted his own survey of retail outlets. "I found it hopelessly confusing", he says. "The message in other multiples was—"We will reduce some records by 60p, some by 80p and others by £1, but we won't make it clear which is which, so good luck madman!"

Tebbutt also expresses his inability to understand why record prices should increase so regularly. "The normal reaction to a bad trading spell," he argues, "is to reduce prices to try to stimulate trade. The record industry's reaction to a bad year is to put prices up. My guess is that our prices will stay at £2.99. We would eventually like to develop a £3.99 price point for anything up to £5. Once you are over £4.00 you are in a new field and to go over that mark would be tantamount to committing commercial suicide."

Looking to the future, with 95 record departments, Tebbutt wants to see improved cassette sales and expects the budget range account for more than 10 per cent of sales. The range of merchandise will also be developed to include accessories, already successfully tested, and complementary items such as small radios, cassette players and TV games. If trade prospers he envisages the possibility of a full-time record buyer being appointed.



DAVID TEBBUTT, the man responsible for Littlewood's records division, in the West End store in Oxford Street.

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ARTIST A Side/B Side (Label)

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BACCARA DARLING/Number One (RCA)	PB 5566	R	
BARRY WHITE OH WHAT A NIGHT FOR DANCING/You're So Good You're Bad (20th Century)	BTC 2365	A	
BREAD DIARY/Daughter (Elektra)	K 12283	W	
BRIAN BENNETT PENDULUM FORCE/Ocean Glide (DJM)	DJS 10843	C	
BROTHERS JOHNSON LOVE IS/O' (A&M)	AMS 7345	C	
CHEAP TRICK I WANT YOU TO WANT ME/Oh Boy	EPG 5701	C	
CHICAGO LITTLE ONE/It'll Be The End Of Time (CBS)	CBS 6174	G	
CHRIS REA FOO! (IF YOU THINK IT'S OVER)/Midnight Love (Magnet)	MAG 111	E	
COUNTRY JOE MCDONALD COYOTE/Southern Cross (Fantasy)	FTC 154	E	
DONNA FARGO DO I LOVE YOU/Dee Dee (Warner Bros)	K 17141	W	
DREW MCCULLOUGH ANNE MARIE/Halloween (Polydor)	2058 976	F	
DUANE CLARK SIGNED MY WAY/Roots Are Bitter (Spark)	SRL 1158	A	
EXILE YOU THRILL ME/Don't Do It (RAK)	RAK 273	E	
FAST BOYS WILL BE BOYS/Wow Pow Bash Crash (CBS)	CBS 6236	C	
FATBACK BAND MILE HIGH/Midnight Freak (Spring)	2066 900	F	
FATHER ABRAHAM THE SMURF SONG/The Magic Flute Smurt (Decca)	R 13759	S	
FIRST CHOICE DOCTOR LOVE/I Love You More Than Before (Salsoul)	SSOL 104	E	
FIVER WHEN YOU WALK IN THE ROOM/Backache Rattlesnake (Mercury)	6005 010	F	
FLOWER THE MAGIC IS YOU/You Don't Have To Say (I Think I Know) (United Artists)	UP 36372	E	
FOGHAT I JUST WANNA MAKE LOVE TO YOU/You For The City (Bearsville)	K 15527	W	
FOTOMAKER WHERE HAVE YOU BEEN/Say The Same For You (Atlantic)	K 11110	W	
GAYNOR WILD BLUE GUITAR/Love That Rules (President)	PT 472	O	
GOODEG IF YOU ARE PASSING BY THAT WAY/The Huddle (Satri)	SAT 128	W	
HELTER SKELTER I NEED YOU/Goodbye Baby (Sticky)	STY 102	O	
HIGH INERGY LOVE IS ALL YOU NEED/Save It For A Rainy Day (Motown)	TMG 1103	E	
HONKY GIVE IT ALL YOU GOT/Can't Sit Down (Creole)	CR 151	K	
IAN GOMM COME ON/Darkest Night (Albion)	ION 1	E	
JACKSON C FRANK BLUES RUN THE GAME/Milk & Honey (B&C)	BCS 0012	C	
JET BROWN ROCK 'N' ROLL ROMANCE/On The Wall (Lightning)	LIG 525	W	
JETHRO TULL MOTHS/Beltane (Chrysalis)	CHS 2214	F	
JOAN ARMATRADE WARM LOVE/Get In The Sun (A&M)	AMS 7346	C	
JOHN D BRYANT NO STRINGS/Queen of the Silver Star (Private Stock)	PVT 117	E	
JOHN TRAVOLTA WHENEVER I'M AWAY FROM YOU/Settle Down (Polydor)	2059 005	F	
LLOYD MILLER LOVE GROWS (WHERE MY ROSEMARY GOES)/Two Timer (Trojan)	TRO 9033	C	
MAGIC DANCE ALL NIGHT/Jimmy Brown Song (EMI)	EMI 2771	E	
MARLENA SHAW THEME FROM 'LOOKING FOR MR. GOODBAR' (DON'T ASK TO STAY UNTIL TOMORROW!)	CBS 6220	C	
The Writing's On The Wall (CBS)			
MARTY MITCHELL YOU ARE THE SUNSHINE OF MY LIFE/Yester-Me, Yester-You, Yesterday (MC)	MC 7001	E	
MAX MERRITT SLIPPIN' AWAY/Rock And Roll Hobb (Polydor)	2059 006	F	
MEAT LOAF YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)/For Crying Out Loud (Epic)	EPG 5980	C	
MEMPHIS HORNS JUST FOR YOU LOVE/Keep On Smiling (RCA)	PB 1064	R	
MR CHIPS THE WAY I AM/Lady Elaine (Spiral)	SPS 7014	O	
O'JAYS I LOVE MUSIC/Love Train (Philadelphia International)	PIR 6093	C	
PARLIAMENT FLASH LIGHT/Swing Down, Sweet Chariot (Casablanca)	CAN 123	A	
PINUPS IF YOU CAN'T BOOGIE/I Wanna See You Dance (EMI)	EMI 2770	E	
PLANET EARTH ROCKET MAN/My Galactic Hero (Pye)	7N 46055	A	
POACHER DARLING/So Afraid (RK)	RK 1009	A	
PROPHETS HOG FOR YOU BABY/What I Want (Radar)			
RAINBOW LONG LIVE ROCK 'N' ROLL/Sensitive To Light (Polydor)	2066 913	F	
REBEL FORCE BAND LIVING IN THESE STAR WARS/Disco Version (Lightning)	LIG 530	W	
RITA WRIGHT LOVE IS ALL YOU NEED/Touch Me, Take Me (Jet)	UP 36382	E	
ROBERT NAY YOUNG HOT STUFF/This Bird's Gonna Fly (Sticky)	STY 101	O	
ROBY BLOCK FEELINGS CANNOT LIE/Hard Workin' Woman (Chrysalis)	CHS 2216	F	
ROY CLARK YESTERDAY WHEN I WAS YOUNG/Somewhere My Love (ABC)	ABC 4213	C	
RUBY WINTERS COME TO ME/Treat Me Right (Creole) (17/3/78 release)	CR 153	K	
RUPERT HOLMES LET'S GET CRAZY TONIGHT/So Beautiful It Hurts (Private Stock)	PVT 140	E	
SLIM ALI AND THE FAMOUS HOODI BOYS SWEET MOTHER(AK Special) (Contempo)	CS 2132	W	
STAN HOLDEN GREAT BIG PICKLED GHERKIN/47 Bus (RK)	RK 1010	A	
STAR HYPNOTIQUE/Beautiful Ann (Creole) (17/3/78 release)	CR 150	K	
STYLISTICS WONDER WOMAN/Lucky Me (H&L)	6105 086	C	
STYX FINDER YOURSELF (THE ANGRY YOUNG MAN)/The Grand Finale (A&M)	AMS 7343	C	
TYRONE ASHLEY LOOKS LIKE LOVE IS HERE TO STAY/Surround Me (United Artists)	UP 36371	E	
VALENTINO EVENING IN CALAIS/Summer Days (Anita Hanau)	AH 5078	A	
WALES O'NEGAN FOO!S PARADISE/Takes A Little Time (Mountain)	TOP 36	F	
WINGS WITH A LITTLE LUCK/Backwards Traveller/Cufflink (Parlophone)	R6019	E	

KEY TO DISTRIBUTORS:

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

HIT PANEL

The top releases as chosen by the Record Business' nationwide panel of radio personalities. The panel is at present 50-strong.

- 1 WITH A LITTLE LUCK WINGS (PARLOPHONE)
- 2 DARLING BACCARA (RCA)
- 3 DIARY BREAD (ELEKTRA)
- 4 LITTLE ONE CHICAGO (CBS)
- 5 OH WHAT A NIGHT FOR DANCING BARRY WHITE (20th CENTURY)
- 6 WONDER WOMAN THE STYLISTICS (H&L)
- 7 LOVE IS ALL YOU NEED HIGH INERGY (MOTOWN)
- 7 WHENEVER I'M AWAY FROM YOU JOHN TRAVOLTA (POLYDOR)
- 9 WARM LOVE JOAN ARMATRADE (ABM)
- 9 LONG LIVE ROCK 'N' ROLL RAINBOW (POLYDOR)

Index

ANNE MARIE	C
BLUE GUITAR	O
BLUES RUN THE GAME	O
BOYS WILL BE BOYS	J
COME ON	C
COME TO ME	R
COYOTE	M
DANCE ALL NIGHT	B
DARLING	M
DARLING	B
DIARY	B
DO I LOVE YOU	D
DOCTOR LOVE	F
EVENING IN CALAIS	V
FEELINGS CANNOT LIE	P
FLASH LIGHT	P
FOOL, IF YOU THINK IT'S OVER!	C
FOOLING YOURSELF (THE ANGRY YOUNG MAN)	W
FOOLS PARADISE	C
GIVE IT ALL YOU GOT	S
GREAT BIG PICKLED GHERKIN	P
HOG FOR YOU BABY	S
HOT STUFF	H
HYPNOTIQUE	O
I JUST WANNA MAKE LOVE TO YOU	O
I NEED YOU	G
I WANT YOU TO WANT ME	H
IF YOU ARE PASSING BY THAT WAY	C
IF YOU CAN'T BOOGIE	B
JUST FOR YOU LOVE	M
LET'S GET CRAZY TONIGHT	R
LITTLE ONE	R
LIVING IN THESE STAR WARS	R
LONG LIVE ROCK 'N' ROLL	C
LOOKS LIKE LOVE IS HERE TO STAY	L
LONG LIVE ROCK 'N' ROLL	H
LOVE IS	B
LOVE IS ALL YOU NEED	L
LOVE IS ALL YOU NEED	F
LOVE IS ALL YOU NEED	J
MOTHS	J
NO STRINGS	B
OH WHAT A NIGHT FOR DANCING	B
PENDULUM FORCE	J
ROCK 'N' ROLL ROMANCE	B
ROCKET MAN	D
SIGNED MY WAY	P
SLEEPER AWAY	M
SWEET MOTHER	S
THE MAGIC IS YOU	F
THE SMURF SONG	M
THE WAY I AM	C
THEME FROM 'LOOKING FOR MR. GOODBAR' (DON'T ASK TO STAY UNTIL TOMORROW)	N
WARM LOVE	N
WHEN YOU WALK IN THE ROOM	N
WHENEVER I'M AWAY FROM YOU	N
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WONDER WOMAN	V
YESTERDAY WHEN I WAS YOUNG	V
YOU ARE THE SUNSHINE OF MY LIFE	I
YOU THRILL ME	I
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)	I

GUIDE TO NEXT WEEK'S AIRPLAY

the Top 30 Singles Chart which will receive national and commercial radio this week.

