TOP SINGLE
BLONDIE—Denis (Denee)
Chrysalis CHS 2204 (Phonodisc)
Producer: Richard Gottehrer
See Singles Chart: Page 33

CHARTMAKER
MUD—Cut Across Shorty
RCA PB 5078 (RCA) 61
Producer: Mud
See Singles Chart: Page 33

RADIOACTIVE
ELTON JOHN—Ego
Rocket ROKN 538 (EMI)
Producers: Clive Franks/Elton John
See Airplay Guide: Page 16

TOP NEWSPIN
GRAHAM PARKER & THE RUMOUR—
Hey Lord Don’t Ask Me Questions
Vertigo PARK 002 (Phonodisc)
Producer: Robert John Lange
See Airplay Guide: Page 16

PANEL PICK
BEE GEES—Night Fever
RSO 002 (Phonodisc)
Producers: Albhy Galuten/Bee Gees/
Carl Richardson
See Hit Panel: Page 15

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

Top one-stops want industry recognition
by Brian Mulligan

FOUR LEADING one-stop companies have
together forces in an attempt to present a united
front in their efforts to secure formal recognition
by all major UK record companies. United as
founder members of BOOST (British Organisation Of One Stop Traders) are
Lightning of London, Wynd Up of Manchester,
Terry Blood of Stone-on-Trent and Clyde
Factors of Glasgow.

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

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

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

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

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

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

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

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

Top one-stops want industry recognition

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

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

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

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

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

EMI takes TV stake passed £2m mark

WITH THE release on April 21 of the Frank Sinatra 20 Golden Greats compilation, EMI’s series of TV albums moves into double figures and spending records and £2.92 (tapes) and in addition £300,000 allocated for television alone million copies.

The Sinatra album has a budget of £300,000 allocated for television alone and EMI is making the £3.99 album (second prize); and runners-up prizes of champagne and Musicmaster album when he calls.

Win a holiday competition!

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

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

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

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

Further details, see page 9.

Mixing business with pleasure

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

I MUST BE IN LOVE

Johnny Cougar

DIARY

The Rutles K17125

I NEED A LOVER

Johnny Cougar RIVA 14

Bread K12283

SUPERNATURE

Cerrone K11089

ONES TO WATCH

RECORD BUSINESS April 3 1978
WHAT A strange performance by guest of honour Bill Grundy at last week's New Musical Express awards lunch. Grundy, it will be recalled, was the man who helped the Sex Pistols to overnight notoriety when they revealed their command of the English language on his television show last year. He brought with him a portable foghorn on which he tried a couple of experimental blasts during lunch before using it as a substitute for Sex Pistols epithets during a rambling speech which largely centred around his version of what happened on the occasion of their infamous meeting. Possibly he was rather in awe of the occasion for he did admit to knowing "less about the music industry than any other human being". He also made a reference apparently directed at the judges to their being both "incorruptible" and "half-demented". Eventually and perhaps sensing a certain restlessness among his industry audience, Grundy gave up the effort and Gerry Wynveldt, managing director of IPC General Magazine's Group took over the awards presentations. As one departing guest was heard to remark: "It made you feel sorry for the Sex Pistols."

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

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

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

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

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

KRIS KRISTOFFERSON INVITES YOU TO EASTER ISLAND

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

So you'd be well advised to invest in his new album 'Easter Island' — the hottest property this year.
SCOTTISH NEWS
Edited by Ian MacFadden
041 339 9616

Flourishing in Glasgow

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

Like most independents, Hume, who only opened business with Fiesta three years ago, is not happy to discount. "We discount as much as we can to try to keep in line with what the other stores in town are offering. But all the best sellers on WEA, Island and CBS are available on import and if we can offer the Abba album at £2.99—even if it is a single sleeve and not a gatefold—we are competitive. The quality of sleeve and pressing is just as good, and we can offer a lot of back-catalogue which is recommended at £4.25 for £3.49."

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

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

The shop caters mainly for rock, although it has a fair MOR trade because of the card shop which is part of the operation. The new store is in Sauchiehall Street, a site recently left by Bruce's, and is too small to accommodate a card section.

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

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

IRISH NEWS
Edited by Pat Pretty

New pressing facilities

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

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

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

Showbiz highlight of the week was the third annual Starlight Poliwinners' concert at Dublin's National Stadium—televised for the first time by RTÉ. Artists and DJs collecting the pop-potter's awards included Joe Dolan, the Chieftains, Gloria, Chips, Larry Gogan, Pat Kenny, Gay Byrne, the Dduine Family, Kelly, and Ray Lynam and the Hillbillies. CBS picked up awards for Abba, and EMI another for Wings.

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

Number one Irish album is Live in Concert, a double issue by Tommy Maken and Ian Clancy on Blackbird, distributed by CBS. Ray Wilson, Mike Hanger and Andrew Power join C.W. McCall's group.

The Chieftains—whose last three records have been launched in the heart of the St Patrick's Festival put on by the Irish American Society, Chicago—have announced that they will appear at the Royal Albert Hall in London in May to promote their album The Sound of Silence.

The Chieftains—whose last three records have been launched in the heart of the St Patrick's Festival put on by the Irish American Society, Chicago—have announced that they will appear at the Royal Albert Hall in London in May to promote their album The Sound of Silence.
SOMETHING NEW FROM WYND-UP

WYND-UP RECORDS LTD. ARE PLEASED TO ANNOUNCE A BRAND-NEW FAST-SELLING LINE FOR THE RECORD TRADE. Oozing with instant success, these 7" gold-discs cost you the retailer only 50p each and sell at 99p, giving that extra boost to profits.

If that isn't enough to tempt you to buy, there's an added incentive. You could be the one to win a fabulous holiday for two in the South Seas, the Far East, the Caribbean, or any place in the world you choose. All you have to do is order now to be entered in a grand draw that will take place when the 2 millionth disc leaves the manufacturers — and the way sales are going, that won't be long!

Please send me as quickly as possible (No's) packs of gold discs at £25.00 + VAT (£27.00 total) per pack. (1 pack consists of ten of each title).

Please enclose cheque with order.
MCA set to push FM film album

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

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

Details of the hefty MCA promotion have not as yet been finalised as the album has been rush-released, but it will almost certainly include radio advertising. The film FM is being released in America this month but will not be seen on British screens until later this year. It is based on the behind the scene life of an American radio station.

Merchandising

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

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

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

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

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

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

Dayglo vinyl for Spex label debut

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

First release under the new agreement will be a single 'The Day The World Turned Dayglo', the first 15,000 copies of which will be pressed in orange coloured vinyl with full colour picture bags, with an April 14 release date. A major promotion campaign will surround the single, the band's first disc since its one-off single deal with Virgin last year which resulted in 'Oh Bondage Up Yours' selling 40,000 copies. An album and national tour are planned for the Summer.

