

# RECORD BUSINESS

ROCKABILLY

—1972

May 29, 1978

VOLUME ONE/Number 11

35p

## TOP SINGLE

**BONEY M—Rivers Of Babylon**  
Atlantic K 11120 (WEA)  
Producer: Frank Farian  
Writers: Dove/McNaughton/Reyam/Farian

See Singles Chart: Page 29

## CHARTMAKER

**ROD STEWART—Ole Ola (Mulher Brasileira) No. 11**  
Riva 15 (WEA)  
Producers: T. Dowd/J. Horowitz  
Writers: Gouveia/arr. Phil Chen/Rod Stewart

See Singles Chart: Page 29

## RADIOACTIVE

**MOTORS—Airport**  
Virgin VIS 219 (CBS)  
Producers: Nick Garvey/Peter Kerr/Andy McMaster  
Writer: Andy McMaster

See Airplay Guide: Page 14

## TOP NEWSPIN

**BOB MARLEY & THE WAILERS—Satisfy My Soul**  
Island WIP 6440 (EMI)  
Producer: Bob Marley & The Wailers  
Writer: Bob Marley

See Airplay Guide: Page 14

## PANEL PICK

**ROLLING STONES—Miss You**  
Rolling Stones EMI 2802 (EMI)  
Producers: The Glimmer Twins (Mick Jagger & Keith Richards)  
Writers: Mick Jagger & Keith Richards

See Hit Panel: 31

## THIS WEEK

**Martin's expansion: Page 10**  
**Month ahead—gig guide and album listing: Page 16**

## Battle looms over Babylon rights

A ROW is brewing over just who owns the rights to the original recording of Boney M's super smash 'Rivers Of Babylon.'

The disc—recorded by the Melodians in the late 60s in Jamaica—is currently being rush-released by both Island Records, which already has the number available on its *Harder They Come* soundtracking LP, and Trojan.

Both companies are seeking legal advice over their next move, Island had scheduled the single for a June 9 release while Trojan were hoping to have it available by Friday (June 7).

## BPI closes in on big bootleggers

by John Hayward

THE DENSE cloak of secrecy currently surrounding the BPI's frantic High Court battle against record bootleggers, counterfeiters and pirates is paying big dividends.

"I think we are getting close to the big operators," said BPI director general Geoffrey Bridge. "The secrecy around the cases has been absolutely vital in our efforts to bring these people to justice."

The court campaign has hotted up since an Appeal Court judgement earlier this year allowing the BPI to keep the targets of its 'search and seize' orders under wraps to deny bootleggers any chance of fleeing the country before they could be brought to justice.

Now more than 20 illicit operators have appeared in court and the BPI's lawyers confirmed to *Record Business* this week that a further 40 or more cases are pending against men at all levels in the piracy chains.

In the latest case to be heard in the High Court, an un-named defendant gave a permanent undertaking not to bootleg in the future and agreed to pay £4,250 in damages and costs.

During the hearing a judge criticised the secrecy surrounding bootlegging cases, saying he was concerned that the matters would never become public knowledge.

But Bridge explained that all names would be revealed when the current round of cases reaches a conclusion later this year.

"Activity on all fronts is absolutely incredible," went on Bridge. "This is the busiest period we have ever had in our continuing battle against piracy and illegal records of all types. We are being greatly assisted by the use of 'in camera' proceedings and gaining more valuable evidence against the 'Mr. Bigs' because every man we catch provides us with two or three more leads."



**HUNT THE ORDER:** WEA staff had to locate the order for the millionth Boney M single 'Rivers Of Babylon' last week.

The lucky retailer was Ear-Ere Records, Lancaster, run by Mr M. Waller and Mr B. A. Lucas. The two will be brought down to London this week to be presented with a platinum disc by the company.

From left to right: Tony Chadwick, MIS manager, Bill Lamb, customer services manager, Alicia Winter, promotion, Tony Muxlow, Alpert managing director, Marion Green, telephone sales supervisor, Mike Hitches, sales director.

## Funn in the Sun

FEW SINGLES will receive more tv exposure in the next five years than Funn's latest release on Logo entitled 'Living With The Sun'.

For the number will be featured on all upcoming *Sun* newspaper television advertising for that period, beginning with a massive summer campaign about to go nationwide.

To back the single the newspaper is carrying £3,000-worth of advertising on its pop page from June 9, the release date of the disc. In addition, Logo is mailing copies to all Pontins, Butlins and Warners holiday camps, discos in UK coastal resorts and to 300 Spanish discos.

## WEA boosts classical with Enigma

IN A move to establish itself firmly in the UK classical market, WEA has acquired Enigma Records from the Fairholt Printing Corporation.

Enigma was founded two years ago by John Boyden, former managing director of the London Symphony Orchestra, and creative director of Music For Pleasure, and Peter Whiteside, former head of promotion for MFP. During that time the company policy has specialised in using regional orchestras and artists for recordings of standard classics.

Peter Whiteside, Enigma's head of promotions and publicity, told *Record Business*: "There will be no major changes in the way Enigma operates as the result of this deal, but we are very happy that we now have the support of a major record company. With WEA's muscle behind us, we will provide stiff competition for EMI, Decca and CBS."

Enigma offers two labels: Enigma Classics at £3.75, and Variation 2 at £2.49. Until the acquisition of Enigma, WEA's only serious involvement with the classical market was through its distributorship of the American Nonesuch label.

## 12.8 per cent rise in market

THE VALUE of UK records and tapes delivered to the trade in 1977 showed an increase of 12.8 per cent to £194.4 million according to provisional figures released by the BPI. Singles were worth £26 million, up by 18.9 per cent on production of 6.4 million copies—an increase of 7.9 per cent. LP production declined by 2.8 per cent to 81.4 million copies, worth £131.4 million, an advance of 11.9 per cent. Cassettes showed the best increase of all—up 21.3 per cent to £34.9 million—with production up by 12.3 per cent to 17.9 million units.



IT TOOK the England-Scotland match at Hampden Park to bring the Average White Band, new RCA signing, on a fleeting visit to Britain last week.

From left to right: Derek Everett, RCA commercial operations manager, Ken Glancy, RCA managing director, David Mintz, AWB manager, Alan Gorrie, Steve Ferrone, Hamish Stuart of AWB.

## Stewart Sailing again

FOR THE third time in three years Riva Records is promoting Rod Stewart's 'Sailing' (RIVA 9). Out of stock since last October, 'Sailing' topped the charts when first released in 1975 and although never deleted, received a major shot in the arm when the BBC used the number as the theme of its documentary series 'Sailor' built around

## Dealer prizes in tape push

A MAJOR tape campaign aimed primarily at the dealer has been launched by WEA. Called "The Great Tape Offer," the campaign centres on WEA's top 50 cassettes, including *Hotel California*, *Rumours*, *Sound Of Bread* and *Pastiche*.

Dealers who join the scheme will receive discounts or a range of gifts according to the number of units ordered.

Press advertising throughout June and July will also draw attention to the headphone offer with whole-page advertisements in the music press and popular hi-fi and motoring magazines. All advertisements will list the top 50 tapes covered by the scheme.

life on the Ark Royal.

Now the BBC is repeating the series from June 17, so Riva has again made the single available—this time with a full colour picture bag featuring the *Ark Royal* for the first 10,000 copies. BBC-2 is also due to repeat its sixty-minute film 'Rod The Mod' (slightly updated) first shown 18 months ago.

## DIY bootleggers jailed

AN AMBITIOUS plot to set up a secret record pressing plant—all equipment courtesy of CBS Records—did not quite work out as planned for the three men involved. Two men ended up in jail and another with 120 hours community service.

The bizarre exploits of these enterprising entrepreneurs were unveiled during a five-day case at Aylesbury Crown Court earlier this month.

Ian Ferguson and Michael Coffey were found guilty of stealing a record press and trimmer from CBS's Aylesbury factory last August. Ferguson received a nine-month sentence and Coffey community service. Dennis Hollingsworth was given a six-month sentence for dishonestly receiving

the press and trimmer. Ferguson also admitted receiving record stampers and CBS record labels. All were former CBS employees.

According to the police, Ferguson and Coffey persuaded a senior storeman to help them load a press on to a van. It was then apparently hidden in a barn in the Bucks countryside rented by Hollingsworth. But the whole thing only came to light when Ferguson was caught red handed producing copies of *Simon and Garfunkel's Greatest Hits* with the CBS labels at his new place of employment in High Wycombe.

Coffey and Ferguson swore to the end that they had nothing to do with the theft. Ferguson claimed he was a

## LETTER

I refer to your article headed 'Virgin wins breather on label clash' (RB May 22) on which I would like to make two points. As a result of the hearing in the High Court before Mr. Justice Whitford further permanent undertakings were obtained by EMI Records Limited from Virgin Records (Retail) Limited. The cross undertaking, by which EMI agreed that it would give Virgin 14 days to remedy a breach of any undertakings given to EMI by Virgin before EMI instituted proceedings in respect of any breach, was made between EMI and Virgin and NOT other retailers, as referred to in your article.

The comment alleged to have been made by Steven Mandy that 'the issue is a frivolous one for EMI to take to the High Court' is entirely refuted by EMI on the basis that it has been necessary to obtain a series of undertakings from Virgin in order to protect EMI's rights to use the Columbia Trade Mark.

R. S. DRAGE  
Group Legal Dept.,  
EMI Ltd., London W1

## EMI names A&R chief

EMI RECORDS has replaced former head of A&R, Nick Mobbs, with Brian Shepherd, resident international director of Capitol Records. Shepherd's official title will be general manager—A&R and artist development and the appointment is effective from July 1. Mobbs resigned from EMI to set up his own label and production company under the auspices of Warner Brothers Records.

CARLENE CARTER

"Never Together But Close Sometimes"



K17144

TRAMPPS

"Disco Inferno"



K11135

LIVERPOOL EXPRESS

"Don't Stop The Music"



K17171

CANDI STATON

"Honest I Do Love You"



K17164

STAR CLIMBERS

# MULLINGS

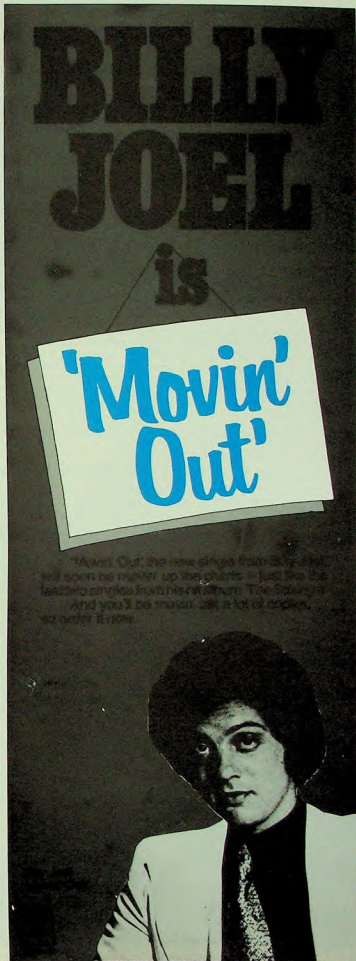
BRITAIN'S Company Tax laws and Switzerland's rather more flexible attitude has caused the IFPI, the international record industry's representative body, to reorganise itself. The IFPI council meeting this week in Oslo is expected to approve that in future all financial and membership matters are dealt with from Zurich with the London headquarters becoming known as the IFPI Secretariat Ltd. Another management company, IFPI South East Asia Ltd. will be established in Hong Kong. The change around has been caused, apparently, by the difficulties which would have occurred had the IFPI become a limited company here for the first time, while continuing to handle money. Not surprisingly it was not possible for IFPI to be registered here as a charity . . . incidentally the IFPI's director-general Stephen Stewart is due to retire next year and a committee has been appointed to choose his successor. One name mentioned, but not too strongly, is that of **Barbara Ringer**, an American civil servant and one of that country's acknowledged copyright experts . . .

our note re **Colin Burn**'s 20 years at EMI brought a note from **Bill Collins**, director of Lugton's listing all that company's employees with more than 15 years service. Excluding directors, there are 27 whose total service adds up to 737 years. Among them are **Ben Sarah** and **W. Darvell** (44 years), **R. Parker**, **C. Hemmings** and **S. Milson** (40 years) and **Ralph Allen** who has completed an amazing 51 years. We would be interested to hear of any other long serving staff in other companies . . . MAM chairman **Gordon Mills** about to open company's new Los Angeles studio and in the UK **Tab Martin**, formerly of the Peddlers, due to join as head of a&r . . . a recent signing to Logo Music is singer-writer **Lindsey Moore**, daughter of a well-known arrangers **Peter** and **Barbara Moore** . . . **Sharin Stevens** a new signing to CBS, to be produced by **Mike Hurst** . . .

**ROY HARPER** and **Rick Wakeman** argued none too consistently about the role of the pop press on BBC-2's *Don't Quote Me*, journalist **Nick Kent** did a passable imitation of a disorientated bird of prey and it was left to MM's **Ray Coleman** to pour the oil of diplomacy on troubled waters . . . **Pete Frame**'s blurbs for Stiff becoming appropriately more outrageous by the lines—a sample from a release for the 1-Off label: "As you know the contract for this dodgy label provides for two contingencies; a) if the record is a success we are able to milk the artist dry and b) if it fails, we sling them back in the gutter where we found them" . . . and modesty forbids us from repeating a reference to Virgin boss **Richard Branson** who has taken on Stiff discoveries **Devo** . . . jazz guitarist **Joe Pass** will be holding a six-hour sponsored clinic at Chappell Music Centre on June 10—but it costs a fiver to get in . . . the 'Ooo! Ooo!' chorus from **Michael Zager**'s 'Let's All Gather' is rapidly becoming the disco fans' 'Wally!'—it threw Brass Construction at Hammersmith and had 'bad' hands', bemused drummer trying to pick up the audience's chant . . . RCA rush-releasing **Ennio Morricone**'s theme from *Once Upon A Time In The West* movie after company switchboard jammed for two days with public enquiries following recent tv screening—at least that is what the press release says .

**BOOTS COMPANY** turned in pre-tax profits of £107 million—eat your heart out independent record dealers; company predicting some revival of consumer spending this year . . . thank goodness for soccer violence—in States youngsters go wild at rock shows latest incident being at Be Bop De Luxe concert when loonies hurled tear gas canisters on stage with unfortunate results to bass player **Charlie Tumahai** and members of audience . . . much transatlantic toing and froing by **Power Exchange**'s **Paul Robinson** and **Omni**'s **Jimmy Bishop** suggests something interesting brewing . . . you can't win 'em all—Decca's hotly-tipped band **Slaughter** and **The Dogs** broke up after **RB Top 40** prediction for their album . . .

**NOT MANY PEOPLE KNOW THAT DEPARTMENT**—With 40 weeks on Billboard chart for 'I Go Crazy', **Paul Davis** has broken **Johnny Mathis** 1957 longevity record with 'Wonderful Wonderful'.



## RECORD BUSINESS

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# NEWS

## Radio push to give Kiss new life?

A NATIONAL RADIO campaign spearheads Casablanca's promotional push on Kiss's up-coming album *Double Platinum* (CALD 5005)—a 20-track double retrospective collection carrying cuts from the band's back catalogue, specially re-mixed for the occasion. A single 'Rock And Roll All Nite' coupled with 'C'MON And Love Me' (CAN 126) has been taken from the album for a June 9 release. The campaign is backed up with major trade and consumer press advertising with in-store displays being utilised in all major centres.

## Merchandising

UNITED ARTISTS Records is running an extensive marketing campaign to back release of the last *Bonzo Dog Band* album *Let's Make Up And Be Friendly And the Band's Old Hit Single 'I'm The Urban Spaceman'* (UP 36397).

It will feature counter showcards of the *Bonzo dog*, window streamers with the slogan "How much is that dog in the window" and postcards of the album sleeve. Release of the album, on UA's budget label *Sunset*, means that all five of the original *Bonzo Dog Band* are now available on *Sunset*, with the double album available on the UA label.

EMI HAS unexpectedly decided to re-promote the first in the current series of tv albums, 20 Golden Greats by the Beach Boys. The LP, with sales now in excess of 1.1 million copies, will be given new exposure in the Granada tv area for three weeks from June 5. The total spend will amount to £23,000 for 13 spots, equivalent to a national campaign costing £165,000.

A Grandaland sale of 30,000 copies is anticipated and if the test proves successful it is planned to roll out the smallscreen advertising nationally in August.



WHO'S KIDDING who? Liar's new publishing company, White Lie Music, signed to a worldwide agreement with Chappell Music, Chappell director, Tony Roberts (far left) drew up this 'longest long drawn out contract ever'. Pictured with the band are Stuart Newton of Chappell (far right) and their manager Ed Taylor (third left).

## Pye's disco package in June

PYE RECORDS is running a nationwide disco campaign in 30 discos throughout June, featuring special Pye spots, competitions and give-aways. Each disco will receive a 'Pye Disco Package' consisting of posters, tee-shirts, records, badges and stickers. Material to be promoted is the *Thank God It's Friday* soundtrack album, *The Real Thing's* 'let's Go Disco' currently featured in *The Stud* film and album, and product from many other artists including Gladys Knight, Amanda Lear, and Barry White.

The album will be shipped on full dealer margin and reorders of 25 copies upwards during May on an extended credit with invoices payable in July. The original tv commercial is being used, but new display material is available in all areas on request.

Brian Berg, manager special projects, told *Record Business* that trade reaction to the new promotion had been favourable. "The market for the record could

## Revolver for summer series

INATV's new Saturday programme *Revolver*, we have a programme that comes near to the much-lamented *Ready Steady Go* as any top pop show of the last decade. Produced by Mickie Most, *Revolver* is scheduled for network showing with a series of seven commencing on July 17.

It's colourful, fast-moving, presentation is designed to hit the gap between the out-dated seriousness of OGWT and the facile fitness of TOTP. Appearing on the pilot show were Tom Robinson Band, Steel Pulse, Rick Kids and Kate Bush. A new idea in comparing was shown by Peter Cook whose apparently reactionary introductions were quickly picked up by a lively audience and greeted with conspiratorial booing and hissing. The camera-work was generally excellent, using bleach-outs and soft-focus edging while not going over-the-top Tony Palmer style.

A 60s clip of *The Beatles* on *Ready Steady Go* reminded that even a participatory show like *Revolver* does not let the fans in as close as it might do and there is perhaps room for some sort of Gathy McGowan figure to do snap interviews with the acts, but these comments apart *Revolver* looks like becoming required viewing for pop fans this summer.