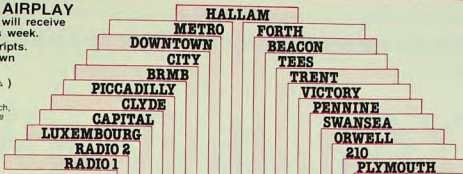
and from playlists and programme scripts. (B, C, *, !) for each station are shown at the bottom of the page.

shown in bold. Radioactive singles (Δ) significant play since last week.

ing to its play rotation and weekly audience reach, each single is shown by the Airplay Index where on all stations plus BSCBY & Top Of The Pops.

dex, updated to include Top Of The Pops.

ngles Chart to be compiled at the end of the week that playing in most cases is not a new play. For details of unlisted titles call our department (01-242 2111) Mondays only.



AI	TITLE/ARTIST	STATIONS																LABEL/NUMBER	DEALER USE	
13	LOVE MUSIC REGAL DEWY	D		C		A													RCA XB 1032	R
13	I LIKE TO BE WITH YOU RONNIE SESSIONS		A	B	C	A	B	B											MCA 341	E
13	Δ THE CLOSER I GET FLACK/HATHAWAY								*	B		*	*	*	*	*	*	*	ATLANTIC K 11099	W
12	HELLO SUNDAY HELLO ROAD GIL SCOTT-HERON	B																	ARISTA ARIST 12169	F
12	ON BROADWAY GEORGE BENSON		B						B	B	B	B	B	B	B	B	B	B	WARNER BROS K 17120	W
13	LOVE IS IN THE AIR JOHN PAUL YOUNG								B	B	B	B	B	B	B	B	B	B	ARIOLA ARO 117	A
11	NOTHING GOES RIGHT STEPHANIE DE SYKES	C																	DJM DJB 10830	C
11	Δ TAKIN' ME BACK TARNEY/SPENCER	D				A													A & M AMS 7339	C
10	YOU'RE SO RIGHT FOR ME E. SIDE CONNECTION	C																	CREOLE CR 149	K
10	ROCK ME SLOWLY JEFF PHILLIPS	C																	RCA PB 5071	R
10	Δ BABY HOLD ON EDDIE MONEY			*	B	A	B	B											CBS 6080	C
9	I CAN'T GO ON LIVING THELMA HOUSTON	D																	MOTOWN T.M.G.	E
9	1993 BOZ SCAGGS		C							B	B	A	B	A					CBS 6096	C
8	Δ DUST IN THE WIND KANSAS	D																	KIRSHNER KIR 6205	E
8	Δ MONTY MONY FLINTLOCK	D																	PINNACLE P 8455	C
8	Δ THIS NIGHT WON'T LAST BILL LABOUNTY			I															WARNER BROS K 17121	W
7	TAKE THIS JOB & SHOVE IT JOHNNY PAYCHECK	D																	EPIC EPC 6171	C
7	Δ AUTOMATIC LOVER DEE D JACKSON																		MERCURY 6007 171	F
7	MAMMAS DON'T LET JENNINGS/NELSON		C				B	B											RCA PB 1198	R
6	VARIATIONS 1-4 A LLOYD-WEBBER		C																MCA 345	E
6	Δ YOU ARE THE REASON 5TH DIMENSION		B	B					*	B	B	B	B	B	B	B	B	B	MOTOWN T.M.G 1101	E
6	WALK RIGHT BACK ANNE MURRAY									A	B	B	B	B	B	B	B	B	CAPITOL L 15974	E
6	TOP OF THE WORLD DIANA ROSS									B	A	B	B	A	A				MOTOWN T.M.G 1099	E
6	A LONG WAY TO GO EMOTIONS									B	A	B	B	A	A				CBS 6118	C
6	RUB DOWN JOE TEX	D																	EPIC EPC 6068	C
6	SUPERNATURE CERRONE	D																	ATLANTIC K11089	W
6	WE GOT THE WHOLE WORLD NOTTM FOREST																		WARNER BROS K17110	W
6	LOVE IS LIKE OXYGEN SWEET																		A & M AMS 7341	C
5	SCOTLAND FOR EVER SYDNEY DEVINE									A	A	A	A	A	A	A	A	A	POLYDOR POSP 1	F
5	SIT DOWN & THINK AGAIN CATHERINE HOWE									A	B	B	B	A					PHILIPS SCOT 1	F
5	SWING TOWN STEVE MILLER	D								B	B	B	B	B	B	B	B	B	ARIOLA ARO III	A
5	5 MINUTES STRANGLERS																		MERCURY 6078 813	F
5	RUNNING IN THE CITY SPACE	D																	UNITED ARTISTS UP 36350	A
5	THE ANGEL IN YOUR ARMS LYN ANDERSON									B	B	B	B	B	B	B	B	B	PYE 7N 25769	E
5	HOT LESS ROD STEWART									A	A	A	A	A	A	A	A	A	CBS 6122	C
4	TIME WILL PASS YOU BY TOBI LEGEND																		RIVA 110	W
4	WARM RIDE GRAHAM BONNET	A								C									RB 1004	C
4	I'M KNEE DEEP DAVE & SUGAR										A	B							RINGO TOSP 002	F
4	Δ RUNNING ON EMPTY JACKSON BROWNE									B	B								RCA PB 1141	R
4	Δ ROCK AND ROLL RADIO YOUNG ONES																		ASYLUM K13118	W
4	LOVING YOU IS DOROTHY MOORE																		VIRGIN VS 205	V
4	NEW YORK CITY KEN TOBIAS																		EPIC EPC 6172	C
4	ANGELINE ALAN DAVID																		SAFARI SAFE 2	A
4	EVERYBODY LOVES A RAIN SONG B. J. THOMAS																		EMI 2759	E
4	Δ COME SEE WHAT LOVE BRYN HAWORTH																		MCA 351	C
4	Δ THE LONELY SHEPHERD ZAMFIR & JAMES LAST																		A & M AMS 7341	C
3	IT'S A DAMN SHAME JOHNNY BROOKLYN WATSON																		PHILIPS 6042 346	F
3	MUSIC RHYTHM & HARMONY BROOKLYN DREAMS		B							A									DJM 10838	C
3	LOVE IS ONE STEP AWAY RICHIIE PITTS																		RCA XB 1040	R
3	READY STEADY GO GENERATION X		B																MAGNET MAG 113	E
3	Δ WHEN YOU WISH UPON A STAR MONTANA																		CHRYSALIS CHS 2207	F
3	LONELY HEARTS CLUB BILLIE JO SPEARS																		ATLANTIC K11087	W
3	I'M A GYPSY MAN J J CALE																		UNITED ARTISTS UP 36349	C
3	Δ I'VE GOT A WINNER IN YOU DON WILLIAMS																		ISLAND WIP 6434	E
3	WORDS RITA COOLIDGE																		ABC 42	C
3	SOLE IN MY SHOE TRAFFIC																		A & M AMS 7330	C
3	ZOOM COMMODORES																		ISLAND IEP 7	E
3	NEVER SAY GOODBYE MAUREEN McGOVERN																		MOTOWN 1096	C
																			EPIC EPC 6227	E

for all stations except Radio 1 Featured 40 and Records of the Week.

STATION	FORTH (Edinburgh) Forth 40 Flyers	BEACON (W Midlands) A 1 List	TEES (Teesside) Playlist	TRENT (Nottingham) Playlist Instrumentals	VICTORY (Portsmouth) Victory Roll Extras	PENNINE (Bradford) Top 40 Clusters	SWANSEA SOUND (Swansea) Playlist Instrumentals	ORWELL (Weymouth) Top 40 NewDays	Radio 210 (Tramway Valley) Top 30 Nighttime List	PLYMOUTH SOUND (Plymouth) Top 30 Playlist
AI Picks									Easy Riders	Presenter Picks

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WINNING FACE
PATTI BOULAYE



PATTI'S WINNING SINGLE
'THE PEOPLE SOME PEOPLE CHOOSE TO LOVE'
ALBUM HANKY 16



'PATTI BOULAYE'
KY 102

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SUNDAY APRIL 2ND

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ONE-STOP

BEST SELLING ALBUMS

LIGHTNING London

- (17) **THIS YEAR'S MODEL**—ELVIS COSTELLO (RADAR RAD 3)
- (1) **THE ALBUM**—ABBA (EPIC EPC 86052)
- (6) **REFLECTIONS**—ANDY WILLIAMS (CBS 10006)
- (4) **BOOGIE NIGHTS**—VARIOUS (RONCO RTL 2027)
- (2) **THE KICK INSIDE**—KATE BUSH (EMI EMC 3223)
- (11) **SATURDAY NIGHT FEVER**—VARIOUS (POLYDOR 2658 123)
- (3) **20 GOLDEN GREATS**—BUDDY HOLLY (MCA EMTY 8)
- (—) **FONZIE'S FAVORITES**—VARIOUS (WARWICK WW 5037)
- (10) **RUMOURS**—FLEETWOOD MAC (WARNER BROS K56344)
- (5) **CITY TO CITY**—GERRY RAFFERTY (UNITED ARTISTS UA 3014)
- (8) **OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)
- (—) **DARTS**—DARTS (MAGNET MAG 5020)
- (15) **VARIATIONS**—ANDREW LLOYD-WEBBER (MCA MCF 2824)
- (14) **PLASTIC LETTERS**—BLONDIE (CHRYSALIS CHR 1166)
- (—) **KATA**—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (—) **EASTER**—PATTI SMITH GROUP (ARISTA SPART 1043)
- (7) **ANOTHER MUSIC IN A DIFFERENT KITCHEN**—BUZZCOCKS (UNITED ARTISTS UA 30159)
- (—) **20 GOLDEN GREATS**—NAT KING COLE (CAPITOLEM TV 91)
- (12) **JESUS OF COOL**—NICK LOWE (RADAR RAD 1)
- (9) **TELL US THE TRUTH**—SHAM 69 (POLYDOR 2383 491)