CBS agency closure

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

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

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

The company's catalogue, which now contains the works of DJM's The Anderson Brothers, RCA's Don Nix, High Horse Music, Dirt Dobber Music and certain works in the Ace Publishing Co's catalogue is to be handled in Germany, Austria and Switzerland by Global Musik GmbH of Munich; Stig Anderson's Sweden Music AB has taken on the catalogue for Scandinavia and the Netherlands, and the Whitsett-Churchill Music Corp. in New York control's the company's US and Canadian interests.

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

WANTED RECORDS, a new label set up by Dave AcAlee and Craig Baguley of Music Farm has finalised a series of jointed Lightning Records as financial director designate. Another new appointment at Lightning is Phil Middle who joins as credit manager, a position he previously held with WEA.

ANDREW BUNKER has joined Satril Records as a member of the sales promotion team. Previously employed at Charlie Rich, who is now working on his first album for the label with producer Larry Butler.

SAEED REZA former commercial director of Associated Leisure Sales and Promotion Ltd, is now responsible for the catalogue for Scandinavia; Dutchy Anderson's Sweden Music AB has taken on the catalogue for Scandinavia and the Netherlands, and the Whitsett-Churchill Music Corp. in New York control's the company's US and Canadian interests.

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

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

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

is the centre for all record retailers in the South!

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

We are open to the public and have a large car park.

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

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

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**PRICE**
Up to £150 manufacturer's price + 2½% handling. Over £150 strictly manufacturer price.

**PARKING**
There is a large free car park on the premises.

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

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

**OVERSEAS CUSTOMERS WELCOME**
We are only 30 minutes from Gatwick and 1½ hrs. from Dover.
Telephone for details.
Come and see or telephone Bob Miller at: Rock Bottom 8 Commerce Way Croydon Surrey CR0 4X.

+ A GOOD SELECTION OF THE MFP CATALOGUE

100% OF NAMED ARTISTS ALBUMS AT UNDER £1

Including: Diana Ross, TV Soundtrack Diana, George Harrison, Thirteens, Credence Clearwater Revival, Europe, Frank Sinatra, Sinatra & Friends, Linda Lamont, Roll on Ruby, Johnny Nash, Celebrate Life.

VARIOUS TITLES FROM Blood Sweat & Tears, Mirror Image, Glen Campbell, The Osmonds, Four Stones, Delphi, Dave Edmunds, Shy and the Family, Andy Williams.

Available while stocks last.
Musicraft show the way for independents

by Tim Smith

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

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

Negotiations are now under way to open a third branch in Shrewsbury and both Musicraft directors remain confident about the future, predicting that they expect to be able to open a new branch every two years. The overall square footage of their two branches is now about 2,000 square feet and they carry a stock of around £25,000 worth of product.

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

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

So just what have Musicraft done to ensure the growth of the business? To begin with they have built up a good regular trade by adopting an original method of discounting. Instead of knocking cash off records and cassettes, they give away £1 vouchers with any top 60 album sold. The vouchers are only valid for a set period of time and can naturally only be used at one of the Musicraft branches.

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

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

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

"Business has grown a great deal because of the extra influx of customers", said Burgess. "It has also cut overheads greatly—electricity bills and the like have been halved."

Musicraft have also worked hard at developing their own personal image. Apart from advertising they dish out "Monster Hit" badges and stickers to customers, which leads to word of mouth advertising. Burgess and Moores have also come up with a novel and perhaps marketable idea for tape storage. Cassette labels are fixed in the top corner of album sleeves. Customers can then see whether a tape is in stock while flicking through the album shelves. If either the tape or record is out of stock the front picture can be reversed with a standard explanation printed on the back.

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

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

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

The Royal Philharmonic Orchestra Perform The Best Known Works of Rick Wakeman is a unique album that has to be heard to be appreciated. It is not an attempt to fuse classical and contemporary rock music, but simply a symphonic arrangement of a modern composer's most popular works. All that is needed is for the listener to have the opportunity to judge it on its own merit.

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

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

FIRST PRIZE £500 HOLIDAY VOUCHER
SECOND PRIZE PREMIUM BONDS TO THE VALUE OF £100
PLUS RUNNERS UP PRIZES OF 25 BOTTLES OF CHAMPAGNE AND THREE MUSIC MASTER CATALOGUES.

Results will be announced in the May 2nd issue of Record Business. The only condition is that you must have a minimum of five copies of the R.P.O. album (AM14/CAM 66447) in stock.

Our special representatives will be calling on record stores throughout the country, Monday 10th April to Saturday 22nd April. The Grand Draw by Record Business Editor, Brian Mulligan, will take place on April 26th and results will be published in the following week’s issue of this magazine.
Haggard: unyielding country superstar

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

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

In the late-60s, when the protest movement and the Vietnam War were at their height, Haggard sprang a written parly as a joke and adds: ‘I’d like to have a few more jokes like that!’ It was, after all, the song that made him a national figure. But there’s little doubt that even now he says by what he regards as ‘important’.

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

Who did he identify as this group? Hippies in general? ‘Well this cult—who at that time were of college age. Students. If you remember, reading in all the newspapers around 1968, there was a lot going on. Maybe there was some good come out of it but I don’t really think so. They were doing a lot of bunchin’ about this and that. It was a big mistake for me to associate myself with any particular politician. I’m trying to make fans, not enemies.’

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

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

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

Stiff aids underprivileged oldie

JOHNNIE ALLAN
PROMISED LAND

After years of trying to reach the mass audience with ethnic Southern US pop music, MBM Records boss Charlie Gillett must be gratified to see Johnnie Allan’s ‘Promised Land’ single getting on the national charts and actually being voted Record of the Week on Radio-1. Allan is a real Cajun from Lafayette, Louisiana. His ‘Promised Land’ was first released in America in 1974. "It was a regional hit,” recalls Allan, in London for a promotional visit. “It was out for nine or ten months until Presley released a version and wiped it out.”

Charlie Gillett, who had launched Oval Records in Britain to give exposure to such music, also released ‘Promised Land’ here, to little response. In 1978 however the time was right for such curiosities, and Stiff Records (now promoting for Oval) put the single out in a picture bag backed by another Oval original, ‘One Heart, One Song’ by ex-music journalist Pete Fowler.

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

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

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

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

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

The Count Bishops now re-titled just The Bishops. Their new single—first of a blister—is called ‘I Take What I Want’ and on April 21 Chiswick release a ten-inch album of a live Bishops recorded at London’s Roundhouse.

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

After a long lay-off Miles Davis is back in the studio. He recently began work at the CBS studio in New York on his first album since Agharta 1970. The album is being produced by Teo Macero and also features Larry Coryell and T. M. Stevens, a member of Al Di Meola’s touring band.