DAVID REDSHAW

AFTER A four-year spell without distribution in the UK, the extremely sought-after albums of Big Star—a band led by ex-Box Tops singer Alex Chilton from 1973—have all suddenly become available in Britain.

Last week *Aura Records* reported the band's last album *The Third* was on release, and this week EMI's Licensed Repertoire Division, via its deal with Fantasy/Stax, announced it is to release the band's first two LPs—*Radio City* and *NO 1 Record*—in July as a two

## DEALS

record set at the special retail price of £5 (catalogue number SXSP 302).

Chilton is now a doyen of the New York new wave, and impact is likely to be increased when Staff Records re-promotes his lead voice on a new double 'A' side single 'Cry Like A Baby' and 'The Letter'.

SPLASH RECORDS has renewed its licensing deal with the Japanese company Teichiku Records for a further three years. Splash was recently presented with gold disc by Teichiku for the album *16 Greatest Hits of Jigawa* and the single 'Sky High', which has been in the Japanese charts for over two years.

THE SMURF'S single 'Smurfsong' (FR 13759), released by Decca in March, may receive an unexpected boost in sales following the decision by a major oil company to adopt the two inch high Smurf gimmick as a publicity gimmick. National Benzoles, with about 8 per cent of the British petrol market, is spending £1 million launching the Smurfs, which will sell at garages for around 36 pence. The little figures have apparently almost become a cult in Europe where they are used by BP.

well turn out to be larger than we had ever expected," he said.

HALL & OATES' new live album *Livetime* (RCA PL12802) will be supported over an advertising campaign some weeks in NME, Melody Maker, Sounds, Time Out and the trade press together with flyposting in London, Glasgow, Bristol, Manchester, Birmingham and Newcastle.

## IMPORTANT NOTICE

To Record Companies, Producers and Impresarios interested in opening a recording studio in Manchester city, in a premier position. Already used by main Manchester bands including Sad Cafe, Buzzcocks, Drones, Ed Banger, etc., etc. The building is privately owned and occupies a prime position in the city centre. It has been converted to practice studios with scope for a fully equipped studio.

All parties interested please contact:

T. J. Davidson, Practice Recording Studios,  
35 Little Peter Street, Knott Mill, Manchester,  
or ring—061-236 2717 (24hr answerphone)

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## REGIONAL

Scottish News Edited by Ian McFadden

### Apollo alternative?

AS THE Apollo's star sinks rapidly on the horizon—with one of its busiest months on record just over and still more, including three Bowie concerts to come—plans are afoot for an alternative venue.

Planning permission has been granted to Mecca for changes in the Playhouse building, and conversion to a bingo hall seems likely to start with an Apollo closing date of July 15. Even though the changes made for bingo would seem to rule out concert use, the gaming board has also made it clear that it disapproves of profits from gambling being used to subsidise other entertainment, which appears to be the final nail in that coffin.

Although there have been rumours, nobody has yet contacted Rank Leisure to see exactly what its plans are. Stan Fishman at Rank admits that the Odeon, Englington Toll, on the South side of the city centre, is being considered for conversion. In conjunction with that plan, there are also plans to make the Odeon, Clerk Street, Edinburgh, a better venue for live music.

"We are investing heavily on the live show front," says Fishman "and are now making positive plans for Glas-

gow. I can't predict how the licensing authorities will react, and wouldn't like to pre-empt them, but we are taking pencil bookings for September. The Glasgow Odeon needs £40,000-£50,000 in dressing rooms, stage extensions and screen movements, and in Clerk St, we are also extending the stage. We've been in Glasgow as a concert venue, before the Renfield Street Odeon was tripled, and believe it not quite right that Glasgow should be deprived of live music."

### Final whistle

WHAT MUST surely be the last of the football records this year come in the form of two singles—one from Ayr and one from Ireland.

In the week when Ireland was trounced to a resounding draw by Scotland Billy McBurney's Outlet label in Belfast released 'The Scottish Bears' for The Mixture (OUT 078). Complete with lyric sheet and instrumental version on the flip, the song was composed by Kenny Hughes and Noel McCafferty and recorded at the Neil Henderson studios. Distribution is by Clyde Factors and Record Enterprises.

Describing the recording as a "definitive version", Joe Clegg of 2001 in Ayr has launched West Coast Records with 'Flower Of Scotland' by local group Cola with the Ayr Pipe Band (WEST 002). Available from Clyde Factors.

## BRIEFS

OOPS! In our feature on Edinburgh's smaller labels we made a couple of boos.

The new Razillos single is in fact 'Gold Wars' (Sire 6198 215), and Housewives Choice, dealt with at greater length next week, is not connected with the Hot Licks record emporium. Apologies all round.

Clyde 78 kicked off to a tremendous start with thousands of people thronging into George Square Glasgow to see the Strathclyde Police Band and folk duo Gaberlunzie. This year more being spent on free events with loads of open air concerts, but still a lot of subsidy going into keeping concert prices down.

Less fortunate were AKM at the White Mansions visual presentation in Glasgow. Having worked throughout the tour, the computer lost its memory and some very interesting juxtapositions ensued.

Andy Park, Radio Forth's programme controller, seen peeping over the mixing console at Clyde Pops Orchestra concert, although it was Clyde's Bob MacDowell who put the show together. And why did the musicians look so unhappy at the end of Cilla Black's show—surely they had just gone into overtime?

Edinburgh's Playhouse Society, which wants to see the venue re-opened as an opera house-cum-concert theatre, launched a lottery.

### Baroque'n'roll

ON THEIR new album the Scottish Baroque Ensemble hedge their bets—aiming at both the collector of rarities and the popular market.

The album *Music For Drumlaurie* (CRD 1043) includes the Albin Adagio and Pachelbel Canon, the two most popular pieces in the baroque repertoire; but also includes Lully's Suite From 'Le Bourgeois Gentilhomme', Byrd's Fantasia A 6, and an overture by Barsanti.

Drumlaurie House is the home of the Duke of Buccleuch who has sponsored the record, and a regular venue of the SBE's music in stately homes concert series.

### ALAN ELMHIRST

ALAN ELMHIRST, formerly of Bruce's Records chain, has died in a tractor accident at his Perthshire farm. One of the longest serving members of staff at Bruce's and a popular figure in the Edinburgh retail trade, he retired last year to run Muckhart Mill Farm with his wife Marion, also a Bruce's employee. He died when the tractor he was driving overturned.

# Again and Again

THAT'S HOW MANY TIMES YOU'LL HEAR THEM  
AND HOW MANY TIMES YOU'LL BE ASKED FOR THEM

## 'DAVY'S ON THE ROAD AGAIN' MANFRED MANNS EARTH BAND.

BRO 52

## 'MAKING UP AGAIN' GOLDIE.

BRO 50

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NEW RELEASES



END OF MAY

SINGLES



**THE BOX TOPS**

CRY LIKE A BABY  
THE LETTER

MAY19 BUY28

**THE MEMBERS**

SOLITARY CONFINEMENT  
RAT UP A DRAINPIPE

MAY26 OFF3



**HUMPHREY OCEAN**

WHOOPS-A-DAISY  
DAVEY CROCKETT

JUNE2 BUY29

**THE REALISTS**

I'VE GOT A HEART  
LIVING IN THE CITY

JUNE9 OFF4



ALBUMS



THE  
LEGEND OF  
**MICKEY JUPP**

MAY26 GET2

**THE AKRON  
COMPILATION**



JUNE16 GET3

P.S. SEEZ SERIES NOW 3-99 RRP

CUT OUT ALONG THIS LINE

# CLASSICAL

## Celebrating ten years of Previn

JUNE WILL be bustin' out all over this year with pictures of André Previn in a major promotional campaign by EMI. The company will be using specialised and non-specialised media advertising as well as providing dealers with lavish display material and product packs at various rates of discount to suit their individual requirements.

The reason for this 'André Previn, Man of Music' campaign is the celebration of his ten-year stint with the London Symphony Orchestra, a love-hate relationship which has survived quite a few crises in its time. The maestro and his players have made more than 40 albums for EMI, and three new releases confirm that when it comes to the nitty-gritty it's record business that counts.

Quite the most ambitious of the new releases is a double album of Messiaen's marathon *Turangalila Symphony* (HMV SLS 5117). This exotic score includes parts for solo piano, Michel Beroff, and the electronic Ondes Martenot, played by Yvonne Loriod, the composer's wife.

A strong selling-point for *Turangalila* is that it exerts an immediate emotional

appeal, whereas so much contemporary music is far too cerebral for its own good. At concerts, including Proms, it has appealed to the more conservative middle-aged as well as the younger enthusiasts in the audience.

The symphony is really a 90-minute orchestral love-poem, and it sustains its erotic flow so successfully that it casts its sensuous spell over the listener all the way—even though the musical purist may sometimes find the sound of the Ondes Martenot suggests a worm in a sea of marshmallow.

Another album of French music couples Poulenc's Concerto for Organ, Strings and Timpani with his *Concert Champêtre* for Harpsichord and Orchestra, featuring Simon Preston as soloist on both instruments (HMV ASD 3489). Previn's third album with the LSO is a selection of highlights from Tchaikovsky's *Swan Lake* (HMV ASD 3491) taken from their best-selling recording of the complete ballet music (HMV SLS 5070, three LPs).

A fourth new album features Previn with the Chicago Symphony Orchestra,

## June album releases

**BACH:** Organ Music—Vol 1. Linnel Rogg (HMV) SLS 5087 (5 discs).

**BACH:** Nine concertos for keyboard and orchestra. Leppard, Davis, Ledger, Verlet, English Chamber Orchestra/Lyddell, (Philips) 6742 194 (2 discs).

**BACH:** Chamber Music—Vol 4. *The Art of Fugue*. Herbert Tachezi (Telefunken) EXA 35373 (2 discs).

**BACH:** Concertos for Violin and Strings in A major, E major and D minor. Takayoshi Watanabe, London Mozart Players/Bleich (RCA) RL 25153.

**BEEHOVEN:** Piano Concerto No 4, Overture Leonora No 2. Hansen, Berlin Philharmonic Orchestra/Furwängler (Deutsche Grammophon) 2535 807.

**BRAHMS:** Piano Music—Vol 1. Julius Katchen (Decca) SDD 532.

**BRAHMS:** Piano Music—Vol 2. Julius Katchen (Decca) SDD 533.

**BRAHMS:** Piano Music—Vol 3. Julius Katchen (Decca) SDD 534.

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**CHOPIN:** Ballades, etc. Cristina Ortiz (HMV) ASD 3552.

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**MAHLER:** Symphonies No 1, Royal Philharmonic Orchestra/Leinsdorf (Decca) SPA 5171.

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## 'Live simulation' in cinemas for new Alan Parsons album

By Tim Smith

DESPITE HUGE sales and immense popularity in Europe and America, Alan Parsons has so far been unable to repeat this phenomenal success proportionately in the UK, his country of origin. His new album *Pyramid*, just out on Arista, could redress the balance.

It is the third to be put out since 1976 by the Alan Parsons Project, basically a partnership between Parsons and Eric Woolfson, co-writer, keyboards and vocals. On *Pyramid*, Parsons has also made use of such artists as Colin Blunstone, Dean Ford, Lenny Zakatek and members of Pilot.

As the title suggests, his latest album is a musical trip into the past with Parsons making typical use of studio special effects to create his unique, haunting, space-rock sound. The theme is in stark comparison to his second offering *I, Robot*—a look into the future.

*I, Robot* did ship silver in the UK, but this achievement fell well below its success worldwide. In America it went

platinum and nearly reached the top of the album charts and in Europe sales were equally high.

The first album from the Alan Parsons Project, *Tales Of Mystery And Imagination*, a musical interpretation of some of Edgar Allen Poe's classic tales, was a worldwide success with a Grammy nomination and gold discs in Canada and New Zealand, but it had little impact on the British charts. The lack of success in the UK could be partly due to the fact that Parsons does not play live, and is now a tax exile in France. But his pedigree is certainly impressive.

His first credit was as assistant engineer on the Beatles album *Abbey Road*, which initiated a long association with McCartney. He engineered the Wings albums *Wildlife* and *Red Rose Speedway* plus hit singles 'Hi, Hi, Hi' and 'C Moon'. His style of engineering was probably best demonstrated however on the classic Pink Floyd album *Dark Side Of The Moon*, which earned him a Grammy nomination.

After this landmark he switched to full production turning out a stream



Alan Parsons: trying to repeat his American and continental success.

of commercial successes which included Cockney Rebel's *Psychomondo*, Pilot singles 'Magic' and 'January' and Al Stewart's *Modern Times* album. And prior to his own *I, Robot*, he produced Al Stewart's *Year Of The Cat*.

Arista Records confidently claim that *Pyramid* will "confirm Parsons as one of the major forces on the contemporary rock scene today". For the British promotion campaign, Arista is certainly putting its money where its mouth is.

Apart from the obvious media advertising, Arista has come up with a novel idea, possibly designed to overcome the barrier posed by the absence of live gigs. On June 3, a series of 'simulated live' Alan Parsons' concerts will be shown at cinemas around the country. Listeners will be able to hear the original studio master tape played through sophis-

ticated sound systems at city centre cinemas. Free tickets will be available from dealers in the various towns.

The exact details of this nationwide promotion are as follows: Saturday, June 3: Glasgow ABC, Harrow ABC, Hford ABC. June 5: Edinburgh ABC. June 6: Newcastle ABC. June 7: Sheffield ABC. June 8: Leeds ABC. June 9: Nottingham ABC. June 10: Manchester ABC, Croydon ABC, Wimbledon ABC, Chatham ABC. June 12: Liverpool ABC. June 13: Birmingham ABC. June 14: Leicester ABC. June 15: Norwich ABC. June 16: Cambridge Victoria June 17: Bristol ABC, Putney ABC, Elephant and Castle ABC, Brixton ABC. Arista has put its faith in the Alan Parsons Project and if the promotion does take off *Pyramid* could become one of the biggest selling albums of 1978.

## Show music import launch

HUGH FORDIN's experience in films and shows in America has led to the launch in Britain of his new DRG label and the release of a set of film and show albums.

It was while researching his book *The World Of Entertainment* (about top MGM producer Arthur Freed) that Fordin came across the unreleased masters of songs that had been deleted from the final versions of Hollywood musicals. From there, he began to investigate film and show music, and after re-activating deleted Broadway show albums he started to handle new shows.

With a judicious release programme of lesser known musical shows, outtakes from show and film music and song selections by well-known show artists, Fordin emphasises that he only needs to do about one tenth of the usual album sale to break even, since his recording costs are small by modern-day standards. With a re-issued show album like *Very Good Eddie* (part of the current release programme) he can break even on sales of 2,000 units.

DRG product is available in Britain through EMI Imports at Hayes, Middx. The 11-album launch includes the following releases:

*Funny Face*—original soundtrack starring Fred Astaire and Audrey Hepburn (DS 15001) rrp £4.99.

*Best Foot Forward*—original cast album, the show which launched Liza Minelli (DS 15003) rrp £4.99.

*The Girl Who Came To Supper*—Noel Coward's original demo tapes for his last musical score (SL 5176) rrp £4.99. *The Wit And Wonder Of Judy Garland*—recordings obtained from a private collection and featuring Garland singing, and reminiscing about *The Wizard Of Oz* (SL 5179) rrp £4.99.

*Stritch*—songs recorded by actress Elaine Stritch (SOT 2001) £4.25.

*Very Good Eddie*—original Broadway cast of show which also ran in West End (DRG 6100) rrp £4.99. *Nancy Walker, The Broadway Bombshell, Sings Showstoppers* (SOT 2002) rrp £4.25.

*A Party With Betty Comden And Adolph Green*—top Broadway writer and lyricist singing their own material from *Singing In The Rain*, *On The Town* and others (SLS 1, 1177) rrp £7.50. *Cuts—Vols 1, 2 and 3*—three-album collection containing archive recordings of songs deleted from the release prints of Hollywood's great musicals. Features Garland, Sinatra, Merman, Gable, Astaire, Kelly and others (OTF 1, OTF 2, OTF 3) rrp for each album £4.25.

*IT WAS* the sight of Arthur Askey being swung through a mangle which finally convinced Brian Bennett, Shadow and drummer, to become Brian Bennett, musician.

"That was what I always wanted to be and there I was doing films and playing pantomimes," he recalls. "So 10 years later Bennett spends one day writing 11 woodwind quartets for television library music—"I've just done some theme music for BBC rugby"—and another cutting futuristic synthesizer music for a second solo album on DJM. Of course there's still the Shadows too and Brian says they're going to cut a new album together this year.

How did he transcend his rock 'n' roll background? "I enrolled with an American college which did a postal course in arranging and composition and got on with it," he says with characteristic aplomb. "I happen to have been blessed with a monstrous pair of ears which helps a lot and the rest is just hard work."

The result is a well fitted studio in his charming house in London's Mill Hill where he conceived the discoid funk which is currently being touted by DJM. Bennett concludes: "That is really what I'm working for, projecting my own music in a commercial way and hopefully, eventually, taking the whole thing on the road. It just remains to be seen whether the public wants me..."

*NO ONE* was more surprised than Guy Marks when his single 'Loving You, Has Made Me Bananas' got into the British charts. Marks, aged around 60, is an

American satirical nightclub comedian whose contract with ABC had lapsed. The single, which dates from 1968, was discovered in a junk shop by disc collector and Cambridge disc DJ Jan Stewart. He brought it to the attention of Anchor in Britain. Marks has a love of 30s band music and confesses that he is "more or less old fashioned" about music. He is about to record a song called 'I've Got Lifeguards In My Kitchen' (From The Tears I've Shed Over You) but Anchor is not saying whether this will actually be released as the next single although it expects to have a single and an album out on Marks this summer.

*MOR COUNTRY* trio Dave and Sugar (who recently toured with Charley Pride) doing well in the RB country charts by their current album *That's The Way Love Should Be* (RCA PL 12477). The group comprises Dave Rowland, Vicki Hackerman and Sue Potwell. Dave himself at one time sang backing vocals on tour for Elvis Presley and wears a diamond ring and a pendant given to him by Presley.

# RETAILING

## Martins make their 'big move into records'

WITH LITTLEWOODS, British Homes Stores and Marks & Spencer now aboard or about to climb on the record retailing bandwagon, another leading player—Martins, the Essex-based newsagents, has announced its intention to revitalise and increase its existing disc operation.

Just over two months ago, Martins, with 485 branches around the country—80 selling records—appointed Bob Sprot as records product manager. The arrival of Sprot, formerly with Boots and Record Merchandisers as marketing manager, heralds this new approach to disc retailing by the company.