TERRY BLOOD

Stoke-on-Trent

- (9) **CITY TO CITY**—GERRY RAFFERTY (UA USA 30104)
- (7) **FONZIE'S FAVORITES**—VARIOUS (WARWICK WW 5037)
- (4) **THE ALBUM**—ABBA (EPIC EPC 86052)
- (1) **THE KICK INSIDE**—KATE BUSH (EMI EMC 3223)
- (5) **BOOGIE NIGHTS**—VARIOUS (RONCO RTL 2027)
- (17) **25 THUMPING GREAT HITS**—DAVE CLARK FIVE (POLYDOR POLY 7)
- (5) **VARIATIONS**—ANDREW LLOYD-WEBBER (MCA MCF 2824)
- (—) **ANYTIME ANYWHERE**—RITA COOLIDGE (ASM AMLH 64616)
- (9) **SATURDAY NIGHT FEVER**—VARIOUS (RSO 2658 123)
- (3) **OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)
- (—) **THE STRANGER**—BILLY JOEL (CBS MCA 82311)
- (2) **20 GOLDEN GREATS**—BUDDY HOLLY (MCA EMTY 8)
- (—) **20 GOLDEN GREATS**—NAT KING COLE (CAPITOLEM TV 91)
- (—) **KAYA**—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (14) **RUMOURS**—FLEETWOOD MAC (WARNER BROS K56344)
- (12) **ANOTHER MUSIC IN A DIFFERENT KITCHEN**—BUZZCOCKS (UA 30159)
- (10) **OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (JET UAR 100)
- (—) **TWO DAYS AWAY**—ELKIE BROOKS (ASM AMLH 64609)
- (11) **JESUS OF COOL**—NICK LOWE (RADAR RAD 1)

RECORD BUSINESS March 27 1978

20 (—) THE SOUND OF — BREAD (ELEKTRA K52062)

SCOTIA Edinburgh

- (—) **KAYA**—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (4) **CITY TO CITY**—GERRY RAFFERTY (UNITED ARTISTS USA 30104)
- (9) **THIS YEAR'S MODEL**—ELVIS COSTELLO (RADAR RAD 3)
- (2) **PLASTIC LETTERS**—BLONDIE (CHRYSALIS CHR 1166)
- (5) **BAT OUT OF HELL**—MEAT-LOAF (EPIC EPC 82419)
- (3) **THE KICK INSIDE**—KATE BUSH (EMI EMC 3223)
- (7) **NEW BOOTS AND PANTIES**—IAN DURY (STIFF SEZ 4)
- (8) **20 GOLDEN GREATS**—BUDDY HOLLY (MCA EMTY 8)
- (9) **—** **EARTY**—JEFFERSON STARSHIP (ISLAND ILPS 9467)
- (—) **EASTER**—PATTI SMITH (ARISTA SPART 1043)
- (—) **ANOTHER MUSIC IN A DIFFERENT KITCHEN**—BUZZCOCKS (UA 30159)
- (—) **DEBUT ALBUM**—GENERATION X (CHRYSALIS CHR 1169)
- (10) **JESUS OF COOL**—NICK LOWE (RADAR RAD 1)
- (—) **EARTY**—JEFFERSON STARSHIP (GROUT FL 12515)
- (7) **VARIATIONS**—ANDREW LLOYD-WEBBER (MCA MCF 2824)
- (11) **THE ALBUM**—ABBA (EPIC EPC 86052)
- (13) **DARTS**—DARTS (MAGNET MAG 5020)
- (17) **RUMOURS**—FLEETWOOD MAC (WARNER BROS K56344)
- (1) **REFLECTIONS**—ANDY WILLIAMS (CBS 10006)
- (16) **SLOWHAND**—ERIC CLAPTON (RSO 2479 201)

WYND UP Manchester

- (1) **THE ALBUM**—ABBA (EPIC EPC 86052)
- (5) **THE KICK INSIDE**—KATE BUSH (EMI EMC 3223)
- (6) **CITY TO CITY**—GERRY RAFFERTY (UA USA 30104)
- (2) **20 GOLDEN GREATS**—BUDDY HOLLY (MCA EMTY 8)
- (4) **VARIATIONS**—ANDREW LLOYD-WEBBER (MCA MCF 2824)
- (3) **DISCO STARS**—VARIOUS (K-TEL 1022)
- (10) **OUT OF THE BLUE**—ELECTRIC LIGHT ORCHESTRA (UA UAR 30104)
- (—) **ANYTIME ANYWHERE**—RITA COOLIDGE (ASM AMLH 64616)
- (8) **EXODUS**—BOB MARLEY & THE WAILERS (ISLAND ILPS 9498)
- (—) **KAYA**—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
- (12) **REFLECTIONS**—ANDY WILLIAMS (CBS 10006)
- (20) **RUMOURS**—FLEETWOOD MAC (WARNER BROS K56344)
- (14) **ALL 'N' ALL**—EARTH WIND & FIRE (CBS) 86051)
- (16) **PASTICHE**—MANHATTAN TRANSFER (ATLANTIC K50444)
- (19) **BABY IT'S ME**—DIANA ROSS (MOTOWN STMA 8031)
- (—) **SATURDAY NIGHT FEVER**—VARIOUS (POLYDOR 2658 123)
- (11) **FOOTLOOSE AND FANCY FREE**—ROD STEWART (RIVA RVLPS)
- (—) **BAT OUT OF HELL**—MEAT-LOAF (EPIC EPC 82419)
- (13) **THE SOUND OF — BREAD (ELEKTRA K52062)**
- (—) **GREATEST HITS**—ABBA (EPIC EPC 69218)

ACTION ROUND-UP

THE DISCO CHART

TOP 20 SINGLES

- (3) **JACK AND JILL**—RAYDIO (ARISTA ARIST 161)
- (2) **LET'S ALL CHANT**—MICHAEL ZAGER BAND (PRIVATE STOCK PVT 143)
- (3) **TOO HOT TO TROT**—ZOOM—COMMODORES (MOTOWN TMS 1086)
- (11) **BIG BLOW**—MANU DIBANGO (DECCA FR 13755)
- (8) **FANTASY**—EARTH WIND & FIRE (CBS 6056)
- (4) **EASY**—JIMMY LINDSAY (ISLAND WIP 6431)
- (—) **IF IT DON'T FIT DON'T FORCE IT**—KELLEE PATTERSON (EMI INTER NATIONAL 544)
- (—) **EVERYBODY DANCE**—CHIC (ATLANTIC K11097)
- (5) **THEME FROM "WHICH WAY IS UP"**—STARGARD (MCA 346)
- (—) **I LOVE THE SOUND OF BREAKING GLASS**—NICK LOWE (RADAR RAD 1)
- (—) **AUTOMATIC LOVER**—DEE D JACKSON (MERCURY 6007 171)
- (14) **LET'S HAVE SOME FUN**—BAR-KAYS (MERCURY 5167 149)
- (—) **THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"**—JOHN WILLIAMS (ARISTA ARIST 171)
- (6) **RUMOUR HAS IT**—DONNA SUMMER (CASABLANCA CAN 122)
- (8) **FANTASY**—EARTH WIND & FIRE (CBS 6056)
- (9) **IS THIS LOVE**—BOB MARLEY & THE WAILERS (ISLAND WIP 6420)
- (13) **MOVE YOUR BODY**—GENE FARROW (MAGNET MAG 109)
- (10) **FREAKY DEAKY**—ROY AYERS (POLYDOR 2066 896)
- (16) **RUB DOWN**—JOE TEX (EPIC EPC 6068)
- (—) **DISCO LOBEVITE**—TEE CEES (DJM DJ5 10842)

Compiled by Record Business and Disco International

US ACTION

TOP 20 SINGLES

- STAYIN' ALIVE**—BEE GEES (RSO)
- NIGHT FEVER**—BEE GEES (RSO)
- EMOTION**—SAMANTHA LANG (PRIVATE STOCK)
- (LOVE IS) THICKER THAN WATER**—ANDY GIBB (RSO)
- SOMETIMES WHEN WE TOUCH—DAN HILL** (20th CENTURY)
- WE ARE THE CHAMPIONS—WE WILL ROCK YOU**—QUEEN (ELEKTRA)
- GAS! SILENCE WITHOUT YOU**—BARRY MANLOW (CAPITOL)
- OUR LOVE**—NATALIE COLE (ARISTA)
- JACK & JILL**—RAYDIO (ARISTA)
- I GO CRAZY**—PAUL DAVY (BANG)
- THUNDER ISLAND**—JAY FERGUSON (ASYLUM)
- JUST THE WAY YOU ARE**—BILLY JOEL (COLUMBIA)
- BABY COME BACK**—PLAYER (RSO)
- GO CRAZY**—PAUL DAVY (BANG)
- FALLING**—LEBLANC & CARR (BIG TREE)
- WHAT A WONDERFUL WORLD**—ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON (COLUMBIA)
- ALWAYS AND FOREVER**—HEATWAVE (RSO)
- THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"**—JOHN WILLIAMS (ARISTA)
- DUST IN THE WIND**—KANASAS/KIRSHNER 8 4274 (CBS)
- THE WAY YOU DO THE THINGS YOU DO**—RITA COOLIDGE (A&M)

TOP 20 ALBUMS

- SATURDAY NIGHT FEVER**—BEE GEES AND VARIOUS ARTISTS (RSO)
- EVEN NOW**—BARRY MANLOW (ARISTA)
- THE STRANGER**—BILLY JOEL (COLUMBIA)
- RUNNING ON EMPTY**—JACKSON BROWNE (ASYLUM)
- NEWS OF THE WORLD**—QUEEN (ELEKTRA)
- ALL 'N' ALL**—EARTH, WIND & FIRE (COLUMBIA)
- RUMOURS**—FLEETWOOD MAC (WARNER BROS.)
- SLOWHAND**—ERIC CLAPTON (RSO)
- FOOT LOOSE & FANCY FREE**—ROD STEWART (WARNER BROS.)
- POINT OF KNOW RETURN**—KANASAS (KIRSHNER)
- AJA**—STEELY DAN (ABC)
- DOUBLE EDGE**—ONZU—TED NUGENT (EPIC)
- THE GRAND ILLUSION**—STYX (A&M)
- SIMPLE DREAMS**—LAINA RONSTADT (ASYLUM)
- BORN LATE**—SHAUN CASSIDY (WARNER/CURB)
- THE MARK**—ART GARFUNKEL (COLUMBIA)
- IF I'M GLAD YOU'RE HERE WITH ME TONIGHT**—NEIL DIAMOND (COLUMBIA)
- STREET SURVIVORS**—LYNYRD SKYNYRD (MCA)
- WEEKEND IN L.A.**—GEORGE BENSON (WARNER BROS.)
- SHAUN CASSIDY** (WARNER BROS.)

