Fraud Squad raid fuels
BPI’s piracy clamp-down

by Brian Mulligan

A LONDON wholesaler suspected of dealing in imported counterfeit tapes, was raided last week by the Fraud Squad. Additionally, 30 dealers are likely to be prosecuted for selling counterfeit tapes.

The two moves are indicative of the tougher line now being adopted by the BPI in its efforts to crack down on the latest and most serious threat to the industry. No information was available at press time about which wholesaler had been raided, but in disclosing to the annual meeting of BPI on Thursday details of the activities earlier that morning, solicitor Tony Hoffman revealed that this was the first time that it had been possible to enlist the help of the police. Previously all raids have been carried out by BPI investigators, with 23 having taken place since April. A comprehensive display of seized equipment bore testimony to the effectiveness of the BPI’s vigilance and Hoffman was able to tell the meeting that there was no longer any piracy of domestic international repertoire in the UK. The chief threat was posed by imports coming in from Singapore and Europe. Customs & Excise was to be asked to provide information on shipments from Singapore so that the tapes could be checked at the import source. Hoffman, who will be in overall control of a new BPI Piracy Control Centre equipped with a forensic laboratory, said that the counterfeiting usually applied to non-UK versions of best-selling albums, apparently coming from such territories as America, Portugal, Spain and Holland, which made detection more difficult.

RCA leads summer discount bonanza

LEADING THE way on the current round of summertime special discounts on back-catalogue material is RCA with an additional 17½ per cent available for dealers ordering a minimum of 15 copies of David Bowie albums.

Record dealers regard this as possibly the most generous offer ever extended by a major company, exceeding the 13 per cent extra offered last Christmas by CBS. The potential appeal of RCA’s offer can be gauged by comparing it with similar schemes currently being run by other companies. CBS, for instance, is giving an additional five per cent on orders for 50 tapes from the company’s top 100 best-sellers, rising to 7½ per cent for 100 pieces and 10 per cent for 150. All the tapes are cassette, radios, percolators or drinks being available as an alternative. EMI LRD is offering bottles of wine for orders of 30 units (including ten tapes). Phonogram’s deal is an extra 10 per cent or Marks & Spencer vouchers worth £24 for 100 units. RCA is also seeking bulk orders from the trade for the new David Bowie live 2LP (PL 02913) due to be released imminently at an rrp of £5.79, but not subject to the company’s catalogue discount. As successfully utilised for previous Bowie albums, RCA is inviting the trade to place pre-release orders for boxes of 20 LPs or 10 cassettes to guarantee availability on the day of release. On earlier Bowie albums this has produced advance sales in excess of 100,000 albums and enabled RCA to accurately plan its pressing requirements.
Radio 1 gives new talent a chance

RADIO 1 THIS week launches a regular feature titled “Radio One’s To Watch” aimed at giving promising new artists extensive daytime exposure.

Each week three artists will be selected and guaranteed at least one play a week on the daytime shows. These six plays will give the chosen artists almost as much exposure as product on the featured.

Kicking off next week, the lucky three picked by Radio 1 are Michael Johnson with ‘Bluer Than Blue’ (AMI 501), Racy with ‘Baby It’s You’ (RAK 277) and Headline’s ‘1999’ (Mercury 6007 180).

Derek Chinnery, head of Radio 1, commented: “The artists we select will be appearing on record for the first time and DJs will be briefed on their backgrounds. We intend to run the feature indefinitely.”

ARISTA’S novel double decker bus promotion for US visitors, Raydio, caused so much interest in London that it was promptly hired to follow the group around the country. Pictured here (from left): Lester Queirap (Our Price Records), Jeff Stewart (Tandem display manager), Colin Wallace (OPR), Gary Shoefield (Arista marketing assistant), and Andy Thompson (OPR).

BPI £45,000 in the red

THE BPI, representative body of Britain’s record industry, is broke. The annual meeting last week was told by chairman L. G. Wood that there was a deficit of nearly £20,000 on the current year’s operation and added to previous years’ losses has left the BPI in the red to the tune of £45,000.

“We are insolvent,” said Wood. “There is no question of us going under, but we must bail ourselves out of the situation with all possible speed.” Pointing to the growing menace of piracy and counterfeiting, Wood said that if the BPI did not continue the UK record industry would cease to be a major operating force in five years.

From January 1, subscriptions are to be drastically increased, with major A-category companies facing an extra £5000 on their existing contribution of £1500 per year. B-category subscriptions will go from £750 to £1500, C-category from £300 to £500 and D-category from £75 to £100. This will produce additional income of nearly £50,000, but Wood warned that this would not necessarily solve the problem and that further increases might be required.

Wood noted that a senior assistant to director Geoffrey Bridge was needed and also a senior lawyer.

Coinciding with his retirement from the chairmanship of EMI Records (see separate story), Wood will in future have the assistance of WEA’s John Fruin as vice-chairman of the BPI.

In the election of council members, Monty Lewis, managing director of Pickwick, was voted on to the council, while Stephen James, m.d. of DJM Records, lost his seat. Geoff Wright (Polygram), Maurice O’Hara (CBS), Bill Townsley (Decca), David Betteridge (Bronze) and Ken Glancy (RCA) were re-elected.

Phonogram’s rise to spark all-round increases?

A FLOOD of applications for price increases may come from record companies following the decision by the Price Commission to allow Phonogram to raise both album and single recommended retail prices from July 1.

Phonogram’s single RRP is increased from 80 pence to 85 pence. Albums retailing at £2.45 hold their price, but those currently selling at £3.50 and £3.99 will now retail at £3.99 and £4.50 respectively. Double album prices are increased from £3.99 and £3.50 to £4.50 and £5.99. Classical albums selling at £1.99 and £2.45 remain the same, but those retailing at £3.99 are increased to £4.50.

In all cases tape prices are 15 pence higher than the equivalent record price. 12-inch singles will now retail at £1.25.

GRRC secretary, Harry Tipple, told Record Business: “It is inevitable that other companies will now follow suit and put in applications to the Price Commission. Even before the Phonogram increase, WEA were 20 pence cheaper on a standard album.

CBS and WEA could be first off the mark.” He added that the Phonogram increase did seem a bit steep and that it might act as a deterrent to sales of Phonogram product in the short-term. Tipple also complained that dealers had not been given sufficient advance warning of the price rise.

Pye gives its jazz a push

PYE RECORDS is giving its jazz catalogue a massive dealer-oriented push during July.

Window displays are to be installed in more than 50 jazz outlets and up to 50,000 leaflets are being mailed out to dealers. Pye is also taking advertising space in various jazz publications.

Twelve albums will be receiving heavy exposure during the campaign including the Ronnie Scott Quintet Series Gold, Louis Armstrong’s Evening With Louis Armstrong and Count Basie’s The Atomic Mr. Chairman.
Hot on the heels of her chart single ‘Do It Do It Again’ comes ‘California’, a guaranteed sunshine hit for Raffaella Carra.

Everyone will want to buy California, the new single from Raffaella Carra, and you can help Raffaella sell it. Place your order now.
Decca mounts huge Moody Blues Campaign

RELEASE OF the first Moody Blues album for five years, Octave, is being backed by one of the biggest ever dealer campaigns from Decca. Over 600 window displays are being installed throughout the country which will include dealer stickers, counter display cards, posters, browser cards and door banners.

On top of this, advertising slots are booked on Dominion Radio, Piccadilly, BRMB, Clyde, Trent and Tees. Advertising space is also being taken throughout the trade, music and national press.

Merchandising

PHONOGRAPH IS running an extensive two month campaign to back release of 'When I Kiss You' (Mercury 600813) debut single from David Townsend, who wrote Cliff Richard's hit single 'Miss You Nights'. Single is being sent out in special four colour bags and the promotion will include advertising space in music, trade and national press as well as badges and stickers for dealers.

BRONZE IS promoting its first releases on the Red Star label with 500 window displays, badges, sew-on patches, tee-shirts and ear-studs. Promotion will include dealer slickers, counter display cards, badges, sew-on patches, tee-shirts and ear-studs. Promotion will include dealer slickers, counter display cards, badges, sew-on patches, tee-shirts and ear-studs. Promotion will include dealer slickers, counter display cards, badges, sew-on patches, tee-shirts and ear-studs.

A LIFESIZE Smurf bounces through London's West End. With a little help from the National Benzole oil company £1 million publicity campaign, the Decca single 'Smurf Song' (FR 13759) by Father Abraham and the Smurfs has leapt chartwards after weeks of inactivity.

THE NEW Rubettes' single 'Goodbye Dolly Gray' (Polydor 2059042) is being released in a picture bag of an oil painting which apparently bears a remarkable resemblance to the original Dolly Gray. Dealer mailouts are also scheduled.

INS & OUTS

FOLLOWING THE departure of Tim Chackfield from Polydor, the company has re-organised its product department to give Dennis Munday responsibility for rock while John Perou takes over pop and American product.

DAVID GRIFFITHS has been appointed group financial controller at EMI Records. He was previously group management accountant.

RICHARD ZUCKERMAN, previously with Pye Studies and Precision Tapes, has been appointed label manager for Ariola, Ariola Hansa. He will be responsible for administration of the Precision Tapes catalogue.

PHIL LONG is leaving EMI Records, where he was licensed repertoire promotion manager, to take up the newly created post of Chrysalis Music promotion manager.

BRUNO KRETCHMAR, formerly with Chappells, has been appointed general manager and director of Inter-song Music Ltd.

RONNIE GURR has started work at Ensign Records as Media Administration Manager. He was previously a freelance journalist and has contributed to Record Mirror and New Musical Express.

Akrón launch

A JOINT promotion between Stiff Records and Firestone Tyres will launch The Akrón Compilation—an album featuring artists from Akron, Ohio, America's rubber capital and the much vaunted 'new Liverpool'.

Helium filled balloons were released from spots world-wide to mark the album's launch on Friday (June 23). At the same time the two companies shared window display space and joint advertising costs.

Firestone is pushing its Wide Oval tyre and, says Stiff, 'believes that the kind of perspicacious chap who buys a new car will buy the same profile of market that the tyre is aimed at'.

The album features 10 Akron bands who bear such names as Rubber City Rebels and the Waitresses.

RECORD BUSINESS June 26 1978
LETTER

I WAS interested to read your article on record piracy (RB June 5). The matter of piracy and bootlegging has had and can have serious consequences for pressing companies, especially the independents. We have had three known cases in the past 12 months, of which two were spotted by the vigilance of our staff, but the third slipped through and we were obliged to spend several hundred pounds to prove our innocence in court. With the help of bootleggers innocently involved recently and the result was high legal fees and much unpleasantry.

Through our Independent Record Plant Association we are currently studying ways to indemnify and protect ourselves against the pirates. Strong assistance is being given by the MCPS. More cash certainly seems necessary as George Brimley said, because as little as three weeks ago, what I can only describe as a pirate syndicate blatantly gave us an order to produce a bootlegged record of a well known punk rock group together with a recent interview which they had obtained. We recognised instantly and when challenged as our "customer" admitted several LP productions of this nature in the last year and said "it was a good way of making a fast buck." Naturally we informed the BPI because, as we refused the order, the record was clearly going to be sold round the industry until pressed. Though the BPI showed great concern and interest, apart from asking us to take car numbers, very little seems to have happened and there was a chance to round up some confessed infringers.

I hope you find these comments relevant and whilst writing, would like to congratulate you on the excellent news content and format of RB. Long may it reign.

R. F. YOUNG
General Manager
Orlakie Ltd.,
Dagenham

Electric goes for disco

ELECTRIC RECORDS has joined the rush to cash in on the rapidly expanding disco market with the release of three singles—its first ever disco product.

Already available are 'Play It Again Sam' (WOT 22) by JRT and 'People Are People' (WOT 23) from Al Matthews. 'I Wish It Were Me (Dub Dancing)' (WOT 24) by David Boydell will be released on June 30.

There is a limited 12-inch pressing of 15,000 for all three singles and up to 5,000 badges and 500 promotional baseball hats are being sent out.