For the 1976-77 financial year, Martins' record sales accounted for a mere £2 million turnover—a minute sum taking into consideration the £64 million turnover for cigarettes, newspapers, books, cards and other gifts.

John Condon, Martins' leisure product manager, told *Record Business* that he planned to change the situation. "We want to move into records in a big way," he explained. "It has a higher profitability than many of our other lines, but as I know very little about record retailing we had come as far as we could with the existing set-up."

"We appointed Bob Sprot because we needed someone with true expertise in the trade. He will strengthen our operation and help make Martins credible and more professional as a record retailer," he added.

The existing 80 outlets selling discs are mainly situated in small country towns away from the large city



**BOB SPROT: ready to rationalise centres—as are the majority of Martins branches. Sixty-five are racked by Record Merchandisers and the remaining 15 by direct from the main distributors, catering on the whole for MOR customers.**

So how does Sprot plan to increase Martins' share of the record market? He told *Record Business*: "We do intend to open up new disc branches in the future but for the present we want to improve the existing outlets."

He went on: "We have an expanding budget for such things as in-store displays and window displays which will draw customers in and make them more aware of the fact that we sell records. We are also advertising locally."

Tentative long-term plans exist for television advertising, but Sprot emphasised that there would be no increase in discounting. Martins already discount heavily on top 50 albums although not with any product advertised on television.

One of the most important aspects of Martins' drive towards 'credibility' will be staff training. The company will be staff training. The company owns Duddbrook House, out in the Essex countryside, where staff from all the record branches will be able to attend various courses.

Apart from records, Martins does a good trade in cassettes and blank tapes. Sprot sees blank tapes as a highly profitable line but concedes that the major record manufacturers do have a "a certain two-faced attitude" towards the whole problem.

He believes that the best way to solve the blank tape controversy would be for a small levy to be placed

on all blank tapes, with the tax going back into the industry—a similar scheme to one tried on the Continent.

Rationalisation of existing disc outlets will be the other element in Martins' sales push. Some of the less profitable branches will have their turnovers in records with small departments closed down with new

departments being opened simultaneously in other areas.

John Condon believes that Martins will eventually achieve its aim although he thinks it is unlikely that they will have a great impact on any of the other leading multiples—the people most likely to suffer a loss in trade are the independent dealers.

## Yes, the customer is always right

by BILL THOMAS

THERE is much talk about 'consumer protection' and the rights of customers to do all sorts of things. This article will outline the legal situation when a person goes shopping and what remedies he has. It will also look at the situation of the retailer and see what he can do.

Firstly a trader does not have to have anyone in his shop if he doesn't want to. He can ban children, smokers and dogs and he does not have to sell anything to anyone who does get through the net. There is a popular misconception that a customer can insist on 'the one in the window' or any other item of merchandise and demand that the retailer sell it. That is not so. The display of goods is what the law calls an 'invitation to treat'—literally inviting the public to come in and haggle. A contract for the sale of goods only comes into existence when the legal formalities are complied with. There has to be an offer from one side—in the usual consumer case, this comes from the customer: "will you sell this?" or "I want to buy this record"—which is unconditionally accepted by the other side. This means that the offer must be accepted without any condition at all being imposed; if there are conditions then, as a matter of law, the original offer is not accepted but is met with a 'counter-offer' which is then open to

the customer to accept or reject. This may seem unduly detailed, but as the rights and obligations which go to make up consumer protection only arise from a valid contract, it is often very important to analyse precisely what was said and by whom. The same principles apply, of course, to dealings between traders and their suppliers.

It must be understood that a contract can—and almost always does come into being *without* money changing hands. "Will you sell me this?" "Yes, I will"—snap! there is a contract. Payment may take place then or later or be deferred through credit arrangements. But a customer does not have to have a hand full of bank notes in order to make a contract. Once the contract exists then rights accrue to both sides. From the consumer's point of view, the most important ones are that the goods will meet any description, will be of saleable quality and will be fit for their use. And these rights are 'implied' by every contract of sale to a consumer and cannot be excluded in any way; except that there is no condition of saleable quality as regards defects which are specifically drawn to the customer's attention *before* the contract is made or if the customer made an examination of the goods before the contract was made as

● turn to next page

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# Elkie crosses over with credibility

**Artist:** ELKIE BROOKS  
**Venue:** London Palladium (2,325)  
**Tickets:** £5 to £2.50  
**Promoter:** Andrew Miller/Noel d'Abo  
**Audience:** Young marrieds of the well-heeled persuasion  
**Current Product:** *Album Shooting Star* (A&M AMLH 64695); *Single 'Only Love Can Break Your Heart'* (AMS 7353)

IT MAY NOT be an overstatement to claim on behalf of Elkie Brooks that she is currently the world's best white woman singer. There must be other aspirants to the title but it is difficult to call to mind another with the ability to span blues, jazz, gospel, ballad, discofunk et al—without exposing a credibility gap, and also plumb the emotional depths of a song with such unaffected conviction. Certainly she is on her own locally and it is a testimony to her

● from page 10

regards defects which that examination ought to have revealed. That this takes place before the contract was made is vital.

One difficulty facing traders is that the customer comes back and says that the goods bought are defective in some way and the retailer believes that the item has been misused. In the event of there being a dispute about goods the law will tend to take the side of the complaining customer.

Some traders, for reasons which are perfectly understandable, try to discourage bogus complaints by people who bought records elsewhere, by putting up signs saying 'no goods exchanged without receipt being produced' or words to that effect. There is grave danger in doing this. The Consumer Transactions

(Restrictions on Statements) Order 1976 makes it a criminal offence to display any notice which can be read as taking away the consumers rights to goods which are of reasonable quality and fitness. Many receipts, in any case, are simply slips of paper from a till roll which no reasonable person would understand to be a receipt or be expected to retain. The only way in which a customer who cannot produce a receipt should be dealt with as if he had—unless the trader thinks that it is a 'try on'. In this case—as in the case of any complaint which a retailer believes to be unsubstantiated—the trader has the whip-hand. All he had to do is say, politely but firmly 'I am sorry I do not accept this is a valid complaint.' The onus will then shift to the consumer to seek remedies from the courts.

talent that there is no other resident British girl singer with sufficient pulling power to play six consecutive shows at the Palladium.

While there could have been some improvement in her actual stage projection (should she really have deprived the audience from the full-blooded finish to 'Pearl' because they would not clap on the off-beat?), the singing could not be faulted. The first half had the edge in sophistication and quality. Songs like the beguiling 'I'm Your Puppet', 'I'm Drinking Again', 'Night In Tunisia' and 'Here's That Rainy Day', the latter at a tempo so slow that in the hands of a less accomplished singer could have been a disaster, reflected her earlier attempts to make it as a jazz singer. It was on songs like these that the husky sensuality of her voice and the way she unexpectedly bends words or lets her vibrato fade into a mere whisper, could be best appreciated.

The second half had the contemporary feel about it, with her gifted five-string backing group under pianist Jean Rouseil changing styles as effortlessly as the singer. A show-stopping 'Lilac Wine' sung with passionate intensity outshone everything, but the gospel-styled 'Do Right Woman', the unusual bluesy treatment of 'Love Potion Number Nine' and 'Making Waves', highlighted by her screaming falsetto, also proved moments to savour. America will no doubt claim her in due course. We should appreciate her while we can.

BRIAN MULLIGAN

**Artist:** BRASS CONSTRUCTION  
**Venue:** Hammersmith Odeon (3,480)  
**Promoter:** Barracuda  
**Tickets:** £3.50 to £1.50  
**Audience:** Fanatics—many and varied  
**Current product:** *Single 'Celebrate'* (UAUP 36389)

IF SUPPORT band, Rokotto, could get the audience bopping in the aisles then what would the mighty power of New York's finest funk outfit prompt? The answer was worship on a level unseen for any recent visiting soul 'n' funk bands. The crowd went ga-ga from the first number leaving the boys in the band with the easy task of pumping them for all they were worth. Good as the set was, it seemed particularly tasteless to leave the stage after only half an hour in order to garner the wildest possible demands for the inevitable encore.

Brass Construction, led engagingly by the appealingly deep voiced Randy Muller, are currently the hottest of the soul 'n' funk outfits. They have just enough push and pull to threaten the likes of the Commodores and Earth

Wind and Fire without too much of the clichés of those super-class bands. All they need now is a hot new album—apparently on the way.

PETER HARVEY

**Artist:** UK/The Fabulous Poodles  
**Venue:** Rainbow Theatre, London (2,930)  
**Promoter:** Harvey Goldsmith  
**Tickets:** £1.50 to £2.50  
**Audience:** Last of London's heavy rock freaks  
**Current product:** *Album UK* (Polydor 2302 080)

ON PAPER UK should have it made: Eddie Jobson ex-Frank Zappa, Allan Holdsworth ex-New Lifetime, John Wetton—Uriah Heep and King Crimson, Bill Bruford—formerly King Crimson, plus a debut album UK just out backed by a full scale Polydor promotion campaign.

But despite being billed as Britain's new 'supergroup', the band's reception for this Monday night Rainbow gig was by no stretch of the imagination ecstatic. It was more like grateful appreciation from the ageing heavy rock fans still young enough to make the journey to Finsbury Park.

To be fair, UK's performance was extremely polished and highly professional. The individual skills of the four members have been well blended to produce a distinctive and high-powered electronic jazz rock, typical of the King Crimson of days gone by. But the evening's entertainment lacked excitement—largely because the band has little charisma and the actual music appears dated.

However the album has begun to show signs of taking off, and perhaps there are enough old rock freaks around to give the band a semblance of street credibility. Maybe UK will make it commercially, but it will be largely thanks to Polydor's vigorous promotion.

TIM SMITH

**Artist:** CHARLEY PRIDE/Dave and Sugar  
**Venue:** Hammersmith Odeon, London (3,480)  
**Promoter:** Mervyn Conn  
**Tickets:** £5 to £3  
**Audience:** 20s upwards with one old lady of 79 given a dedication  
**Current product:** *Charley Pride: Album Someone Loves You Honey (RCA PL 12478)* (R) *Dave and Sugar: Album That's the Way Love Should Be (RCA PL 12477)* (R)

THREE YEARS ago, although he had a growing reputation, Charley Pride presented an abysmally low-key live show. Today, with a programme of constant touring behind him, new management and over thirty albums on release, he has grown into one of the classic acts in the country music field.

No longer does he wander aimlessly around stage reeling off his hits. He now works as the building a rapport with the

audience, to pace his show, and above all to present his music with a sense of dynamics.

Dave and Sugar—a boy-and-two-girls outfit from Texas—opened and showed a neat line in vocal harmony MOR country. Country fans are wide open to this easy-listening kind of approach and the threesome may well have done their album sales some good as a result of their tour with Pride (although it must be pointed out that the Mervyn Conn Organisation has been operating record sales desks in theatre foyers and may have creamed off some of the initial sales).

Dave and Sugar returned to back Charley Pride on vocals and the star of the show can feel pleased that here at last was a sound somewhere approximating that of his records—in other words, a classy, modern Nashville sound. His voice seems more husky and mature than of yesterday and the overall sound balance carried well on Pride's classic repertoire of 'Crystal Chandeliers', 'Kaw-Liga', 'Is Anybody Going To San Antonio?' and the latest single, the ballad 'Someone Loves You Honey'. Pride's tour has been playing to full houses—this extra date at Hammersmith was all but packed—and it is perhaps evidence that he too may be about to expand his horizons outside the strictly country market.

DAVID REDSHAW

**Artist:** THE KINKS  
**Venue:** Roundhouse, London (800)  
**Promoter:** Roundhouse Benefit Concert  
**Tickets:** £2  
**Current product:** *Album Misfits (Arista SPART 1055)* and *single 'Rock 'n' Roll Fantasy'* (Arista 189)

THE ROUNDHOUSE provided the perfect setting for Ray Davies to put himself across to the fans as just another one of the lads, and with around 15 years of stage experience behind him it's an act he can carry off totally convincingly.

Understandably The Kinks' act trades heavily on the group's illustrious past with a liberal supply of 60s chart-toppers scattered throughout. At times the atmosphere was rather like a sing-along in an old people's home where the old songs are always the best. 'Well Respected Man', 'Sunny Afternoon' and the rest were all sung with communal gusto.

But although he may have lost touch with the main body of today's record buying public, Davies is still a songwriter to be reckoned with. New material like the current single 'Rock 'n' Roll Fantasy' showed an undimmed command of melody and lyrics.

The rest of The Kinks are still very much side-men although brother Dave does get to sing 'Death Of A Clown'. Ray Davies is the crowd puller. Currently he is promoting himself as spokesman for 'the little people'. Perhaps he'll do better in the role than Nixon.

MYLES HEWITT

4TH ANNUAL  
INTERNATIONAL  
RECORD & MUSIC  
INDUSTRY MARKET

INTERNATIONAL

# MUSEXPO '78

NOVEMBER 4-8, 1978 • KONOVER (HYATT) HOTEL, MIAMI BEACH, FLA., USA

## Who Attends

Record and music industry executives and professionals from around the world including: Major and Independent Record Companies • Music Publishers • Independent Record Producers • Radio & TV Programming Directors • Songwriters & Composers • Arrangers • Artists • Managers • Agents • Concert Promoters • Investment Bankers • Venture Capital Firms • Record & Music Industry Associations • Recording Studios • Attorneys • Music Trade Press • Rack Jobbers • Wholesalers • Record & Sheet Music Distributors • Retailers • Equipment Manufacturers • Record Promoters • Tape Manufacturers • Tape Accessories • Record & Music Magazines • Pressing Plants • Custom Services • Record Clubs • Marketing Services • Music Performance & Licensing Organizations • etc.

## Participating Companies

ABC • ATLANTIC • ATV • ARIOLA • ACUFF ROSE • A & M • ASCAP  
BMG • BELLAPHON • CBS • CAYTRONICS • CAM • CAPITOL  
CARRERE • CASABLANCA • CHARPELL • COLUMBIA PICTURES  
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HANSEN HOUSE • INTERSCHE • IRVING ALMO • ISLAND  
JEM PASSPORT • JET • K • TEL • MCA • MEISEL/HANSA  
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PRT/SOUTHERN • PRIVATE STOCK • PVE • RADIO SHACK • RCA  
RPM • RSO • SANSUI • G. SCHIRMER • SCREEN GEMS/EMI  
SESAC • SRINANO • SWEET • SWEDEN MUSIC • STEIGEL • TELDEC  
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VANGUARD • VICTOR • VOGUE P.P. • WATANABE • YAMAHA • etc.

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MUSICMARKT • HALL RADIO REPORT • MUSICLABO • MUSIC  
WEEK • ORIGINAL CONFIDENCE • PERFORMANCE • RECORD  
WORLD • SHEET • SHOW, etc.

### ASSOCIATIONS & LICENSING ORGANIZATIONS:

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YOU CAN'T AFFORD NOT TO BE THERE!**

**NOTE: Register now before cost increase (May 30)**

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Executive responsible for Musexpo '78 \_\_\_\_\_  
Position \_\_\_\_\_

We wish to participate in International  
Musexpo '78.

**A. PARTICIPATING WITH OFFICE/BOOTH**  
Each office (stand) is fully furnished, carpeted and air conditioned and is equipped with record and/or tape playback equipment as well as telephone for incoming and outgoing calls. Office booth rental cost includes Registration of \$250 per individual and permits FREE Registration for five (5) members of the company.

Please check the appropriate box

Number	TOTAL
<input type="checkbox"/> One Office Booth	\$1,000
<input type="checkbox"/> Double adjoining Office Booth	(\$1,500 after May 30) 2,000
<input type="checkbox"/> Triple adjoining Office Booth	(2,500 after May 30) 3,000
<input type="checkbox"/> Four adjoining Office Booths	(3,500 after May 30) 4,000
<input type="checkbox"/> Five Office Booths	(4,500 after May 30) 5,000
<input type="checkbox"/> Five Office Booths	(5,500 after May 30) 5,000

### B. PARTICIPATING WITHOUT BOOTH

Number \_\_\_\_\_  
Registration Fee per Individual \$ 250  
(Spouses \$175) (\$315 after May 30)

TOTAL \_\_\_\_\_

## Why Participate

- To meet under one roof executives and professionals from around the world, especially those you are unable to meet or have no time to meet during the year.
- Acquire record catalogues and masters for your territory.
- Make licensing deals for your catalogues and masters.
- Acquire new catalogues and copyrights.
- Make sub-publishing agreements worldwide.
- Meet Radio and TV programming directors to promote your artists and recordings.
- Keep abreast of radio programming, A&R, marketing and publishing in the U.S.A and internationally.
- Meet wholesalers and retailers, importers and exporters.
- Meet international attorneys.
- Promote your company, product, artists and catalogues to the U.S.A. and 44 countries at America's only world marketplace for music.
- Save time, effort and money — in one place, at one time, you establish personal contact so vital in the music business today.
- Initiate, or expand your activities, as well as increase your markets, sales and profits.
- Contact concert organizers and artist managers to line up future concert or gala appearances.
- Play your product to top A & R executives.
- Keep up to date with the latest equipment, hardware and software.
- Exhibit, sell, license, discover, buy, meet in the largest music market in the world, and in four days cover the whole world of music.
- Covering all categories of music, including pop, rock, R&B, disco, new wave, country, latin, classical, jazz, educational and easy listening, MUSEXPO '78 provides the ideal annual showcase for your company and product.
- Contact members of the general press, music and radio trade press and promote your activities, company or trade name worldwide.

## How To Participate

- YOU MUST RENT AN OFFICE STAND.**  
The most effective way to transact business. An Office is a must:
- To exhibit and showcase your product
  - To present your company, your activities, products and services in the U.S.A. and world market
  - For quick contact with other participants who want to get in touch with you
  - Provides the conducive setting to meet and receive your clients, attending buyers and licensees
  - Allows you and your clients to conclude negotiations in complete privacy

### BY RENTING YOUR OFFICE BOOTH,

- YOU BENEFIT WITH:**
- The FREE Registration of 5 of your permanent employees for the entire MUSEXPO
  - The listing of your company in the Official Directory complete with address as well as the names and titles of the various members of your company attending MUSEXPO
  - Invitation to the V.I.P. opening cocktail reception organized by MUSEXPO
  - Free admission to all MUSEXPO activities such as the workshop/seminars, international gals and artist showcases.
  - All services offered by MUSEXPO including Hotel Reservations, flights from key cities, Hospitality Desk, etc.