Beckerly president Matthew Kauzman and producer Kenny Laguna have a hand in a new single by little-known Scottish group Lagena. Lagenas has produced six tracks on Frey at The Who’s Ramport Studios for release on Phonogram, Kauzman, impressed by a demo tape of Frey, booked Greg Kihn and The Rubinos to do backing vocals on the session. Frey is currently touring Scottish clubs and colleges and has his debut single out at the beginning of May with an album to follow.

ARTISTS & REPERTOIRE

Edited by DAVID REDSHAW

RECORD BUSINESS

April 3 1978
THE MONTH AHEAD

April ’78

‘Fever’ will boost Dealers and Discos

Saturday Night Fever (X) Now on general release

THE SOUNDBTRACK album of Saturday Night Fever is already high in the album charts and will surely be a huge long-term seller. Unlike some rock movie scores, Saturday Night Fever does not depend on whatever cult following the film may eventually drum up. Right from the start it has going for it: favourable reviews of the film, huge publicity — much of it around the charismatic star of the film John Travolta, the pick of some top disco sounds and the snowballing effect that this film is going to have on both disco and disco records — particularly this soundtrack.

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

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

Soundtrack album: Saturday Night Fever (RSO 2658 123)

ALBUMS OF THE MONTH

Previewing some top April albums and their campaigns

Graham Parker: The Parkenilla

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

Television: Adventure

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

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

Frank Sinatra: 20 Golden Greats (EMTV 10)

By general consensus, the Capitol Years from 1953-61 were unmatched for the consistent quality of Sinatra’s output. Out of a catalogue of well over 200 items, EMI has distilled a quintessential 20 swingers, film songs and bar room bouncy, almost singalong style of ‘Fox Hole’ (which is being released as a single) and a rather heavy sense of depression.

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

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

Commodores SOR and free album

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

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

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

RECORD & TAPE SHOP MANAGERS

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

Each Metal Arm (Epoxy Powder Coated) has its own lock so that in this system the metal arm need not be removed from the frame to take a tape out. This reduces loading and customer-serving time.

Wall-mounted, counter-standing and free-standing racks available. This free-standing rack for 480 Musicassettes (20 Metal Arms with 24 Musicassettes each. All 20 locks keyed alike) costs £172.50 + VAT net delivered UK.

Dimensions: 50cm wide x 176cm height x 63cm deep.

SPECIAL OFFERS FOR WHOLE SHOP INSTALLATIONS.

For further details please phone or write:

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

RECORD BUSINESS April 3 1978
close encounters of the chart kind

ShowaddywaddY
'I Wonder Why'
ARIST 174

Raydio
'Jack And Jill'
ARIST 161

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

Linda Lewis
'Can't We Just Sit Down And Talk It Over?'
ARIST 170

Barry Manilow
'Can't Smile Without You'
ARIST 176

Mandrill
'Funky Monkey' (12" Single)
ARIST 12164

Strawbs
'New Beginnings'
ARIST 179

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

Arista

Order from your TANDEM salesman or from PHONODISC Ltd. P.O. Box, 36, Clyde Works, Grove Road, Romford, RM6 4QR. Phone 01-590 7766.
**LIVE DATES**

For the month of April. May tours should be notified by record companies for the month of April. May tours should be notified by record companies for the month of April.

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**RECORD BUSINESS**

April 3 1978
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**JUDGE TO NEXT WEEK'S AIRPLAY**

The Top 30 Singles Chart which will receive

†ional and commercial radio this week.

†rom playlists and programme scripts.

† for each station are shown

© in bold. Radioactive singles (△) significant play since last week.

† its play rotation and weekly audience reach,

nal of the page.

om BCCV's Top Of The Pops.

es Chart to be compiled at the end of

† playlisting in most cases is not a

. For details of unlisted titles call

nt (01-242 2111) Mondays only.

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Because of Easter week. Apologies to Beacon Radio whose playlist was omitted due to production problems.
"HEY ARGENTINA"
"HEY ARGENTINA"
"HEY ARGENTINA"
"HEY ARGENTINA"
"HEY ARGENTINA"

by

SCOTLAND SONS

c/w FLOWER OF SCOTLAND

IF YOU’RE SCOTTISH DON’T GET CAUGHT WITHOUT ONE
The Rutles

Their lives, their loves, their trousers, their music

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With ORS.
Put on “MOONBOOTS” and get bouncing around to the most powerful thing to leave the States since Apollo 17.

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

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

ACTION ROUND-UP
THE DISCO CHART

US ACTION
TOP 20 SINGLES

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

TOP 20 ALBUMS

1 SATURDAY NIGHT FEVER—BEE GEES
2 EVEN NOW—BARRY MANILOW
3 THE STRANGER—BILLY JOEL
4 RUNNING ON EMPTY—JACKSON BROWNE
5 NEWS OF THE WORLD—QUEEN
6 SLOWHAND—ERIC CLAPTON
7 ALL ’N ALL—EARTH WIND & FIRE
8 RUMOURS—FLEETWOOD MAC
9 POINT OF KNOW RETURN—KANSAS
10 AYA—STEELY DAN
11 FOOLFOOTLE & FANCY FREE—ROD STEWART
12 THE GRAND ILLUSION—STYX
13 DOUBLE LIVE GONZO—TED NUGENT
14 SIMPLE DREAMS—LINDA RONSTADT
15 WATERMARK—ART GARFUNKEL
16 BORN LATE—SHAUN CASSIDY
17 WEEKEND IN LA—JIMMY KENNEDY
18 STREET SURVIVORS—LYNYRD SKYNYRD
19 SHAUN CASSIDY
20 I’M GLAD YOU’RE HERE WITH ME TONIGHT—NEIL DIAMOND

(RECORD BUSINESS April 3 1978)
ACTION ROUND-UP

SCOTIA Edinburgh
1 (——) AND THEN THERE WERE THREE—GENESIS (IMPORT 9124 023)
2 (2) CITY TO CITY—GERRY RAPFERTY (UNITED ARTISTS UAS 30104)
3 (——) MULL OF KINTRYE—CAMPBELLTOWN PIPE BAND (AIR OHM 1183)
4 (11) ANOTHER MUSIC IN A DIFFERENT KITCHEN—BUZZCOCKS (UA UAG 30159)
5 (2) PLASTIC LETTERS—BLONDIE (CHRYSLIS CHR 1166)
6 (1) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
7 (6) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
8 (——) FEEL LIKE A MILLION—GEORGE HAMILTON IV (ANCHOR ANCL 2026)
9 (5) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
10 (4) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
11 (2) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
12 (——) NEW BOOTS AND PANTIES!—IAN DURY (STIFF SEEZ 4)
13 (1) SATURDAY NIGHT—VARIOUS (POLYDOR 2658 123)
14 (8) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
15 (6) RUMOURS—FLEETWOOD MAC (WARNER BROS K56344)
16 (7) STIRRING GREATS—NAT KING COLE (CAPITOL EMV/9)
17 (2) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)
18 (1) THE ALBUM—ABBA (EPIC EPC 86052)