Chiswick sets

ACE releases

CHISWICK RECORDS has set dates for its first releases from the American Ace label catalogue which it acquired recently. Rockin' Pulmonary's 'Blatantly Offensive' and the Chanter Sisters' album 'Ready For Love' will be released in gold vinyl, the 'Blatantly Offensive' EP will be backed by advertising space throughout the consumer press. The telephone campaign will fit exactly over telephone customers' dial suckers to give away which will fill exactly over telephone customer's dial. 2,500 fan club cards are to be given away at all dates on the tour and display boards will be erected in foyer.

Siouxsie signs EMI widens imports team

SIOUXSIE AND THE BANSHEES have signed a long-term worldwide recording deal with Polydor. An album is expected in October to coincide with a UK and European tour.

SAFARI CAMPAIGNS

SAFARI RECORDS is running major campaigns for release of the new EP from Wayne County and The Electric Chairs titled 'Blatantly Offensive' (WC 2) and the Chanter Sisters' album 'Ready For Love'.

A limited edition 12-inch pressing of 15,000 for all three singles and up to 5,000 badges and 500 promotional baseball hats are being sent out.

From record merchandiser to Chiswick record dealer

by Tim Smith

THE TRANSITION from buyer for the 15,000 accounts serviced by Record Merchandisers to small time Chiswick record dealer was not easily managed by Linda Carey. It required a change in attitude towards herself and the music industry. It also required a change in attitude to the public.

Linda Carey told Record Business: "I started off with nothing more than a skeleton stock and to begin with I had to rely very heavily on such one-stops as Lightning. To be honest, with the £1,000 you have to put down before opening an account with the major distributors, I wouldn't have been able to stock anything but EMI for the first few months if it hadn't been for one-stops.

In the early days she used every marketing ploy possible to get the business going—such as sponsoring competitions in the local press and running Captain Video shows in the store every weekend—something which is still operating and she feels is an extremely useful sales weapon.

Through her contacts forged while working at Record Merchandisers, and also managed to obtain a contract to supply the Talk Of The Town with current product of all artists who appeared at the venue—she recently shifted 400 albums during a month run.

The fight to establish the business appears to be won. She commented: "I'm carrying a stock of about £8,000 and it seems like I've managed to build up a fairly regular clientele with things looking quite promising for the future."

She added: "With heavy competition from the discounts offered by the multiples I knew that the only way I could survive was by selling the extremes of the musical spectrum rather than the usual Top 50 product."

Her "extremes" boil down to specialisation in deletions, secondhand product, first wave and a wide selection of jazz—which is often ignored by independents, not to mention a large number of the multiples.

But what did she learn about the record industry by switching from supplying such stores as Woolworths and Martins to supplying the public direct? Linda explained: "Working in a record shop has enabled me to see the two different sides of the record industry. At Record Merchandisers I had to rely on a large extent on what the record companies themselves told me—now I want something completely different. Reps are biased with their advice—the public are not."

She has also noticed a predictable change in attitude towards herself by many of the company reps, although she is fairly philosophical about it. "When I was at Record Merchandisers the reps couldn't do enough for you—now I'm just responsible for a single outlet they obviously don't bother so much."

As for the problems facing dealers, she sees her main headache as being, on top of huge High Street rents, the unavailability of coloured vinyl and 12-inch singles—which she can only obtain with ease from the one-stops.

Linda Carey is obviously happy with her move and has no longterm expansion plans. Basically she feels she is now working in "the real world" as opposed to what she regards as the detached environment of Record Merchandisers.
Scottish News
Edited by Ian McFadden

Mountain's tv tie-in

MOUNTAIN'S SCOTTISH catalogue gets a June boost with two new albums linked to television. Already available is Thingamajig, Volume II, a second album from the electric folk/rock group, and from a track from the show of the same name (TOPA 9006). It features such STV stalwarts as Jim Johnstone, Company Policy, New Ovation and Walter Perry—together with a Maurice Hamilton. The 12-track album is currently touring Scotland in a stage version, and a Summer Special. When the series proper returns to the air, a further surge of interest can be expected.

The Golden Fiddle Awards 1978 (TOPA 9007), is the fourth album Mountain Records have produced from the annual Awards shows to date. Sponsored by the Daily Record, the show this year featured an orchestra of 290 fiddlers and was networked live on Pebble Mill's Saturday night tv show, and highlights were again networked on BBC1 with Fulton Mackay introducing a week later. There will also be a further 30-minute special from the contest, which was won by Bill Brian of Edinburgh in the year. John Dunn, who organised the show on behalf of the Daily Record feels sure that the English interest created by the networking of the programs should stimulate a greater demand than ever before South of the border.

Which again Mountain have had to pull out all the stops. The show, at Aberdeen Music Hall was on May 27, and the album will be released on June 23.

More baroque releases

HARD on the heels of their Music For Drumlanrig album, the Scottish Baroque Ensemble have released another record on CRD. A new Serenade (CRD 1042) includes Grieg's Holberg Suite, Canzonetta by Sibelius, the Serenade for Strings by Dag Wirren and Neilson's Little Suite. It was recorded in St Mary's Church, Haddington, and is sponsored by Kenneth Newis and his wife. Newis is chairman of the Scottish Philharmonic Society Newington Ltd, the company which runs the parent body of the SBE's new concert hall.

The releases are part of the run-up to the tenth anniversary of the Ensemble, which will also include a visit to Norway next two television dates. There is a programme in STV's Something Special series to be transmitted on June 29, and they will also be featured in BBC 2's Lively Arts programme on the Spoleto Festival.

Saturation in Glasgow?

A FURTHER Contender for the Glasgow one-stop business will be Makro, the cash-and-carry hypermarket giant which is to open a store in Glasgow soon. Although a definite date and address have not been announced, the superstore will be 39,000 square feet in Hillington Industrial Estate, on the outskirts of Glasgow and beside the M8 motorway.

The store will be selling records as well as furniture, hardware, jewellry, clothes and photographic equipment. The company has a team of representatives on the road, visiting shops and offering passes to retailers. A pass will only be issued, according to advertising manager Alexander Robertson, when a trader can produce a VAT registration form, but those with passes for food and drink will be allowed to shop in the other categories, but not vice versa.

The operation, the seventh in Makro's chain, is already recruiting heavily to fill 350 jobs; and the operation is fully computerised.

Trade reaction so far has been negligible. Retailers tend to think optimistically that they may have access to cheap bulk-buying of foods, although they are awaiting price lists before committing themselves. About record purchasing. Wholesalers, although generally appearing unconcerned, are worried that, with the proposed opening of a Solomon and Peres depot, again in Glas-

NOW THAT the World Cup bubble has burst there will be little use for the parodies that suddenly appeared, and were heard everywhere. Like: "We've all been conned by Ally's Army..." and "Ow, there... Stay Over There..." Most of the rest are unprintable, sлазерous, and quite clever...

All may not yet be lost for the Apprentice but we can say no more than that yet...

Gerry Rafferty's Glasgow gig looked like a Humblebums reunion with both 'Tam Harvey and Billy Com- nolly turning out for the occasion. Rab Noakes, too, seemed to enjoy the after-concert proceedings as only a support act can...

Two Strangers have been charged with breach of the peace in a pact Glasgow restaurant. They pleaded not guilty, and trial set for later this summer.

SATURATION

The tourist trade buys Donegal's old and new ballads she is accompanied by her brother Tony as well as on a tour to the country. The brothers have written a song about the town, which will be included in the CD of the same name published by Homespun Records.

THE HILLS of Donegal, as all lovers of music can fit into all sections, from country to folk, and from traditional to ballads.

In the pop music section there are three CDs by The Playboys—a much travelled five-piece pop band, whose debut single on Zip Records (Outlet) is 'Come Let's Dance', a hit in Spain for the Cats, and features lead singer Maurice Hamilton. The song enjoyed popularity in the ballrooms, and also on RTE and Downtown Radio. The philosophers feature leader Dermot Ward with a self-composed 'Samantha' issued on EMI. This is a track from the band's long-awaited album, which includes more of Ward's compositions. The Rascals were voted Top Ulster Band in the Swing-scene Popularity Poll, and have signed a new deal with Rebel Records. Their new single 'Ecstasy' is out throughout Europe, but not on general release here early in August.

In the traditional section there are three albums and one single from Donegal's talented artists. Clannad are currently touring Europe, have formed their own label Ogham Records (distributed by CBS) and have released their debut LP Clannad in Concert was recorded live at various venues throughout Europe. Ferdia won the 1977 Let- terkenny International Folk Festival, and part of the prize was a recording contract with Polydor Records. Their debut single 'Lakes of Cooflin', is now in fourth position in the Irish Music Scene (UK) charts, while their album is also enjoying high sales under the title A Sigh For Old Times. The sound of Na Casaidigh is featured also on a Polydor album for Dancing Days. The traditional group consists of five brothers. On their debut album they were joined by their uncle Frank Patterson.

The tourist trade buys Donegal's old and new ballads she is accompanied by her brother Tony as well as on a tour to the country. The brothers have written a song about the town, which will be included in the CD of the same name published by Homespun Records.

JOHN KERR: master of evergreen ballads

Scene (UK) charts. Kerr was presented with a replica of the Liberty Bell by the Mayor of Philadelphia Frank Rizzo on his visit to that city. Emerald Records has issued a new album Half Door featuring Bridie Gal- lagher, who recently celebrated her 22nd anniversary on the cabaret circuit. Fitzgerald has emerged from semi-retirement to record her debut album for Homespun, The Hills of Donegal. On an excellent collection of old and new ballads she is accompanied by her famed brother Richard, who today runs his Six Men 's Music Centres' in Donegal, Sligo, Mayo, and Monaghan.

In the country music section a single on release an original Tony Hatch st...
Jackie Trent, 'With The Small Exception of Me' introduces Don Shearer. He spent many years as lead singer with the Clipper-Carlton. Allied Recording Artists has issued a new single and album by Margo a leading country singer. The single a revived version of the Billie Jo Spears hit 'Lonely Hearts Club' was recorded in London. Her album 'Margo's Greatest Hits (Vol II)' Her previous album A Toast to Claddagh received a Silver Disc for sales.

The Mighty Avons celebrated 18 years in showbusiness, and along with lead singer Hugh McLean released 20 Dancing Hits on the Polydor label, a showcase album, featuring each member singing a collection of country hits. At present McLean is recording a new single for Skylark Music.

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**IRELANDS top 30**

1 (5) 4 ANNE'S SONG—JAMES GALWAY (RCA PB 5085)
2 (21) 2 MISS YOU—ROLLING STONES (EMI 2802)
3 (4) 6 OH CAROL—SMOKE (RAC 276)
4 (2) 5 YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA/O NEWTON JOHN (RSD 206)
5 (1) 7 RIVERS OF BABYLON—BONEY M (ATLANTIC/HANSA K11120)
6 (19) 2 CA PLANE FOUR M—PLASTIC BERTRAND (SIRE 6076912)
7 (23) 3 BECAUSE THE NIGHT—PATTI SMITH (ARISTA ARIST 181)
8 (11) 7 NIGHT FEVER—BEE GEES (RSO 002)
9 (6) 1 B E A U T I F U L LOVER—BROTHERHOOD OF MAN (Pye 746071)
10 (3) 5 LOVE IS IN THE AIR—JOHN PAUL YOUNG (ARIOLA ARG 117)
11 (9) 9 IF I SURE BRINGS OUT THE LOVE IN YOUR EYES—DAVID SOUL (PRIVATE STOCK PVT 137)
12 (14) 5 ROSALIE—THIN LIZZY (VERDEZ LIZZY 2)
13 (--) 4 ANGELS WITH DIRTY FACES—SHAM 69 (POLYDOR 2058 023)
14 (10) 2 LOVING YOU HAS MADE ME BANANAS—GUY MARKS (ABC 4211)
15 (12) 2 COME TO ME—RUBY WINTERS (CREOLE CR 153)
16 (--) 1 LET'S GO DISCO—REAL THING (Pye 7N 46578)
17 (29) 7 MATCHSTALK MEN—BRIAN & MICHAEL (Pye 7N 46055)
18 (15) 5 IF I CAN'T HAVE YOU—YVONNE ELLIMAN (POLYDOR 2089 268)
19 (--) 1 WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (JET 109)
20 (18) 2 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—MEAT LOAF (EPIC EPC 5980)
21 (16) 2 WHAT A WASTE—IAN DURY (STIFF BUY 27)
22 (--) 1 RUN FOR HOME—LINDISFARNE (MERCURY 6077 177)
23 (--) 1 YOU DON'T HAVE TO SAY YOU LOVE ME—RED HURLEY ARTISTS (RELEASE RL 919)
24 (20) 7 TOO MUCH TOO LITTLE TOO LATE—J MATHIS/D WILLIAMS (CBS 6164)
25 (--) 1 SOMETIMES WHEN WE TOUCH—DAN HILL (20TH CENTURY BITC 2335)
26 (--) 1 LET THERE BE SUNSHINE—TRINITY (CBS 6977)
27 (7) 7 THE BOY FROM NEW YORK CITY—DARTS (MAGNET MAG 116)
28 (--) 1 WHENEVER I'M AWAY FROM YOU—JOHN TRAVOLTA (POLYDOR 2059 005)
29 (22) 7 YOU Gotta GET UP—REFORM (CBS 6326)
30 (--) 1 AIRPORT—MOTORS (VIRGIN VS 219)

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**Is This A Love Thing?**

From the band that started at the top with Jack and Jill comes the Disco funk in dance single of the year, taken from their dynamite album: 'Raydio'.