### OFFICE BOOTHS — FULLY FURNISHED AND EQUIPPED

- The fully furnished office/booths are:
- Sound-proof
  - Air-conditioned
  - Carpeted
  - Fully furnished with arm-chairs, chairs, desks, telephones for incoming and outgoing calls and equipped with professional record and/or tape playback equipment
  - Equipped with one or several company name signs
- Each office/booth measures approximately 10'11" x 12'8" (3m x 4m). It is possible to increase the size requirement by reserving two or more adjoining office booths. (See Participation Form)

### ATTENDING ONLY (WITHOUT AN OFFICE)

Participants wishing to attend only may do so by filling in Part B of the enclosed Participation Form. The Registration Fee per individual is \$250 (\$325 after May 30). Reduced Registration Fee for spouses.

INTERNATIONAL  
**MUSEXPO '78**

INTERNATIONAL MUSEXPO '78  
720 Fifth Avenue, New York, N.Y. 10019 U.S.A.

Tel: (212) 489-9245

Cable: Ventinal, New York Telex: 234107

# ONE-STOP

## — BEST SELLING ALBUMS

### LIGHTNING

#### London

- 1 (1) **SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658
- 2 (2) **THE PARKERILLA**—GRAHAM PARKER & THE RUMOUR (VERTIGO 864 1797)
- 3 (4) **YOU LIGHT UP MY LIFE**—JOHNNY MATHERS (CBS 86055)
- 4 (—) **POWER IN THE DARK**—TOM ROBINSON BAND (EMI EMC 3226)
- 5 (—) **MISfits**—(ARISTA SPART 1043)
- 6 (9) **... AND THEN THERE WERE THREE**—GENESIS (CHARISMA CDS 4010)
- 7 (—) **24 HOURS**—TRANSMITTERS (EBONY EYE 1002)
- 8 (11) **HEAVY HORSES**—JETHRO TULL (CHRYSALIS CHR 1175)
- 9 (—) **PYRAMID**—ALAN PARSONS PRODUCTION (ARISTA SPART 1054)
- 10 (—) **DOUBLE PLATINUM KISS** (CASABLANCA CALD 5005)
- 11 (14) **EVERYONE PLAYS DARTS**—DARTS MAGNET MAX 5027
- 12 (—) **THE BISHOPS LIVE**—BISHOPS (CHRISWICK CH 7)
- 13 (8) **ANYTIME, ANYWHERE**—RITA COOLIDGE (A&M AMLH 64616)
- 14 (—) **BUT SERIOUSLY, FOLKS**—JOE WALSH (ASYLUM K3-0381)
- 15 (7) **LONG LIVE ROCK'N'ROLL**—RAINBOW (POLYDOR POLD 5002)
- 16 (—) **SONGS FROM THE SUNSHINE JUNGLE**—GENIUS & THE RAZORBLADES (SPARK SRLP 125)
- 17 (—) **MESSAGE TO THE WORLD**—GORILLAS (RAW BLP 4)
- 18 (19) **T.V. IGGY POP** (RCA PL 12796)
- 19 (—) **FAREWELL TO THE ROXY**—VARIABLES (LIGHTNING LP 3)
- 20 (—) **THE ONLY ONES—ONLY ONES** (CBS 82830)

### WYND-UP

#### Manchester

- 1 (1) **SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658
- 2 (2) **THE STUD**—SOUNDTRACK (RONCO RTD 2029)
- 3 (3) **YOU LIGHT UP MY LIFE**—JOHNNY MATHERS (CBS 86055)
- 4 (5) **... AND THEN THERE WERE THREE**—GENESIS (CHARISMA CDS 4010)
- 5 (7) **LONG LIVE ROCK'N'ROLL**—RAINBOW (POLYDOR POLD 5002)
- 6 (6) **20 CLASSIC HITS**—PLATTERS (MERCURY 9100 049)
- 7 (9) **PLASTIC LETTERS**—BLONDIE (CHRYSALIS CHR 1166)
- 8 (10) **ALL THIS AND HEAVEN TOO**—ANDREW GILLY (ASYLUM K30372)
- 9 (—) **BLACK AND WHITE—STRANGLERS** (UNITED ARTISTS UKA 30222)
- 10 (15) **NATURAL ACT**—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- 11 (12) **SHOOTING STAR**—ELKIE BROOKS (A&M AMLH 64695)
- 12 (—) **ADVENTURE**—TELEVISION (ELEKTRA K32072)
- 13 (11) **ANYTIME, ANYWHERE**—RITA COOLIDGE (A&M AMLH 64616)
- 14 (8) **EASTER—PATTI SMITH GROUP** (ARISTA SPART 1043)
- 15 (17) **PENNIES FROM HEAVEN**—VARIOUS (WORLD RECORDS SH 266)
- 16 (18) **20 GOLDEN GREATS—NAT KING COLE** (CAPITOL EMTV 9)
- 17 (—) **LONDON TOWN—WINGS** (PARLOPHONE PAR 1512)
- 18 (—) **YOU CITY**—GERRY RAFFERTY (UNITED ARTISTS UKA 30104)
- 19 (—) **THE ALBUM—ABBA** (EPIC EPC 86052)
- 20 (14) **KAYA—BOB MARLEY & THE WAILERS** (ISLAND ILPS 9517)

### ERIC MOSS

#### Bideford, N. Devon

- 1 (5) **I KNOW 'COS I WAS**—THERE—MAX BOYCE (EMI MAX 1001)
- 2 (2) **SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658

- 3 (—) **BLACK AND WHITE—STRANGLERS** (UNITED ARTISTS UKA 30222)
- 4 (1) **YOU LIGHT UP MY LIFE**—JOHNNY MATHERS (CBS 86055)
- 5 (—) **EVERYONE PLAYS DARTS—DARTS** (MAGNET MAX 5027)
- 6 (4) **HEAVY HORSES—JETHRO TULL** (CHRYSALIS CHR 1175)
- 7 (—) **POWER IN THE DARK**—TOM ROBINSON BAND (EMI EMC 3226)
- 8 (17) **THE ALBUM—ABBA** (EPIC EPC 86052)
- 9 (8) **EASTER—PATTI SMITH** (ARISTA SPART 1043)
- 10 (3) **THE STUD—SOUNDTRACK** (RONCO RTD 2029)
- 11 (14) **KAYA—BOB MARLEY & THE WAILERS** (ISLAND ILPS 9517)
- 12 (—) **20 GOLDEN GREATS—NAT KING COLE** (CAPITOL EMTV 9)
- 13 (—) **TELL US THE TRUTH—SHAM 69** (MAGNET MAX 5027)
- 14 (—) **PENNIES FROM HEAVEN**—VARIOUS (WORLD RECORDS SH 266)
- 15 (13) **BAT OUT OF HELL—MEAT LOAF** (EPIC EPC 82419)
- 16 (—) **NATURAL ACT**—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- 17 (—) **THE SOUND OF BREAD**—LIVING (ELEKTRA KS2062)
- 18 (—) **THE PARKERILLA—GRAHAM PARKER & THE RUMOUR** (VERTIGO 864 1797)
- 19 (6) **GREEN—STEVE HILLAGE** (VIRGIN V2098)
- 20 (7) **... AND THEN THERE WERE THREE**—GENESIS (CHARISMA CDS 4010)

### TERRY BLOOD

#### Stoke-on-Trent

- 1 (1) **SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658
- 2 (2) **THE STUD**—SOUNDTRACK (RONCO RTD 2029)
- 3 (3) **YOU LIGHT UP MY LIFE**—JOHNNY MATHERS (CBS 86055)
- 4 (—) **BLACK AND WHITE—STRANGLERS** (UNITED ARTISTS UKA 30222)
- 5 (—) **POWER IN THE DARK**—TOM ROBINSON BAND (EMI EMC 3226)
- 6 (8) **THE ALBUM—ABBA** (EPIC EPC 86052)
- 7 (5) **BAT OUT OF HELL—MEAT LOAF** (EPIC EPC 82419)
- 8 (4) **... AND THEN THERE WERE THREE**—GENESIS (CHARISMA CDS 4010)
- 9 (7) **ANYTIME, ANYWHERE**—RITA COOLIDGE (A&M AMLH 64616)
- 10 (17) **NEW BOOTS AND PANTIES!**—IAN DURY (STIFF SEEZ 4)
- 11 (5) **LONG LIVE ROCK'N'ROLL**—RAINBOW (POLYDOR POLD 5002)
- 12 (11) **20 CLASSIC HITS**—PLATTERS (MERCURY 9100 049)
- 13 (12) **EASTER—PATTI SMITH GROUP** (ARISTA SPART 1043)
- 14 (19) **HEAVY HORSES**—JETHRO TULL (CHRYSALIS CHR 1175)
- 15 (8) **PASTICHE—MANHATTAN TRANSFER** (ATLANTIC NS0444)
- 16 (18) **NATURAL ACT**—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- 17 (20) **20 GOLDEN GREATS—NAT KING COLE** (CAPITOL EMTV 9)
- 18 (—) **POWER AGE—AC/DC** (ATLANTIC SK0483)
- 19 (—) **THE ONLY ONES—ONLY ONES** (CBS 82830)
- 20 (10) **I KNOW 'COS I WAS**—THERE—MAX BOYCE (EMI MAX 1001)

### CLYDE FACTORS

#### Glasgow

- 1 (1) **SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658
- 2 (2) **THE STUD**—SOUNDTRACK (RONCO RTD 2029)

- 3 (3) **ANDY'S TARTAN ALBUM—ANDY CAMERON** (KLUUB KLP 5)
- 4 (12) **20 GOLDEN GREATS**—FRANK SINATRA (CAPITOL EMTV 10)
- 5 (5) **FLOWER OF SCOTLAND—CALUM KENNEDY** (RADAR CKLP 1001)
- 6 (6) **THE LENA MARTELL COLLECTION—LENA MARTELL** (RONCO RTD 2028)
- 7 (7) **ROCK RULES OKAY**—VARIOUS (K-Tel NE 821)
- 8 (8) **DISCO DOUBLE**—VARIOUS (K-Tel NE 1024)
- 9 (9) **SYDNEY DEVINE'S GREATEST HITS—SYDNEY DEVINE** (EMERALD GES 1183)
- 10 (10) **SHOOTING STAR—ELKIE BROOKS** (A&M AMLH 64695)
- 11 (11) **SCOTLAND THE BRAVE—PETER MORRISON** (LISUMOR LIP 5004)
- 12 (4) **THANK GOD IT'S FRIDAY**—SOUNDTRACK (CASABLANCA TGF 100)
- 13 (13) **TARTAN TOP TWENTY**—VARIOUS (EMERALD GES 1014)
- 14 (14) **20 GOLDEN GREATS—NAT KING COLE** (CAPITOL EMTV 9)
- 15 (15) **EAST MEETS WEST—JAMES LAST** (POLYDOR 2630 092)
- 16 (—) **MOONLIGHT & ROSES—JOE GORDON & BRADY LOGAN** (LISUMOR NA 106)
- 17 (—) **SCOTLAND WORLD CUP SQUAD—SCOTLAND WORLD CUP SQUAD** (KLUUB KLP 8)
- 18 (—) **NATURAL ACT**—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- 19 (—) **THE CONTRY SIDE OF JIM REEVES**—JIM REEVES (RCA CAMDEN COS 100)
- 20 (—) **THE ALBUM—ABBA** (EPIC EPC 86052)

### SCOTIA

#### Edinburgh

- 1 (—) **BLACK AND WHITE—STRANGLERS** (UNITED ARTISTS UKA 30222)
- 2 (1) **SATURDAY NIGHT FEVER**—SOUNDTRACK (RSO 2658 123)
- 3 (—) **POWER IN THE DARK**—TOM ROBINSON BAND (EMI EMC 3226)
- 4 (3) **... AND THEN THERE WERE THREE—GENESIS** (CHARISMA CDS 4010)
- 5 (5) **THE LENA MARTELL COLLECTION—LENA MARTELL** (RONCO RTD 2028)
- 6 (10) **EASTER—PATTI SMITH GROUP** (ARISTA SPART 1043)
- 7 (9) **EVERYONE PLAYS DARTS—DARTS MAGNET MAX 5027**
- 8 (15) **THANK GOD IT'S FRIDAY**—SOUNDTRACK (CASABLANCA TGF 100)
- 9 (12) **PLASTIC LETTERS**—BLONDIE (CHRYSALIS CHR 1166)
- 10 (16) **SHOOTING STAR—ELKIE BROOKS** (A&M AMLH 64695)
- 11 (4) **BAT OUT OF HELL—MEAT LOAF** (EPIC EPC 82419)
- 12 (13) **20 GOLDEN GREATS**—FRANK SINATRA (CAPITOL EMTV 10)
- 13 (—) **NATURAL ACT**—KRIS KRISTOFFERSON & RITA COOLIDGE (A&M AMLH 64690)
- 14 (—) **BUT SERIOUSLY, FOLKS**—JOE WALSH (ASYLUM K3-0381)
- 15 (11) **I KNOW 'COS I WAS**—THERE—MAX BOYCE (EMI MAX 1001)
- 16 (—) **LONDON TOWN—WINGS** (PARLOPHONE PAR 1512)
- 17 (6) **LONG LIVE ROCK'N'ROLL**—RAINBOW (POLYDOR POLD 5002)
- 18 (2) **THE PARKERILLA—GRAHAM PARKER & THE RUMOUR** (VERTIGO 864 1797)
- 19 (20) **GREEN—STEVE HILLAGE** (VIRGIN V2098)
- 20 (7) **STRANGER IN TOWN—BOB SEGER & THE SILVER BULLET BAND** (ICLON ICLIM K5018)
- 21 (8) **RUSH ARCHIVES—RUSH** (MERCURY 8641 799)

# THE DISCO CHART

**THIS WEEK**, with the help of Britain's club DJs, *Record Business* changes its Disco Chart to bring it into line with our policy of looking for future action. From now on the Disco Chart will exclude all titles that have appeared in the Top 30 of the *RB Singles Chart*, thus becoming a 'breakers' listing.

When space permits we will be expanding to cover 30 breakers each week.

The Disco Chart is compiled with the co-operation of the monthly publication *Disco International*, and is based on weekly returns from 20 DJ Associations throughout Great Britain.

### TOP 20 DISCO BREAKERS

- 1 **WHATEVER IT TAKES**—OLYMPIC RUNNERS WITH GEORGE CHANDLER (RCA PC 5078)
- 2 **LET'S GET FUNKIFIED—BOILING POINT** (EAG 13)
- 3 **JUPITER—EARTH WIND & FIRE** (CBS 6267)
- 4 **IT MAKES YOU FEEL LIKE DANCIN'**—ROSE ROYCE (WHITFIELD K17148)
- 5 **BOOGIE SHOES—KC & THE SUNSHINE BAND** (TK TKR 6025)
- 6 **YOU'RE THE ONE THAT I WANT**—JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO 006)
- 7 **DANCING IN THE CITY**—MARSHALL, HAIN (HARVEST HAR 5157)
- 8 **SHAME—EVELYN 'CHAMPAGNE KING'** (RCA PB 1122)
- 9 **DON'T COST YOU NOTHING—ASH FOSTER** (IMPASSION) (WARNER BROS K17096)
- 10 **DISCO REGGAE**—MAYTALS (STATE STAT 78)
- 11 **MACHO MAN—VILLAGE PEOPLE** (DUM DIS 10856)
- 12 **SUN IS HERE—SUN** (CAPITOL CL 15979)
- 13 **DANCER DANCE—PUSSYFOOT** (EMI 2755)
- 14 **DELIRIUM—FRANCINE MCGEE** (RCA PB 5216)
- 15 **DISCO INFERNO**—TRAMPPS (ATLANTIC K11135)
- 16 **THANK GOD IT'S FRIDAY—LOVE & KISSES** (CASABLANCA TGIFS 100)
- 17 **CELEBRATE**—BRASS CONSULTING (VIA LP 36389)
- 18 **DISCO INFERNO—PLAYERS' ASSOCIATION** (VANGUARD VS 5006)
- 19 **ALL NIGHT LONG—DEXTER WANSEL** (PHIL INT 6255)
- 20 **IT'S SERIOUS—CAMEO** (CASABLANCA CAN 121)

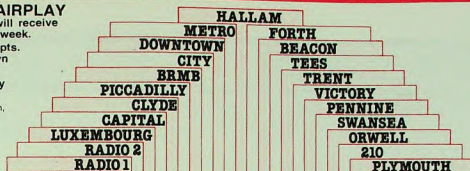


DE TO NEXT WEEK'S AIRPLAY

Top 30 Singles Chart which will receive equal and commercial radio this week. Playlist and programme sections. (1) for each station are shown at the bottom of the page.

are those gaining significant play last week.

play rotation and weekly audience reach, single is shown by the Airplay Index where stations plus BBC's Top Of The Pops. Updated to include Top Of The Pops. Chart to be compiled at the end of existing in most cases is not a For details of unlisted titles call ref (01-242 2111) Mondays only.



Main chart table with columns for station (A-I), Title/Artist, and Dealer/Issue. Includes songs like 'SOUL ON FIRE DEL RICHARDSON', 'LITTLE HITLER NICK LOWE', 'HOW'S YOUR LOVE LIFE BABY EDDIE KENDRICKS', 'USE TA BE MY GIRL O'JAYS', etc.

ton Show (Radio 2) unavailable at time of going to press.

Summary table with columns for stations: FBTH, BRACON, TEEES, TRENT, VICTORY, PENNINE, SWANSEA SOUND, ORWELL, RADIO 210, PLYMOUTH SOUND. Rows include categories like For 40, High Flyers, Flyers, Personality Picks, Station Hit, etc.

