

# MUSIC WEEK

Europe's Leading Music Businesspaper

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## Industry keeps pace with 12-inch trend

by ADAM WHITE  
THE COMMERCIALLY available 12-inch single is continuing to attract UK music business converts. RCA, Arista and Chiswick are the latest to adopt the configuration for certain product, coming soon after Rocket's recent debut with an Elton John/Kiki Dee item (*Music Week*, May 28). There is an ambitious new scheme from Capitol in July, and hints of an imminent Anchor entry into this fast-growing field.

Meanwhile, CBS and WEA have extended their commitment to the giant-size singles with new releases, and Pye has claimed unit sales of 200,000 for its four-track Big Deal line. But no new 12-inch product is presently planned by either Phonogram or Polydor, despite success with the Ramones and the Who respectively.

RCA's move features the T-Connection's Do What You Wanna Do, on the TK label. The first 15,000 copies of the disc will be 12-inch (as TKXC 9109) retailing for 99p; when it reverts to 7-inch (TKXB 9108), the RRP drops to 70p. The company has been studying the market for some time — and, like virtually every other UK firm, using the configuration for disco promotion work — and now feels the time is right to make its commercial 12-inch entry. More bumper-size singles from RCA will follow, with emphasis on its disco/soul output on labels such as TK, Soul Train and SaSoul.

Arista's debut 12-inch item, Garnett Mimms' What It Is, was prompted by import and disco

interest. Its original UK release date of May 6 was suspended for a fortnight in order to make the record available in the larger format, which holds for the first 15,000 copies. Recommended retail price is 70p. More such releases are anticipated from Arista.

The initial 13,000 copies of Motorhead's new single from Chiswick, entitled Motorhead, come as a 12-inch with a special cover, then switch to 7-inch.

The Capitol scheme features four-track, 12-inch singles by Natalie Cole and the Sylvers, plus a special sampler album. Consumers who buy both of the former simultaneously — they retail for a suggested 99p each — then receive a free copy of the latter, which showcases the label's soul product. The LP will not be available separately.

Each of the giant-size singles will go out in limited editions of 30,000 copies; the sampler offer will only apply in this configuration, and cease when the singles revert to 7-inch. Key track of the Cole disc is Party Lights, taken from the singer's new LP; other cuts are her first British hit, This Will Be, plus Sophisticated Lady and Inseparable. The Sylvers' record includes the group's current US hit, High School Dance, Hot Line, Lovin' You Is Like Lovin' The Wind and the two-million-selling Boogie Fever.

Both the 7-inch and the 12-inch will be sold in specially-designed "Capitol Soul Special" bags, and retailers will receive the 12-inch discs

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TWO OF Britain's most successful songwriters of late, Ken Gold and Mickey Denne — hits to their credit include the Real Thing's You To Me Are Everything and Cliff Richard's I Can't Ask For Anymore Than You — have signed to MCA Records as artists. Negotiations for the company were handled in New York by its East Coast director, George Lee, and he is pictured here (centre) with Denne (left) and Gold. The pair's first MCA single is expected later this year.

## PRS to appeal against Lyttleton court order

by JOHN HAYWARD  
COMPOSER TREVOR Lyttleton has won the first battle in his long-drawn-out campaign to force the Performing Rights Society to reveal its list of voting full members, but total victory still eludes him.

In the High Court on Friday, Mr. Justice Brightman ordered the PRS to send Lyttleton, who is both a composer and a solicitor, a copy of the part or parts of its members' register containing the names and addresses of those who are entitled to attend and vote at the company's meetings.

But when the PRS gave notice of appeal, the judge granted a stay on his order, as long as the appeal was heard quickly.

Associate member Lyttleton had requisitioned the court hearing in order to circulate PRS members who had the right to vote as part of his aim to change the company's constitution. He intends to urge them to support resolutions which he has set down for the company's annual general meeting on June 30.

He has been fighting for some time to this end, and has frequently expressed his dissatisfaction with some aspects of the running of the PRS and its accountability to members.

His counsel, Oliver Weaver, told the judge that the company, which

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## Europe post for RCA's Ken Glancy

by BRIAN MULLIGAN  
KEN GLANCY, former managing director of RCA-UK, has stepped down as president of RCA Records U.S. and will return to Europe.

A statement released last week by RCA revealed that Glancy has been replaced as president by Louis Cottolene, president and general manager since 1965 of RCA Mexico. Cottolene has also been responsible for RCA Latin-American market development and in 1974 was m.d. of RCA France for an interim period.

The RCA statement noted that Glancy had been "assigned new responsibilities" in Europe which would be "announced shortly".

It quoted Glancy as saying: "As most people who know me are aware, I have a special fondness for Europe and have been hoping for the opportunity to devote more time to RCA Records' European activities. The music business in Europe has not approached its potential and the challenge of contributing to its growth is one to which I look forward with great anticipation."

Glancy was appointed president in December 1973. After record sales and earnings in 1975 and 1976, in the first quarter of 1977 RCA almost doubled its profits, with a particularly strong showing internationally.

## RCA drops minimum order surcharge

THE CURRENT stagnation in UK record sales has led RCA to abolish its minimum order surcharge (75p on orders worth £14.99 or less). Company label group manager, Julian Moore, described the move as one to help dealers in every way possible in the current situation, and to encourage them to stock RCA product in particular.

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## Pistols give Virgin biggest debut sales?

DESPITE A total broadcasting ban on the single God Save The Queen, it seems certain that the Sex Pistols will provide Virgin with its biggest-selling single on a debut release.

Boots, Smiths and Woolworth have all said they are not stocking the group's 45, but some reports say that certain Boots branches have defied the ban and taken in large stocks.