EVERYONE LISTENS TO RAYDIO.

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Order from your TANDEM salesman or from PHONODISC LTD.
P.O. Box, 16 Clyde Works, Grove Rd, Romford RM6 4QR. Phone 01-590 7766
Previn/Stoppard work gets rush released

RCA HAD to make a last-minute sprint to bring out its recording of Every Good Boy Deserves Favour (BL 12855) this month instead of in July as scheduled. The reason was that this unusual entertainment by Tom Stoppard and André Previn opened earlier than planned at London's Mermaid Theatre, where it is now running twice nightly until July 29. Submitted 'a place for actors and orchestra' EGBDF was first performed as a one-off affair at the Royal Festival Hall last year. It proved such a success there that it was decided both to record it and to look around for a theatre where it could enjoy a reasonable run.

It was the conductor/composer who first suggested a collaboration with his dramatist friend. They agreed from the beginning that it was not to be a play with incidental music on the one hand, nor a symphonic work with words on the other.

The orchestra had to be made an active participant in the drama, one of the main characters in fact. And Stoppard, the author of Rosencrantz and Guildenstern Are Dead and other intriguing plays with mercifully shorter titles, came up with a fine idea.

He took a serious theme, the plight of Russian dissidents who are locked away in mental hospitals. Being the kind of writer he is, however, it was inevitable that he would treat plot and dialogue with twines of black comedy and his usual hilarious playing with words.

So the setting of EGBDF is a small room in a mental hospital with the two inmates sharing the same surname. One is the perfectly sane dissident, while the other is a genuine nut-case who believes he is the owner and conductor of a symphony orchestra. Hence the drama is played out literally in the middle of the orchestra on the stage.

Previn turned in a score which fitted the drama like a glove and also had sufficient strength to be interesting for its own sake. EGBDF is in fact a gripping piece of music-theatre, which will stand repeated hearings by virtue of Stoppard's brilliant dialogue and Previn's evocative music, which is influenced to some extent by Prokofiev and Shostakovich in its spikiness.

It all works remarkably well on the recording, with players from the Royal Shakespeare Company whose voices are clearly differentiated and Previn conducting the London Symphony Orchestra. Charles Gerhardt is the skilful producer.

There is often an initial prejudice against pieces which involve speech as well as music. It is argued that they will not survive one or two hearings. This was said, for instance, of Prokofiev's After the Wolf, yet it is still with us in the concert hall after 40 years and has been recorded 17 times. EGBDF holds the interest on a greater number of levels, so it could well turn out to be a popular album with a wide public.

Barenboim's grand slams

BACH: Concertos for Violin Strings in A minor and E major. Concerto for Violin, Oboe and Strings in G major.


Two of Daniel Barenboim's great slams.

As solo pianist he continues with series of albums devoted to Debussy and Schumann, while embarks on recordings of the complete piano concertos of Mendelssohn, Beethoven, with the Israel and Israel Philharmonic Orchestras respectively, all conducted by Leonard Bernstein.

In the field of chamber music he includes with Itzhak Perlman for violin, played by Debussy and Ravel as well as in various other works by Berg, Messiaen, Schubert and Schumann.

To avoid bringing too much time on his hands, Barenboim is taking on the role of accompanist to Dietrich Fischer-Dieskau in albums of the composer's songs by Brahms and—for the first time on records—all the songs written by Liszt for male voice.

BACH: Concertos for Violin Strings in A minor and E major. Concerto for Violin, Oboe and Strings in G major.


Early sketches for this attractive series suggest that Tchaikovsky was originally planning the material for a symphony. It seems he finally decided on a concerto form when considering this new version by Leopold Stokowski. But as conductor he had the difficult task of playing the music as written by Tchaikovsky. With the help of the Vienna Philharmonic Orchestra, he has produced a work that is a success on every level.
Bringing most of it back home

Artist: BOB DYLAN
Venue: Earl’s Court (15,000) for six nights
Promoter: Harvey Goldsmith
Tickets: £7.50 to £5
Audience: The full rainbow of 60s idealists

Current product: Album Street Legal (CBS CBS 86067) (C)
BOB DYLAN’S musical performance in London last week was perhaps less important in the long run than his mere physical presence in Britain for the first time since 1969. The impression on the first night of his Earl’s Court dates was of an army of believers come to greet the messiah. There will be many people checking out Dylan album collections this week, re-evaluating half-forgotten songs.

It was a memorable occasion—one of those almost too historic to take in at the time. With 60s music in general almost a dirty word, Bob Dylan has turned the summer of ’78 into his own, with his songs and his manner of delivering them. Many people who were there are going to see the show again.

Even the flaws in that first night’s concert were indirectly attributable to Dylan’s popularity. Put on bands such as Led Zeppelin at Earl’s Court and the physical magnitude of the music will fill the place, overwhelming the fact that you can only pick out the performers with binoculars. But what do they do when so many want to see a slightly-built, self-effacing singer who writes songs of such mercurial imagery that you are left pondering one line while the next verse is in progress?

Compensating for this was a sound balance clean and full enough to satisfy those right at the back while not wiping out those in the front rows (who were obviously in ecstasy).

The only other flaw was a tendency (already predictable if you’d seen Dylan on film recently) to sing a few of his songs in something approaching a monotone. It was this, as much as the changes in tempo and style that he used, that caused confusion about which song he was singing. This was a feature of much of the first half and accounted for some of the lukewarm audience feelings being bandied about at the interval. Neither did it help the reception of his new songs from Street Legal which actually sound much better on record.

His band played in a sympathetic, full-bodied style with touches of brass and a trio of female soul singers adding an r&b edge. It was towards the interval that Dylan caught fire. As he swung into ‘Like A Rolling Stone’ the whole audience appeared to be shrieking the first chorus of ‘how does it fееееееelt...’ and from then on Dylan seemed to catch the passion of his own songs and deliver them as we’d hoped he would. He finished the first half with an ecstatically-received ‘I Shall Be Released’ and things were looking brighter.

And indeed, the best was yet to come. ‘Blowing In The Wind’ was delivered with spirited fuzz guitar! ‘I Want You’ was slowed right down to tender sentiment. ‘Like A Woman’ brought a roaring, stomping ovation, and ‘Don’t Think Twice’ came husking out over a Latin rhythm.

All Along The Watchtower featured some wild, gypsy fiddle playing and Dylan wound up the screw with ‘All I Really Want To Do’, ‘It’s All Right Ma (I’m Only Bleeding)’ and ‘Forever Young’ (one of his simplest and most direct songs lyrically and in its directness). The audience was by now a mass of applauding people and lighted matches. He probably played it just right by doing one encore (he played for over two hours in all) and by doing ‘The Times They Are A-Changin’ for it.

Bob Dylan seems to be able to change when he needs to and it was significant that a song like ‘It’s All Right Ma’ still came out with a psychotic edge somehow applicable to day. How locked he is into the American big star syndrome and all it implies is anybody’s guess. On the evidence of this live performance it seems that his audience still needs him and that once he senses this he starts delivering. A new morning for Dylan and his British audience perhaps. Maybe now they can both evaluate the relationship on less fevered grounds and start seeing each other again.

“‘How does it fееееееelt...’—better the nearer the front you were”

DAVID REDSHAW

“LIVE MUSIC”

Artists: IGGY POP/Aswad
Venue: Music Machine, London (900)
Tickets: £2.50
Audience: Punk revival night

Current product: Album Fresh Fish Special (Private Stock PVLP 1038) and single ‘The Way I Walk’ (Private Stock PVT 155) (E). The Bishops; Album The Bishops-Live (Chiswick CH7) and single ‘I Take What I Want’ (Chiswick NS 33) (C)

Boosted by the declaration of Bob Dylan himself (who showed up at this gig) that Gordon and Wray were about the only artists he could think of still playing old rock’n’roll for new fans, the pair set about wiping last spring’s disastrous London date off the record with a gig that was sweaty, spontaneous and full of old-time macho menace.

Robert Gordon is in his early 30s and until recently was singing with New York punk band Tuff Darts. Link Wray is an original rock’n’roll hero who had a series of hits in the mid-60s with Duane Eddy style guitar instrumentals. He is idolised by Pete Townshend. It is an unlikely pairing but it does work. Gordon provides a modest, utility vocal front (although people said he had improved slightly in the presentation stakes since the London Astoria date) and Wray presents one of the heaviest images ever seen on a rock’n’roll stage—dark glasses, quiffed, greasy hair and knee length leather coat. They come off because they are both authentic. Wray’s track record is known and Gordon makes it because he obviously loves and can make sense of the medium he works in. They kicked off with some material from the Fresh Fish Special album with the single ‘The Way I Walk’ sounding particularly classy. Wray’s playing has never been better now that he is in a surge of fame and having to harness his heavy, fuzz licks to straight rock tones. He did a solo spot later and while his version of his biggest hit ‘Rumble’ was wild almost to psy-
ARTISTS & REPERTOIRE

A new octave for the Moody Blues

GRAEME EDGE was hardly recognisable as a Moody Blue. A rounded, bespectacled figure looking more like today’s successful, young businessman—which in some ways he is—beamed with a larger and pondered the grand reformation of The Moody Blues after a five year lay-off in which the constituent members had produced spasmodic solo albums but had otherwise dropped from sight compared to the busy days of 1970 to 72 when there always seemed to be a Moody Blues album on the chart, a tour taking place somewhere in the world.

“In 1972,” remembered Edge “we’d got a No. 1 single in America, an album at number one, another at number three and number seven. The whole thing was getting a little strange. We were spending more and more time being all kinds of things except musicians. So we decided to back off and let it all die down a bit.

“We were directors of about seven companies which our tax advisors had told us we’d have to have. The original thing when we formed the Thunderbolt label was to get into doing what we call our ‘A’ and ‘B’ streams—which we call our solo and group albums, but all the people around us were pressuring us to stay in the Moodys.”

The Moody Blues was where the bread was at. And the only way out that we could all see was to pull out completely and let it settle down to some reasonable kind of level. And to be frank we were starting to get a bit stale with each other. I think if we hadn’t stopped we would have bustled up anyway and it would have been a rotten one because the pressures were just incredible.

“The idea was to set up a system for ourselves which could cover everything. And then other artists could come in if they needed a bit of financial assistance—we do that for them and they could be totally free with no interference from us telling them what the single was and all this.