(Courtesy Record World)

MORE ELECTRIFYING STUFF FROM LIGHTNING

NEW WAVE

SNATCH

All I Want - When I'm Bored

LIG 505

One of our latest New Wave releases from America consisting of two ladies, Patti Palladin and Judy Nylon, accompanied apparently with the most expensive picture bag to date (full colour printed on gold foil paper) the record is good too.



SOUL

BLACKBEARD

Don't Let This Thing Go Bad - I Don't Want It

LIG 517

Doing his own thing with this great new single is Dennis Bovell, Matumbi's lead guitarist and vocalist. It should sell very well, especially on the Disco Scene.



OLD WAVE

TROGGS

Wild Thing - With A Girl Like You

LIG 1001

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Album reviews

Top 40



JEFFERSON STARSHIP: *Earth (Grunt BLXI 2515)* Prod: Larry Cox & Jefferson Starship.

Good Top 40 chances for the new one from the Starship, who have this time captured a commercial mood for what sounds like a tilt at the Fleetwood Mac market, except that the sharp vocals of Marty Balin and Grace Slick together with some fierce guitar from Craig Chacquo lift it out of the general AOR category. A big RCA campaign and beautiful cover ought to do the rest.

VARIOUS ARTISTS: *Jubilee (Polydor 2302 079)* Prod: Various

Soundtrack album with interesting mixture of new wave and sophisticated electronic tracks. Both album and film are receiving limited promotion, but if the single 'Rule Britannia' by Suzi Pinns takes off, the album could get the boost it needs to push it up the charts. An outstanding track is Amilcar's 'Wargasm in Pornotopia' which with a snapper title would make a superb disco single.

DAVID COVERDALE: *North Winds (Purple TPS 3513)* Prod: Roger Glover.

Out on the road to promote this one, former Deep Purple vocalist Coverdale makes his solo debut with eight chunky rock songs ranging from ballads to rockers. He sings with conviction and plenty of husky firepower over backings by old stagers like Micky Moody, who contributes some fine guitars, Tim Hinkley and Roger Glover. The tour should remind the public of his existence, but it must be said his songs soundly stuck in the early '70s.

KEVIN COYNE: *Dynamite Daze (Virgin V2096)* Prod: Kevin Coyne & Bob Ward.

It's encouraging that Virgin is prepared to stick behind Coyne, a man who has done more to extend the subject matter of rock than most. He continues to serve up some biting observations on society with a measure of genuine rock attack. Co-produced with his guitarist Bob Ward, the album sounds accessible and may well pick up sales outside of long-time fans.

TANGERINE DREAM: *Cyclone (V 2097)* Producer: Tangerine Dream. This new album from Tangerine Dream includes some of the best material the group has come up with yet

FRANK MARINO & MAHOGANY RUSH: *Live (CBS 82621)* Prod: Frank Marino

Frank I was a teenage acid casualty Marino has soundly achieved his ambition of sounding so close to Hendrix that no-one will ever tell the difference. *The Band Of Gypsies* sound is reproduced here right down to the hammering-on techniques and swooping feed-back runs. He even closes the second side with 'Purple Haze'. He is a curiosity, but in the absence of the original, Marino's fervent following will ensure this one will chart.



ANDREW GOLD: *All This And Heaven Too (Asylum K53072)* Prod: Andrew Gold with Brock Walsh.

Gold has come up with a truly commercial record employing his highly marketable vocals on a batch of consistently high quality songs. The album is something of a one-man band with Gold co-producing, writing eight of the ten songs and playing keyboards, guitar and percussion as well as taking the vocal chores. The Section takes care of the rest of the backings. All it needs is for 'Never Let Her Slip Away' to break as a single.

CARL PERKINS: *01' Blue Suede's (UATV 30146)* Prod: Felton Jarvis Getting TV promotion on London Weekend, Thames, Granada and Trident, this is a newly recorded set of tracks on which Carl trots out not only 'Blue Suede Shoes' but a host of other rock 'n' roll favourites. Recorded with some top musicians, it has the real, ethnic rock 'n' roll sound and the added bonus of modern-day studio techniques. Perkins has just played the Wembley Country Festival.



Best of the rest

and is the first offering since Steve Joliffe (vocals, saxophone and keyboards) rejoined the line-up. *Cyclone* shows a slight shift in musical direction. More commercial than might be expected from Tangerine Dream and backed by heavy advertising, sales could be surprisingly good.

ERIC CLAPTON: *Clapton (RSO special 247902)* Prod: Various

The new tracks on this cut-price album basically cover the last eight years of Eric Clapton's output with no new material and should therefore mainly appeal to dedicated fans. It includes 'After Midnight' and 'Blues Power' from his first solo album after the demise of Derek and The Dominoes as well as 'Willie and the Hand Jive' and 'Motherless Children' from his 1974 *461 Ocean Boulevard* album.

ROKOTTO: *Rokotto (WEA ETAT 15)* Prod: Bickerton & Waddington Productions Ltd.

This seven piece multi-racial band is possibly one of the most interesting sounds to have emerged from Scotland in recent years. Rokotto's first album since signing for Star Records last September, it includes the single 'Boogie On Up'. With a fairly commercial soul sound, there is a potential of chart success. Sales should be good north of the border.

WARREN ZEVON: *Excitable Boy (Asylum K53073)* Prod: Jackson Browne & Waddy Wachtel.

Some marvellous songs on unusual subjects from Jackson Browne's sidekick which commentate on the unsettling side of US life. Like a GI's ghost in 'Roland The Headless

Thompson Gunner', the macabre title track and 'Nightime In The Switching Yard' with its urgent production effects. Hard to say exactly what his UK impact will be, but he has such a talent for words that he won't be overlooked for long.

IVOR CUTLER: *Life In A Scotch Sitting Room Vol 2 (Harvest SHSP 4084)* Prod: Pete Shipton.

Scottish poet and oddball Cutler has cultivated a strong minor following on Virgin with his material that sometimes veers towards the low-life stories of Billy Connolly but always remains in low key. Audience reaction is kept on this live recording, which will eventually be published in book form, so that the listener knows whether to laugh or cry at some of the more bizarre episodes about what might go on in a Scottish parlour. Definite cult possibilities north of the border.

DEAN FRIEDMAN: *Dean Friedman (Lifesong LSLP 6008)* Prod: Rob Stevens

Friedman, whose schmaltzy 'Arie' is picking up plenty of airtime hereby releases his debut album, full of highly personal songs, much more to the American taste than the British. His lightish voice is mixed well to the fore by producer Rob Stevens, on top of some tasteful playing, notably from the sax section, which sets off his intelligent lyrics well. Good late night listening and singles sales might spark some interest in the album to make it a moderate success.

SAMMY HAGAR: *Musical Chairs (Capitol E-ST 11706)* Prod: Former Montrose vocalist Hagar really

has a fine set of vocal chords, showing them off first by leading his chunky rock band in muscle-bound ravers and then surprisingly taking the tempo right down with some delicate and well-phrased ballad work. Sadly, the ten self-penned songs here aren't up to the standard of his voice, so maybe a few outside contributions would strengthen his chances next time around.

NATIONAL LAMPOON: *That's Not Funny, That's Sick (Radar RAD 4)* Prod: Rob Tischner.

Savege satire from the team that released the *Lemmings* album a few years ago, and publishes the *National Lampoon* magazine, a glossy monthly cross between *Private Eye* and *Punch* which now leads the American humour market. Strong language does not detract from some well aimed side swipes at modern culture, and British listeners will love the bad-tempered phone-in joke sequences. Will attract the Derek and Clive fan—an expanding market—as well as lovers of the magazine.

MARIANNE FAITHFUL: *Faithless (NEMS NEL 6012)* Prods: Bill Lands, Derek Wandsworth, Bob Porter, John Worth.

Her last hit was a good few years ago but she still manages to attract the odd bit of publicity and has re-emerged on *Faithless* with a collection of meaty, Anglicised country stylings that suit her now quite harsh and nasal voice. She copes adequately with some nice songs like Dyan's 'I'll Be Your Baby Tonight and Wail Jennings' This Time, but in spite of the current boom in female country singers, it is unlikely that Marianne will sell to many other than the curious unless she scores a surprise single hit.

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**Advertising campaign includes full window displays plus
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MCA RECORDS

MCA Records, 1000 Wilshire Blvd., Los Angeles, CA 90017

Singles review

SINGLE OF THE WEEK

WINGS—WITH A LITTLE LUCK (Capitol, R6019) Producer—Paul McCartney; writer—Paul McCartney; Publisher—McCartney Music
Following up the biggest-selling single in British recording history has to be a slightly daunting prospect, but this is no anti-climax. Easy mid-tempo, with chunky synthesizer infillings beneath a simple yet (we suspect) insidiously grow-on-you melody and unmistakable McCartney vocals. Edited from the forthcoming *Wings London Town* album, and an obvious chart and airplay giant.



MARLENA SHAW—THEME FROM LOOKING FOR MR. GOODBAR (CBS 6220)

Producer—Bert de Coteaux; writers—Carol Connors/Artie Kane; publisher—Famous Chappell.

Subtitled 'Don't Ask To Stay Until Tomorrow', this new film theme provides an ideal lightly jazz-funky vehicle for the cool, smookey tones of this highly rated black vocalist (she once sang with Count Basie). A U.K. release of the Movie would probably aid commercial chances, but it's ideal late-night programming.