# THE MONTH AHEAD LIVE DATES

# JUNE '78

**ABERDEEN**  
5 Music Hall BUZZCOCKS/PENETRATION  
18 JALN BAND

**ALBANY**  
20 Ruffies MOVIES

**ASFOOD**  
3 Stour Centre MUD

**ATHENEUM**  
3 Frans FLAMIN' GROOVIES  
7-8 Civic Centre JASPER CARROTT  
17 Vale Hotel JAM/JOLT/MARSEILLE

**AVI**  
17 Darlington Hotel JALN BAND

**BARROW**  
11 Maxims CYANIDE

**BATH**  
9 College of HE SUPERCHARGE  
29 Brillig Arts Centre MOVIES

**BEDFORD**  
3 Grandfield Inst of Tech GRUPPO SPORTIVO

**BIRMINGHAM**  
1 Hippodrome HARRY CHAPIN  
2 Town Hall FIVE HAND REEL  
3 Barbarella BISHOPS  
2-3 Odeon DAVID GATES & BREAD  
5-6 Odeon BLACK SABBATH  
8 Barbarella JOHNNY COUGAR  
9 Digbeth Civic Hall CIMARONS  
10 Town Hall ARBRE  
11 Town Hall MUD  
12 GERRY RAFFERTY/RAB NOAKES  
15 Odeon HEATWAVE/HI-TENSION  
15 Town Hall UFO  
15-16 Barbarella JAM/JOLT/MARSEILLE  
17 Barbarella MOVIES  
23 University SAILOR  
23 Barbarella SUPERCHARGE  
24 Barbarella HUNTER  
26 Maccafeon LABI SIFFRE  
27 Odeon BOOMTOWN RATS

**BLACKBURN**  
2 Dirty Duck CYANIDE  
3 Dirty Duck ACCELERATORS  
12 St Georges JAM/JOLT/MARSEILLE

**BLACKPOOL**  
3 Opera House SHOWWADDY/WADDY  
10 Victoria Baths BYGRAVES  
20 ABC BOOMTOWN RATS

**BLTH**  
17 Golden Eagle CYANIDE

**BOLTON**  
3 Nevada Ballroom HUNTER

**BOURNEMOUTH**  
3 Water Gardens BLUE OYSTER CULT  
11 Village Bowl HEATWAVE/HI-TENSION

**BLACKWOOD**  
3 University Steve GIBBONS/DOGGERS  
6 Alhambra ELKIE BROOKS  
7 St Georges BLACK SABBATH  
8 St Georges DARTS/LATE SHOW  
8 St Georges IAN DURY & THE BLOCKHEADS  
26 St Georges MUD

**BRIGHTON**  
16 Sga BLACK SABBATH

**BRIGHTON**  
2 Top Rank MUD  
5 New Regent CLAYTON & THE ARGONAUTS  
3 Polytechnic PIRATES  
3 Theatre DAVID GATES & BREAD  
17 Sussex University PASADENA ROOF ORCHESTRA  
7 Top Rank FLAMIN' GROOVIES  
9 Top Rank HEATWAVE/HI-TENSION  
15 Dome DARTS/LATE SHOW

**BRIGHTON**  
1 Granary JOHNNY COUGAR  
4 Octagon OTWAY & BARRETT  
8 Stars & Stripes STEEL PULSE  
8 Granary MOVIES  
10 Polytechnic CIMARONS  
10 Granary UFO  
14 Coston Hall GERRY RAFFERTY/RAB NOAKES  
22 Granary BISHOPS  
23 Coston Hall BOOMTOWN RATS

**BRZE NORTON**  
3 Spotlight PIN-UPS

**BURTON-UPON-TRENT**  
2 76 Club HUNTER  
16 Club JOHNNY COUGAR

**BURY ST EDMUNDS**  
23 Com Exchange HEATWAVE/HI-TENSION

**CAMBRIDGE**  
2 Com Exchange FLAMIN' GROOVIES  
13 University TELEPHONE BILL & THE SMOOTH OPERATORS  
13 University PASADENA ROOF ORCHESTRA  
13 University MUD  
14 Kings College FABULOUS POODLES/MATCHBOX

**CANTERBURY**  
1 Odeon LINDISFARE

**CARDIFF**  
6 Top Rank FLAMIN' GROOVIES  
16 S Com Exchange Inst of HE LITTLE BOB STORY

**CARLISLE**  
4 Border Terrier CYANIDE

**CHATHAM**  
1 Youth Club TONIGHT

**CHELSEAFOOD**  
18 Chancellor Hall JOHNNY COUGAR

**CHELTENHAM**  
2 Eyes MOVIES  
2 Town Hall STEEL PULSE  
11 Plough Inn TELEPHONE BILL & THE SMOOTH OPERATORS  
23 Everyman ROY HILL  
29 Ita HUNTER  
5 Quantways JOHNNY MOPED

**CHESTERFIELD**  
5 Adam & Eve CYANIDE

**CHICHESTER**  
1 School of Agriculture PIN-UPS

**CLEETHROPES**  
1 Winter Gardens FLAMIN' GROOVIES  
27 Bunrys MUD

**COLCHESTER**  
8 Leisure Centre SHAM 69  
22 ABC HEATWAVE/HI-TENSION  
25 ABC JASPER CARROTT

**COLWYN BAY**  
14 Pier JAM/JOLT/MARSEILLE

**COVENTRY**  
6 Casino SHAM 59  
22 Warwick University SAILOR

**CROMER**  
2 West Runtton Pavilion LINDISFARE  
3 West Runtton Pavilion HEATWAVE/HI-TENSION  
16 West Runtton Pavilion SAILOR  
17 West Runtton Pavilion JOHNNY COUGAR

**CROYDON**  
2 Fairfield Halls HARRY CHAPIN  
4 GERRY RAFFERTY/RAB NOAKES  
4 Greyhound FLAMIN' GROOVES  
8 Fairfield Halls PASADENA ROOF ORCHESTRA  
9 Fairfield Halls MAX BYGRAVES  
15 Fairfield Halls DES O'CONNOR

**DARTFORD**  
20 Railway Hotel TELEPHONE BILL & THE SMOOTH OPERATORS

**DARTMOUTH**  
23 High School JEREMY TAYLOR

**DERBY**  
3 GERRY RAFFERTY/RAB NOAKES  
12 Assembly Rooms IAN DURY & THE BLOCKHEADS

**DEWSBURY**  
1 OUTKOUT ONLY ONES  
12 OUTKOUT STEEL PULSE  
19 OUTKOUT JOHNNY COUGAR  
27 OUTKOUT CIMARONS

**DUDLEY**  
2 JSB ROY HILL  
3 JSB JOHNNY COUGAR

**DUMFRIES**  
3 CYANIDE

**DUNSTABLE**  
1 GERRY RAFFERTY/RAB NOAKES  
10 California HEATWAVE/HI-TENSION

**DURHAM**  
16 University MUD  
17 Van Mildert College JEREMY TAYLOR  
19 University SAILOR  
19 University ARBRE  
20 Coach & Eight CYANIDE

**EASTBOURNE**  
8 Concessions SHOWWADDY/WADDY

**EAST RETFORD**  
2 Porthouse ONLY ONES  
9 Porthouse SHAM 69  
14 Porthouse SUPERCHARGE

**EDW VALE**  
1 Leisure Centre JASPER CARROTT

**EDWINGHAM**  
1 Odeon IAN DURY & THE BLOCKHEADS  
2 Odeon STEVE GIBBONS/DOGGERS  
5 Tiffany ONLY ONES  
5 Tiffany SOFT BOYS  
5 GERRY RAFFERTY/RAB NOAKES  
6 Odeon BUZZCOCKS/PENETRATION  
22 Odeon BOOMTOWN RATS

**ELY**  
30 College JALN BAND

**EMFIELD**  
23-4 Stratford Rooms DES O'CONNOR

**EXETER**  
2 St Lukes SUPERCHARGE

**FISHDARV**  
5 Frenchmans Motel TONIGHT

**FOLKESTONE**  
10 Leas Cliffe Hall STEVE GIBBONS/DOGGERS

**GLASGOW**  
1 Apollo BUZZCOCKS/PENETRATION  
1 Tiffany STEVE GIBBONS/DOGGERS  
2 Apollo IAN DURY & THE BLOCKHEADS  
4 Theatre Royal ELKIE BROOKS  
4 Theatre University ONLY ONES  
7 GERRY RAFFERTY/RAB NOAKES

9 Apollo DAVID GATES & BREAD  
10 Queen Margaret Union CHEFTAINS  
10 Queen Margaret Union SAILOR  
17 Apollo IN CROWD  
19-22 Apollo DAVID BOWIE  
23 Apollo BOOMTOWN RATS

**GREAT YARMOUTH**  
17 ABC JASPER CARROTT

**GUILDFORD**  
5 Civic Hall STEVE GIBBONS/DOGGERS

**HALIFAX**  
3 Civic Theatre DARTS/LATE SHOW

**HARTLEPOOL**  
19 Carlton Club CYANIDE

**HATFIELD**  
15 Polytechnic JALN BAND

**HEMEL HEMPSTEAD**  
7 Pavilion SHAM 69

**HERTFORD**  
24 Balls Park College RACING CARS

**HIGH WYCOMBE**  
2 Town Hall BUZZCOCKS & PENETRATION

**HODDESDON**  
11 Broxbourne Civic Five HAND REEL/ARBRE

**HULL**  
7 New Theatre ELKIE BROOKS  
7 City Hall DARTS/LATE SHOW  
10 Tiffany SUPERCHARGE

**LEEDS**  
14 Odeon IAN DURY & THE BLOCKHEADS

**LEICESTER**  
3 Eden Court Theatre PASADENA ROOF ORCHESTRA  
12 Gaumont ELKIE BROOKS  
11-12 Gaumont JASPER CARROTT  
13 Gaumont DARTS/LATE SHOW

**KEEL**  
23 University MUD

**KEIRLEY**  
5 Nickers JOHNNY COUGAR  
13 Victoria Hall JAM/JOLT/MARSEILLE

**KEMPTON PARK**  
10 FIVE HAND REEL/ARBRE

**KIRKALDY**  
1-2 Adam Smith Centre PASADENA ROOF ORCHESTRA  
12 Victoria Hall JAM/JOLT/MARSEILLE

**KNEBWORTH**  
24 Festival GENESIS/JEFFERSON STARSHIP

**LANCASTER**  
10 New Planet Clay CIMARONS

**LEEDS**  
4 Grand SHOWWADDY/WADDY  
8 F Club IN CROWD  
11 University ELKIE BROOKS  
17 University BOOMTOWN RATS  
27 F Club CYANIDE  
26 University JALN BAND

**LEEK**  
9 Moorville Hall HUNTER

**LEICESTER**  
2 De Montfort BLUE OYSTER CULT  
5 De Montfort IAN DURY & THE BLOCKHEADS  
14 Phoenix THERAPY  
15 University JOHNNY COUGAR/SUPERCHARGE  
26 De Montfort BOOMTOWN RATS

**LEWES**  
16 Crown Nest Labi SIFFRE

**LIVERPOOL**  
2 Eric's SHAM 69  
3 Eric's XTC  
9 Eric's STEEL PULSE  
11 Empire IAN DURY & THE BLOCKHEADS  
18 Empire BOOMTOWN RATS  
18 Empire HEATWAVE/HI-TENSION  
26 Eric's CIMARONS

**LONDON**  
1 Hammersmith Odeon BLACK SABBATH  
2 Marquee GRUPPO SPORTIVO  
2 Albert Hall BROTHOPROD  
6 Wembley Empire Hall ELECTRIC LIGHT ORCHESTRA/TRICKSTER  
4 Hammersmith Odeon BLUE OYSTER CULT  
4 Lydnam Pirates/NEW HEARTS  
4 Hamman Gardens TELEPHONE BILL & THE SMOOTH OPERATORS  
4 Hobbins Wembley MATCHBOX  
4 Nashville Little BOB STORY  
5 Marquee EATER  
6 Hammersmith Odeon MEAT LOAF  
6 Nashville TONIGHT  
6 Marquee RACING CARS  
7 Albert Hall DAVID GATES & BREAD  
7 Music Machine IN CROWD  
8 Ronnie Scotts HELEN SCHNEIDER  
9 Dalton Cubbs New HEARTS  
9 Nashville BISHOPS

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# ROCKABILLY RULES OK?



Charly Records Ltd  
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Telephone 01-741 0011  
Distributed by Pye Records (Sales) Ltd

Rockabilly Rules on 18 Charly albums, including ...

ROCKABILLY RULES OK? Various artists CR30138  
LIVE AT THE RAINBOW Crazy Cavan 'n' The Rhythm Rockers CR30139  
OUR OWN WAY OF ROCKING Crazy Cavan 'n' The Rhythm Rockers CRL5004  
ROCKING GUITAR MAN Carl Perkins CR30003  
REBEL ROCKABILLY VOLS 1 & 2 Various artists CR30105/CR30116  
THE ORIGINAL JERRY LEE LEWIS CR30111

THE ORIGINAL CARL PERKINS CR30110  
DON'T YOU STEP ON MY BLUE SUEDE SHOES Various artists CR30123  
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ROCKABILLY SUNDOWN Various artists CR30128  
THE LEGENDARY SUN PERFORMERS Billy Lee Riley CR30131

# Dealer guide to ROCKABILLY

Edited by Tony Martin

For the past three or four years, unheralded, unannounced, all but unnoticed by most record retailers, there's been a definite rockabilly and rock'n'roll boom. So much so that certain specialist shops, particularly in the London area, have become mini Mecca's (as in Mohammed,) with a new breed of young record collector boppin' a path to their respective doors, clamouring for, demanding and getting a slew of rockabilly and rock'n'roll reissues on British labels that until very recently, were demanding telephone number prices as "original issues. Most of this activity has been generated by a series of compilation albums bearing the magic word *ROCKABILLY* big'n'bold on the front cover, a reaction that has surprised, and delighted product managers and A&R departments on several major labels. Rockabilly and rock'n'roll are back in favour, back in style—and what's more, you don't have to discount!

"ROCKABILLY?" I hear you say . . . no, it's not just "golden oldies," neither is it just rock'n'roll. Simply described, rockabilly is a combination and mix of white country and folk with black blues, often resulting in a wild, stomping, uncompromising sound, where in a lot of cases, raw enthusiasm succeeded where musical competence failed. Rockabilly had its heyday between 1955 and 1958, with hardly a decent sized hit record to its credit, with the notable exception of Carl Perkins' original Sun recording of 'Blue Suede Shoes,' which epitomises all that's best in rockabilly.

The British end of the rockabilly story really started back in April, 1973, when Phonogram, which then had rights to the American Sun label, put out *Sun Rockabilly: Put Your Cat Clothes On*, a compilation of 16 tracks featuring 14 artists. Originally retailing for a meagre £1.49, the set was a storming success, which, as Leon Campadelli, product manager and co-ordinator for the album says, " . . . surprised a lot of people in the company." Reviews were excellent and big domestic and export sales prompted volumes Two and Three,

equally successful, and there followed a general working of the Sun catalogue, until the contract expired in late 1974.

Chapter two began with a civil servant, collector, writer and all-round r'n'r fan Bill Millar scribing a series of articles in the now defunct *Let It Rock* magazine, articles which detailed what rockabilly material and artists were available from American companies via their British licensees. Not content to merely annotate, Millar pestered the British companies and MCA asked him to compile and write the notes for a rockabilly album. The result was the astounding *Rare Rockabilly*, released in April, 1975. Twenty dynamite cuts by (mainly) legendary names such as Johnny Carroll, Don Woody, Roy Hall, Jackie Lee Cochran et al, in its timing and impact, this still probably stands as the all-time classic rockabilly release. MCA was unprepared for the demand and the set was out of stock within a fortnight (much to the disgust of collectors everywhere.) "MCA Rockabilly" turned out to be a very successful album and Stuart Watson, marketing manager, summed it up recently by say-



WHIRLWIND: one of the UK's many homegrown rockabilly bands.

ing: "Without the sales on volume One and Two, there certainly wouldn't have been a volume Three."

So this was the beginning of what has turned out to be a rockabilly bonanza where, strangely enough, it has been the major labels who have taken the initiative with a minority taste musical form. Without a doubt, the newness and 'marketability' of the word rockabilly was a great help—you may well consider much of it to be just basic r'n'r, but the point is, had the companies been asked to reissue some rock'n'roll, seminal or otherwise, they would probably have yawned and said " . . . we do it all the time . . ." thinking no further than the occasional benevolent golden oldie reissue. But rockabilly, primal rock'n'roll as it may be, was a new word that could be put to use and it soon came to be realised that, prominently featured on the front sleeve, that word alone was good for a couple of thousand extra sales.

Coming bang up to date, it's been realised that the word rockabilly has worked the oracle and engendered considerable interest and turnover at a specialist retail level, so much so in fact, that at least a couple of labels now feel safe about leaving this seeming magic word off the front sleeve, replacing it with ' . . . ROCK'N'ROLL,' safe in the knowledge that providing they're offering a good (your own definition) package, there's a healthy little market just waiting to snap it up. Plus the market is opening up, promising acceptance and good sales for peripheral tastes, such as rhythm'n'blues, doo-wop, black rock'n'roll and jazz flavoured r'n'r (e.g. Louis Jordan.)

Just who buys rockabilly? The 'average' rockabilly fan is about 18, working class and adopts a mode of dress which will incorporate anything from readily identifiable Teddy Boy drape, crepe creepers, bright socks and duck-tail hairstyle, to donkey jacket, tight jeans, leather boots and a form of crew-cut. Understand that I generalise. It is worthwhile carrying stock almost exclusively for this sartorially aware gent? Well, there are several advantages. First, you're dealing with an aware market, fans who've been wised up about the new and forthcoming releases by reading the specialist publications, by going to the rock'n'roll pubs and disco's and by listening to the radio. They need a dealer to literally 'make their own,' and such buyers are usually very loyal once they've realised that you're making the effort on their behalf. They are a constant source of valuable information, regarding new releases and what the competition is up to. Perhaps most valuable of all, they pay list price!—there's virtually no discounting in the rockabilly and rock'n'roll world! This in itself could prove to be a very handy subsidy if you're forced to discount Top 20/50 LP stock. They usually have other musical interests (fan can't live by rockabilly alone); thus a hardcore specialist section could develop into a more general 'oddsies' rack, which could be of interest to the more casual customer. Mainly, there are enough new releases from Britain, the Continent and the USA (if you want to get that involved,) to keep the specialist customer reasonably happy—although the repetitive cry of "Got anything new in?" might crack you up from time to time.



During the mating season the male Rockabilly Fan exchanges his normal drab plumage of dark-blue donkey jacket for more brightly-coloured garb designed to attract the female.

# IMPERIAL

★ ★ ★ ★ ★

## ROCKABILLIES

**A SUPERB  
COLLECTION of  
16 examples from  
United Artists'  
archives;**



**the pioneering  
boogie of Bill Mack  
through to the  
classic rockabilly of  
Bob Luman.**

**This anthology features:**

Bob Luman, Weldon Rogers, Bill Mack, Billy Eldridge, Lew Williams, The Strikers, Merle Kilgore, Bill Allen, Roy Brown, The Burnette Brothers, Laura Lee Perkins, Johnny Garner, Warren Miller, Dennis Herring, Sammy Gowans.