It started off like that and then gradually turned into a proper record company. I found myself sitting on one side of a table and a kid and his manager on the other talking about advances and saying how much they were going to get from CBS and that . . . and I’d say ‘well go to CBS then’ and they’d say ‘well no, we like the basic idea of the company, very interesting’. Then I started coming up to town three days a week with a briefcase . . .

The fans were getting a bit unbelievable too,” says Edge. Not so much in Britain but in America where the hard-core ones that beat the security cordon often wanted such favours as being blessed by the group. Relationships within the band now are ‘super’. Now that the pressure is off the band can do things on a less hysterical level. “When we started the old Moodys we were all bachelors and we set certain things in motion—precedents and mores . . . but during that period we changed to married men with children who have got demands on our time. And so the new set-up has got to have space for solo albums, space for families and space for The Moodys. We mustn’t get caught up again in that frantic thing that was happening.

The way it’s fixed with Decca now is that we’ve totally and completely blown every promise that we ever made to them contractually. We’re in so many defaults that there’s no point in even talking about it. And so they’ve finally realised ‘well we’ll just shut up and release their albums when they make ‘em’. Because if they wanted to sue us they could but then they’re going to get nowhere. It’s the old saying—you can lead a horse to water but you can’t make it drink. We’ve got to give them three more albums—which were due about two years ago!”

Decca appears to be delighted though with the prospect of the new Moody Blues album, Octave, and has mounted a gargantuan campaign for it. Edge confides that the band would really have liked to see TV promotion but Decca’s marketing and promotion people had thought otherwise.

The new album has not presented any problems on the songwriting side because all the members had been writing for solo projects. “We play our stuff to each other and sit round a table. We’re quite ruthless. We can be after this length of time. The difficulties were working in America and not knowing the studio, not knowing the engineer.”

He explains that the band has definite ideas on studios. “We like quite a live control room, one that carries the transience well. Because we use a good width of sound, so we don’t like a Led Zeppelin kind of studio which is usually very dense so that it sucks the sound in. I’m sure when Led Zeppelin record they don’t like too much reflected sound. Their sound spectrum is a lot narrower than ours, they like a room that sucks all the bass and sound out, goes past you once and is all over; whereas we like a room that will have a bit more echo because we use string sounds and bass sounds and vocal sounds for the middle, so we like a room with a live response.”

From a situation where the band sold more albums than anybody in the world in 1972, Edge now contemplates: “See I’m not that hot to get huge again. I’d like to be somewhat more comfortable and about where I think we’re going to be now.”

If Richard Branson’s plans for his forthcoming Victoria Club (The Venue) come up to expectations, 60,000 music fans will be attending his new London music venue. We talk to the impresario about his plans for this year’s White Bus station show, and the success of his previous shows.

A large selection of short drinks, cocktails and beers will be available at the Club. The Venue is also being designed to offer high acoustic standards suitable for recording and a control room will be part of the club. Apart from the club itself there will be other rooms areas and Branson expects that these and the club should be available for receptions outside scheduled concerto hours. The venue will have long been a part of the scene in America—one thinks of New York’s Bottom Line for example.

Rated reggae group Culture makes its first tour of Britain next month. The band’s three-piece Jamaican outfit will be bringing over a local band and will play five dates—in London, Birmingham, Manchester, Liverpool and Edinburgh. Culture gained cult status last year with the single ‘When The Two Sevens Clash’ and this year has seen three album releases: When The Two Sevens Clash (Lightning), Afrika Stands Alone (April)—a bootleg, and the current official album Harder Than The Rest (Front Line). The band is now signed to Virgin’s Front Line label on a long-term contract.

The new single from The Clash ‘White Man (In Hammersmith Palais)’ is moving up R&B’s chart with, as usual, little airplay. The single does not come from the band’s first album but has long been a live favourite. B-side is ‘The Prisoner’. The Clash’s next album is still being recorded. Supporting The Clash is the latest New York wave band Suicide. Suicide features music that some might call inventive and others pretentious. However, this year’s new electronics band will be received by Clash fans is anybody’s guess but singer Alan Vega last week told R&B that he expected the experience to be ‘interesting’.

Superb album just out from Ijahman—Haile I Hynn (Island) sets a new standard in what, for want of a better term, might call progressive reggae. And as the reggae beat, Virgin Front Line releases ‘Tapper Zukie’s famous MPLA album on July 14.

BRIEFS

The Joker

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ALBUM REVIEWS

Record Business Album Chart—See Page 13

BOB DYLAN: Street Legal (CBS 88347) Prod: Don DeVito
Despite the rather unconvincing show-casing of some of these songs at Earl's Court, two plays of the album reveal that it's a work of considerable overall strength and a worthy follow-up to Blood On The Tracks and Desire. There are two new directions. One is the use of girl singers and the toppling off of the mix with some exhilarating r&b brass—the opening track wouldn't be out of place on a Southside Johnny album. The other direction is a return in some places to the anguished, personal, visionary imagery of Highway 61 Revisited, particularly evident on the stately march of 'Is Your Love In Vain'. Dylan's vocals generally are wedged into one of the thickest, roughest mixes he's ever used and the message which emerges is not always a comfortable one. Dylan aims amid this seductive watt feel of 'No Time To Think' and the country influences of 'True Love Tends To Forget' and 'We Better Talk This Over' comes the foreboding atmosphere of 'Senor' and what appears to be an ominous symbolic message in 'New Pony', this latter sung in a raw blues style that Dylan has not used since his earliest albums. This new release is guaranteed to have A. J. Weberman diving headfirst into Dylan's dustbin all over again.

Best of the rest

LINDISFARNE: Back And Fourth (Mercury 9109) Prod: Gus Dudgeon
Aside from pleasing their legions of fans, this reissue album by Britain's best loved folk/rock band could win them new friends. Instantly appealing in a melodic folksy way, the cuts chart most of the ground already covered by the band, yet with a whole lot more dynamics. Messrs Hull and Jackson etc prove they are stronger than ever apart. Expect a lot of interest.

TOWER OF POWER: We Came To Play (CBS 82329) Prod: Steve Cropper
Arguably the band's best since Lenny Williams quit some years back, this set is ideally balanced for contemporary soul fans. On one hand there are some really muscular funk tracks in TOP's most brassy tradition, while there are an equal number of softer melodic tracks with very strong harmony vocals. Although bands like Brass Construction now seem to be leading this particular field, TOP have enough style and talent to maintain some interest.

CILLA BLACK: Modern Priscilla (EMI EMC 3232) Prod: Mike Hurst
Typically unpretentious album from Cilla Black, now 15 years a recording artist and still delivering the goods with commendable regularity. She doesn't aspire to any great display of vocal technique, but what she does tackle is done with enthusiasm, honesty and feeling. There is plenty of zestful up-tempo material, but she still shows that her best ability to tug a heartstring is with those beautifully ingratiating treatments of simple plaintive songs like 'Me And The Elephant'.

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REGGAE

CULTURE: Harder Than The Rest (Virgin Front Line) Prod: S. E. Potter
There is a bootleg going around titled Africa Stands Alone which consists of tapes ripped off from this album's sessions. Virgin is anxious to emphasise that this is the official Culture album. And it is a worthy partner to the famous Two Sevens Clash LP. It runs neatly to mind-boggling dub techniques at one end of the reggae spectrum nor to the sweet, melodic work of such as Marley or The Diamonds at the other, but it is a very well made, technically sound and rhythmically satisfying piece of class reggae which impresses in all departments and should build up good sales. The band is something of a cult name outside strict reggae circles.

THE ICEBREAKERS WITH THE DIAMONDS: Planet Ice Dub (Virgin Front Line) FL1010) Prod: Kari Peterson
While it must be encouraging for every band have only three chart songs and spacey noises are a feature of the music and although the instrumental elements sometimes achieve a kind of doomy splendour there's nothing in the material itself to suggest that The Walker Brothers will make it this time round. The mixture just doesn't fit.

BIG YOUTH: First Prophet Of Old (Virgin Front Line FL1011) Prod: D. Russel
Jamaica's most volatile toaster has dropped his macho/politoic stance in favour of becoming a crooner—a great shame. Nowhere on this latest album is there a hint of the Youth's former power. True his voice sounds quite distinctive, but there's no fire. That said there are plenty of good tunes from his own pen, and plenty of easy reggae from his hand-picked session men, which could sell to his fans—and there are many.

I ROY: The Godfather (Third World TWS 930) Prod: Bunny Lee
More traditional toastng from the man who started it all, in a vein that can only be described as MGR reggae. Despite all the correct references—the unbeatable rhythm partnership of Robbie Shakespeare and Sly Dunbar, and King Tubby on mix—this is definitely not the hip reggae the title and subject matter suggest. I Roy got such sweet voice for all that.
SATURDAY NIGHT BAND—COME ON DANCE, DANCE (CBS 6367)
Producers—Jesse Boyce/Moses Gillard; writer—Jesse Boyce; publisher—Bocu
The CBS/Prelude pact has already scored chart success with Sine's Just Let Me Do My Thing and this current disco favourite should follow suit. Already selling strongly as a 12" import, this is standard New York disco fare, but with that little bit extra to give it some success.

DAVE MASON—WILL YOU STILL LOVE ME TOMORROW (CBS 6467)
Producers—Dave Mason/Ron Nevin; writers—Gary Goffin/Carole King; publishers—Screen Gems/EMI
Already a US hit, this has every chance of success here. Mason's version of the Shirelles' 1961 smash, is taken at a more leisurely pace than the original. Soulful lead, with that little bit extra to give it some success.

ROBERT PALMER—BEST OF BOTH WORLDS (ISLAND WIP 6445)
Producers—Tom Moultion; writer—Robert Palmer; publisher—Island
The second cut from the Double Fun album sees Palmer in strong vocal form on this reggae influenced number. Impressive back-up work from members of Little Feat, and the current disco favourite should follow suit. Already selling strongly as a 12" import, this is standard New York disco fare, but with that little bit extra to give it some success.

RACEY—BABY IT'S YOU (RAK 277)
Producer—Mickie Most; writers—Chris Norman/Pete Spencer; publishers—Chinnichap/RAK
Mickie Most's magic wand seems to have been waved again on this debut disc which is picking up nationwide airplay and sales action. Written by two members of Smokie, the cut is standard RAK fare—catchy, melodic and simple, yet effective, vocal and rhythm arrangements.

PETER GREEN—THE APOSTLE (PVK PV 061)
Producer—Peter Vernon-Kell; writer—Peter Green; publisher—Tashman (Leosong)
In the week which sees the reissue of Fleetwood Mac's Man Of The World, its composer releases his first record in over five years. Although never that technically taxing, the instrumental is lovingly performed on acoustic guitar by Green, backed simply with harp and strings.

DAVID DUNDAS—GUY THE GORILLA (AIR CHS 2236)
Producers—David Dundas/Jon Kelly; writer—David Dundas; publishers—David Dundas/Air
The jingle king's tribute to Guy, late of Regents Park Zoo, was in fact written prior to the gorilla's death. Sung with a low-key for Dundas and lacking that catchy punch familiar to his previous singles. Already a Radio 1 Record of the Week, its sentimentality could win through.

JUDIE TZUKE—FOR YOU (ROCKET ROKN 541)
Producer—Len Lubin; writers—Mike Paxman/Judie Tzuke; publisher—Rocket
In a year which has already seen the emergence of Kate Bush comes another extraordinary homegrown female talent. The contrast between this acoustic intro heralds a song of startling originality. The overdubbed vocals of Ms Tzuke and the occasional sections of string playing make for an interesting piece, yet totally uncommercial.

WINGS—I'VE HAD ENOUGH (PARLOPHONE R6020)
Producer—Paul McCartney; writer—Paul McCartney; publishers—ATV/McCartney
For all those expecting the title cut from the London Town album as the follow-up to 'With A Little Luck' the choice of this mid-tempo rocker must come as a surprise. Despite the song's catchy chorus and two previous Top 10 smashsm this year, this could have difficulty breaking the Top 20 barrier.