BROTHERS JOHNSON—LOVE IS (A&M AMS 7345)

Producer—Quincy Jones; writers—Louis Johnson/George Johnson/Quincy Jones/Peggy Jones; publisher—Sunbury.

Beautifully melodic, cool and laid-back production from the Brothers' *Right On Time* Album. Accented acoustic guitar and woodwind carry the vocals along above a neat percussive backdrop.



ROY CLARK—YESTERDAY WHEN I WAS YOUNG (ABC 4213)

Producer—Joe Allison; Writers—Charles Aznavour/Herbert Krutzmer; Publisher—Tro-Exsex

Several name artists, including Dusty Springfield, have tried and failed in the past to make a British chart hit out of this Aznavour standard. Clark's straightforward and attractive reading, a U.S. top 30 hit several years back, now relaunched here via an effective guest slot on last week's *Muppets TV* show, could well do the trick. Essential MOR programming, and certainly a left-fielder to watch, saleswise.



MEAT LOAF—YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) (Epic EPC 5980)

Producer—Todd Rundgren; writer—Jim Steinman; Publisher—Edward B. Marks.

Epic Spectoresque production dresses this powerhouse number from the debut *Meat Loaf* album, a cult item which has suddenly broken wide open. Single features long and short versions of the cut; the theatrical intro to the former drags the pace at first, but when the song gets going it's a blockbuster. Expect big sales among rock followers as the influence of the album spreads.



JET BRONX—ROCK AND ROLL ROMANCE (Lightning LIG 525)

Producers—Lloyd & Neal Grossman; writer—Lloyd Grossman; publisher—Warner Bros.

A straightforward, fairly restrained rocker, reminiscent of the late Kersal Flyer. Despite a slightly suspect lead vocal, it gains appeal with successive spins. Provided it makes enough play-lists, it's a definite grower and a possible hit.



FATHER ABRAHAM—THE SMURF SONG (Decca FR 13759)

Producer—not listed; writers—Pierre Kartner/Linda Lee; publisher—Burlington/Bitico.

A love-or-hate piece of Chipmunks-type nonsense based around some Dutch cartoon/book/TV show characters. A smash in Holland and Germany, it seems less likely to register here where the potential kiddie buyers are not familiar with the Smurfs via other media. Then again, the performance of such novelties is never predictable, and a couple of Junior Choice plays could trigger a monster. Cartoon pic sleeve could help, too.

FAST—BOYS WILL BE BOYS (CBS 6236)

Producer—Peter Crowley; writer—Miki Zoro; publisher—Max's Kansas City.

U.S. punk from the album *Max's Kansas City*. Stunningly clear recording quality places upon which side of the Atlantic it was recorded, also, although a raspy rocker, it lacks the manic desperation of much domestic product in the same vein, coming over

more like a 60s garage band effort. Airplay uncertain, but could well benefit from word-of-mouth support and (?) the rock papers.

STYX—FOOLING YOURSELF (The Angry Young Man) A&M AMS 7343
Producers—Styx; writer—Tommy Shaw; publisher—Rondor.

In a very similar bag to Yes, both in sound and style of material, Styx could well be on to a winner here. The number is dramatic and melodic, helped along by rich production and a full sound. Keyboards excel in the instrumental break. Perhaps an uncharacteristic sound for British rock, but the Yes market will certainly go for it, once heard. Taken from Styx recent album *The Grand Finale*.

MAX MERRITT—SLIPPING AWAY (Polydor 2059 006)

Producer—Papa Don Schroeder; writer—Max Merritt; publisher—

GA/Carlin.

A very catchy pop/country number, partly defined by Merritt with an unnamed femme voice, and with chorus in full support. Undoubtedly lightweight, but full of immediate "hook" appeal which should get it plenty of exposure.

RORY BLOCK—FEELINGS CAN'T LIE (Chrysalis CHS 2216)

Producers—Roger Watson/Rory Block; writer—Rory Block; publisher—Brown Foot/Chrysalis.

Ms. Block's last single bubbled and moved well around the discotheques. This one too has much funky dance appeal, but probably lacks the vital hooks for widespread airplay and comparable sales action.

FIRST CHOICE—DOCTOR LOVE (Salsoul SSO 104)

Producer—Norman Harris; writers—

Norman Harris/Allan Felder/Ronnie Tyson; publisher—Lucky 3/6ix Stings.

A hustling Norman Harris disco production for the erstwhile Smarty Pants hitmakers. A very repellent and ultimately rather vacuous number, which runs short of ideas somewhere short of the halfway mark. Obvious disco appeal, but an airplay non-starter. It isn't last year's Tina Charles hit of the same title, by the way.

O'JAYS—I LOVE MUSIC (Philadelphia International PIR 6093)

Producers—Kenneth Gamble/Leon Huff; writers—Kenneth Gamble/Leon Huff; publisher—Carlin.

A 12" limited edition of 10,000 from the upcoming *O'Jays Collectors Items* album. This nine-minute remixed version of the group's hit from two years back stands head and shoulders above most of the other disco-angled releases on offer this week, and includes some excellent extended instrumental workouts. It may be too soon for it to sell again in appreciable quantities, but an obvious discotheque winner.

Best of the rest

to commit commercial suicide, a view which Fruin then thought might have some validity.

Historically, of course, it turned out to be one of the great decisions ever taken by a British record company and over a period of time every other major company was forced to implement similar direct distribution arrangements, although none were able to avail themselves of the important W. H. Smith connection.

Although EMI led the way among the majors, it was not the first company to go into direct distribution. That honour went to Pye which combined direct distribution with van-selling by the salesmen with impressive results. Pye's determination to market repertoire which was hardly in the same category as EMI's and the sales achieve appealed to Fruin and he became quite friendly with Les Cocks, a rising Pye executive.

This led to a major diplomatic incident which provided Fruin with a first hand insight into the workings of a major inter-company politics. Cocks invited Fruin to lunch, during which he was introduced to Pye managing director Louis Benjamin who was dining at a nearby table. In the course of the lunch Fruin, thinking L.G. Wood was present, was told by Cocks if he would like to run Pye's a&r department for £2,000-plus. It was tempting, but overnight Fruin decided not to accept. Nevertheless he mentioned the approach to Geoffrey Bridge the next day. Bridge then concerned that EMI's middle-management was rather too vulnerable to bigger-money offers from the competition, secured Fruin's agreement that Pye's approach should be mentioned to Sir Joseph Dawes, a board director. As Bridge was doing so, Sir Joseph Lockwood walked into Dawes' office, demanded to know what was going on and rather lost his temper. An immediate telephone call was placed to the ATV chairman, L.G. Wood, who was apparently torn in no uncertain terms how Lockwood felt about 'Your man Benjamin offering one of my young men Fruin huge sums of money to work for you', Lockwood, however, also mentioned that he was aware that the approach was in connection with a reorganisation which was being planned.

"At this point, I discovered later, the trouble really started," says Fruin. "Sir Joseph's telephone call apparently coincided with ATV's purchase of Moss Empires and Lew Grade thought that Louis Benjamin had told me about the deal the day before it was made public. Benjamin, Lew Grade, who was apparently quite rightly said that he had done no more than say hello to me in a restaurant. Then Les Cocks copied it from Benjamin." Unaware of the brouhaha back in London, Fruin was driving to Birmingham to visit the depot where he was met by a worried Gordon Collins, the manager.

"I don't know what's going on," said Collins, "but Les Cocks has been on the phone four times, L. G. Wood has called for you twice and there's a message from Geoff Bridge on no account speak to anybody before you've spoken to him." Bridge explained what had happened. Cocks called Fruin a choice selection of unprintable names and Benjamin didn't speak to him for a year afterwards.

The Lockwood-Grade affair taught Fruin a little about how to play the political game. The Motown incident taught him a great deal more how to survive.

EMI was under pressure to develop Motown as an album label, but was finding the going hard. The Motown Revue had toured the UK with no great success in the provinces—Fruin remembers counting 13 people downstairs

FRUIN: 'I think EMI made a tactical error in not getting into racking earlier. The company could have started racking before stopping wholesaling and been in a position to dictate the market'

at the first house in Morecambe. Nevertheless, the feeling persisted that if the albums could be put into the shops, then there was a public wanting them. The trouble was how to persuade the dealers to take them in the pre-SOR era, when the system was not definitely not part of company policy. Nevertheless, Fruin was determined to find a way and with Eric Porter, the credit manager, went to visit Customs & Excise. Out of the meeting came a scheme to supply 1,000 named dealers with stickered and therefore identifiable stock which could be checked by Customs & Excise.

Without making any formal announcement to his superiors, Fruin instructed the distribution staff to sticker some 150,000 Motown albums for SOR distribution. Then with equal secrecy he briefed the sales force about the plan. With 1,000 well-pleased dealers recruited, the marketing department was told to devise a powerful promotion campaign. All this had taken three months to set up, but three days before the campaign was due to swing into action, Fruin's cover was blown. Some indiscreet words uttered in the EMI staff dining room had been immediately communicated to the board. Fruin was summoned to explain what was regarded at worst as illegal and at best a serious breach of company policy.

Although able to convince the top brass that the scheme was not illegal, Fruin could not defend himself against the charge of changing company policy without consultation. He was in no doubt in his own mind that EMI would have no alternative but to fire him when, once again, Sir Joseph Lockwood entered the picture at a critical moment.

Fruin was told by Geoffrey Bridge to report to Lockwood, to keep his temper under control and rationally explain his Motown campaign.

Lockwood administered the most colossal rocket "for making such a decision without telling the board and reminding Fruin that he would have been available for consultation if necessary. A chastened Fruin recognised that he had seriously stepped out of line and was relieved when Lockwood said that he would be allowed to continue with his existing responsibilities as sales and distribution manager. Somewhat reluctantly, he agreed to apologise to Wood. "I didn't feel there was any reason to apologise for the scheme itself. I still thought it was a good one, but I did say that I was sorry for the way I had gone about implementing it without telling the board and Len graciously accepted it."

At this point, as Fruin remembers it, Lockwood said: "I am glad we have straightened that out. Fruin has some innovative ideas but he doesn't always put them over to well, I think it would be a good idea if he sat in on some of the record company board meetings." Three or four months later Fruin together with Ron White were appointed directors of EMI Records. In the meantime the Motown campaign had gone ahead precisely as planned and had been a resounding success. But it remained the only example of SOR conducted by EMI for many years.