TERRY BLOOD
Stoke-on-Trent
1 (7) THE ALBUM—ABBA (EPIC EPC 86052)
2 (1) CITY TO CITY—GERRY RAPFERTY (UNITED ARTISTS UAS 30104)
3 (4) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
4 (17) BAT OUT OF HELL—MEAT LOAF (EPIC EPC 82419)
5 (2) FONZIE'S FAVOURITES—VARIOUS (WARWICK WW 5037)
6 (5) SATURDAY NIGHT FEVER—VARIOUS (POLYDOR 2658 123)
7 (12) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
8 (6) TWO SEVENS CLASH—CULTURE (LIGHTNING LIP 1)
9 (15) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)
10 (——) LIVE AT THE HOPE & ANCHOR—VARIOUS (WARNER BROS K66077)
11 (——) TWO SEVENS CLASH—CULTURE (LIGHTNING LIP 1)
12 (——) SATURDAY NIGHT FEVER—VARIOUS (POLYDOR 2658 123)
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17 (——) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
18 (——) THE RUTLES (WARNER BROS K56459)
19 (——) THE RUTLES (WARNER BROS K56459)
20 (2) KAYA—BOB MARLEY & THE WAILERS (ISLAND ILPS 9517)

LIGHTNING London
1 (7) 20 GOLDEN GREATS—BUDDY HOLLY (MCA EMV/8)
2 (3) REFLECTIONS—ANDY WILLIAMS (CBS 10006)
3 (6) SATURDAY NIGHT FEVER—VARIOUS (POLYDOR 2658 123)
4 (1) THIS YEAR'S MODEL—ELVIS COSTELLO (RADAR RAD 3)
5 (2) THE ALBUM—ABBA (EPIC EPC 86052)
6 (5) THE KICK INSIDE—KATE BUSH (EMI EMC 3223)
7 (8) FONZIE'S FAVOURITES—VARIOUS (WARWICK WW 5037)
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RECORD BUSINESS April 3 1978

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ALBUM REVIEWS

Top 10

WINGS: London Town (Parlophone PAS 10012) Prod: Paul McCartney
Following the success of 'Mull of Kintyre', this album is bound to be a massive seller. An interesting development is the joint composer credit for Denny Laine on no less than five tracks, most of which have a distinctly folk flavour. With a Little Luck, the track chosen as the new single, is a superb song which should help boost album sales, but some of the material here is rather weak. Excellent lead guitar work from Jimmy McCulloch.

PATTI SMITH: Easter (Arista SPART 1043) Prod: Jimmy Lovine
Since she broke her neck falling from a stage Patti Smith seems to have got religion. Her production and the execution, musically and visually, must be applauded, also the graphics and 16-page booklet. The songs skillfully echo such Beatles' classics as Lucy in the Sky, I Twist and Shout and 'All You Need is Love', clever and effectionate pastiche which may sell on novelty value.

RAYDIO: Raydio (Arista SPART 1041) Prod: Ray Parker Jr
Classy disco album from black American louroutine led by Ray Parker Jr. whose playing credits have included stints with Marvin Gaye and Stevie Wonder and whose raunchy guitar work was a major ingredient in Freda Payne's Band of Gold hit. The sound fuses a solid funk rhythm with trebly vocals and the kind of all-happening atmosphere so beloved of disco jockeys.

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

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

MAZE FEATURING FRANKIE BEVERLY: Golden Time of Day: Capitol-E-St 11710 Prod: Frankie Beverly
With a good debut album behind him and his band, Maze's leader/composer/producer/vocalist, Frankie Beverly, has added pose and sophistication to his steamy West coast soul 'n' funk brew. Here you've got a subtle Latin rhythm, a dazzling flash of dynamics, and throughout Beverly's liquid voice selling hip songs. From side one's up tempo cuts to side two's mellower workouts Maze display all that's best in contemporary black music.

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

SIDE EFFECT: Goin' Bananas (Fantasy FTA 3008) Prod: Wayne Henderson
Likely to sell in shops which shift a lot of oldies. Southern soul, with a heartbreak theme predominating and the group handles them with impressive effectiveness. Trouble is that there isn't a track which comes close to the commercial appeal of their best-seller 'Kiss and Say Goodbye' so with no hit single in prospect sales to other than soul collectors cannot be rated strongly.

VARIOUS ARTISTS: New York New Wave-Max's Kansas City (CBS 82670) Prod: Various
Sub-standard collection of oldies tracks from new wave bands who have played New York's rock spot Max's Kansas City. Even the name artists such as Wayne County and Cherry Vanilla are unconvinving (Wayne especially has recorded much better stuff since) and the remainder is made up of The Fast, Harry, The Last Outlaw and the rest of the music isn't exactly world-shattering. In its field, much of it is classy enough, but how familiar is the public with Jan Howard, Wilma Lee and Stoney Cooper, Roy Dytsky and Margie Bowes?

ANAL STEWART: Rampage Page 1 (Rampage Page 1) Prod: Barry Beckett
A pity that the sleeve provides no clue to Alan Stewart's identity, for he is a newcomer of distinct promise, although he has chosen to go down the difficult road of the ballad singer. He displays warmth and sincerity as he tackles quality material like 'I Honestly Love You', 'My Eyes Adored You', 'Let it Be' and Part Time Love', a David Gates song which suggests that the writer is also Stewart's primary vocal influence. Limited sales until he is better known though probably.

THE ORIGINAL SOUNDTRACK: You Gotta Walk it Like You Talk it (Spark SRLP 124) Prod: Kenny Vance
The words 'Collectors Item' displayed boldly on the front sleeve could not be more apt. Some mystery behind the origin of this album which features the music of Steely Dan's Walter Becker and Donald Fagen. Recorded during their days as members of Steely Dan and the Allen Tougas tour band, the record sounds like standard late-60s movie score music. Uninspiring, but certain to sell on the strength of its celebrated composers.

Top 40

HEATWAVE: Central Heating (GTO G tpl 027) Prod: Barry Blue
From Jimi Hendrix to Suzi Quatro, Americans have cracked their homeland via a successful stint in Britain. Heatwave are the latest in that tradition. After the initial success of Boogie Nights in the UK the group, fired by the subtle songs of English keyboardist, Rod Temperton, notched platinum sales in the States for their first album. This follow-up, five fankers and four slowies (including a Groove is more than just a dance theme) should be the first but more sophisticated and ultimately more winning.