RAYDIO—IS THIS A LOVE THING (ARISTA ARST 192)
Producer—Ray Parker Jr; writer—Ray Parker Jr; publisher—Raydio
With 'Jack And Jill' on RB's Top 10 since its inception, Raydio follow it up with an edited version of the opening cut from their debut album. A far funkier feel than before, although not nearly as strong, but with the band coming off a Top 20 record this should do well.

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CLASH—(WHITE MAN) IN HAMMERSMITH PALAIS (CBS 6383)
Producers—Clash; writers—Mick Jones/Joe Strummer; publishers—Ninken/Riva
Already picking up some strong sales action, this follow-up to 'Clash City Rockers' should become the band's biggest single yet. Strong crossover potential for a cut which can only be described as new wave reggae. On this form, the Clash look set to emerge as one of the few consistent new wave hitmakers.

MUHAMMAD—BOOGIE TO THE TOP (KUDU 943)
Producers—David Matthews/Tony Sarafino; writers—David Matthews/Tony Sarafino; publisher—Copyright Control
Muhammad scored a minor hit with 'Could Heaven Ever Be Like This' last year. This is a much stronger effort which relies on a hook laden chorus, and some catchy instrumental work throughout. Already picking up sizeable sales and disco action, which should soon see it into the charts.

alternatives

Although most big dealers seem to have gone quiet, the independents are having a ball with some very big specialised records. A top single for sure is 'Substitute' by Clout, (Carrere Records EMI 2788). Although it's had loads of airplay on Radio 1 it's only just crossed over to discos and now shops are doing well. I've held off this one for a few weeks now but at last it is moving fast.

Another big 12" is the Bootsy single Bootzilla c/w Hollywood Squares (K17196). Normally I wouldn't think this would cross but this American funk legend is playing here and he's just wild enough to make it. The single is so US it's not true. It's sort of progressive black rock. Can't see it getting any day time play but it has a great sleeve. Dealers should stock about six copies.

Now raves of the week and don't miss them. 'Whistle Bump' Eumir Deodato, (K17190, Warner Bros), produced by Tommy Lipuma. This is the best instrumental I've heard for a long time—a monster disco record and monster airplay record. This will be Top 20 for sure. Very much in the Benson mood but far more disco but so well played it's untruc. If you know any British records that sound as good as this let me know. When you hear this sort of record it makes you feel like taking US citizenship.

'Boogie Oogie Oogie' Taste of Honey, (12CL 15988), already crossing over—this will give it the kick it needs to go Top 30.

Another is 'Could Heaven Ever Be Like This' last year. This Will be a monster in Brum and that can't be bad.

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Although most big dealers seem to have gone quiet, the independents are having a ball with some very big specialised records. A top single for sure is 'Substitute' by Clout, (Carrere Records EMI 2788). Although it's had loads of airplay on Radio 1 it's only just crossed over to discos and now shops are doing well. I've held off this one for a few weeks now but at last it is moving fast. The crossover of the week is a reggae gem from Birmingham's very own Black Wax label. It's called 'Midnight' by Willie Lindo, (Wax 21). A lovely instrumental that grooves along on a Barry White tune. This will be a top reggae single and will cross over to the white shops. It will make a good filler on radio.

It will be a monster in Brum and that can't be bad.

By the time you read this you could have missed out on a big selling 12" 'Boogie Oogie Oogie' Taste of Honey, (12CL 15988), already crossing over—this will give it the kick it needs to go Top 30.

Another is 'Could Heaven Ever Be Like This' last year. This will be a monster in Brum and that can't be bad.
THE ALBUM CHART

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

DISTRIBUTORS
A—Pye; C—CBS; D—Ronco; E—EMI; F—Polydor; G—K-Tel; H—Lightning; J—Multiple Sound; K—Creole/CBS; L—Lugtons; N—Enterprise; O—President; R—RCA; S—Selecta; W—WEA.

KEY
★ Platinum Disc (£1m sales)
♦ Gold Disc (£300,000 sales)
Silver Disc (£150,000 sales) + Bullet

THE ALBUM GHABI

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THE AIRPLAY GUIDE

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46. SLOW DANCER RITA COOLIDGE
47. NEW YORK'S A LONELY TOWN TRADE WINDS
48. DON'T ASK MY NEIGHBORS SHEILA HYLTON
49. HONEST I DO LOVE YOU CANDY STANO
50. DON'T BE CRUEL ELVIS PRESLEY
51. THE RADIO OR KISS
52. I CAN'T TALK LOVE ON THE TELEPHONE LINE CO-C
53. MY FAVOURITE FANTASY VAN MCCOY
54. TWO DOORS DOWN DOLLY PARTON
55. LET THE MUSIC PLAY DOROTHY MOORE
56. LOVE BURNS GRAND THEFT
57. WOMAN OF MINE DEAN FRIEDMAN
58. DO WHAT I GOTTA DO IMPERIALS
59. JUDY SAYS (KNOCK YOU IN THE HEAD) VIBRATORS
60. DRIFT AWAY MUD

LABEL/NUMBER  DEALER/USE

CARRERE EMI 2788  E
JET 109  C
CBS 6412  E
B TGN 1111  E
VERTIGO 6059  F
PARLOPHONE R6020  E
BUDDAH BDS 473  A
ASYLUM K13126  W
CASABLANCA TGF5 2  A
CHARISMA CB 315  E
ARISTA 193  F
CBS 6413  C
ISLAND WIP 6440  E
CAPITOL CL 15980  E
LOGO GO 314  R
ARISTA 188  E
ISLAND WIP 6426  E
PYTE NY 4078  W
MERCURY DUSTY 002  F
UNITED ARTISTS UP 36403  E
A&M AMS 7357  C
RCA PB 5088  R
WARNER BROS K17182  W
A&M AMS 7357  C
RCA PB 1240  R
A&M AMS 5260  E
EPIC/EMI 6393  C
RCA PB 5096  R

KEY

RADIO 1
A Featured 40
B 5 plays
C 1-4 plays
D 5+ plays
E 1-4 plays

RADIO 2
A List
B Top 40
C 5+ plays
D Featured

LUXEMBOURG
A Capital
B Tgnt 30
C Hit 30
D Playlists

CLYDE
A Capital
B Tgnt 30
C Hit 30
D Playlists

PICCADILLY
A Capital
B Tgnt 30
C Hit 30
D Playlists

BRMB
A Capital
B Tgnt 30
C Hit 30
D Playlists

CITY
A Capital
B Tgnt 30
C Hit 30
D Playlists

FORTH
A Capital
B Tgnt 30
C Hit 30
D Playlists

BEACON TEES
A Capital
B Tgnt 30
C Hit 30
D Playlists

TRENT
A Capital
B Tgnt 30
C Hit 30
D Playlists

PENNINE SWANSEA
A Capital
B Tgnt 30
C Hit 30
D Playlists

ORWELL
A Capital
B Tgnt 30
C Hit 30
D Playlists

VICTORY
A Capital
B Tgnt 30
C Hit 30
D Playlists

Sewanee
A Capital
B Tgnt 30
C Hit 30
D Playlists

Bristol
A Capital
B Tgnt 30
C Hit 30
D Playlists

Plymouth
A Capital
B Tgnt 30
C Hit 30
D Playlists

Record Business June 28 1978

Your guide to sing

Stations are listed left to right, page for page.

The Airplay Guide covers

Records in the

Making

Shows national

maximum rating

Beat

Further information...
## AIRPLAY ACTION THIS WEEK

### Top 30

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title/Artist</th>
<th>Label/Number</th>
<th>Dealer Use</th>
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<tr>
<td>1</td>
<td>HOW'S YOUR LOVE LIFE BABY, EDDIE KENDRICKS</td>
<td>ARISTA ARIST 182</td>
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<td>2</td>
<td>THE RACE IS ON, SUZI QUATRO</td>
<td>RAK 276</td>
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<td>3</td>
<td>ARGENTINE MELODY, SAN JOSE</td>
<td>MCA 369</td>
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<td>GIVE ME A CALL, BARRY BIGGS</td>
<td>DYNAMIC DYN 143</td>
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<td>5</td>
<td>ROCK N ROLL DAMNATION, AC/DC</td>
<td>ATLANTIC K11142</td>
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<td>6</td>
<td>CARIBBEAN AIR CONTROL, BIG A</td>
<td>SONET SON 2150</td>
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<td>7</td>
<td>EASY COME, EASY GO, ODYSSEY</td>
<td>RCA PB 9252</td>
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<td>WHATEVER HAPPENED TO BENNY SANTINI?, CHRIS REA</td>
<td>MAGNET MAG 121</td>
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<td>PENNIES FROM HEAVEN, PASADENA ROOF ORCHESTRA</td>
<td>CBS 12-6376</td>
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<td>I'M NOT GOING TO..., ATLANTA RHYTHM SECTION</td>
<td>POLYDOR 2066 937</td>
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<td>YOU TOOK THE WORDS..., MEAT LOAF</td>
<td>EPIC EPC 5980</td>
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<td>SHEILA ROSETTA STONE</td>
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<td>LOVE PLEASE KRISS KRISTOFFERSON &amp; RITA COOLI</td>
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<td>13</td>
<td>TOMORROW MANHATTANS</td>
<td>UNITED ARTISTS UP 36393</td>
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<td>14</td>
<td>I'VE GOT TO GO, BILLIE JO SPEARS</td>
<td>CHRYSLIS CHS 2221</td>
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<td>STUBBORN KIND OF FELLOW, FRANKIE MILLER</td>
<td>WARNER BROS K17173</td>
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<td>PIECE OF MY HEART, ETTA JAMES</td>
<td>TONY ORLANDO &amp; DOROTHY WATTS</td>
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<td>BEEP, BEEP, LOVE GRUPPO SPORTIVO</td>
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<td>SULTANS OF SWING, DIRE STRAITS</td>
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<td>MEMORIES DON'T SAVE ME, PATTI BOULAYE</td>
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<td>SKATEBOARD QUEEN, CARVELLS</td>
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<td>HOPE YOU'RE HEAVEN TO ME, DRIFTERS</td>
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<td>JUST YOUR FRIEND, MINK DEVILLE</td>
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<td>I'M INTO SOMETHING GOOD, THERAPY</td>
<td>LOGO GO 317</td>
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<td>ROSALIE (COWGIRLS' SONG), THIN LIZZY</td>
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<td>NEVER TOGETHER BUT CLOSE..., CARLENE CARTER</td>
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<td>THIS LOVE AFFAIR, GLORIA GAYNOR</td>
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<td>SHE LOVES SOMEONE, TONY BIRD</td>
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<td>WAIT UNTIL MIDNIGHT, YELLOW DOG</td>
<td>VIRGIN VS 217</td>
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<td>OPENING NIGHT, ALLAN STEWART</td>
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<td>THANK HEAVEN FOR LITTLE GIRLS, JACQUES CLAUSEAU</td>
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<td>I'M ON MY WAY, CAPTAIN &amp; TENNILLE</td>
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<td>LOVING YOU, MADE ME BANANAS, GUY MARKS</td>
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<td>CAN'T STOP LOVIN', GEORGE THOROGOOD &amp; DESTROYERS</td>
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<td>SOMEONE LOVES YOU, HONEY CHARLEY PRIDE</td>
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<td>YOU`RE THE ONE, GALLAGHER &amp; LYLE</td>
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<td>CHEESEBURGER IN PARADISE, JIMMY BUFFETT</td>
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<td>EVERYTIME I JIGSAW</td>
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<td>NO CLASS MOVIES</td>
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<td>I GO TO RIO, PETER ALLEN</td>
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<td>TOO BAD LUCY JANE, TERRY SYLVESTER</td>
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<td>BANG BANG, SQUEEZE</td>
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<td>(BRING OUT) THE GIRL IN ME, MAXINE NIGHTINGALE</td>
<td>VERTIGO SAB 001</td>
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<td>NEVER SAY DIE, BLACK SABBATH</td>
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<td>LOVING YOU, LOSING YOU, ENGLERT HUMPERDINCK</td>
<td>CURZON CSS 0072</td>
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<td>JAVA JIVE, DON ESTELLE &amp; WINDSOR DAVIES</td>
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<td>ME AND THE ELEPHANT, TERRY WOOGAN</td>
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<td>WAITING HERE FOR YOU, BILLIE JO SPEARS</td>
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<td>SEASON, DENICE WILLIAMS</td>
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<td>(BRING OUT) THE GIRL IN ME, MAXINE NIGHTINGALE</td>
<td>DECCA F13778</td>
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<td>NEVER SAY DIE, BLACK SABBATH</td>
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### Data