On a less personal level, there were two other developments of importance to the record industry with which he was closely connected. One was the introduction of rack-jobbing through the industry-owned Record Merchandisers and the other was the decision of the record companies through the BPI not to continue the fight for the retention of Retail Price Maintenance on records.

In the last two years of his EMI career, Fruin took on the added responsibility for the HMV retail chain and was one of the keenest advocates of the change from

traditional counter methods to self-selection from browsers. Despite efforts by Ken East who had replaced Geoffrey Bridge as managing director, Fruin was as always an opportunity to be involved in the a&r activities of the company and his total concentration on sales, distribution, retailing and marketing made him a natural member of EMI's team involved with the battle to retain resale price maintenance on records.

However, Fruin stresses that he was included mainly because of his opposition to policy which allowed him to play the role of devil's advocate. He remembers one occasion at a management meeting when L. G. Wood stated that he assumed everybody present was in favour of rpm. There was a stunned silence when Fruin stated equally firmly that he should not be included, and that he was opposed to it "philosophically, politically or commercially".

In 1969, towards the end of his 20 years with EMI, Ken East made it clear that he would return to Fruin when he was again managing director was up. Nobody said anything definite, but based on his loyalty to the company and his senior position, Fruin felt that he stood a chance of taking over.

Three years earlier, Roland Rennie, his friend from the days when they were together on L. G. Wood's personal staff had returned from America to top Polydor UK. He asked Fruin to join him for "£4,250 and a Ford Zephyr", but attracted though he was Fruin didn't have the confidence to accept. In 1968 there was another approach, with the offer this time being to run the proposed Phonodisc distribution company. Fruin declined on the grounds that he did not wish to commit himself to a further four years running a distribution operation. He also pointed out that he felt there was a possibility that he would take over at EMI, a point that was accepted by the Polygram executives and negotiations were amicably terminated.

But good relations were maintained and in 1969 Fruin received an offer from Polygram of UK representative Steve Gottlieb and Roland Rennie, who wanted to step down from running Polydor in favour of a marketing-orientated executive. Fruin, still hoping for elevation at EMI, continued to resist. Gottlieb persisted with his efforts to provoke Fruin to change his mind. Then one morning in December, Gottlieb received the call he had been waiting for. It was Fruin asking for a cable arrival for Fruin. To this day he is not sure whether it was in seriousness or in jest. Anyway, the cable suggested that instead of ego-tripping in the trade press he should try to stimulate more sales action on records. In time Fruin felt the criticism was justified, that he was in danger of becoming an EMI ego figure which he wanted to avoid.

The call to Gottlieb was made on a Friday and the following Tuesday Fruin flew to Hamburg to sign a contract.

Next: Fruin's abrupt departure from EMI after 20 years to join Polydor as managing director. His stay coincided with the best years of Polydor's history in the UK—but not before the company and its Phonogram, too, were almost brought to their knees by the fiasco of the opening of the new Phonodisc distribution centre at Ifford.



FRUIN (right) with Stevie Wonder and Motown boss, Barney Alés

Rita Hunter launches Tetraphon

NEW CLASSICAL labels do not appear very frequently, so there should be a welcome for Tetraphon, which hopes to release its first album at the end of the month or in the first week of April.

The two-disc issue *Rita Hunter In Concert* (NY 40012) features the solo recital, her first in London, which Rita Hunter gave at Wyndham's Theatre on November 27 last year.

Franz Brantstetter soprano is an opera singer with a difference. She began her career as a teenager doing the rounds of Northern clubs, then moved into traditional territory. Considering the remarkable quality of her voice she made surprisingly slow progress at first, scoring only intermittent successes with the then Sadler's Wells Opera.

Finally, with the now historic production of Wagner's mammoth *Ring* cycle at the London Coliseum, she became the English National Opera's first big international star. At the Metropolitan Opera in New York she has been the only singer to prove equally successful as Bellini's Norma and Wagner's Brünnhilde, roles which are light-years apart in style. Today she is in demand at opera houses the world over.

Her recital at Wyndham's was something of a sensation when she blithely followed up the expected Mozart and Verdi arias with songs by Ivor Novello.

She ruffled the intellectual feathers of a few traditionalists but had the rest of the audience eating out of her hand. When the news came out thousands of opera-goers were left kicking themselves for missing the occasion.

Fortunately the whole recital was recorded, complete with the singer's joking asides to the audience. These are typical of Rita Hunter, who must be the only diva who has ever gone on a tour of the *Ring* with her entire household in a caravan—dog, cat, goldfish and all.

What is unique about this album is that it features a distinguished classical artist letting her hair down to sing whatever kind of music happens to please her. And there has been no doctoring of the tapes.

"There are a few lapses," Rita Hunter said, "but I'm sure everyone will expect my voice to sound tired for the odd moment in two hours of singing."

Further information about Tetraphon can be obtained from Hugh Richardson, Fowlmere House, High St., Fowlmere, Royston, Herts (Tel: Fowlmere 453).



Beethoven single LPs mark Karajan's 70th

GOOD NEWS for everybody interested in Herbert von Karajan's latest complete cycle of Beethoven symphonies, issued by Deutsche Grammophon as a boxed set six months ago, is that the company is releasing them as separate albums. The exercise is timed for the celebration of the maestro's 70th birthday on April 5.

Many dealers will welcome the move and hope that this becomes standard practice. Too many recordings of the complete symphonies or concertos of a major composer remain in the form of lavish boxed sets, listed in the classical catalogue for months or even years with the ominous note "nas" (not available separately).

These make marvellous status symbols—DG once released a box one and a half inches thick engraved "Mozart—46 Symphonien—Böhm", guaranteed to impress all visitors. There are several good reasons, however, for many customers shying away.

First of all, to take the case of this Karajan issue, not everybody can afford the outlay on an eight-record set. Then there are many collectors who do not want, may not even like,

all the nine Beethoven symphonies. Others may prefer to choose Karajan for some of the symphonies and different conductors for others.

There is the further complication that Karajan has recorded two earlier versions, the first with the Philharmonia Orchestra in the 50s the second with the Berlin Philharmonic in the 60s. So many Karajan fans will already have his recordings of some of these symphonies and may not wish to duplicate them.

There is no doubt, on the other hand, that this new series is a winner, with the Berlin Philharmonic, that Rolf Royce of orchestral engines, responding alertly to their maestro's new look at Beethoven. The full set has already had big sales all over the world, so Deutsche Grammophon is justifiably confident that the separate albums will enjoy a boom.

Carreras sings Verdi

IT SEEMED a gamble when Phonogram began recording the early operas by Verdi, some of which were virtually unknown to the general public. Until a few years ago it was generally considered that the Italian composer only got into his full stride with *Rigoletto*, the sixteenth of his 27 operas.

Sales figures for these albums took everybody by surprise. The public rushed to hear these forgotten operas, cast with top international stars, and discovered that the young Verdi had known just what he was doing. His music at that time may not have been too sophisticated, but it was strong in melody and dramatically exciting.

Phonogram's faith in early Verdi played a considerable part in persuading opera companies to stage some of these operas for the first time in decades,

which in turn increased interest in the recordings. And there were gratifying sales even for the operas which have not yet been brought back into the stage repertoire.

Next month's release of *I due Foscari* has two special factors in its favour. The tenor lead is sung by the young Spaniard Jose Carreras, who has featured in most of this opera series, and who in the last couple of years has shot up to share the top rung on the international ladder with Plácido Domingo and Luciano Pavarotti.

Then the English National Opera will open its new production in English (*The Two Foscari*) at the London Coliseum on May 4. The first revival by a major opera company here in more than a century, this should provide a healthy boost to the Philips label recording (6700 105).

Reviews

BEETHOVEN: *Triple Concerto in C*. Beaux Arts Trio (Menahem Pressler, piano; Isidore Cohen, violin; Bernard Greenhouse, cello). London Philharmonic Orchestra/Bernard Haitink, Philips 9500 382.

This Triple Concerto is as difficult to perform satisfactorily as Beethoven found it difficult to compose. Two string soloists work easily together and pitted against an orchestra, but the addition of a piano brings problems of balance and contrast in tone colours. For many years regarded as an interesting oddity, the concerto has only gradually become accepted as a first-rate work on its own terms. There have been about a dozen recordings, often with soloists who were individually brilliant but short on team spirit. Here the Beaux Arts Trio, who have worked regularly together for 10 years, strike the perfect balance, and they receive the most sensitive support from Haitink and the LPO. There is great poise and feeling throughout the whole performance, and the recording, whose uncredited producer deserves high marks, gives excellent perspective.

BEETHOVEN: *Symphony No 5 in C minor*. Berlin Philharmonic Orchestra/Herbert von Karajan. Producers: Hans Hirsch, Magdalene Padberg (Deutsche Grammophon 2531 105).

BEETHOVEN: *Symphony No 7 in A major*. Berlin Philharmonic Orchestra/Herbert von Karajan. Producers: Hans Hirsch, Magdalene Padberg (Deutsche Grammophon 2531 105).

Taken from Karajan's most recent cycle of complete Beethoven symphonies, these are stunning examples of his exciting if sometimes controversial approach. The first movement of the Fifth generates tremendous energy as Karajan creates climax after climax, with the players meeting every demand he makes on them. Not surprisingly perhaps, there are brief passages in the later movements when this pace seems to slacken, but in spite of momentary disappointments this is a performance which can safely be recommended. Even more impressive is the Seventh, which finds Karajan at his most dynamic, well above the form he showed on his latest visits to London with this same orchestra. The last movement is played with breath-taking panache, and it is so well recorded that it makes an ideal hi-fi demonstration piece.

RUDOLF SERKIN gave a piano recital at New York's Carnegie Hall last December which GLI recorded live. The two-disc GLI (79216) is being released in the US on March 28 to coincide with his 75th birthday. Here it will appear in May, when he will be playing at the Festival Hall.

LIVE MUSIC

Costello beats Belfast as tour takes off

Artist: ELVIS COSTELLO
Venue: Ulster Hall, Belfast
Date: Friday March 17
Capacity: 1,400
Tickets: £3 to £2.50
Audience: 16 to mid-20s. About 1/4 punks

A SET of untypical circumstances combined to cloud objective views of this gig. Firstly, Ulster Hall is, along with many provincial civic halls, acoustically appalling. Secondly, the four encores that Costello scored seem impressive enough—until one is told by the locals that most acts in Belfast these days rate that sort of reception. Indeed, the only other big names that appear to have played recently are Gallagher and Lytle.