LOU REED: Street Hassle (Arista AB 4169) Prod: Lou Reed and Richard Robinon
Street Hassle is possibly Lou Reed's best and potentially most commercial offering since Velvet Underground days—with the exception of the Transformer album. A collection of simple, neat but classy tracks performed in typical offhand Reed style and including such excellent numbers as 'I Wanna Be Black' and a 12-minute version of the title track. Could win back some alienated Reed fans.

HAIR: Hair (Mamams 1006) Prod: Charles Calello
An immaculate programme of late-night music, and including such excellent numbers as 'I Wanna Be Black' and a 12-minute version of the title track. Could win back some alienated Reed fans.

Best of the rest

THIRD KINGDOM (Damon DMT 2002) Prod: Paul Fishman
Almost as impressive as the visual highlights of Close Encounters is John Williams' evocative score. Good film music complements rather than intrudes on the action and Williams does this to perfection, but there are moments in the film where the sheer magnificence cannot be ignored, particularly of course since communication with the aliens is via the five-note scale. This is a low-price album, but none the worse for that, and if the popularity of the label's previous Star Wars LP is any guide then this release must be an essential stock item.

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THE OUTLAWS: Bring it Back Alive (Arista SPART 1040) Prod: Pepper Bell
This double live album, recorded during the Outlaws' 1977 American tour, catches the band at its most electrifying as well as including some of its best known numbers, such as 'Green Grass and High Tides' and 'Sick Around for Rock and Roll'. Will sell a few copies but unlikely to achieve significant chart success.

THE DEPRESSIONS: The Impressions of Times (Barn Super 2313 105) Prod: Paddy Breathin
Managed by Chas Chandler, this impressive band have built up a club reputation on the South Coast. The music is hard, driving, gritty punk; somewhat lacking in variety but showing a degree of future promise. May sell locally.

THE OUTLAWS: Bring it Back Alive (Arista DARTY 5) Prod: Allan Blazek
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Single of the week

BEE GEES—NIGHT FEVER (RSO 002)
Producers—Alby Galuten/Bee Gees/Karl Richardson; writers—Bee Gees; publisher—RSO/Chappell.
Third cut from the blockbusting Saturday Night Fever, currently holding down the top slot in the US. Similar feel to the group's previous single 'Stayin' Alive', with Barry Gibb's soaring vocals taking the lead. Already receiving extensive airplay and a sure fire smash.

ELTON JOHN—EGO (Rocket ROKN 538)
Producers—Clive Franks/Elton John; writers—Elton John/Bernie Taupin; publisher—Big Pig.
Elton John's first recording in almost two years shows a marked change all round, from the Norman Parkinson photo on the picture sleeve to the production, which sees the end of a highly successful partnership with Gus Dudgeon. The number itself is uptempo with a nice ballad break featuring synthesizer and vibes under a harmony vocal line. The record takes some getting into, and it will be interesting to see how it fares.

STARGARD—LOVE IS SO EASY (MCA 354)
Producer—Mark Davis; writer—Rochelle Runnels; publisher—Doctor Rock.
Interesting idea from MCA for both this and the War single. 12" and 7" versions are being released with 'Which Way Is Up' on the flip on the 12" and 'Three Girls on the Lips of the 7". The A side is a beautiful ballad penned by group member Rochelle Runnels, with some fine harmonies and dynamic lead vocal. Nice lead guitar in the background rounds off a really excellent single, which should do even better than their last.

WAR—HEY SENORITA (MCA (MCA 359)
Producers—Jerry Goldstein with Lonnie Jordan and Howard Scott; writers—Jerry Goldstein/War; publisher—Leeds.
As with the Stargard single there are 12" and 7" versions available. The 12" flip features the full length version of Galaxy, while...
Singles reviews

Best of the rest

STARGARD: better

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

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

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

GRAHAM PARKER & THE RUMOUR—HEY LORD DON'T ASK ME QUESTIONS
Producer—Robert John Lange; writer—Graham Parker; publisher—Intersong.

Infectious reggae feel to Parker's first single in some time. Catchy hook with the Rumour chanting 'Hey Lord' back at Parker, and some neat horn playing. Impeccable tenor sax work and appealing off the walking bass line. Although a good disco record, ideal for all radio playlists.

N PRICE—JUST FOR YOU (Jet UP 36356)
Producer—Alan Price; writer—Alan Price.

With a flavour of Heatwave in the chorus. tenor sax work and appealing off the walking bass line. Although a good Latin American record, ideal for all radio playlists.

SANTA ESMERALDA STARRING JIMMY GOINGS—THE HOUSE OF THE RISING SUN (Philips 6042 355)
Producers—Jean Manuel de Scarano/Nikolas Skorsky; writer—Trad arr. Alan Price; publisher—Kelf Prowse.

Jimmy Goings takes over the vocal from the Animals hit. The presence of legendary L.A. producer Bones Howe obviously proves that Anola mean business with this artist. An extensive radio promotional tour is planned.

LINDA RONSTADT—(Asylum K13120)
Producer—Peter Asher; writers—Mick Jagger/Keith Richard; publisher—Essex.

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

GORDON LIGHTFOOT—THE CIRCLE IS SMALL (Warner Bros K17135)
Producer—Gordon Lightfoot/Lenny Waronker; writer—Gordon Lightfoot; publisher—Heath Levy.

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

JACKSONS—MUSICS TAKIN' OVER (Epic EPC 6263)

A change of pace from Even Though You're Gone, which despite strong airplay never really became a big seller. With that standard funky feel, with Michael Jackson's vocals as impressive as ever.

Ballet music performed by the Los Angeles Philharmonic Orchestra Conducted by Lawrence Foster, from the film The Turning Point starring Anne Bancroft and Shirley MacLaine.
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GROOVY AT THE GRAND NATIONAL by MARTIN STUDIOS

Hey Groovy—I've won a fortune — now I can open that record shop I've always wanted....

...but I don't know where to start

It's obvious, Fred — if you want to back another winner, just go straight to Lightning — they have everything you need, to start, and run a record shop — and they'll give you all the advice you need!

He's right — you know!
Mstislav Rostropovich, who have a debut as conductor of a symphony, she was never engaged to record her greater things sang again until her death eight months the revival of Verdi's Il Trovatore opening on —CLASSICALarias from Italian opera (Decca SXL _ _ _ , and the cello to the baton—and done so examples of Daniel Barenboim and already in the catalogue. This is quite a challenge to take up, since Perlman of the complete cycle of Beeth-DEALERS have so far been able to sup-perations of the three operas in Puccini's have been deservedly popular. From dam/Colin Davis (Philips 9500 323). Emilia marks Karajan's birthday.

IT LOOKED as though the Invisible Man was playing the piano at a recent recording session in London's Kings-way Hall: the keys rippled their way through Chopin, Rachmaninov and Schumann, but no player was to be seen. In fact the "performers" were three of the greatest masters of the keyboard.