- **Record Business**: June 26, 1978
- **Chart Date**: June 26, 1978
- **Charts Dropped**: None
- **Chart Only Changes**: None
- **No. of Songs**: 30

### Chart Details

- **Source**: Record Business
- **Type**: Airplay Action This Week
- **Format**: Text

### Notes

- The chart includes Top 30 songs
- Additional notes on chart positions and other chart-related information are excluded.
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<th>ARTIST/TITLE</th>
<th>A SIDE/Title &amp; B Side/Label</th>
<th>Cat. No.</th>
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<th>Gimmicks</th>
<th>Dealer Use</th>
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<td>ALAN PRICE B.W.A.N.A. DANCE Life is Good (Jet)</td>
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<td>ASHLEY GARDNER &amp; DYKE RESURRECTION SHUFFLE/Hymn to Everyone</td>
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<td>BARBRA STREISAND LOVE BREAKDOWN/Honey Can I Put on Your Clothes (CBS)</td>
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<td>BRUCE FORSYTH LOVE MEDLEY (Part 1)/Love Medley (Part 2) (CBS)</td>
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<td>BUCKINGHAM-NICKS DON’T LET ME DOWN AGAIN/Crystal (Polydor)</td>
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<td>2006 700</td>
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<td>CHILD IT'S ONLY Make Believe/It Might be Well Rain Until September (Ariola Hansa)</td>
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<td>AHA 522</td>
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<td>CHRISS EAST WHERE WILL I BE NOW/Back on the Road (GTO)</td>
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<td>COUSIN JOE FROM NEW ORLEANS YOU'RE NEVER TOO OLD TO BOOGIE/Hannah from Savannah (Big Bear)</td>
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<td>CRYSTAL GALE TALKING IN YOUR SLEEP/Paintin' the Old Town Blue (United Artists)</td>
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<td>DELEGATION ON HONEY/Love is Like a Fire (State)</td>
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<td>DENNIS O'BRIEN TALK/Malibu Bay (Safari)</td>
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<td>DICKIES PANCAKE/I O.K., You O.K. (A&amp;M)</td>
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<td>EL COCO UNDER CONSTRUCTION/Masquerade (Pye International)</td>
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<td>ENCANTO If you're READY (HERE IT COMES)/Angel in My Life (United Artists)</td>
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<td>FLIGHT SPIDERZ CITY BOY/I Don't Wanna Go (R2)</td>
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<td>GARY PORTLAND DANCE YOU OUT OF YOUR RAIN/Cold Shoulder (Capitol)</td>
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<td>GEORGE CHANDLER IT'S ALL OVER NOW/Let the Music in (RCA)</td>
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<td>GERRY &amp; THE PACEMAKERS FERRY ACROSS THE MERSEY/Don’t Let the Sun Catch You Crying (EMI)</td>
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<td>GLADIATORS DREADLOCKS THE TIME IS NOW/Pocket Money (Front Line)</td>
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<td>INTELLIGENTS ROCKIN' BAND/War Dance (Atlantic)</td>
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<td>JERRY STEVENS WHAT'S YESTERDAY/Gettin' Over You (Ember)</td>
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<td>J. J. WILLIAMS SO SAD MY YESTERDAYS/So Sad My Yesterdays (Instrumental) (EMI)</td>
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<td>JONA LEWIE THE BABY, SHE'S ON THE STREET/Denny Laine's Valet (Stiff)</td>
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<td>KIDS LIVE IN/And Foreign Land (Arista)</td>
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<td>KISS LIKE ROCK &amp; ROLL/Can Can (Mountain)</td>
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<td>KRIS KRISTOFFERSON &amp; RITA COOLIDGE LOVER PLEASE/Slow Down (Monument)</td>
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<td>LINDA GORMAN THE INTELLIGENCE/You're Mine Now (I Wanna Be Your Boyfriend)</td>
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<td>LORDS FLYING SAUCERS TEXAS CALLS YOU HOME/Pretty Baby (Alaska)</td>
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<td>MAURICE KING BAND WHAT YOU GONNA DO?/What You Gonna Do? (Instrumental) (Big Bear)</td>
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<td>MEL BROWNS B.A.T.S. TAKING TIME OUT/If I See You Again (Mercury)</td>
<td></td>
<td>EMI 607</td>
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<tr>
<td>MESTERLETTERS IT'S ALL RIGHT/Drum (Pye)</td>
<td></td>
<td>7N 40507</td>
<td>S</td>
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<td>MR BIG SENORA/Death Boy (EMI)</td>
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<td>NORMAN CONNORS SAY YOU LOVE ME/Captain Connors (Buddah)</td>
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<td>OLIVER'S CAFE/SKID ROW/Driving Home (Capitol)</td>
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<td>PANDORA (MAGGIE MOONE) DEAR ANYONE/PANDORA &amp; CORRESPONDENTS SHORTCOMINGS</td>
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<td>C</td>
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<td>PRINCE FAR I NO MORE WAS/No More War (Version) (Front Line)</td>
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<tr>
<td>QUINCY JONES STUFF LIKE THAT/Train (A&amp;M)</td>
<td></td>
<td>AMS 7367</td>
<td>C</td>
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<tr>
<td>RAAW LILI TWIL Just a Little Different (Tempus)</td>
<td></td>
<td>TEM 111</td>
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<tr>
<td>RAINBOW BIRD/Cryin' Again/If You Can't Find Love (ABC)</td>
<td></td>
<td>ABC 4224</td>
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<td>PANDORA (MAGGIE MOONE) DEAR ANYONE/PANDORA &amp; CORRESPONDENTS SHORTCOMINGS (DLM)</td>
<td></td>
<td>DJS 10865</td>
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<tr>
<td>RAFFAELLA CARRA CALIFORNIA/Taunton (Epic)</td>
<td></td>
<td>EPC 6450</td>
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<tr>
<td>RAY KING BAND WHAT YOU GONNA DO?/What You Gonna Do? (Instrumental) (Big Bear)</td>
<td></td>
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<tr>
<td>ROYAL SCOTS DRAGON GUARDS ARRIVAL/Trumpet Voluntary (Pye)</td>
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<td>RUSKINS I WANNA BE YOUR BOYFRIEND/Gorilla (Berserkley)</td>
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<td>SALLY J IT'S SO Easy/Sweet Love (Birds Nest)</td>
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<tr>
<td>SEVEN PISTOLS NO ONE IS INNOCENT/My Way (Virgin)</td>
<td></td>
<td>VS 220</td>
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<tr>
<td>SEVEN PISTOLS THE BIGGEST BLOW (A PUNK PRAYER BY RONNIE BIGGS)/My Way (Virgin)</td>
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<tr>
<td>SLEEPING LADY FREAKGOOD ROCKIN' Boogie/Corina (Sun)</td>
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<tr>
<td>STEELY DAN FM (NO STATIC AT ALL)/FM (No Static At All) (Reprise) (MCA)</td>
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<tr>
<td>SUN.UTC QUATTRO THE RACE IS ON/Non Citizen (Rak)</td>
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<tr>
<td>TOMMY ROSSK IT LOVE?/It's Later Than You Think (Spark)</td>
<td></td>
<td>DSS 45</td>
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<tr>
<td>WAY PATON LOVE ME/Let it Be Me (December Songs)</td>
<td></td>
<td>WHO 1</td>
<td>F</td>
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**SCHEDULED FOR RELEASE FRIDAY JUNE 30**

**Last week's releases: 52**

**This week's releases: 65**

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**Record Business June 26 1978**
ONE-STOP BEST-SELLING NEW ALBUMS in descending order of sales

NATIONAL
LIVE AND DANGEROUS—THIN LIZZY (VER- TIGO 6641 807) 1
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108) 2
STREET-LEGAL—BOB DYLAN (CBS 86067) 3
DISCO DOUBLE—VARIOUS ARTISTS (K-TEL NE 1024) 4
DAVID GILMOUR—DAVID GILMOUR (GATE- WAY 817) 5
OCTAVE—MOODY BLUES (DECCA TXS 129) 6
DARKNESS—KING TUBBY'S (DECCA GX 003) 7
TOWN & COUNTRY—TOWN & COUNTRY SPRINGSTEEN (CBS 60661) 8
WHITE MansIONS—VARIOUS ARTISTS (A&M AMX 64691) 9
PYRAMID—ALAN PARSONS PROJECT (A&M AMX 64691) 10
YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS (SHIELD 5A 5017) 11
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86067) 12
LOVE ME AGAIN—RITA COOLIDGE (A&M 64691) 13
STREET-LEGAL—BOB DYLAN (CBS 86067) 14
WHITE MansIONS—VARIOUS ARTISTS (A&M AMX 64691) 15
REAL LIFE—MAGAZINE (VIRGIN V2100) 16
SERIOUSLY, Folks—JOE WALSH (ASYLUM K53061) 17

LONDON
LIGHTNING
LIVE AND DANGEROUS—THIN LIZZY (VER- TIGO 6641 807) 1
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108) 2
THE WORLD'S WORST RECORD SHOW—VARIOUS ARTISTS (K-TEL NE 1023) 3
WHITE MansIONS—VARIOUS ARTISTS (A&M AMX 64691) 4
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86067) 5
STREET-LEGAL—BOB DYLAN (CBS 86067) 6
DISCO DOUBLE—VARIOUS ARTISTS (K-TEL NE 1024) 7
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 8
BUT SERIOUSLY, Folks—JOE WALSH (ASYLUM K53061) 9
REAL LIFE—MAGAZINE (VIRGIN V2100) 10

WEST MIDLANDS
TERRY BLOOD
STONE-ON-TRENT
LIVE AND DANGEROUS—THIN LIZZY (VERTIGO 6641 807) 1
STREET-LEGAL—BOB DYLAN (CBS 86067) 2
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 3
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 4
DARKNESS—KING TUBBY'S (DECCA GX 003) 5
BUT SERIOUSLY, Folks—JOE WALSH (ASYLUM K53061) 6
REAL LIFE—MAGAZINE (VIRGIN V2100) 7

SCOTLAND
ECLECTIC BLEEDINGS
GLASGOW
STREET-LEGAL—BOB DYLAN (CBS 86067) 1
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108) 2
DISCO DOUBLE—VARIOUS ARTISTS (K-TEL NE 1024) 3
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 4
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 5

WEST SCOTLAND
CLYDE FACTORS
GLASGOW
STREET-LEGAL—BOB DYLAN (CBS 86067) 1
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108) 2
DISCO DOUBLE—VARIOUS ARTISTS (K-TEL NE 1024) 3
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 4
MADE IN ENGLAND—TERRY BLOOD (K-TEL NE 1025) 5

COUNTRY
ERIC MOSS
BIDEFORD, N. DEVON
LIVE AND DANGEROUS—THIN LIZZY (VER- TIGO 6641 807) 1
SOME GIRLS—ROLLING STONES (ROLLING STONES CUN 39108) 2
DAVID GILMOUR—DAVID GILMOUR (GATE- WAY 817) 3
DISCO DOUBLE—VARIOUS ARTISTS (K-TEL NE 1024) 4
PYRAMID—ALAN PARSONS PROJECT (A&M AMX 64691) 5
YOU'RE GONNA GET IT—TOM PETTY & THE HEARTBREAKERS (SHIELD 5A 5017) 6
JEFF WAYNE'S 'THE WAR OF THE WORLDS'—VARIOUS ARTISTS (CBS 86067) 7
LOVE ME AGAIN—RITA COOLIDGE (A&M 64691) 8
STREET-LEGAL—BOB DYLAN (CBS 86067) 9
DIFFERENT KINDS OF LOVE—JOHN WAYNE & WILLY BARRETT (POLYDOR 2383 501) 10

RECORD BUSINESS June 26 1978
Dear Dealer,

Do yourself a power of good and stock up now on these disco monsters from Power Exchange (The House Of Soul).