But allowing for these factors, one can perhaps make encouraging deductions. True, the sound echoed all round the coldly baroque concert hall but behind it all The Attractions sounded to be playing very solidly. Their whole sound is a dry, well-defined one (the reason presumably why they come over so well on record) and it's probably fair to say that had they had an acoustically better venue they'd have sounded really impressive.

It took some time for the gig to warm up. On the third number some leather-jacketed youths raced on stage and shouted something into the mikes before being ejected. The resulting tension took a couple of numbers to dissolve although it was later discovered that the intruders were not political but merely a local punk band seeking publicity. But as the gig wore on Costello's intelligent, edgy, new wave music won through. His bigger numbers were greeted with cheers of recognition and by 'Pump It Up' towards the end, the whole hall was chair-borne and waving. He could still use more obvious visual projection but this did not worry Belfast. The encores consisted of danceable rock 'n' roll and the audience would have danced all night given the chance. It would be nice to hear the band at a better venue and to see the singer projecting more. In such circumstances the experience might prove very rewarding. A promising start to a month of touring though.

DAVID REDSHAW

Artist: EDDIE AND THE HOT RODS/Radio Stars/Squeeze
Venue: Lyceum, London
Capacity: 2,200
Date: Thursday March 16
Tickets: £2

Audience: 16-20, young, fast, music freaks
AFTER A dose of A&M's new hope Squeeze (not bad at all) and Chiswick's Radio Stars (loud and punchy)

the build-up for the Rods was lengthy and well-judged. First off, the crowd whistled along to 'With A Song In My Heart', then came the ancient Billy Cotton warrory of 'Wakey Wakey' before the band arrived on stage to an affectionate barrage of plastic beer beakers and charged into a version of 'Money while the sound mix settled down.

The band has refined its set to a solid core of greatest hits, running through 'The Kids Are Alright', '96 Tears' (with Steve Nicol's massive silver kit pumping out one of the meepest beats of the late-'70s) 'Quit This Town', 'I Might Be Lying' and 'Wat's Really Going On' driven with a kind of tight-lipped suppressed fury by the bionic right arm of Dave Higgs on rhythm while Graeme Douglas adds some intelligent leads here and there.

For 'Do Anything You Wanna Do' the crowd started going really crazy, forming human pyramids, 4,400 hands clapping along with the chorus lead by the energetic Barrie Masters. The set finished with the number that brings the *Life On The Line* album to a close. 'Beginning Of The End', featuring Masters' primal scream is a truly mesmerising piece of hard rock, sort of tension that it was a real relief when the band returned to encore with 'Get Out Of Denver'.

The Rods have sold out every date on this current 14 gig tour and are beginning to cut out a big crossover-pop/rock market for themselves. And as their live performances grow in quality, so do the possibilities of a steady stream of hit singles.

JOHN HAYWARD

Artists: VIBRATORS/Tourists
THE VIBRATORS, new Regent, Brighton.
Capacity: 600

Date: Friday March 17
Tickets: £1.50
Audience: Mid-20s with strong punk contingent

THE VIBRATORS, one of the main acts to emerge during last year's punk 'revolution', have still failed to turn their unquestionable musical talents into any real commercial success. To a certain extent, their gig at the New Regent, Brighton, highlighted the dilemma. The tight, professional performance was up to the band's usual high standards with great renderings of 'Public Enemy', 'Baby, Baby' and 'Destroy'.

With Knox's lead vocals strangely reminiscent of Lou Reed during his Velvet Underground days, the band were enthusiastically received by hard-core punk fans. But from the audience in general, the Vibrators achieved only tacit approval with half-hearted demands for a single encore.

However 1978 may see true success for the Vibrators. Their new single 'Automatic Lover', released last month, has already made the BBC programme Top Of The Pops, and the band's new album V2 is due out on April 7. Building support during the current nationwide tour, the Vibrators may be on the verge of a long awaited chart break-through.

TIM SMITH

Artists: THE BOYS/Bernie Torme
Venue: London, Music Machine
Capacity: 900

Date: Tuesday March 14
Tickets: £1
Audience: Teens and 20s: sizeable PunkWave faction.

WITH a solid following accumulated from their activities in '77, a new, improved second LP released on

March 17, and the general promotion around both album and tour. The Boys had a full house at the Music Machine.

The band have been lucky in their timing, coming into last year's limelight with short, punchy, typically voguish songs. However, The Boys have been able to project more melodic inclinations through teenlove ballads and quirky/humorous pieces like their new-tangled version of 'Sway'.

Without resorting to overkill tactics, The Boys' act is a strongly visual one, with Kid Reid and Matt Dangerfield running and jumping through most of the set, and Honest John Plain (symbolically in black, as against the prevailing red rubber shirts) acting as immobile anchorman at the side. It's a tidy, balanced, oddly cleanlimbed act which should also work in a large venue, yet there's a constant energy output to work up the fans' enthusiasm.

Numbers covered include a fair quantity from 'Alternative Chartbusters', plus some old favourites like 'The Worm Song'.

With two members from Leeds and one Norwegian, the London-based band have always had a multi-regional following, with some curious offshoots—their first album went to No. 7 in Sweden! They've had good coverage in the rockpress over the past year, but the encouraging exploratory quality of their stage appearance strongly suggests they should soon be reaching an audience outside of the readers of the rock weeklies.

Support act Bernie Torme gave an earnest if now slightly dated performance, and induced very little reaction from the punters.

LINNET EVANS

Artist: SHIRLEY BASSEY/New Seekers

Venue: Albert Hall, London
Capacity: 5,600
Date: Monday March 20

Tickets: £2 to £10
Audience: Mid 20s upwards
25 YEARS in show business and Shirley Bassey still has the magic to draw the sort of opening ovation most audiences reserve for the finale. She must be one of the few artists capable of completely packing the Albert Hall and her performance was predictably perfect as she worked through a series of old favourites delighting an audience that demanded two renderings of 'Big Spender'.

Bassey's new UA album *Yesterday's* has been released to coincide with her current tour, which includes dates at Preston, Manchester, Birmingham and Glasgow, and is sure to do well. The lady is a true professional and the complete master of her audience. For the thousands who paid up to £10 a ticket for the show, the evening must have been worth every penny.

The New Seekers gave a polished performance as the warm-up act relying mainly on their hits of days gone by.

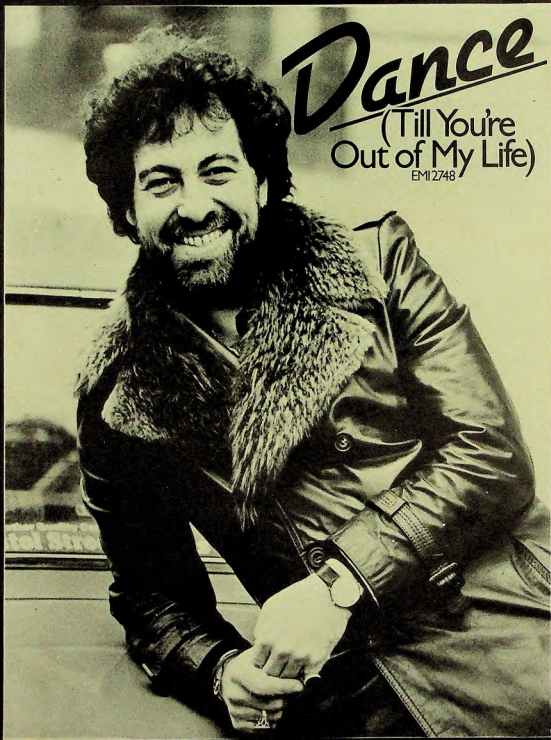
TIM SMITH



EDDIE & THE HOT RODS: Growing in quality

SCOTT ENGLISH

Writer of hit songs for Amen Corner, Barry Manilow, Jeff Beck
- now with his own single