Moritz Rosenthal (1862-1946), Sergei Rachmaninov himself (1873-1943) and Josef Lhevinne (1873-1944). Back in the 1920s the reproducing piano was fully developed, and the best of the various systems was the Ampico. As the artist played an ordinary piano his performance was "recorded" on a roll of electrically sensitised paper attached to it. Each note, and the force with which it was played, appeared as a graph on the paper, from which a master roll was prepared with perforations cor-responding exactly to all the markings. The reproducing instrument was again an ordinary piano with the Ampico mechanism attached. As the perforated roll passed over a "tracker bar" the hammers of the piano moved exactly as they had done in the original performance, the sophisticated perforations reproducing all the effects of dampers, keyboard shift, sostenuto pedalling and the accentuation of indi-vidual notes within a chord.

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

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

Easter Week saw the release by EMI of a recording of Gluck's Orfeo ed Euridice (RLS 725, a boxed set of two discs which has been in the archives for over 25 years). It stars Kathleen Ferrier, the Lancashire contralto who became a legend in her lifetime and has remained something of a cult figure since her death from cancer at the age of 41. She was a late starter, turning to professional sing-ing only after winning a competition in Carlisle in 1937, when she was already 25. Before that she had made a living from her voice as a GPO telephonist.

Once launched, her career was meteoric, taking her all over Europe and the US in concerts with leading con-ductors of the time. She also made many recordings of songs and oratorio, all of them still in constant demand. She only made two forays into opera, however, singing the title-role in Britten's Rape of Lucrece in 1939 and in the revival of Orfeo (Decca SXL 6884), which was recorded. Stage noises have been left in, orchestral detail without in any way distorting the true sound quality of the voices. Stage noises have been left in, though the applause after certain numbers has been removed so as not to inter-rupt the flow of the musical and dramatic momentum.

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

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

Ashkenzy poised for greater things

VLADIMIR ASHKENZY is busily extending his image from that of solo pianist. His recording with Itzhak Perlman of the complete cycle of Beethoven's sonatas for violin and piano (Decca D92DS, five discs) won an award last month from the French Académie Charles Cros. Now the duo will play the whole cycle of sonatas at the Festival Hall in three concerts on April 3, 10 and 17.

He has already proved his ability with the baton, and this month makes his debut as conductor of the Amsterdam-Obraztsova, the star mezzo of Mos-co's Boling Orchestra who has recently conquered the West with appearances at La Scala Milan and the New York Met-ropolitan, also makes her recital debut for EMI. Third albums (ASD3456), due for release on April 7, features her in the femmefatale roles of Carmen and Delilah as well as Italian opera heroines.

Chiaro at Garden

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

Every week in Record Business —CLASSICAL

Edited by Frank Granville Barker

EMI unveils historic Kathleen Ferrier set

KATHLEEN FERRIER

Decca plans authentic masters set

STRAVINSKY; The Rite of Spring.

MUSIC OF THE STRAUSS FAMILY: Radetzky March

Johann Strauss Orchestra of Vienna/ Will Boskovsky. Producers: Christopher Bickenbach, David Mottley. (HMV Greensleeve ESD 7052.) £2.75.

For customers who can't afford the fare, dealers might recommend this LP as a way of sampling some of the pleasures of romantic Vienna at their own fireside. For pleasure and profit, too—gallop and a march—have been collected from earlier albums by Will Boskovsky. They feature four Strauss, the two Johanns, Josef and Eduard, all of whom raised the artistic level of the dance music of their time and won the admiration of all the great composers in the process. This selection brings the well known Artist's Life and Radetzky March with other pieces.

Karajan’s birthday

TO CELEBRATE Herbert von Karajan's seventeenth birthday on April 5, EMI is launching a major promotional campaign backed by two new releases. Eagerly awaited by opera fans is Verdi's Il Trovatore with a cast headed by Leontyne Price, Franco Bonisolli, Felicity Lott, George London and Ruggero Raimondi (SLS 5111, three records). The other, a Sibelius album, couples the Symphony No 5 with the tone poem En Saga (ASD 3499).

A new poster, a colour show-card for counter display and a four-colour catalogue featuring the complete Karajan repertoire are available. Dealers will also be given the opportunity to buy record packs at various discount rates to suit their requirements.
Making hits at Polydor—dumping stiff at MGM

The John Fruin story

by Brian Mulligan

PART THREE

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

benjamin had been successfully putting forward Pye's case for a share of the equity. "Looking back," he says, "I think EMi made a tactical error in not getting into racking earlier. It happened at the time that the company was pulling out of wholesaling, when it would have been much better for EMi to have started racking before stopping wholesaling. That way we could have transferred our wholesale business to a rack-jobber and then EMi would have been in a position to dictate the market." Unceremoniously and hardly dignified though his departure from EMi had been, Fruin was able to permit himself a wry smile as he observed from a safe distance the row that blew up when his former company decided to abandon five per cent returns.

As director of sales and distribution he had been a prime mover in persuading EMi to take its most controversial decision since the loss of its regional depots. Nobody had expected the trade to respond sympathetically to losing its returns allowance, but the vehemence of the dealers' protest was impressive. But in Ken East the trade found as tough an adversary as they would have done had the decision been announced by Fruin. Nevertheless despite all the company arguments that abandoning returns was adequately compensated for by the improved dealer margin, EMi had to back off from its stated intention and further enhance the trade's profit before the bad vibrations receded.

Although it was the abuse of the returns privilege by dealers who sent back large quantities of other companies' releases with their EMi material which caused the company to act, Fruin prudently decided to make no changes in Polydor's arrangements. There were other priorities demanding his attention in a company which thanks to Roland Rennie's deals for acts like Cream, Bee Gees, Jimi Hendrix and The Who, had brought Polydor as an international company into the mainstream of the record business. But it was not producing acceptable profits and was an embarrassment for a company which functioned in what might charitably be described as an informal fashion. The fashion, for instance, was not to begin work particularly early in the morning, but for staff to sit down for interminable meetings late in the evening. U.K. profitability had not been regarded as the prime concern and the company was looked upon more as a purveyor of talent for the world, and a place from which Fruin was in sympathy. But he recognised that the London company had reached a point in its development when it could not continue to be run as a glorified entrepreneurial production unit. It needed organisational and financial new staff, but most of all it needed a new distribution system. At the time of his appointment, Polydor was distributed throughout the U.K. by its own carriers which tended to treat the company as a poor relation—very early on Fruin had tried to arrange a trade with the Croydon depot and had been told he could only do so in the company of an LC official—but he knew of the plan to set up Phonodisc as a distribution company solely concerned with handling records for Polydor and Philips (LC also handled Philip's white and brownlows).