PX 277

YOU TURNED MY WHOLE WORLD AROUND

b/w

PUSH COMES TO SHOVE

from

BLACK IVORY

PX 273

MOVIN' TOO FAST

b/w

METAL MONSTERS

from

RONJI SOUTHERN

PX 272

DREAM

b/w

FOR THE FIRST TIME

from

JOHN HUTCHINSON

PX 275

MANHATTAN FEVER

b/w

OCHO RIOS

from

SUGAR

(Also available in 12" limited edition of 5000 only)

CAT. NO. APX 275.

AVAILABLE ON POWER EXCHANGE RECORDS. ORDER NOW FROM SELECTA, OR SEE YOUR SELECTA SALESMAN.
Anonymous

**DISCO FEVER.**

Edited by Myles Hewitt

**Small labels want a fair hearing**

ONE OF the most irksome problems for the small independent record companies is the lack of promotion which can prevent the breakthrough to wider public however good the product on the catalogue.

**Calendar Records** based in West London is a case in point. As one of the UK’s leading disco-based independents, the label is an everyday word in disco circles with a wide range of high quality disco and pop product from both European and American sources.

The stumbling block for companies like Calendar is making radio programmers aware of its importance. Radio station people (with some admirable exceptions) are notoriously ignorant of grass roots pop music movements until the steam has gone out of them, and it’s all too easy to stick to the powerful established record companies when making up playlists.

“The situation with the radio stations is very frustrating,” admits Calendar boss Don Lawson. “Disco music has been a big market for years now, but over the last nine months or so it’s really begun to sell records in a very big way. We’ve always received tremendous support from both disco DJs and their audiences, but it’s been an uphill struggle to interest the radio stations.”

At the end of last year Calendar had a big disco success with ‘Magic Mandrake’ which also made the Breakers for a number of weeks. Unfortunately airplay was not forthcoming, and a potential big crossover hit was lost. Lawson derives comfort, however, from the fact that ‘Magic Mandrake’ has proved a steady seller ever since with demand now increasing heavily again. The number is to be coupled on a 12-inch scheduled for mid-July release with the band’s new single ‘Double Action’.

“Disco music has in the past suffered from the same sort of prejudices that kept reggae music off the radio for so long,” says Lawson. “The popularity of reggae music was quite simply not recognised for a long time by the radio stations.

With the current attention focused on disco by films like Saturday Night Fever it is particularly irritating to find artists like Olivia Newton-John jumping on the bandwagon and stealing attention from more authentic disco acts.

Hopefully Calendar will redress this balance somewhat by releasing the current single ‘Disco Play’ from a disco junk band, Ashanti, to the attention of the powers that be, along with a strong single with crossover potential from the French singer Anne Marie. Called ‘Tout Doucement’ the single is scheduled for mid-July release, and Lawson believes that it has the same kind of whirlwind charm that put Kate Bush at the top of the charts.

At the end of July, Calendar will release ‘Keep On Rolling’ by Joe Cham-
pagne. Inspired by the American roller disco craze, this is a Canadian pro-
duct which is without doubt one of the strongest disco singles this year with crossover potential if promoted strongly.

Despite the airplay problems Lawson is confident that Calendar will be able to continue with its expansion. Satisfied with Selecta’s distribution and with the feedback from the disco industry, he is concerned only that he should increase his promotional impact outside. Undoubtedly the product is there, so it shouldn’t be long before the general public hears a lot more from Calendar.

Calendar Records is based at 89 Chiswick High Road, London W4 (01-995 3682).
Power Exchange—disco commitment

OVERCOMING PREJUDICE against soul and disco music and raising its status accordingly is the chosen mission of Power Exchange, the independent black music label set up three years ago in London by American managing director Paul Robinson.

To help the process along Power Exchange is currently working on an award system for black music acts which will be open to all comers and not just the label's own artists. Comments Robinson: "Our commitment to black music is total. Although our best known hit was 'No Charge' by J J Barrie, that was an unusual record for us and we are now working hard on re-establishing our identity as a definite soul and disco label."

Robinson intends to create a label-loyalty towards Power Exchange of the same level of power that Chess, Sue or Motown had during their most vigorous days. "Many people reject the idea that record buyers can be loyal to a particular label, but I believe that if the right amount of work is put into establishing credibility there's every reason for black music fans to buy our releases quite simply because they know in advance that they're going to be good".

Robinson believes that the fact that Power Exchange is a small company is what gives it a massive advantage over the competition in establishing popularity among the fans at a roots level. "We're free of the bureaucracy that bedevils many of the big organisations, and because we don't have the same financial reserves to fall back on we have to really put our backs into building up our acts.

Above all we simply cannot afford to ignore the wishes of the record buyers when we release product. Basically we're a street company, and I believe that when you get out of the streets, you might as well get out of the business altogether." Even so Robinson understands only too well the need for hit records to ensure Power Exchange's survival as an independent company. "However insane the system might be, you must have a number and a market share before the industry will believe in you. It doesn't matter how good your product is, everybody's playing that great roulette wheel in the sky."

Power Exchange's biggest promotional effort this year has been put into The Imperials whose current single 'Do What I Gotta Do' is now climbing the charts. The band has recently been supporting Bob Marley on US concert appearances. "We believe that The Imperials will replace The Stylistics as the top touring cabaret act", says Robinson confidently. Putting his money where his mouth is, Power Exchange has already spent around £50,000 on promotion for The Imperials in the belief that the band is an act that will be together for a long time with the staying power to remain at the top once they break through.

Another major push from Power Exchange will centre around Paul Mauriat who has a disco single 'Come Back' out in August with an album following in the autumn. "Yes, it is Paul Mauriat of 'Love Is Blue' fame, and the album is going to surprise a lot of people. Mauriat went to New York to record with some of America's best funk players including the Brecker Brothers, and the result is disco music of the first order. The single will be promoted using twelve-inchers. Paul Mauriat's come a long way. In the US Mauriat will be released on Jimmy Bishop's Omni label with which Power Exchange formed a partnership four months ago. The Power Exchange/ Omni deal was the culmination of a long lasting dream of Robinson's whose original idea for Power Exchange was that it should provide an exchange of soul power between America and Europe. Now he feels he has the right facilities and hopes to bring a disco/soul package of about eight acts to Europe later in the year.

Certainly Power Exchange deserves further success. The company knows where it is focused, and its level of commitment to its chosen area should ensure the success of its mission.

Disco now sustaining singles market

PROMOTION EXPERTS working in the field now believe disco to have captured 60 per cent of the pop market. They cite Boney M's 'Rivers Of Babylon' as the best example of the marketing possibilities now available—particularly via the 12-inch single.

Most companies now use the 12-inch gimmick to spur a single's chart potential then follow-up with the regular seven-inch cut to consolidate.

RB correspondent, Peter Waterman, said: "Nothing is selling like disco at the moment and it's the 12-inch record that is leading the boom. Most 12 inchers will do 10,000 copies in a week and that's big business." He claims the disco boom has left a big void in the marketplace. "Sales have slumped in regular shops while disco specialists are doing fantastic business."

It is reckoned that of the records that gain a place between 30-75 on the RB chart, 70 per cent are disco. Every major city now has at least two big discoteques while some cities—like Manchester—have more than 10 clubs catering for hot disco music. In addition there are an estimated 2,000+ mobile DJs on the road.

Without doubt it is American imports and special 12-inch releases which are sustaining the boom and this suggests that record companies may be considering extending the 12-incher to full release status.
the best thing for dancing since feet...

THANK GOD IT'S FRIDAY.

THE ORIGINAL SOUNDTRACK DOUBLE ALBUM WITH A BONUS 12" DONNA SUMMER SINGLE

GALA PREMIER ODEON LEICESTER SQ. 12th JULY

Album includes
Donna Summer's single "LAST DANCE" TGIFS 2
and the title single "THANK GOD IT'S FRIDAY"

by Love & Kisses
TGIFS1 7" version, TGIFL1 12" version.

Featuring Donna Summer, The Commodores, Diana Ross, Love & Kisses, Santa Esmeralda, Thelma Houston, and many more plus 'Do You Want the Real Thing' by D.C. La Rue 7N25783

get one step ahead with the Pye disco guy.
Hordes of evil things fled the charts when Bootsy zapped America the beautiful and her chocolate cities. Now his funk attack is tuned on you. Bootzilla is with us. In the round shape of his new album Bootsy? Player of the Year. Plus his monster-crunching single Bootzilla. His grand funkabout starts soon, Funketeers of the world, unite. Bootsy comes to save you from a fate worse than pop. But nothing can save you from Bootzilla.

A Warner Bros. recording distributed by WEA Records Ltd., 1978

Bootsy's Rubber Band
Bootsy? Player of the Year
(Warner Bros. K 56494)

Bootsy?

Other monster albums
Ahh... the name is Bootsy, baby
(Warner Bros. K 56302)
Stretchin' Out
(Warner Bros. K 56200)

Hammersmith?
Manchester?
Birmingham?
Bootsy's Bootzilla funk-attack tour just blew them away.

'Bootzilla'
Amazing
Monster
Coloured
Single
Bootzilla
Hollywood Squares
(Warner Bros. 1978)
DISCO PROMOTION is the Cinderella of the record industry. Although most big companies have indulged in a certain amount of record promotion through discos for some years now, it's only very recently that the top management have caught on to what an effective promotional tool it can be.

Top managements agree that the disco scene can offer now real money and real effort is being expended to ensure that the disco industry benefits the record companies to the greatest possible extent.

To this end most record companies have set up proper disco promotion departments to make sure that their current product gains the fullest possible exposure in discos throughout the country and to then gather grass-roots reactions to individual records.

All disco promotions executives holding mailing lists of DJs will not be bound by the non-publication of their payroll. The DJ plays the records in his show, notes the audience reaction and reports back to the company. DJs are usually keen to co-operate in this situation in order to acquire free or at reduced price the records they need for their shows.

The main benefit of the system from the record companies' point of view is that it can pinpoint possible crossover hits for promotion to the wider record buying public. But they can also use disco reaction to select album tracks for singles release, and to pick out records suitable for UK release from the vast mass of disco product available from US and European sources. If the disco audience give a record the thumbs down, chances are it's a dud and the record company is unlikely to put in further effort on its behalf.

If the record does go down well in the disco, the record company must then decide whether it could take off among the non-disco-going public. As with all specialist fields, there are many huge successes among the disco fraternity which would be far too esoteric for the uninformed to relate to. Similarly there are a number of Top Ten "disco" hits which the hard-core disco fan would turn his nose up at.

"Native New Yorker' had obvious crossover potential which was borne out by the record's huge chart success," according to Sally Ormsby, head of RCA's Disco Direction promotion department. "This was a very good dance record, but also had excellent production, strong vocals and a first-class lyric all of which made it acceptable to an unusually wide range of record buyers."

Having established a record's success in the discos and decided upon its commercial potential outside the disco, the record company now faces a major hurdle in its promotional campaign. This is gaining nationwide airplay for the record. Danceability is not one of the main criteria for most radio programmers when making up their playlists, so they are not very impressed by being informed of a single's popularity in the clubs.

"All the companies are looking for crossover hits," says Greg Lynn, head of RCA's Disco Promotion. "But without substantial radio play a disco record has hardly any chance of entering the Top 50. Sales to the disco fraternity alone would not be enough to push a record above a high-mark of position 60 on the charts."

GTO has had particular success with singles from disco-oriented acts such as Donna Summer and Heatwave. "Discos have helped break records for the last six years," comments Michael Peyton, GTO's marketing and promotion manager. "But they only give an initial impetus which must then be capitalised on with the right level of radio exposure. Donna Summer was difficult to break at first, but she happened through the discos to reach enormous general popularity."