UAS 30101



# Johnny Burnette

## Johnny Burnette

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Including Dreamin' You're Sixteen,  
Little Boy Sad and Thirteen Others

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**TENTH  
ANNIVERSARY  
ALBUM**

**Including Dreamin'  
You're Sixteen  
Little Boy Sad  
and Thirteen Others**



Album SLS 50413 Cassette TCK 50413

# Dealer guide to ROCKABILLY

AS I MENTIONED earlier, mainly the major labels are making the running in this specialised field, so who better than to confirm the advantages? To a man, their response was positive, but nothing speaks louder than product, of which there's a respectable amount available and more on the way.

**CHARLY**  
Hardly a major, but qualitatively and quantitatively, at the moment at least, Charly Records must lead the rockabilly/rock'n'roll field. A large catalogue of this material, broken down into LPs, 45s and EPs, the majority of which emanate from the Sun licensing deal. Many choice titles and Charly is at this moment undertaking a "Rockabilly Rules OK?" campaign, headlined by the album of the same title and the new Crazy Cavan LP. This is a two-pronged drive. An order for three each of the new albums and 10 back catalogue items, produces two freebies. Alternatively six each of the newies and 20 back catalogue nets four freebies. If you want to get into the rockabilly/rock'n'roll habit, then avail yourself of this offer by nailing down a passing Pye rep. Get a copy of the Charly catalogue as well—in fact, get a handful (phone "Waxie" Maxie on 01-741 0011) and dish them out to prospective customers.

Charly's potential Big Ace is the *Million Dollar Quartet* album, featuring Elvis Presley, Carl Perkins, Jerry Lee Lewis and Johnny Cash. If the present litigation concerning this recording is suitably concluded, the album will take off like a rocket!

**RCA**  
Over at RCA, the Elvis-only repertoire situation is soon to be resolved. Someone asked Stu Colman to put together an album. Within the blink of an eye, he had called for 63 titles and is at this moment hunched over a playback machine. There's likely to be up to three compilations and a very strong likelihood of a Janis Martin LP; watch the wags drop when you let that name slip!

**MCA**  
MCA already has a good rockabilly reputation and that stands to be enhanced in the near future. Once again, the talents of Stu Colman have been called upon, resulting in *Armchair Rock'n'roll*, all Bill Haley material, but mainly titles either previously unavailable in Britain, or at least the more obscure cuts. A good Haley album has been a long time coming, a welcome June 4 release.

Of course, MCA's *Rare Rockabilly Vol.3* should be in stock now, from which there might well be a single. One could hope for a picture sleeve (a positive sales aid), bearing in mind that all three MCA Rockabillicies are devoid of artists' photographs. Compiler Bill Millar is beavering away on a fourth volume, probably to share a late '78 release with *Rare Rock'n'roll Vol.1*, the latter hopefully to run a series of three of four LPs. There's

# Rockin' around the companies

also news of an EP series from MCA, major content of which will be more-or-less oldies, but there will be a smattering of rockabilly and rock'n'roll.

**UNITED ARTISTS**  
At UA, Howard Berman is about to delight the rhythm'n/blues world with the first Smiley Lewis album for some while. In these enlightened times, there's no doubt that this issue will do ten times the 300 or so copies of UA/Liberty's previous Lewis album, of some eight or nine years back. Of course, r'n'r fans everywhere are really aching for *Imperial Rockabillicies Vol.2*, but there is no confirmed release date for this. I fancy that it will be soon rather than later. But to further placate fans of black'n'r and r&b, UA offers a forthcoming Aladdin compilation, likewise an Amos Milburn album, two items long overdue in the collector world.

**STAX**  
By way of a quick filler, would you believe a *Stax* rockabilly LP? Bob Fisher, Product Manager, is hip to the fact that Jaxxon and Satellite were 50s labels preceding the formation of Stax and some superb rockabilly was issued. David Porter is scouring the Stax vaults for dusty tape boxes and if found, a very interesting album will follow, with probably the highly desirable 'Boppin' High School Baby'

by Don Willis issued as a 45. When Carl Mann, well-known rockabilly legend and recent performing visitor to Europe, heard about these moves, he told Bob to look out for at least 25 tracks he cut for Jaxxon (his first label) that were never issued. This is big news to rock'n'rollers worldwide!

**LONDON**  
During its prime the London American label, via Decca, could have virtually wiped the board had they chosen to release all that was available to them (how close was it to Elvis on London?) As it is, some folk collect the London label, irrespective of the recorded work. Nowadays, the label is somewhat emaciated, but there's a glimmer of rock'n'roll hope, Graham Baker, label manager, is planning a Charlie Gracie album of Cameo material, much of it previously unissued. In fact, the Cameo catalogue is to get a general reworking and we can expect albums from such as Dee Dee Sharp, the Dovells, the Tymes and others.

**ROULETTE**  
The Roulette is being properly worked, courtesy Pye and David Yeats, US label manager, previously at DJM and driving force behind the still steadily selling *Hillbilly Rock*. All albums in the Roulette rock'n'roll reissue programme (four to date), have been 20 trackers and there's been a

three-track 45 to accompany each, featuring a title *not* on the respective album. Further releases, including duo-wop and black rock'n'roll sets, are planned.

**POLYDOR**  
The excellent *Rockabilly Classic Vol.1*, will be followed by Volume 2 on July 8. A maxi-45 from one of the albums will feature a Maddox Brothers and Rose track not on either of the 12-inchers, 'The Death Of Rock'n'Roll'—ignore the obvious, it's a killer! Interesting spin-off from the US Columbia tapes plumbing job is the loosely planned idea to do something with the O'Keah label, a label rich in rockin' rhytm'n/blues. Another Carl Perkins Embassy LP, Columbia recuts of his Sun hits, is due.

Polydor have been hitting the rockabilly highs with the MGM set and the tapes are on the way for a second serving. *Chess Rockabillicies* was some four years gestating, but worth the wait, and we can expect more in a similar vein of sales warrant it (a for-gone conclusion).

**ANCHOR**  
Perhaps surprisingly, Anchor have weighed in with *Cotton Pickin' Rock* (ABCL 5247.) due for release on May 28. Drawn from the US Dot catalogue and compiled by the guys at Vintage Record Centre, this promises to be an excellent release and Alan Holsten, a&r controller, has high hopes for it. If sales dictate, there is enough for a second platter, but in either case it'll probably be a seven-inch.

**CHISWICK**  
Chiswick, that budding major minor, have just acquired the Ace catalogue, first issue being Frankie Ford's 'Sea Cruise'. The next few weeks should see a Huey "Piano" Smith album (CH 9) and there could be an LP or two relating the Ace story. Ted Carroll, Chiswick's MD, has recently returned from the States, the vinyl results of this visit being "...ten to twelve rockabilly albums..." but no further details are available.

Chiswick can also boast Whirlwind, one of the top British rockabilly/rock'n'roll bands, and their album, *Blowin' Up A Storm* has sold "extremely well indeed," according to Marek, Chiswick's MD, has recently returned from the States, the vinyl results of this visit being "...ten to twelve rockabilly albums..." but no further details are available. Chiswick can also boast Whirlwind, one of the top British rockabilly/rock'n'roll bands, and their album, *Blowin' Up A Storm* has sold "extremely well indeed," according to Marek, Chiswick's MD, has recently returned from the States, the vinyl results of this visit being "...ten to twelve rockabilly albums..." but no further details are available. Chiswick can also boast Whirlwind, one of the top British rockabilly/rock'n'roll bands, and their album, *Blowin' Up A Storm* has sold "extremely well indeed," according to Marek, Chiswick's MD, has recently returned from the States, the vinyl results of this visit being "...ten to twelve rockabilly albums..." but no further details are available.

**CAPITOL/EMI**  
Capitol have had three very successful albums (see listing) and there are rumours of another Gene Vincent CAPS release and possibly another maxi 45

## Recommended Rockabilly/Rock'n'roll rack

By no stretch of the imagination definitive, the following list will put you several steps ahead of the non-rockin' competition

<b>CAPITOL ROCKABILLY ORIGINALS</b>	Capitol CAPS 1009
<b>IMPERIAL ROCKABILLES</b>	U.A. USA 30101
<b>CHESS ROCKABILLES</b>	Chess 9124 213
<b>MGM ROCKABILLY COLLECTION</b>	MGM 2315 394
<b>ROCKABILLY CLASSICS Vol.1</b>	CBS 82401
<b>JOHNNY BURNETTE &amp; THE ROCK'N'ROLL TRIO</b>	MCA Coral CDLM 8054
<b>RARE ROCKABILLY</b>	MCA MCFM 2697
<b>RARE ROCKABILLY Vol.2</b>	MCA MCFM 2789
<b>RARE ROCKABILLY Vol.3</b>	MCA MCFM 2833
<b>ROULETTE ROCK'N'ROLL COLLECTION</b>	Pye Int. NSPL 28245
<b>KING OF LOUISIANA ROCKABILLY, Johnny Jano</b>	Flyright LP 531
<b>HOLLYWOOD ROCK'N'ROLL</b>	Chiswick CH 7
<b>HILLBILLY ROCK</b>	DJM 22069
<b>BEST OF SUN ROCKABILLES</b>	Mercer 6336 357
<b>BEST OF SUN ROCKABILLY Vol.1</b>	Charly CR 30123
<b>BEST OF SUN ROCKABILLY Vol.2</b>	Charly CR 30124
<b>ELVIS: THE SUN COLLECTION, Elvis Presley</b>	Starcell HY 1001
<b>ELVIS—THE '56 SESSIONS Vol.1</b>	RCA PL 42101
<b>BLOWING UP A STORM, Whirlwind</b>	Chiswick Wk 7
<b>LIVE AT THE RAINBOW, Crazy Cavan &amp; Rhythm Rockers</b>	Charly CR 30139
<b>ROCKABILLY RULES OK?</b>	Charly CR 30138
<b>SETTIN' THE WOODS ON FIRE, Matchbox</b>	Chiswick Wk 10
<b>PARTY DOLL, Buddy Knox</b>	Charly CR 30119
<b>BELLFUL OF BLUE THUNDER, Merrill E. Moore</b>	Ember EMB 3392
<b>ROUGH-ROUGH 88, Merrill E. Moore</b>	Ember EMB 3394
<b>FOUR ROCK'N'ROLL LEGENDS</b>	Harvest SHSM 2024
<b>ROCK'N', Ronnie Hawkins</b>	Pye Int. NSPL 28238
<b>ROCKIN' WITH WANDA, Wanda Jackson</b>	Pye Int. NSPL 28243
<b>GENE VINCENT'S GREATEST</b>	Capitol CAPS 1007
	Capitol CAPS 1001

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# Dealer guide to ROCKABILLY

ASSUMING that I've made the point that rockabilly and rock'n'roll are commercially viable, dealers might be interested in knowing just how the customer gets to know so much about such releases, be it either individual artists and titles, or a particular release program. It all boils down to an extremely well informed grapevine, kept so by rock'n'roll discos and pubs, certain magazines and word-of-mouth.

The rock'n'roll disco and pub go hand-in-hand and of the discos blasting out these rockin' sounds, the best known would be The Wild Wax Show. Founded some nine years ago by "Round" Stu Weston and "Rockin'" Roy Williams, they added "Tailhouse" John Alexander four years later. During this period, they've seen an interest in rock'n'roll and rockabilly grow and the Wild Wax Show itself has been instrumental in bringing attention to a prime of the specialist releases, to many examples being 1976's freak n'r'n hit 'Jungle Rock' by Hank Mizell. Giggling an average six nights a week, The Wild Wax Show takes in pubs, clubs, bars and ballrooms with capacities from 150 to 1500, either as a straight n'r'n disco or as the in-between entertainment for live acts. In this latter capacity, they recently toured with The Rollin' Sheds, which brought the highly revered Mac Curtis and Ray Campi to our shores, and most recently, The Wild Wax crew did some work with Jet Records during the Carl Perkins promotion campaign.

Wild Wax are soon to go into rock'n'roll management, having been impressed on a recent Northern tour by a young group called The Jets. Young is the operative word in this particular band, ages ranging from 12-19—Britain's first pub-ability band? Whatever, The Jets' first record should soon be available on the Soho label.

Should you wish to get in touch with The Wild Wax Show, the numbers are 01-674 2892 and 01-422 3462. Other Wax recommended jacks'n' discos' patrolling your area include:

Stu Colman, London area  
Fifties Flash London area  
Driftn' Den Southend/Essex area  
Gary Benham Luton/Beeds area  
"Big" A Wilson Liverpool area  
Bella Pride Telford, Glos.

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from Capitol Rockabilly Originals. Other than that, things are pretty quiet over at EMI, except perhaps on the NUT front, where they pump out a lot of what could best be described as "beat." But this, too, has its place in our tale, if only by virtue of good sales, confirmed by Colin Miles, catalogue exploitation manager. The "more" he speaks of is further releases on the NUT series of four-track EPs, to date including John Leyton, Shane Fenton, Fourmost, Adam Faith etc., the next one by Tommy Bruce and The Bruisers (how could you forget that gravely-voiced rendition of 'Ain't Misbehavin''). The NUT albums to date have featured such as Gerry and The Pacemakers, Freddie and The Dreamers, Peter & Gordon, a Mersey comers-

## On the street, in the pubs, at the Disco—

Crazy Dave Sheffield  
Stu Campbell South Shields  
Colin Sillocks Birmingham

A cute dealer with an amount of n'r'n/rockabilly stock could do worse than get these guys to give his shop a plug. For an agreed discount to the DJ, of course...

There are pubs and clubs dispensing the added attraction of rock'n'roll the length and breadth of the country, many featuring live acts. The top four UK bands would probably be Crazy Cavan and The Rhythm Rockers (Rockhouse, but mainly Charly), Whirlwind (Chiswick), Flyin' Saucers (Nevis and Alaska) and Matchbox (Rockhouse, and Chiswick). That's no particular order, but these bands seem to be the top attractions. Other bands doing the circuit include Crepes'n' Drapes, Shazam, Red Hot, Cadillac (Nevis), Cruisers, Flight 56, G.S.A. and many more besides. At most places where these bands lay it down, you'll probably find a record dealer, like as not doing business from a couple of beer crates crammed with 45's old and new, second-hand and mint, and a representative selection of albums. Such a dealer can easily turn over three figures on a good night and many are happy to trade this way, foregoing the dubious delights of rents, rates and the other overheads of fixed shop premises. A common ploy here is for the dealer to give the disco a free copy of a particular disc, which if it happens to be an in-demand title, can result in some heavy selling after a spin and a plug over the P.A. In fact, just such a situation was

piloted and others, the latest being *The Best of Johnny Kidd & The Pirates* (NUTM 12) which replaces the recently deleted *Starline* set. One to set the bill jingling will be the reissue of *Oh Boy!* in July. Same title as the best-ever (to date, at least) TV rock'n'roll show, this album was recorded on October 19, 1958, live showcasing the talents of The Vernons Girls, Neville Taylor & The Cutters, Cuddly Dudley, Peter Elliott, John Barry Seven, Vince Eager, The Dallas Boys and the earliest live recording by Cliff Richard (and The Drifters.) A lot of people want this album and at the moment are prepared to pay between £10-£15 for a mint copy, so when this hits the rack at £2.50 a throw, expect a lot of reaction. Same distinctive front sleeve as per original, only slightly



Believing themselves to be unobserved some wild Rockabilly Fans eagerly in search of tasty morsels of Gene Vincent or Jerry Lee which they will then devour with astonishing speed.

a primary cause for the success of 'Jungle Rock'. The collector who needs to improve his rock'n'roll knowledge and generally be one-up on the boppin' masses, will read and/or subscribe to one or more of the following magazines:

**NEW KOMMOTION:** 50p a copy, strong on rockabilly, the more obscure the better. Articles and interviews (Carl Perkins story took four issues to complete), label and artist listings, complete with matrix numbers and personnel details wherever possible, record reviews. Advertisers include major UK labels. Editorial address: 3 Bowrons Avenue, Wembley, Middlesex. Tel. 01-902 6417 (evenings). Trade distribution is by Mark Lord Distribution, 22 Tavistock Street W.C.2. 01-474 7838.

**RED HOT:** "The magazine of 50s and 60s music" at 45p a copy. Successfully straddles two decades of music, from rock'n'roll to beat. Current issue includes stories on Ronnie Hawkins and Manfred Mann, Charlie Gracie and "This Is Mersey Beat" with similarly disparate record reviews. Professionally typeset and printed, would grace the racks of W. H. Smith (but it doesn't). Advertisers include major UK labels. Editorial address: 2 Rugby Place, Kemp Town, Brighton, Sussex BN2 5JA. Tel. Brighton (0273) 68427. Trade distribution via Mark Lord Dis-

tribution (see above).

amended back sleeve, there are enough Cliff fans alone to turn this into a chart record.

Going back to the EPs for a moment, it's been realised that there was always something of a display problem—like, where do you rack the sleeves to best display their pictorial and four-track appeal? Apparently, coinciding with the Tommy Bruce release, dealers will be able to acquire a pukka little display case, which can be either stuck to the wall or left on the counter, containing full details of all the EPs in the series. Probably then you'll be able to realise the full potential of the series, a snip at the present RRP of 80p apiece.

**A&M.**  
The last of the majors covered here is A&M Records, a rather unlikely label

NOT FADE AWAY: the official Magazine of the Vintage Rock'n'Roll Appreciation Society, and believed to be registered as a charity, therefore it is not a profit-making thing. A basic 50s content mag, well laid out art-work and titled probably the best of the lot. Pro print job, good basic n'r'n content, 30p a copy. Editorial address: 16 Coniston Avenue, Prescot, Merseyside L34 2SW. Tel. 0942 37379. Trade distribution not known at present.

All the above carry photographs. As well as a selection of U.K. releases, a few imports and less easily available titles will spice the stock. Check out the following:

**RECORD MART** 16 London Hill, Rayleigh, Essex. Tel. (037 42) 6555. A rock'n'roll/rockabilly importing company, tons of basic golden oldies, plus other interesting labels like Glenn, Mar-Vel, Poni, Meridian, Razorback, King and so on. Even more interesting is the RM label, presently boasting some 28 titles by such as The Atmospheres, Frank (Andy) Starr, Hank Swarthy ('Oakie Boogie'), Jackie Lowell, Gene Summers ('School Of Rock'n'Roll'), Echo Valley Boys ('Wash Machine Boogie') and other essential cuts. Good basic rock stock.