Phonodisc was set up in 1970 after the Easter weekend and Fruin and his staff, plus their colleagues at Philips, Records, were confronted with a crisis which virtually brought both companies to their knees to the point that they nearly had to stop releasing records altogether. Phonodisc were no Phono- discs; the Phonodisc problems were two fold. The headquarters had illigically been located on the site of a furniture store in Ilford. Nobody, it seems, had taken into account that since there were only two lifts serving the floors difficulties would arise should one of them go out of action. Inevitably there were mechanical breakdowns, with the situation further complicated by a computer programme developed by Philips Eindhoven for handling the distribution of domestic goods. It proved to be totally unsuited to dealing with the ordering, picking and shipping of records. Chaos ensued and for ten days hardly any records released by Polydor, Philips and the licensed companies Island and United Artists found their way out of Phonodisc.

It was, of course, a situation which Fruin, with the 1971 release of The Story, had expected, and the pace of distribution gained at EMi (which did not rely on a computer), was well equipped to handle the situation. Fruin, then Phonodisc general manager and now Fruin's counterpart at WEA Distribution, it was agreed that a manual system should be brought into operation until such time as the computer could be effectively re-programmed. The salemen were called in off the road and by means of a straightforward effort everybody's part some three million records were relocated inside the warehouse and gradually some semblance of normality returned to life at the depot. But many months were to elapse before Phonodisc was operating at anything like real efficiency, though thanks to the brilliance of Werner Kraft the German called in to write a new programme for the computer after Fruin had stated his total opposition to the original European computer division's involvement.

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

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

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RECORD BUSINESS April 3 1978
During his EMI days he had been on a troubleshooting mission to the South African company. This time he did what he usually did—acted as a mediator who had regretted afterwards—he agreed that the man at the top should go. On the first day after the departure of Kinkele, Curb and GM appointed a new managing director to the job of running the company and securing the co-operation of those in Government, industry and its staff via the Osmonds, was asked by Kurt Kinkele of Polydor International to take on the task. It would have suited the German maestro perfectly to get the job on a permanent basis but although tempted he turned down the offer rather that put up a pretence at an important time. With Polydor and Phonodisc by this time running smoothly and efficiently, he felt confident enough to leave the country to run MGM Records on a part-time basis setting himself a stamina-sapping schedule of 12 days in each country.

Aware that he was imposing demands on his physical wellbeing by switching time zones between Los Angeles and London twice a month, Fruin countered by trying to keep himself well informed by regular telephone calls from an eccentric Englishman by choosing to cycle everywhere in Los Angeles and spurning the luxury of the presidential limousine. He even chose to cycle one evening to a dinner date with a Polydor London director named Peter Tasker, who had been told that it was no more than three miles away from his bungalow at the Beverly Hills Hotel—but nobody had thought to tell him that it was uphill all the way. Soaked in perspiration and looking less than immaculate, Fruin finally arrived at the Monon home of a friend. While the hostess ran to fetch a towel, Fruin strode in wearing only a "bumble—shirt."

Having freshened up, and looking forward to a pleasant evening at Monon’s lovely home, Fruin found himself a passenger in Monon’s car which was driven straight back down the hill to a restaurant about one mile from the hotel.

During the dismantling of MGM’s roster, Fruin nevertheless managed to remain on friendly terms with Mike Curb, fortunately in view of the man’s current association with Warner Bros in the Warner-Curb label—and Carol Curb continued to work for him for most of his time with EMI. Fruin was anxious to see the Scotti brothers leave the company, feeling that their close association with EMI was one of the company’s biggest interests. Fruin however resisted hierarchical pressures, kept Ben as promotion manager and set up Tony as an independent air director for the company. "I not only liked them, but I thought they had so much ability and I needed them to help me run MGM,” says Fruin.

Although he didn’t at first realise it, others did and became concerned that Fruin was imposing too much travel and workload on himself. Ultimately he himself became aware of it, too, in a frightening manner. Driving to his Hillington home one night he fell asleep at the wheel and woke up to find the car still moving on the grass centre section of a dual carriage way near Northolt aerodrome. The subsequent medical check revealed that he was suffering from low blood pressure.

By the Spring of 1974, MGM was in good shape once again and Fruin was able to add another reason for optimism as he resisted tempting offers to stay with Polygram America and experience a lifestyle distinctly different from Britain and which by his own admission he knew he would have enjoyed. But despite his decision not to settle in America, Fruin found the experience of the reading of Polydor. The change had been too good for him to get the old kicks from running the company again.

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

He says: "At first that seemed perfect. It was what I thought I had always wanted to do—become an international man and to become a Polydor chief. I was an executive myself in the Polydor London office, responsible to the managing director, and I decided to become a successful international manager. I thought about it all summer and in the end decided I didn’t want to do it after all. I think I decided because it was because I couldn’t face any more travelling. I’d had as much as I could take. But I was still interested in the industry and I thought of being one of a Jumbo jet again. I’m a bad traveller anyway—I can’t travel as a passenger in a bus or a taxi without feeling ill.

At that time, Fruin’s longtime friend George Harris, owner of SP&S, a deletions company, came into the picture. The two men had known each other for a long time. Fruin was running EMI’s London depot. Harris, an American, had a natural business sense and experience. He was approached by a Polydor manager who had heard about Fruin’s experience. They decided to come to his hotel in New York to see if Fruin could help them.

"They had been wary of the commercial logic in explosion. With the slightly reluctant members of the Curb clan who were still George Harris, owner of SP&S, a deletions company, they were marginally interested in the idea. Harris and the Polydor manager made it clear that, after the Sixties, they were looking for a new direction, a direction that was more personal. With the help of the Polydor manager, Fruin was able to come up with a plan. The plan was to create a new company, a company that would be run by Fruin and that would have the financial backing of Polydor.

"I left EMI because I felt that it was time to do something different,” Fruin says. "I decided to go to Polydor, and they decided that they would allow me to stay within the record business which I thought they would be beneficial to SP&S, which was always in need of diversifying its operations. So State Records although set up with Polydor money also had SP&S finances behind it, which made it even more secure in Polydor’s view.

But first of all Fruin had to tell his superiors of his decision, a prospect he did not relish having over the years developed a great affection and respect for them, particularly Coen Solleveld, the Polygram group chairman. Fruin took the news to a Polygram Inc. board meeting in New York. “There was,” Fruin remembers, “a stunned silence which seemed to last about four minutes. But no one said anything.”

“Well, John, you have the benefit of having prepared what you are going to say,” Fruin was told. “But we will not stand in your way.” I am sure that when they heard one of their managing directors say that he wanted to leave to join a deleterious company with an independent label with his s&m agency, they must have thought that the past year must have been more than for them. But there were some more negotiations, Polydor agreed to release Fruin from his contract. An intriguing phase in his career was about to begin.

Next—From West Coast luxury to East End functional.
KANSAS—the American invasion

Artist: KANSAS
Venue: Hammersmith Odeon
Capacity: 3,480
Date: Saturday March 25
Tickets: £3 to £2

Audience: Late teens, early 20s. Mainly expatriate and would-be Americans.