"For us, however, the main value of our liaison with the DJs is as an advisory service. GTO's marketing policy is that we have minimum product release with a high success ratio, so we must make sure that the right singles are released. For instance, we released the Voyage album following heavy import demand from the disco fraternity, and reaction in the discos prompted us to release 'From East To West' as the single. Within two weeks of release it entered the bottom reaches of the charts and we then rushed it to the radio stations."

Sally Ormsby at RCA also keeps a very close watch on the demand for import albums, and to this end keeps up a close liaison with a number of specialist import shops.

Recent publicity has certainly made the DJ world very aware of what a goldmine disco music represents, and long after the hullabaloo around John Travolta et al has died away disco bands will remain an enormously important part of the music industry.

Promotional contacts

ALASKA (Alaska, Black Bear)—01-402 4550, Veronica Jones. A&M—(01-736 3311), Alan Firth. ANCHOR (Anchor, ABC, Redwood)—(01-734 8442), O'Neal Sweeney. ARISTA—(01-408 1262), Richard Evans. ARISTA—(01-491 3970), Tony Barry. BIG BEAR—(01-267 1499), Debbie Littlestone. BUS STOP—(01-439 0312), Garry James. CALENDAR—(01-995 3682), Don Lawson. CAPITOL—(01-466 4888), Pete Dyo. CBS—CBS (CBS, Philadelphia International, Mums, Embassy), Kirshner, Portrait, Blue Sky, Caribou,BUK, TK)—(01-734 8181), Greg Lynn (Manager Discotheque Promotions), Loraine Trent (Assistant to Manager Discotheque Promotions). CHARISMA—(01-434 1351), Bob Barnes. CHARLY (Charly, Affinity, Smack)—(01-741 0011), Max Neeham. CHISWICK (Chiswick, Thurst)—(01-267 5192), Trevor Churchill. CHRYSLIS—(01-408 2355), Cliff Watkins. CREOLE (Creole, Cactus)—(01-9223), Dave Brooks. CUBE (Cube, Electric)—(01-734 8121), Bernie Cochrane. DJM (DJM, Weekend, Colour)—(01-242 6886), Andy Simon/Sally Dyer. EMI (UK PRODUCT: EMI Inter—(01-468 4888), Pete Dyo. EMI (US PRODUCT: EMI International, Fantasy, Stax, Salsoul, plus RAK, SAFATAB, SPLASH, MAM, PURPLE)—(01-468 7144), Steve Turner. ENSIGN—(01-723 8464), Chris Hill. GM (GM, Riva)—(01-734 4186), Bill Stonebridge. GTO—(01-9223), Dave Brooks. ISLAND (Island, Shelter)—(01-741 1511), Zoe Clitheroe. JET—(01-486 6040), Alan Cummings. KLK (Klik, Angen)—(01-965 5970), Joe Sinclair. LIGHTNING (Lightning, Old Gold)—(01-969 5355), Roger St. Pierre. LOGO (Logo, Chipping Norton, XTRA, Barclay)—(01-486 4353), Linda Johns. ★MAGNET—(01-935 4049), Joanna Kochen. MCA—(01-439 9951), John Gould. MIDGET EMILY—(01-486 7144), Les Spanier. PHONOGRAM (Philips, Fontana, All Platinum, Chess, Sire, Vertigo, Mercury, H & L, Bang)—(01-499 4900), Joe Walken. POLYDOR (Polydor, Phil Spector International, Ring-O, Capricorn, MGM, Verve, Kudu, CTI, Trace, RSO, Pablo, Barn, EG, Oyster, Spring, Obscure, Tangent, Chelsea)—(01-499 8666), Thee Loyla. ★POWER EXCHANGE—(01-289 1036), Nick Sands. PYE (Pye, Immediate, 20th Century, Buddah, Dawn, Casablanca, RK, Gull, Kama Sutra)—(01-262 5502), Mike Allen. ★RA, Midson International, Rockfield, Millenium, Ebony)—(01-499 2333, Maggie Ross. UNITED ARTISTS (UA, Sunset, Pepper, Jet, Blue Note)—(01-636 1655), Dave Phinster, Geoff Morris. VIRGIN (VCT, RCA, EMI, Harvest, EMI, ATRA, WAIT)—(01-727 8900), Gaylene Martin. ★WEA (Warner Bros, Reprise, Discreet, Atlantic, Elektra, Asylum Records, Swansong, Dark Horse, Radar, PVK, Satril, Pacific, TDS, Cartom, Little David, Bearsville, Curb, Target, Cotillion, Whitfield, Big Tree)—(01-934 3232), Fred Does. ★MIF—(01-240 3731), Carroll Redfern.

★ denotes companies with specialist disco promotion department or person.
PETER BROWN'S new single 'Dance With Me' has entered the charts and is proving very popular in the discos. Brown is a self-taught musician and writer from Chicago whose talent is bound to develop still further. Brown records on the TK label distributed by CBS.

WILLIAM "BOOTSY" COLLINS has just played sell-out concerts in the UK with his Rubber Band. Already a funk superstar, Bootsy is continuing to win new fans as a 'legend in his own time'. Current album is Bootsy? Player Of The Year (Warner Brothers K56424) and single 'Bootzilla' (K17196).

THE OLYMPIC RUNNERS are a home-grown band fast gaining in popularity. Including top British session musician Pete Wingfield and British blues producer Mike Vernon and featuring American vocalist George Chandler, The Olympic Runners made the Breakers with their last single 'Whatever It Takes'. An autumn tour is likely which will consolidate their popularity further. Current album is Keepin It Up (RCA PL 25124)

EVELYN "CHAMPAGNE" KING had an enormous disco smash with her first single 'Shame' taken from the album 'Smooth Talk' (RCA PL12466). 'Shame' didn't quite make it into the Top 40, but the album's title track 'Smooth Talk' is currently picking up heavy plays in the discos and will be probably be the next single. If Mavis Staples won't sing disco, Evelyn King certainly fills the gap.

EVELYN "CHAMPAGNE" KING

A TASTE OF HONEY is destined to have the next huge disco crossover hit with 'Boogie Oogie Oogie' (Capital CL15988) currently climbing the charts fast and still gaining momentum. The album 'A Taste Of Honey' is unlikely to achieve the same success however.

LINDA CLIFFORD has soared up the charts with her single 'If My Friends Could See Me Now' taken from her second album of the same name. Clifford, a former Miss New York State, had a long history of unsuccessful records with small US labels, but her career has really taken off since signing to Curtis Mayfield's Curtom label distributed in the UK by WEA.

LINDA CLIFFORD

EDUCATING THE ELITE AT THE EMBASSY

LONDON'S NEWEST disco is the Embassy Club in Old Bond Street which claims to bring the New York style of discotheque to the UK. Without doubt the club has rapidly become the place to go for jetsetters. Unlike most disco goers, the Embassy clientele makes few pretensions to dancing ability, but even so The Embassy could represent the avant-garde of the trend in UK discos towards increasing sophistication. Certainly in terms of equipment, The Embassy is streets ahead of most clubs. The sound system includes huge main speakers supplemented by tweeter arrays suspended from the ceiling which allow for faultless fidelity of sound reproduction combined with very high volume. In addition to this the light shows utilise the very latest in sophisticated laser units.

Another particularly striking point is that resident DJ Greg James utters not a word between records. A brief "Good evening" and "Goodnight" is about it in the talk stakes, with the rest of the time being taken up with non-stop music. James takes particular care with the run-on from one record to the next spending most of each afternoon carefully timing the beat of all records so that they blend absolutely smoothly. Currently James is discussing plans with a backer for extending the Embassy concept into the mainstream disco market. "The UK disco-goer almost invariably puts up with substandard equipment offering second-rate sound quality and second-rate light show," says James. "Although the British are used to more in the way of talk from the DJ during the evening, I'm sure that good non-stop dance records and a high quality club environment are bound to prove popular."

EVELYN "CHAMPAGNE" KING

A TASTE OF HONEY

LINDA CLIFFORD

PETER BROWN
There's never been a campaign like Disco Dancin' in the history of the music industry. Impelled by the current wave of dancing fever, EMI have activated twenty disco albums on the Stax, Fantasy, Salsoul and EMI International labels.

Six have been pulled out to spearhead the campaign. These will be power-promoted through four different

90-second radio ads scheduled to saturation on Luxembourg and local stations.

In-store dumper bins will feature all twenty albums and window displays will hook-up with Disco Dancin' Nights in over 100 top discos across the nation.

Disco Dancin' One party you can't afford to miss.

EMI
Servicing the elite — the DJ pool

by Greg Lynn, disco promotions manager with CBS Records

THE RANGE of disco DJs used by record companies is very limited. There is a nucleus of DJs of between 500 and 1,000 who are on most mailing lists. A disproportionate number of these DJs are from London and the Home Counties, simply because it is the centre of the record industry in the UK.

Many good regional DJs fail to make the mailing lists. However, this situation is improving as more promotion people travel the country and worthwhile jocks are ‘discovered’ or make themselves apparent.

Since many DJs are on most of the major disco mailing lists one can assume that we are plugging the same jocks. At present, the RCA, EMI (Licensed Label Division) and CBS lists are almost identical bar relatively new additions and deletions!

The effectiveness of disco mailing lists is obviously highly dependent upon the quality of the DJs on the list, but more important than that is the quality of the person or persons administering the list — the discotheque promotion staff.

Disco DJs in many cases are still regarded as a necessary evil (some companies still think an unnecessary one) but the norm today is for them to be treated with respect, but always with a certain amount of caution! Disco promo folk don’t like being taken for a ride!

The disco DJ is an important part in the jigsaw of selling records, as much as the radio DJ, the press, the wholesaler, retailer and the record buyer. The last year has shown the influence of disco jocks. They started the 12-inch disc boom, demanded them from the business, got them and then sold them to the public for us.

The next year will prove interesting in the disco promotion field. What more will be done to capture the DJs interest in one particular company’s product? (RCA’s Disco Direction proved it works). There are schemes and plans afoot by various companies to expand their share of the lucrative market and it will be interesting to see how effective they are.

One thing is for sure, disco is not considered an underground phenomenon anymore and it is at last receiving the attention it has for so long deserved. Although irrelevant to the British disco scene, Saturday Night Fever has helped to shake the media out of a deep sleep and turn them on to an aspect of music that for thousands of people in Britain — life.

With the increased professionalism of disco promotion staffs things can only get better for the jocks, and therefore for the public who will benefit from the growing attention of the record companies.

George Chandler

Hot from his successes with The Olympic Runners, George Chandler has recorded a new single, a re-working of the Stones’ classic ...

It’s All Over Now

Telephone orders: 021-525 3000. PB 5092.

The O’JAYS: top-selling Philadelphia act who have proved to have unusual staying power. Current single ‘Use Ta Be My Girl’ proved a huge disco smash and has now crossed over to achieve Top Forty success.

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**LIVE MUSIC**

- from page 9

Chadella's interest paled the more he played. Gordon and Wray are about to split and try to make it in their own respective rights but it seems doubtful if either can have the same impact in this way. Together, they don't offer material that is drastically new but they do provide an evening of classy authenticity—like having your own jukebox of rock classics to choose from.

**DAVID REDSHAW**

**Artist:** HEATWAVE

**Venue:** Birmingham Odeon (2,500)

**Promoter:** Mark Howes

**Tickets:** £3-E1.50

**Audience:** Silent disco-funk fans do provide an evening of classy material that is drastically new but they still manage to be a bit disappointing. Gordon and Wray are about to split and try to make it in their own respective rights but it seems doubtful if either can have the same impact in this way. Together, they don't offer material that is drastically new but they do provide an evening of classy authenticity—like having your own jukebox of rock classics to choose from.

**BE CaRoLD BuSiNESS June 26 1978**

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THE RADIO

THE HOLLIES
LOOK THROUGH ANY WINDOW
(Featured on the Album, Hollies’ 20 Golden Greats)

STEVE VOICE
ON THE SHELF

MICHAEL JOHNSON
BLUER THAN BLUE
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More facts less flannel. Get it straight from us.

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

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

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