**LIGHTNING RECORDS** carries a heavy stock of golden oldies and just

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for rock'n'roll appeal, but they are about to release what could turn out to be a big one, *American Hot Wax* (A&M/L 66500). A double set retailing for £4.49, this is the soundtrack to the movie of the same name. The film concerns itself with New York 1959, teenagers, rock'n'roll music and the immortal Alan Freed, the dj who claimed to have invented the words "rock'n'roll," but yes or no, he certainly did the music a power of good. The highlight of the film is a live concert at the Brooklyn Paramount, with Chuck Berry, Screamin' Jay Hawkins, Jerry Lee Lewis and others. Possibly a slow starter, this reasonably priced double could well take off when the film is shown over there, some time in August or September.

# Dealer guide to ROCKABILLY

## Reviews

**ELVIS**—The '56 Sessions Vol.1, (RCA PL 42101)

Mixed feelings about this. In terrific mono, chronologically these are Elvis' first 16 RCA cuts. BUT—a retail tag of £3.99 is a bit high for tracks basically reissued for the Nth time. It will sell, of course, but anticipate grumbles. Nice point: at long last, Presley has his own logo! (Interesting to see the New Records leaflet for May has detailed the 18 cuts that will no doubt constitute Vol.2 in this series, with the number PL 42102. Confusion already?)

**FOUR ROCK'N' ROLL LEGENDS**, Harvest Heritage SHSM 2024)

Recorded live at the Rainbow on the night of April 30, 1977, this £2.50 set offers three legends, plus Buddy Knox, in action. A reasonable album, in order the best performances are by Jack Scott, Darren Smith, Knox and Charlie Feathers, letting rip with some of their best known numbers. Rockabilly fans will buy for Feathers alone, but probably gripe about the nasty front sleeve (four combs in a tub of grease.) but the price is right for what is on offer.

**CRAZY CAVAN & THE RHYTHM ROCKERS LIVE AT THE RAINBOW**, (Charly CR 30139) **ROCKABILLY RULES OK?**, (Charly CR 30138)

The two albums that headline the Charly 'Rockabilly Rules OK?' campaign. Cavan's set was recorded the same night as the 'Four Rock'n'Roll legends' release and Cavan & Co acquit themselves well in such illustrious company—on side one, at least. But Cavan are a very popular band and constantly on the road, so at £3.25, this album (their cheapest to date) will probably do not less than very well.

'Rockabilly Rules OK?' might well be summed up as a Best of Charly Records—13 Sun cuts, one from King, two home-grown from Crazy Cavan, all available elsewhere on the Charly catalogue, but there's a lot of promo going into these two albums...

**THE BEST OF JOHNNY KIDD & THE PIRATES**, (EMI NUTM 12)

Classic early British rock'n'roll—getting-into-beat, spanning '50 to '64, 20 trax, inclusive two scarce titles to the Pirates, vintage '64. A big value item replacing the deleted Starline LP, comprehensive notes and original release data per title. 'Please Don't Touch', 'Restless', 'Feelin': 'Shakin' All Over', they're all here, makes you proud to be British!



A rare photo of the species *Rockabillos Fanicus*, formerly thought to be near extinction but currently showing signs of a remarkable recovery.

## Companies cont.

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lately, has acquired some "exclusive" reissues from major companies. A Rollin' Rock label stockist (Mac Curtis, Ray Campi, Jackie Lee Cochran etc.).

**RECORD CORNER**, Balham, S.W. London. Tel. 01-673 1066 is another good importer for basic odds, but they will try and get those elusive special orders. (Out of context perhaps, but they're also hot soul import specialists.)

**FLYRIGHT RECORDS/SWIFT DISTRIBUTION** Ltd. Bexhill (0424) 220028. Only supplier of the superb Johnny Jano rockabilly album (Flyright LP 531), while you're ordering, as for a copy each of the more rocking titles in the Jay Miller series. Excellent point of supply for rock'n'roll/rockabilly/blues/r&b/cajun/jazz albums, mainly on suitably obscure American labels. Weak on 45's. Regular lists of nicely priced cut-outs and deletions, excellent service, thorough paperwork. Nine out of ten.

There are one or two smaller suppliers that, if you really get involved and want to stay one jump ahead of your custom, you'll eventually get in touch with. A good idea is the Mark Lord Distribution van sales (telephone number elsewhere). These guys have put a van on the road stocked with specialist releases, such as RM, Rollercoaster, Billygoat, Charly, Starline, President, Jayboy and others, back, resulting in a regular top-up service at regular prices that walks in through the door. Advantages are that you can play before you buy, no phone calls, no postage bill, no worries about lost orders. Mark Lord Distribution are always on the lookout for small, specialist labels (and associated ephemera) and can offer a service for them that would be otherwise unavailable.

**RETAIL FOOTNOTE** (one) John

Beecher used to be general manager at Ambassador Music until one day, he decided that being his own boss was preferable. So he invested in a cafe. In New Malden, Surrey, right by the railway tracks. About a year and a whole lot of work later, Smokey Joe's Cafe is just one part of his little empire which includes Astorick Music (see Darts LPs), John Beecher Records & Books, Rollercoaster Records and The Jook Joint, for the selling, buying and servicing of juke boxes and pin tables. Smokey Joe's is probably the only cafe in the world where you can safely order a hamburger and Buddy Holly LP—rockabilly and chips, like their advertising says. Rollercoaster Records boasts an EP and 45 release to date, with a rockabilly album in the can, release imminent, and have just become the exclusive importers on a Bill Haley LP of pre-Exsex 1949 recordings (see reviews), on the Grass Roots label, of Australian origin. Every day's a busy day at Smokey Joe's and John doesn't regret for one minute giving up his regular, plush job, even though he works harder and longer. Proof enough that specialising can work?

**RETAIL FOOTNOTE** (two). Perhaps Beecher's case is a little severe, so how about Superdisc, a little over a year ago a basic, run-of-the-mill record shop in West Norwood. About then, Len Ford, the proprietor, decided to get involved in rock'n'roll and rockabilly retailing in a reasonably big way, improving the basic pop, rock and soul stock as well. Walls were knocked down, the shop redecorated, new racks installed, new stock acquired. The mail ordering of rock'n'roll was investigated and acted upon, likewise wholesaling and export/import. Was it worthwhile? "To date, I'd say the effort has been extremely worthwhile. I'm very pleased with the retail side, which we can improve anyway, by improving stock and display. We don't discount the rock'n'roll, there's no need and we do have a regular rock'n'roll custom. We're advertising in the specialist press, details of the stock and our address and I think we'll have a good summer with foreign visitors. It's not unusual for us to get phone calls from France, Germany or Belgium, asking if we stock certain titles and directions for how to get to the shop. The only problem really is keeping one jump ahead! Combining our mail order, wholesale and export, I can safely order 100 copies of a good rock'n'roll or rockabilly set, minimum; by the same gesture, we ordered 25 copies of Wings' last album, because it was going to be an instant hit record with a £1 or more off in virtually every record shop. Our best example is *Imperial Rockabillys* which with retail, wholesale and export sales amounts to just over 700 copies to date. I think we might award ourselves a silver disc when we sell our 1,000th copy." That from Len Ford, who runs what is really a basic record shop. Top 50 singles and albums, pop, soul, reggae, rock, with that little extra added dash of rock'n'roll and rockabilly. So long as it keeps coming, Ford will keep on selling it.

## RARE ROCKABILLY

VOLUME III



MCFM2833

"Rare Rockabilly Volume III" is the latest in MCA's series of rockabilly compilations.

This album explores a wide range of 'fifties C & W'-based music, along with selections of country boogie and rock 'n' roll.

"Rare Rockabilly" takes us from the pioneering roots of Linnies Glasson in 1950 to the fully developed sounds of The Rockin' Saints in 1960. Undeniably, there's a growing demand for rockabilly music, and this album contains twenty tracks of the best.

**MCA RECORDS**

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# Dealer guide to ROCKABILLY

## Rock 'n' roll on radio

NO MATTER what you might think of it, the BBC is the radio station—the only station that can offer literally national coverage and in this respect, it's obviously the most important network.

Frenetic rockin' and rollin' is hardly its image, but in late 1976, acknowledging 'outside pressure', it initiated a 13 week run of a specialist programme devoted to just such sounds, 'It's Rock 'n' Roll', deejayed by ardent collector and archivist Stu Colman. Drawing on possibly the world's greatest record collection (the BBC Library), the show was an instant and runaway success, prompting a second series, of 18 weeks' duration, in 1977. By the end of that run, the audience was '... approaching two million ...' a very respectable figure, but all the more remarkable in light of the average weekly musical content—rockabilly, rock'n'roll, rhythm'n'blues and doowop, much of it obscure material, plus a live spot, featuring the talents of American and British artists and groups, often times of equally vague background (at least, to an uninformed listener). 'It's Rock'n'Roll' was also relayed over the World Service, resulting in a very cosmopolitan, if rock'n'roll biased, mailing.

If it was so wonderful, how come it's not on the air now? Well, the BBC knows a good thing when it hears it and a new series of 'It's Rock'n'Roll' will start on September 2, the same team as before, Stu Colman backed by his very



**CRAZY CAVAN 'n' THE RHYTHM ROCKERS:** now on vinyl with *Live at the Rainbow*

capable and extremely energetic producer, Dave Price. But there are two new and important points to bear in mind; (1) this time, the show is to be aired for an 'indefinite run' and; (2) some time in mid-Autumn, all four BBC networks are altering their frequencies, which will result in two channels for Radio 1 (whence wafts 'It's Rock'n'Roll', making for a potential 50% increase in listening figures).

Where all this will be of most benefit to the specialist record retailer is in the weekly 'New Release' section, wherein the latest issues of rock'n' interest are played and discussed, and the prefixes

and numbers broadcast. Even with a mere (?) two million listeners, that's one helluva potential specialist buying market.

There have been one or two notable spin-offs from this Beeb activity. First, the amount of rock'n'roll and oldies shows now available on commercial stations up and down the country has increased dramatically and, perhaps more interesting, there's at least one pilot television programme, 'Let the Good Times Roll', in the can, awaiting series presentation. The producer of this show has admitted that he was inspired by 'It's Rock'n'Roll'.

# They dun' learned us Rock 'n' Roll



Andy Starr  
Bob Gallion  
Marvin Rainwater  
Carson Robison  
Buck Griffin

The all-time greats of rockabilly. Here they are on one classic M.G.M. album that's rightly been called "the most authentic rockabilly collection to date."

"Rockabilly Collection" is the genuine article alright.

It's a riot of real, hard, walloping 'bop'. Get back to the roots of Rock 'n' Roll with the "Rockabilly Collection."

M.G.M. Super 2315 394. Cassette 3110 394.



## CHISWICK RECORDS

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R & B  
ROCKABILLY

Hollywood  
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CH9  
(Release date June 10th)

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Wick 10

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# SINGLES REVIEWS

**ROD STEWART—OLE OLA** (MULHER BRASILEIRA) (Riva 15)  
Producer—*Not listed*; writer—*Gouveia (arranged by Rod Stewart & Phil Chen)*; publisher—*Copyright Control*

Scotland's self-appointed No. 1 football fan makes his contribution to their World Cup effort with this catchy rumba, which is already sweeping the airwaves. Even if just football fans buy this, it will be a smash.

**ROLLING STONES—MISS YOU** (Rolling Stones EMI 2802)

Producers—*The Glimmer Twins (Mick Jagger/Keith Richard)*; writers—*Mick Jagger/Keith Richard*; publisher—*EMI*

The Stones' long awaited debut for EMI—their first single since 'Foot To Cry' in 1976—shows they have lost none of their old skill. An infectious mid-tempo number with an insidious riff, the disc is already picking up strong airplay and must see the band back at the top.

**REAL THING—LET'S GO DISCO** (Pye 7N 46078)

Producer—*Biddu*; writer—*Biddu*; publishers—*Peterman & Co/Quartet*. Yet another cut from *The Stud*, again written by UK's no. 1 disco merchant. The previous three singles released from this movie score have not fared too well so far, but the Real Thing are coming off a Top Twenty hit so this must stand a reasonable chance.



**SQUEEZE—BANG BANG** (A&M AMS 7360)

Producers—*Squeeze*; writers—*Chris Difford/Gleen Tilbrook*; publishers—*Dondor/Deaftrol Songs*

Faced with the daunting task of following up one of the year's most inventive singles, Squeeze offer here a much simpler full-frontal assault with a few trimmings, which suffers badly by comparing. Probably little radio appeal, though the band has a solid audience to initiate buying.



**O'JAYS—USE TA BE MY GIRL** (Philadelphia International PR 6332)

Producers—*Kenneth Gamble/Leon Huff*; writers—*Kenny Gamble/Leon Huff*; publisher—*Carlin*

Hottest black product in the US at present, this sounds likely to repeat its success on this side of the pond. Introduced by uncharacteristic Spanish guitarwork, the number is one of Gamble & Huff's strongest of late, while the vocal line-up excel. A disco, radio and chart winner.

**ELECTRIC LIGHT ORCHESTRA—WILD WEST HERO** (Jet 109)

Producer—*Jeff Lynne*; writer—*Jeff Lynne*; publishers—*Jet/United Artists*. The release of this popular cut from the *Out Of The Blue LP* coincides with the band's sell-out concerts at Wembley. Typically inventive work from Lynne with the usual outstanding string arrangement, some splendid tack piano work and a fine accapella vocal section. Issued in a colourful pic sleeve.

**ANDREW GOLD—HOW CAN THIS BE LOVE** (Asylum K13126)

Producers—*Andrew Gold/Brock Walsh*; writer—*Mark Goldenberg/Mark Safan*; publisher—*Warner Bros*. Gold follows up his biggest UK hit to date with another cut from the album *All This And Heaven Too*. Typical Gold—catchy, melodic, and simply arranged, but surprisingly a non-original. Unlikely to match the success of 'Never Let Her Slip Away' however.

**BOB SEGER—STILL THE SAME** (Capitol CL 15900)

Producers—*Punch Andrews/Bob Seger*; writer—*Bob Seger*; publisher—*Chappel Morris*. Standard mid-tempo Seger fare from his upcoming album; whilst lacking some of the zest of his earlier work, this sounds a comfortable airplay contender, and will please his ever-increasing UK following.

**PAUL BRETT: Interlife** (RCA PL 25149) Prod: Tom Newman

One of the original self-help artists, Paul Brett was producing his own albums on a shoestring before most of the punks. Now he's back with RCA and has used the opportunity to lay down a dynamic guitar suite—'Interlife'—which comprises the whole of side one. It compares well with similar excursions from such as Gordon Giltrap, with plenty of originality in the main themes and a solid helping of extra dynamics courtesy of Mel Collins on sax and Derek Austin's surging keyboards. Brett's classically-based technique is well up to standard, so it's a pity that the side two selections don't pack quite as much punch, with Tom Newman attempting to make the work sound too close to *Tubular Bells*.

# ALBUM REVIEWS

**VARIOUS ARTISTS: White Mansions** (A&M AMLX 64691) Prod: Glyn Johns

When all the promotional balhoo is done and one is left facing the purely musical aspects of this concept album, it's hard to get enthusiastic. The verdict must be that it's a rather insubstantial work and with no stage or film show to stimulate it and no singles release to get played on Radio-1 (frankly, there doesn't sound to be a worthwhile single on the album) the sales may well be less than the landslide for which A&M is hoping. Eric Clapton is one of the star names on show but you'd be hard put to know it and Wayne Jennings has recorded better songs as run-of-the-mill tracks. The style of *White Mansions* is basically country but someone like Willie Nelson could have written a much better concept and the overall conclusion is that this is an undistinguished musical package in a rather splendid visual package (the *Civil War* pics in the accompanying booklet are superb).

**JERRY GARCIA BAND: Cats Under The Stars** (Arista SPART 1053)

Ten years after the Grateful Dead breezed out of America's west coast on a psychedelic cloud, Jerry Garcia's music sounds depressingly static, lacking invention and sadly missing the bright fire of his classic acid guitar work. Imported by Arista, this set, (notable only for the reggae track, 'Love In The Afternoon') should sell steadily to Dead freaks—and there are still plenty around.

**RUBY WINTERS: Ruby Winters** (Creole CRLP 512) Prod: Stan Shulman

Classy late-night album of funk-tinged ballads that includes her two hits 'I Will' and 'Come To Me' and which should show up in the charts, maybe even in the Top 40. Unlike so many, Winters sounds able to sustain an album.

**HELEN REDDY: We'll Sing In The Sunshine** (Capitol ECT 11759) Prod: Kim Fowley/Nick DeCaro

Helen Reddy's status as an interpreter of contemporary popular song will be enhanced by this collection, which has an odd Beatles rocker 'One After 909' at one end of the stylistic range and 'If I Ever Had To Say Goodbye To You', a model of restraint and sustained mood, at the other. In between there are some of the more gussy pop items which she does so well, including 'Poor

Little Fool' by ELO's Jeff Lynne. Top marks for production and arranging values.

**THE KINKS: Misfits** (Arista SPART 1055) Prod: Ray Davies & Dave Davies

Certainly the Kinks best LP for Arista. *Misfits* marks a move away from the concepts that have dominated Ray Davies' output in recent years. Well-crafted rock songs prevail, with stand-outs being 'Hay Fever', 'Rock'n'Roll Fantasy' and the 'Lola' of 1978—'Out Of The Wardrobe'. Unfortunately, the copy book is blotted by the clumsy sentiments of 'Black Messiah', which is unlikely to endear the Muswell Hill eccentric to the new breed of rock fan, but on the whole *Misfits* is a fine album which should be boosted by the band's upcoming annual tour.

## PREVIEWS

**NEIL YOUNG: Comes A Time** (Warner Bros. K 54099) Prod: Neil Young and Various.

A strong album which rates alongside a strong classic: *After The Goldrush*. Most tracks could be classed a soft country in style while some like 'Motorcycle Mama' offer a harder, more electric, feel. Gone are the grandiose orchestrations of *Young's On The Beach* period, and the wistful reflective lyrics are allowed to work their peculiar spell upon the listener without gratuitous violins. Strings are used in places, but tastefully down in the mix this time.

**THIN LIZZY: 'Live and Dangerous'** (Vertigo 6641 807) Prod: Thin Lizzy and Tony Visconti

Heavyweight Album which perfectly showcases the drama of Phil Lynott's best songs. At a retail price of £5.50 this double-album set should appeal to both dehard Lizzy fans and to the more casual buyer looking for a 'greatest hits' collection. All the band's recent chart hits are included, but among the album's many fine moments are the romantic ballad 'Still In Love With You' and a delightful bluesy jam on 'Baby Drives Me Crazy'.