An EXCELLENT evening's entertainment which owed as much to the audience as it did to the band. Rarely since the early days of KANSAS has such universal approval of their music been encountered in a crowd. From the start of the evening's show, the audience enlivened the stage with their dashing energy. The band did not let the audience down. Opening with last year's American hit, 'Wayward Son', they went on to provide non-stop excitement.

Freddie Hart, Carroll Baker, Marty Robbins with his usual mixture of country western and rockabilly, and Carl Perkins whose rockabilly raves-up always wins through.

The third night presented Merle Haggard for the first time in Britain and it has to be said that his eagerly awaited show was marred by a throat infection. Pure country Dottie West scored heavily as did Kenny Rogers' lighter style and Moe Bandy's beer-drinking songs were much enjoyed.

Ronnie Prophet scored a surprise hit with his humour-filled show.

Ronnie Milsap and Barbi Benton were unable to appear and Donna Fargo played a short 20 minute show because of throat trouble. The Festival drew a full house on each night.

DAVID REDSHAW

JOHNNY NASH: fine performance

Artist: BILLY JOEL
Venue: Theatre Royal, Drury Lane, London
Capacity: 3,000
Date: Sunday, March 19
Tickets: £3 to £1.50

Audience: Mid-20s upwards

With A 22 song set lasting two and a quarter hours without an interval, US singer/songwriter Billy Joel showed a packed Drury Lane Theatre audience why he is one of America's top live acts. Over the last three years Joel has acquired a cult following in the U.S.

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

DAFYDD REES

TENTH INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

Artist: STUKAS/Smirks
Venue: Dingwalls, London
Capacity: 400
Date: Wednesday March 22
Tickets: £1.50

Audience: Exclusively punk

WAVERING UNCERTAINLY between punk and power pop, the Stukas appear to have built up a fairly dedicated base, but they have no prospect of significant record sales. Their first single 'Sport' (SLN 2134), released almost two months ago, failed to chart. But with a tour planned that actually takes them north of Watford, as well as to Holland and Germany, future output could be more successful. Supporting act for the Dingwalls gig were the Smirks, a lively power pop act, with a promising future, and a repertoire that includes a number of catchy tunes.

TIM SMITH

RECORD BUSINESS April 3 1978
SHOWCASE

DISCS

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Aretha Franklin - Best of Vol. 1
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7 in white record covers paper) 500 min £5.00 1,000 £8.00 Discount larger quantities 7 in white hard covers 500 min £10.00 1,000 £15.00

EX-JUKE BOX RECORDS

Percent from buyers, limited quantity. Min Sample 200 £6.00 £5.50 PP + VAT included in above price. C.W.O. (C.O.D. extra)

Kennedy's "The Gleich" & Church Lane, Outwood, Nr. Wakefield WF1 2JF.

Tel.: Wakefield 821650, Leeds 35640.

RECORDED SOUNDS

The Singles People

Fast Chart Service Golden Dubs, Juke Box Operations supplied with labels. Export, Also 12 singles, Why not only Chariot or Marilyn for further information 01-966 3020. 1 Lower Clapton Road, London E5

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

See Order Form On Page 22

RECORDED SOUNDS

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

SPECIAL SWIFT SERVICE SAVE £ STERLING ££££

♦ Albums from 25p each
♦ Cassettes from 25p each
♦ Top Names at £1.00 each
♦ The Abba Album £2.00 each

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

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Get all your major labels from tibro one stop

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tibro record distribution ltd.
14 Powdrake Road, Grangemouth, FK3 9UT

Tel.: Grangemouth 71946

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♦ Top Names at £1.00 each
♦ The Abba Album £2.00 each

Contact: Jeffrey Collins at Scarlet Band Records Limited, 61 Bideford Avenue, Perivale, Middx. Telephone: 01-998 0911
London Town  just one of the fourteen tracks from

WINGS new album LONDON TOWN

AVAILABLE ON TAPE EMI PAS10012
Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES.
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<td>30 78</td>
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<td>18</td>
<td>29 81</td>
<td>FOLLOW YOU FOLLOW ME GENESIS</td>
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<td>37</td>
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<td>7 57</td>
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<td>8 21</td>
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<td>71</td>
<td>1 60</td>
<td>HIM OR ME BANNED</td>
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The Singles Chart is compiled by the Record Business Research Department from a combination of sales and airplay over the week. The Top 30 is compiled from sales only. Positions 31-100 are compiled from a formula blending sales and airplay where an Airplay Index rating of 100 approximates the sales of a record at position Number 50 on a sales only chart. Sales are returned by 350 conventional outlets, the average return time being Thursday noon. Airplay is taken from last week's Airplay Guide updated to include BBC TV's Top Of The Pops. Airplay ratings are calculated from play frequency and audience size.

Indexes show the estimated strengths of each record. Sales Index: 100 equals maximum national-wide exposure. Other ratings are relative to these, O indicates a rating of less than 0.5.

### DISTRIBUTORS

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<th>A—Pye</th>
<th>C—CBS</th>
<th>E—EMI</th>
<th>F—Phonodisc</th>
<th>G—Polydor</th>
<th>L—RCA</th>
<th>S—Selecta</th>
<th>V—Virgin</th>
<th>W—WEA</th>
<th>M—Musac</th>
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### THE SINGLES CHART 61-100

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### KEYS

* Bullet: Platinum Disc (1 million sales)
* Gold Disc (½ million sales)
* Silver Disc (¼ million sales)

### THE SINGLES CHART 61-100

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### RECORD BUSINESS

April 3, 1978

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**DENIS (DEBRE) RICHARD COWAN (EMI MUSIC) 42**

**DO YOU BELIEVE IN LOVE AT FIRST SIGHT?**

**SUGAR RAY LEE (DEBRE) RICHARD COWAN (EMI MUSIC) 40**

**DON'T SAY IT'S NOTHING DOMINIC RODGERS (PAMI) 55**

**AUTOMATIC COVER DIE D JACKSON**

**THE KIDS ARE ALREADY PLEASING**

**DO YOU BELIEVE IN LOVE AT FIRST SIGHT?**

**LITTLE CHICO**

**DON'T YOU CARE ASHMORE & SIMPSON**

**MONSOON DIVA**

---

**JACK W. J. CLARKSON 69**

**LOVE IS LIKE PICTURES**

**LONE WARRIOR 76**

**RECORD BUSINESS April 3, 1978**

---
The Mathis Magic is working again...

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

the new album is
"YOU LIGHT UP MY LIFE"

Johnny Mathis "YOU LIGHT UP MY LIFE"

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

Produced by Jack Gold.
NEW SINGLE

"Hey Señorita"

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

NEW SINGLE

"Love Is So Easy"

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

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

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

MCA RECORDS