Produced by SPENCER PROFFER



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	Order Use
1	1	2	91	96	WUTHERING HEIGHTS KATE BUSH ●	EMI 2719	E	
2	2	2	86	99	DENIS (DENE) BLONDIE	CHRYSALIS CHS 2204	F	
3	3	2	74	85	BAKER STREET GERRY RAFFERTY ○	UNITED ARTISTS UP 36346	E	
*4	9	2	52	37	MATCHSTALK MEN & MATCHSTALK CATS & DOGS BRIAN & MICHAEL	PYE 7N 46035	A	
5	4	2	51	89	I CAN'T STAND THE RAIN ERUPTION FEATURING PRECIOUS WILSON	ATLANTIC K 11068	W	
6	6	2	40	61	WISHING ON A STAR ROSE ROYCE ○	WARNER BROS K 17060	W	
7	5	2	38	28	COME BACK MY LOVE DARTS ●	MAGNET MAG 110	E	
*8	12	2	34	83	IS THIS LOVE BOB MARLEY & THE WAILERS	ISLAND WIP 6420	E	
*9	13	2	33	16	EMOTION SAMANTHA SANG	PRIVATE STOCK PVT 128	E	
10	7	2	31	75	TAKE A CHANCE ON ME ABBA	EPIC EPC 5950	C	
11	10	2	30	9	ALLY'S TARTAN ARMY ANDY CAMERON	KLUUB 03	M	
*12	15	2	29	81	I LOVE THE SOUND OF BREAKING GLASS NICK LOWE	RADAR ADA 1	W	
13	11	2	28	15	MR BLUE SKY ELECTRIC LIGHT ORCHESTRA ○	JET UP 36342	E	
14	14	2	26	82	FANTASY EARTH WIND & FIRE	CBS 6056	C	
15	8	2	26	28	STAYIN' ALIVE BEE GEES ○	RSO 2090 267	F	
*16	32	2	26	84	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO	RAK 271	E	
17	17	2	25	89	EVERY 1'S A WINNER HOT CHOCOLATE	RAK 270	E	
*18	22	2	24	83	FOLLOW YOU FOLLOW ME GENESIS	CHARISMA CB 309	F	
19	19	2	23	75	(I DON'T WANT TO GO TO) CHELSEA ELVIS COSTELLO AND THE ATTRACTIONS	RADAR ADA 3	W	
20	20	2	20	84	LILAC WINE ELKIE BROOKS	A&M AMS 7333	C	
*21	54	2	10	86	I WONDER WHY SHOWADY WADDY	ARISTA ARIST 174	F	
*22	28	2	17	82	WALK IN LOVE MANHATTAN TRANSFER	ATLANTIC K 11075	W	
23	21	2	16	95	RUMOUR HAS IT DONNA SUMMER	CASABLANCA CAN 122	A	
24	26	2	14	19	JUST THE WAY YOU ARE BILLY JOEL	CBS 5872	C	
*25	27	2	14	85	WHENEVER YOU WANT MY LOVE REAL THING	PYE 7N 46045	A	
26	18	2	13	12	ALRIGHT NOW EP FREE	ISLAND IEP 6	E	
*27	33	2	13	73	SOMETIMES WHEN WE TOUCH DAN HILL	20TH CENTURY BTC 2355	A	
28	16	2	13	27	JUST ONE MORE NIGHT YELLOW DOG	VIRGIN VS 195	E	
*29	34	2	13	70	I'LL GO WHERE YOUR MUSIC TAKES ME TINA CHARLES	CBS 6062	C	
*30	47	2	13	73	SINGIN' IN THE RAIN SHEILA B DEVOTION	EMI 2751	E	
*31	59	2	12	79	NEVER LET HER SLIP AWAY ANDREW GOLD	ASYLUM K 13112	W	
*32	39	2	11	69	THE GHOST OF LOVE TAVARES	CAPITOL CL 15968	F	
33	35	2	10	65	BABY COME BACK PLAYER	RSO 2090 254	E	
34	36	2	8	78	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION	BUDDAH BDS 467	A	
*35	56	2	11	1	AUTOMATIC LOVER VIBRATORS	EPIC EPC 6137	C	
*36	55	2	10	36	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS & DENICE WILLIAMS	CBS 6164	C	
*37	51	2	7	86	MORE LIKE THE MOVIES DR HOOK	CAPITOL CL 15967	E	
*38	44	2	9	29	STAY WITH ME BABY DAVID ESSEX	CBS 6063	B	
39	37	2	19	5	SCOTLAND FOR EVER EP SYDNEY DEVINE	PHILIPS SCOT 1	F	
40	24	2	10	9	NEWS FOR THE WORLD JAM	POLYDOR 2058 995	F	
41	30	2	9	14	RIISING FREE EP TOM ROBINSON BAND	EMI 2749	E	
42	23	2	9	5	5 MINUTES STRANGLERS	UNITED ARTISTS UP 36250	E	
43	40	2	5	49	SPREAD YOUR WINGS QUEEN	EMI 2757	E	
44	29	2	8	3	FIGARO BROTHERHOOD OF MAN	PYE 7N 46037	A	
*45	46	2	8	3	READY STEADY GO GENERATION X	CHRYSALIS CHS 2207	F	
*46	77	2	8	4	KLU KLUX KLAN STEEL PULSE	ISLAND WIP 6428	E	
47	25	2	8	3	TOO HOT TO TROT/ZOOM COMMODORES	MOTOWN 12 TMG/TMG 1096	E	
48	43	2	8	6	WE'VE GOT THE WHOLE WORLD NOTTINGHAM FOREST/PAPER LACE	WARNER BROS K17110	W	
49	38	2	7	2	CLASH CITY ROLLERS CLASH	CBS 5834	C	
*50	57	2	4	57	CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE	ARISTA ARIST 170	F	
*51	75	2	6	23	EASY JIMMY LINDSAY	ISLAND WIP 6431	E	
52	49	2	7	3	WORDS RITA COOLIDGE	A&M AMS 7330	C	
53	52	2	3	70	ARIEL DEAN FRIEDMAN	LIFESONG LS 45022	C	
*54	96	2	4	54	IT TAKES TWO TO TANGO RICHARD MYHILL	MERCURY TANGO 1	F	
55	53	2	4	1	LIFE ON THE LINE EDDIE AND THE HOT RODS	ISLAND WIP 6438	E	
56	45	2	6	20	RHIANONN FLEETWOOD MAC	REPRISE K14430	W	
57	31	2	6	6	LOVE IS LIKE OXYGEN SWEET ○	POLYDOR POSP 1	F	
*58	71	2	3	58	THE ONE AND ONLY GLADYS KNIGHT & THE PIPS	BUDDAH BDS 470	A	
*59	60	2	6	—	MONGOLOID DEVO	STIFF DEV 1	E	
*60	63	2	4	29	JACK AND JILL RAYDO	ARISTA ARIST 161	F	

The Singles Chart is compiled by the *Record Business* Research Department from a combination of sales and airplay over the last week.

The Top 30 is compiled from sales only. Positions 31-100 are compiled from a formula blending sales and airplay where an Airplay Index rating of 100 approximates the sales of a record at position Number 50 on a sales only chart.

Sales are returned by 350 conventional outlets, the average return time being Thursday noon. Airplay is taken from last week's Airplay Guide updated to include BBCV's Top Of The Pops. Airplay ratings are calculated from play frequency and audience size.

Indexes show the estimated strengths of each record. Sales Index: 100 equals strong Number One hit sales. Airplay Index: 100 equals maximum normal nationwide exposure. Other ratings are relative to these. O indicates a rating of less than 0.5.

DISTRIBUTORS

A—Pye, C—CBS, E—EMI, F—Phonodisc, K—Creole, L—Lugons, R—RCA, S—Selecta, V—Virgin, W—WEA, M—Musac

KEY

- ★ Bullet
- Platinum Disc (1 million sales)
- Gold Disc (½ million sales)
- ◊ Silver Disc (¼ million sales)

THE SINGLES CHART

61-100

This Week	Last Week	Wks of Chart	SI	AI	TITLE/ARTIST	Label/Cat. No.	D	Origin Use
★51	82	2	4	26	EVERYBODY DANCE CHIC	ATLANTIC K 1057	W	
★52	69	2	2	56	GIVE US A GOAL SLEAZE	BARN 2014 121	F	
63	48	2	5	1	IF I DON'T FIT, DON'T FORCE IT KHELLE PATTERSON	EMI INT INT 544	E	
64	41	2	5	2	IF I HAD WORDS SCOTT FITZGERALD & YVONNE KEELEY	PEPPER UP 36333	E	
65	42	2	5	5	HOT LIPS! I WAS ONLY JOKING ROCK STEARNT	RIVA 10	W	
★66	70	2	1	64	MIGHTY QUINN MAFRED MANN'S EARTH BAND	BRIDGE BRO 51	E	
67	—	1	1	82	COME TO ME RUBY WRITERS	CHEOLE 153	K	
68	58	2	4	16	TAKE ME I'M YOURS SQUEEZE	ADM AMS 735	C	
★69	—	1	—	77	SHADOW DANCING ANDY GIBB	RSO 2090 281	F	
70	62	2	4	3	HOLE IN MY SHOE (EP) TRAFFIC	ISLAND JEP 7	E	
71	84	2	—	63	HIM OR HE BANNED	HARVEST HAR 5149	E	
72	64	2	3	12	ON BROADWAY GEORGE BENSON	WARNER BROS K 17720	W	
★73	—	1	3	10	YOU'RE SO RIGHT FOR ME EAST SIDE CONNECTION	CREOLE CR 719	K	
★74	—	1	—	33	NEW BEGINNINGS STRAWBS	ARISTA ARJET 178	F	
★75	—	1	3	—	MOVE YOUR BOOTY GENE FARROW	MAGNET MAG 100	E	
76	61	2	3	2	BIG BLOW MANU DIBANGO	DECCA FA 17355	S	
★77	—	1	3	—	DON'T COST YOU NOTHING ASHFORD & SIMPSON	WARNER BROS K 17096	W	
★78	—	1	3	4	LET'S ALL CHANT MICHAEL ZAGER BAND	PRIVATE STOCK PVT 143	E	
79	—	1	1	41	PROMISED LAND JOHNIE ALLAN	OFFICE STAFF 101	E	
80	86	2	—	49	BLUE SUED SHOES/THAT'S ALL RIGHT CHARL PERKINS	JET UP 36365	E	
★81	—	1	—	48	WHEN YOU WALK IN THE ROOM CHER	ARJOLA HANSA AHA 511	A	
★82	—	1	—	46	SAVE ME, SAVE ME NETWORK	EPIC EPIC 6150	C	
83	—	1	2	13	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY	ATLANTIC K 11059	W	
84	56	2	2	1	DRUMMERMAN TONIGHT	IES IUS 1	W	
85	76	2	—	38	WUNDERFUL TONIGHT ERIC CLAPTON	RSO 2090 275	F	
★86	—	1	2	11	GENE JOHN GLOWAY	POLYDOR 2059 091	F	
★87	—	1	1	42	CAN'T WE JUST SIT DOWN AND TALK IT OVER LINDA LEWIS	ARISTA ARIST 170	F	
★88	100	2	2	6	SUPERNAIVE CERRONE	ATLANTIC K 11069	W	
★89	92	2	—	32	RUNAROUND SUE LEF GARRET	ATLANTIC K 1050	W	
★90	—	1	1	21	DANCE A LITTLE BIT CLOSER CHARD & THE SALSOUK ORCHESTRA	SALSOUK 5501 1001	E	
91	74	2	1	24	DO YOU BELIEVE IN LOVE AT FIRST SIGHT DIANNE WARWICK	WARNER BROS K 17104	W	
★92	—	1	2	4	TIME WILL PASS YOU BY TOBI LEGEND	RK 1904	A	
★93	—	1	—	33	MORNING MAN JOY	FANTASY FIC 153	E	
94	79	2	2	—	ALL I WANT SNATCH I NEED A LOVER JOHNNY COUGAR	LIGHTNING LIG 500	W	
95	81	2	—	30	I NEED A LOVER JOHNNY COUGAR	RIVA 14	W	
96	89	2	—	27	DARE TO BE DIFFERENT DONOVAN	RAK 269	E	
97	72	2	—	29	PEG STEELY DAN	ABC 4207	C	
★98	91	2	—	31	OLD DJ'S (PLAYING NEW SOUNDS) JONATHAN KING	EPIC EPIC 6267	C	
★99	73	2	—	24	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE	UNITED ARTISTS UP 36362	E	
★100	—	1	—	27	I MUST BE IN LOVE ROLLS	WARNER BROS K 17125	W	
★100	—	1	—	24	WITH A LITTLE LUCK WHIGGS	PARLOPHONE R 6019	E	

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 YOU'RE SO RIGHT FOR ME, EDDIE DAVIS (FARROW) 73

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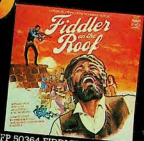
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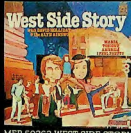
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