# SHOWCASE

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- 2 Alan Sorenson & Sealand Oh Die
- 3 Bona Ide! The Rise of the Lion (Oh Die)
- 4 Tarter Late Matching to Argentina (Dave Bonner) (Oh Die) (Sara Wiles) (Oh Die) (Paul Lane)
- 5 Wang Stewart (in a Song) (The Cat)
- 6 System Devote Scotland For Ever
- 7 Scottish Football Supporters (Yes Yes)
- 8 Helen Williams Argentina Heroes (We're in Our Way)
- 9 Mr. Ake at Au Argentina
- 10 Andy Cameron (in a) Tartan Army
- 12 Scotland (in a) (in a) (in a)
- 13 Hangover (in a) (in a) (in a) (in a)

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# THE SINGLES CHART



ROD STEWART: Don't cry for him, Argentina

# TOP 60

This Week	Last Week	Who's In Chart	Sales Index	Airplay Index	TITLE/ARTIST	Label/Cat. No.	D	Chart Use
1	1	6	166	84	ATLANTIC OF BABYLON BONEY M	☆ ATLANTIC K 11120	W	
2	2	9	60	72	NIGHT FEVER BEE GEES	● RSO 002	F	
★3	3	5	60	73	THE BOY FROM NEW YORK CITY DARTS	▽ MAGNET MAG 116	E	
★4	5	6	44	84	IF I CAN'T HAVE YOU YVONNE ELLIMAN	RSO 2090 266	F	
5	4	7	37	73	BECAUSE OF THE NIGHT PATTI SMITH GROUP	ARISTA ARIST 181	F	
★6	11	6	32	83	LOVE IS IN THE AIR JOHN PAUL YOUNG	ARIOLA ARO 117	A	
★7	22	5	31	59	CA PLANE POUR MOI PLASTIC BERTRAND	SIRE 6078 616	F	
8	7	5	30	84	MORE THAN A WOMAN TAVARES	CAPITOL CL 15977	E	
★9	12	6	29	72	WHAT A WASTE IAN DURY	STIFF BUY 27	E	
★10	34	3	25	80	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	RSO 006	F	
★11	■	1	25	47	OLE OLA ROD STEWART	RIVA 15	W	
★12	15	11	24	27	JACK AND JILL RAYDIO	ARISTA ARIST 161	F	
13	6	11	23	23	TOO MUCH TOO LITTLE TOO LATE JOHNNY MATHIS & DENIECE WILLIAMS	CBS 6164	C	
14	8	5	22	84	(I'M ALWAYS TOUCHED BY YOUR) PRESENCE DEAR BLONDIE	CHRYSLIS CHS 2217	F	
15	14	6	22	24	HI-TENSION HI-TENSION	ISLAND WIP 6422	E	
★16	48	10	21	19	COME TO ME RUBY WINTERS	CREOLE CR 153	K	
17	17	8	19	56	DO IT, DO IT AGAIN RAFFAELLA CARRA	EPIC EPC 6094	C	
★18	25	5	19	17	NICE 'N' SLEAZY STRANGLERS	UNITED ARTISTS UP 36379	E	
19	10	11	18	13	NEVER LET HER SLIP AWAY ANDREW GOLD	ASYLUM K 13112	W	
20	9	9	18	23	AUTOMATIC LOVER DEE D JACKSON	▽ MERCURY 6007 171	F	
★21	31	3	17	72	OH CAROL SMOKIE	RAK 276	E	
★22	33	5	16	33	IT MAKES YOU FEEL LIKE DANCIN' ROSE ROYCE	WHITFIELD K17148	W	
★23	27	4	16	19	ANGELS WITH DIRTY FACES SHAM 69	POLYDOR 2059 023	F	
★24	35	4	16	69	DAVY'S ON THE ROAD AGAIN MANFRED MANN'S EARTH BAND	BRONZE BRO 52	E	
★25	■	1	15	27	MISS YOU ROLLING STONES	ROLLING STONES EMI 2802	E	
26	16	10	14	36	LET'S ALL CHANT MICHAEL ZAGER BAND	PRIVATE STOCK PVT 143	E	
27	13	8	14	9	SHE'S SO MODERN BOOMTOWN RATS	ENSGN ENY 13	F	
28	24	4	13	66	PUMP IT UP ELVIS COSTELLO AND THE ATTRACTIONS	RADAR ADA 10	W	
29	23	6	13	3	THE DAY THE WORLD TURNED DAYGLO X-RAY SPEX	EMI INT. INT 553	E	
★30	51	2	13	37	(DON'T FEAR) THE REAPER BLUE OYSTER CULT	CBS 6333	C	
31	18	4	13	86	A-B-A-NI-BI ISHAR COHEN AND THE 'ALPHA-BETA'	POLYDOR 2001 781	F	
★32	44	2	13	56	IT SURE BRINGS OUT THE LOVE IN YOUR EYES DAVID SOUL	PRIVATE STOCK PVT 137	E	
★33	42	7	12	48	LOVING YOU HAS MADE ME BANANAS GUY MARKS	ABC 4211	C	
34	26	5	12	36	ROSALIE (COWGIRLS' SONG) THIN LIZZY	VERTIGO LIZZY 002	F	
★35	43	3	10	46	ON A LITTLE STREET IN SINGAPORE MANHATTAN TRANSFER	ATLANTIC K11136	W	
★36	55	3	10	53	MAKING UP AGAIN GOLDIE	BRONZE BRO 50	E	
★37	80	2	11	34	ANNIE'S SONG JAMES GALWAY	RED SEAL RB 5085	R	
★38	58	6	9	62	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEAT LOAF	EPIC EPC 5980	C	
39	20	4	10	31	UP AGAINST THE WALL TOM ROBINSON BAND	EMI 2787	E	
40	19	11	10	5	MATCHSTALK MEN & MATCHSTALK CATS & DOGS BRIAN & MICHAEL	● PYE 7N 46035	A	
41	21	11	10	8	EVERYBODY DANCE CHIC	ATLANTIC K11097	W	
★42	■	1	7	25	AIN'T GOT A CLUE LURKERS	BEGGARS BANQUET BEG 6	E	
43	32	7	6	59	BOOGIE SHOES KC & THE SUNSHINE BAND	TK TKR 6025	C	
★44	49	9	7	46	CAN'T SMILE WITHOUT YOU BARRY MANILOW	ARISTA ARIST 176	F	
45	29	10	7	35	SHADOW DANCING ANDY GIBB	RSO 001	F	
46	39	6	5	63	JUPITER EARTH WIND & FIRE	CBS 6267	C	
47	45	5	5	47	EDDY VORTEX STEVE GIBBONS BAND	POLYDOR 2059 017	F	
★48	64	4	4	57	EVERY KINDA PEOPLE ROBERT PALMER	ISLAND WIP 6425	E	
★49	62	4	3	61	ONLY LOVE CAN BREAK YOUR HEART ELKIE BROOKS	AMS 7353	C	
★50	86	2	5	24	BEAUTIFUL LOVER BROTHERHOOD OF MAN	PYE 7N 46071	A	
51	38	4	4	40	FEELS LIKE THE FIRST TIME FOREIGNER	ATLANTIC K11086	W	
★52	67	3	6	7	SHAME EVELYN 'CHAMPAGNE' KING	RCA PB 1122	R	
★53	60	4	5	21	ONLY LOVING DOES IT GUYS 'N' DOLLS	MAGNET MAG 115	E	
54	46	4	5	16	WHATEVER IT TAKES OLYMPIC RUNNERS WITH GEORGE CHANDLER	RCA PC 5078	R	
55	50	8	4	26	BACK IN LOVE AGAIN DONNA SUMMER	GTO GT 117	C	
56	30	11	5	4	IF YOU CAN'T GIVE ME LOVE SUZI QUATRO	▽ RAK 271	E	
★57	78	3	3	50	HONEST I DO LOVE YOU CANDI STATON	WARNER BROS K17164	W	
★58	91	2	2	53	STUBBORN KIND OF FELLOW FRANKIE MILLER	CHRYSLIS CHS 2221	F	
59	28	11	5	6	TAKE ME I'M YOURS SQUEEZE	A&M AMS 7335	C	
60	59	4	5	9	TAKE ME TO THE NEXT PHASE ISLEY BROTHERS	EPIC EPC 6292	C	



# THE NEW SINGLES

SCHEDULED FOR RELEASE  
FRIDAY JUNE 2

Last week's releases: 68  
This week's releases: 58

# HIT PANEL

The top releases as chosen by the record business nationwide panel of radio personalities. The panel is at present 55-strong.

- 1 MISS YOU ROLLING STONES (ROLLING STONES)
- 2 OLE OLA (MULHER BRASILEIRA) ROD STEWART (RIVA)
- 3 WILD WEST HERO E.L.O. (JET)
- 4 HOW CAN THIS BE LOVE ANDREW GOLD (ASYLUM)
- 5 DRIFT AWAY MUD (RCA)
- 6 HONEY I'M RICH RAYDIO (ARISTA)
- 7 PUPPY DOG SONG ALTHEA & DONNA (FRONT LINE)
- 8 BANG BANG SQUEEZE (ABM)
- 9 LET'S BE NATURAL RUTLES (WARNER BROS)
- 10 STILL THE SAME BOB SEGER (CAPITOL)

ARTIST A SIDE/B Side (Label)	Cat. No.	Dst Code	Dealer Use
<b>ACQUAINTANCE</b> GET ACQUAINTED/Taken For a Ride (President)	PT 466	O	F
<b>ADRIAN WAGNER</b> CHASQUIS/Virgins of the Sun (Charisma)	CB 313	F	A
<b>AL MATTHEWS</b> PEOPLE ARE PEOPLE/Run To You (Electric)	WOT 23	C	E
<b>ALAN GROONER</b> YOU CRAZY FOOL/Out of My Hands (Anchor)	ANC 1053	A	E
<b>ANJI CAKE</b> DEAR COMPUTER/Simple Song (Magnet)	MAG 119	M	A
<b>ASHANTYS</b> DISCO PLAYA/S.H.A.N.T.I.S. (Calendar)	DAY 118	S	A
<b>BACK IN TIME</b> EL CONDOR PASA (IF I COULD)/Love Is a Game (EMI)	EMI 2804	E	C
<b>BILLY JOEL</b> MOVIN' OUT (ANTHONY'S SONG)/Vienna (CBS)	CBS 6412	E	C
<b>BLACK GOLD</b> DANCE FOO/Stay With Me (Polydor)	2059 030	F	C
<b>CELI BEE &amp; THE BUZZY BUNCH</b> Hold Your Horses, Babe/Alternating Currents (TK)	TKR 6032	C	C
<b>CHEAP TRICK</b> SURRENDER (Auf Wiedersehen (Epic)	EPC 6394	C	C
<b>CITY BOY</b> 5705/Bad For Business (Vertigo)	6059 207	F	C
<b>DAVID COVERDALE</b> SNAKEBITE (EP)/Purple	IMEP 751	E	R
<b>DIGBY RICHARDS</b> WHISKEY SUNDOWN/Too Long Gone (RCA)	PB 5095	R	A
<b>DONNA SUMMER</b> LAST DANCE/With Your Love (Casablanca)	TGIFIS 2	A	E
<b>ENHIO MORRICONE</b> CHI MAI/Come Maddalena (Private Stock)	PVT 148	E	A
<b>ENHIO MORRICONE</b> ONCE UPON A TIME IN THE WEST (JILL'S THEME)/Finale From Once Upon A Time In The West (RCA)	PB 6197	R	A
<b>ENHIO MORRICONE</b> WORLD CUP ARGENTINA (OFFICE THEME OF 1978 WORLD CUP)/BUENOS AIRES CITY BAND/WORLD CUP MARCH 1978 (Pye)	7N 46092	A	A
<b>FRANCE BENEFIT</b> I'VE LOST THE WAY/Spare A Thought For Rock'n'Roll (Ariola)	AOR 126	A	E
<b>GAYLE HARDING</b> I'VE REALLY GOT THE BLUES/What A Lie (United Artists)	UP 36401	A	E
<b>GERRY RAFFERTY</b> WHATEVER'S WRITTEN IN YOUR HEART/Waiting For The Day (United Artists)	UP 36403	A	E
<b>HUMPHREY OCEAN</b> WHOOPS-A-DAISY/Davey Crockett (Stiff)	BUY 29	E	E
<b>JEFF WAYNE'S 'WAR OF THE WORLDS'</b> FEATURING JUSTIN HARWARD FOREVER AUTUMN/The Fighting Machine (CBS)	CBS 6368	C	C
<b>JEWELLS</b> BLACK IS THE HIGHEST CULTURE—CULTURE VERSION/One Little Lick Version (Observer)	0B 005	C	C
<b>THIRD WORLD</b> —113A STOKE NEWINGTON ROAD N16 (249 1037)			
<b>JOANNE MACKELL</b> TRIP THE LIGHT FANTASTIC/Used To Think It Was Easy (United Artists)	UP 36402	E	P
<b>JOE BROWN</b> ALWAYS LAUGHING/We Were Never That Kind (Pinnacle)	PB434	A	P
<b>JOHNNY CASH WITH WAYLON JENNINGS</b> THERE AIN'T NO GOOD CHAIN GANG/I Wish I Was Crazy Again (CBS)	CBS 6401	C	F
<b>LEE KOSMIN</b> AIN'T NO WAY/Oh How Fine I Feel (Polydor)	2059 034	F	F
<b>MICHAEL ZAGER AND THE MOON BAND</b> DO IT WITH FEELING/Do It With Feeling (Bang)	BANG 007	F	F
<b>PACIFIC EARDRUM</b> SITTING ON A DAISY/Crossin' Wires (Charisma)	CB 314	F	F
<b>PASADENA ROOF ORCHESTRA</b> PENNIES FROM HEAVEN/Back In Your Own Back Yard (CBS)	CBS 6376	C	C
<b>PAUL BRETT</b> INTERLIFE/Segregation (RCA)	PB 5081	R	C
<b>PETER ALLEN</b> I GO TO RIO/Audience (A&M)	A&M 5363	C	W
<b>PETER GREEN</b> APOSTLE/Tribal Dance (PVK)	PV0 16	W	C
<b>PETER SARSTEDT</b> BEIRUT/Hollywood Sign (Ariola Hansa)	AHA 517	A	A
<b>PIRATES</b> JOHNNY B. GOODE'S A GOOD/Johnny B. Goode (Warner Bros)	K17179	W	C
<b>RICK JAMES</b> YOU AND I/Hollywood (Motown)	TMG 1110	E	C
<b>RITA COOLIDGE</b> SLOW DANCER/He's So Fine (A&M)	AMS 7362	C	C
<b>RONNIE LOVE</b> LET'S MAKE LOVE/Nothing To Do (Grapevine)	GRP 108	R	C
<b>ROOMANTICS</b> A WONDERFUL DREAM/Too Much To Dream (Creole)	CR 154	A	A
<b>ROY AYERS</b> LET'S DO IT/Melody Maker (Polydor)	2066 930	A	C
<b>SAILOR</b> RUN AWAY/Put Your Mouth Where The Money Is (Epic)	EPC 6411	C	C
<b>SHEILA B DEVOTION</b> LOVE ME BABY/Shake Me (EMI)	EMI 2811	E	S
<b>SMIRKS</b> O. K. U. K./Streets (Berserkly)	BZZ 17	S	E
<b>SOUL CHILDREN</b> CAN'T GET UP A GOOD THING/Signed, Sealed And Delivered (Stax)	STX 503	S	E
<b>STEVE VOICE</b> ON THE SHELF/Lost Love (EMI)	EMI 2809	E	E
<b>SWEET THUNDER</b> EVERYBODY'S SINGING LOVE SONGS/Joyful Noise (Fidelity)	FT 58	E	E
<b>TERRY WOGAN</b> ME AND THE ELEPHANT/Sitting In The Sun (Phillips)	6006 586	F	F
<b>TINA &amp; THE NORTH BARK</b> COME ON YOU GUNNERS/Arsenal (Crystal)	CR 7035	O	C
<b>TINDY STAY</b> /Sammy's Disco (Pye)	7N 46091	A	A
<b>TOM PETTY &amp; THE HEARTBREAKERS</b> I NEED TO KNOW/No Second Thoughts (Island)	WIP 6426	E	C
<b>TOWER OF POWER</b> LOVIN' YOU IS GONNA SEE ME THRU/Lovin' You Is Gonna See Me Thru (CBS)	CBS 6318	E	C
<b>UNICORN</b> SLOW DANCING/Have You Ever Seen The Rain? (Harvest)	HAR 5159	E	C
<b>USA/EUROPEAN CONNECTION</b> COME INTO MY HEART/GOOD LOVING/Love's Coming/Baby Love (TK)	TKR 6034	C	C
<b>VIBRATORS</b> JUDY SAYS (KNOCK YOU IN THE HEAD)/Pure Mania (Epic)	EPC 6393	C	C
<b>WOOUNDED JOHN SCOTT CREE</b> HIS GREATEST HIT/Sensuous Man (Pye)	7N 46083	A	C
<b>YELLOW DOG</b> WAIT UNTIL MIDNIGHT/Down At The Vortex (Virgin)	VS 217	C	C

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### KEY TO DISTRIBUTORS:

A—Pye; C—CBS; E—EMI; F—Phonodisc; H—Lightning; K—Creole; M—Musac; L—Lugtons;  
O—President; P—Pinnacle; R—RCA; S—Selecta; W—WEA; X—Clyde Factors

## The reviews are excellent

"The Only Ones' is a superb album – can you say 'very superb'?"

*Giovanni Dadomo, Sounds.*  
13th May 1978.

"I rate 'The Only Ones' as one of the most stimulating and original bands around."

*Ian Birch, Melody Maker.*  
13th May 1978.

"It is indeed gratifying to be able to report that this debut album is a largely excellent piece of work, capturing most if not all of the strength and idiosyncracies of a group who are stylistically too diverse to be tagged 'punk' but could just conceivably be termed 'new wave'.

*Nick Kent,*  
*New Musical Express.*  
13th May 1978.



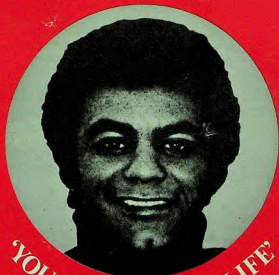
The album is  
**'The Only Ones'**  
and it contains the single  
**'Another Girl Another Planet'**

92830



# More Magic from Mathis

The new Johnny Mathis single is 'You Light Up My Life', the title track from his album. It's bound to be a hit, just like the album and his last single, 'Too Much, Too Little, Too Late' with Deniece Williams. How does he do it? Magic. How do you do it? You phone up and order it. Then stand back and watch the Mathis Magic working in your store.



YOU LIGHT UP MY LIFE

6352