However, the merchandising controller in the audio department at Boots, Ian Smellie told *Music Week*: "We did say to branches that we did not wish them to stock this, but it could be that this note was sent out a bit late. It was sent at the end of last week, and that some branches had already placed orders."

Reports indicate that the CBS telephone sales department — Virgin is distributed by CBS — is having the busiest week for months handling the flood of calls from dealers anxious to stock the single, which is being shipped out at the rate of 20,000 per day. On one day last week orders totalling 25,000 went out to stores.

But if sales have been unprecedented, so have censorship problems, with both the BBC and

the IBA issuing instructions that the record should not be played on the grounds of "gross bad taste".

Radio commercials to promote the song have been turned down by Capital, BRMB, Clyde and Piccadilly, and printers on the rock weekly *Sounds* refused to handle a back page advertisement for the single until it was re-designed.

Despite the records' high chart placing (No. 2 this week), it will not be played on Top Of The Pops. Producer Robin Nash has said: "It is quite unsuitable for an entertainment show like Top Of The Pops."

Virgin press officer, Al Clark, commented: "There is certainly a unanimity of bans. Every conceivable outlet for the record is now closed to us. Our only opportunity to push the record is via press advertising and a poster campaign, and quite a lot of posters are being ripped down by royalists."

Clark went on to say that Virgin's sales manager, Ann Green, had called major retailers around the country to assess reaction, and all had confirmed that God Save The Queen was the fastest-selling single in their stores.

## VAL DOONICAN

Some of my best friends are songs

### VAL DOONICAN

## SOME OF MY BEST FRIENDS ARE SONGS

Album 6641 607 Cassette 7599 184 Cartridge 7789 223

marketed by phonogram



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# NEWS

## UA issues one-man Jubilee 45

by TERRI ANDERSON  
 AS A result of Welsh entertainer Bryn Yemm's one-man promotion, marketing, sales and retail efforts on behalf of his own Jubilee single — after various record companies turned it down — United Artists has acquired the disc for national release this week. It has also become one of the very rare non-Top 50 titles to be stocked by Woolworths.

Jubilee Party, which Yemm wrote, recorded and produced himself, sold over 2,000 copies in the whole Gwent area of Wales, and created the sort of interest that any record company promotion team would be happy to achieve. Yemm attended a Jubilee meeting in Abergavenny in February, and wrote Jubilee Party the same night, intending it to be "a song to Her Majesty from not just me but the people of Gwent". Shared profits from the sales are being donated to the Gwent Community Radio Service as a way of supporting the Prince of Wales Jubilee Appeal. Yemm sang his song at a party where it was heard by Rockfield Studios co-director Kingsley Ward.

Yemm recorded the single at

Rockfield co-producing it with Ward. The two then brought the tape to London and tried to gain the interest of record companies, leaving copies to be played at a&r meetings. Several firms, including UA, liked it but none was prepared to do a deal on it. Yemm was convinced, however that there was a market for his single. "I dug my heels in," he recalls, and by cordial agreement with UA marketing director Dennis Knowles he arranged for 1,000 copies to be pressed by UA on the Rockfield label.

He paid the dealer price for these, took them back to Wales and began to promote the single in his resident's spot at the major South Wales cabaret venue. New Helmaen nightclub in Usk. A dance was made up to go with the song and the project took off, with Yemm selling up to 300 a day eventually, at the club and through his personal car delivery to any retailer who wanted a reasonable number. Harlech TV used it behind a Jubilee newsclip, and was flooded with phone enquiries, while Yorkshire TV decided to organise the singing of it by 2,000 Barnsley schoolchildren

when the Queen stops there on her jubilee tour, and it was placed as a full-cast number in two summer shows.

Publishing went to Noel Gay, and Yemm's greatest coup was to have it played to a managers' conference for South Wales Woolworths branches, eight of which are already stocking it with the possibility of branches over other parts of the country having it this week — following UA's decision to crown Yemm's own efforts by taking the single on a licence deal for Jubilee week release on the Rockfield label.

### Small Faces LP from RCA

THE SMALL Faces 1968 album, Ogden's Nut Gone Flake has been re-released again in the original circular sleeve, under the recent RCA licencing deal for the NEMS and Immediate labels. The band has now re-formed. The album was re-issued by NEMS last year. Five early Black Sabbath LPs were also re-released last week under the same deal.



LULU PRESENTS the first Music Industry Football Cup to captain Miles Welch of the winning Radio 210 team. 210 goalkeeper Neil Ffrench Blake (centre) withstood great pressure from Frier Mears Music Management before two late goals clinched a 6-4 victory in extra time. Proceeds from the final, played at Slough Town FC, went to the memorial fund for Chelsea player Peter Housman. 16 teams entered the nation-wide competition which is now planned as an annual event.

## Phonogram fires consumer Salvo

UNDER THE banner "The Phonogram Silver Salvo", Phonogram is embarking on a substantial point-of-sale consumer competition during June and July to promote its album product.

Retailers will be provided with

### Firms support centenary float

MUSIC BUSINESSES in the Soho area of London are contributing to the cost of an industry float for the Soho Jubilee procession on June 19. A meeting at Marquee Studios offices recently gained support from Charisma, Anchor, Trident Studios, CBS, Track Records, EMI Music, MCA, WEA, and the 100 Club.

The theme of the float will be not just the Jubilee, but the Centenary of recorded sound, and design of what the organisers describe as a "silver-coated extravaganza" will include a disco podium. It is hoped this will be manned by a top Radio One dj.

This float will head the procession, leading a line of others from Soho business. Contributions to the cost of the music industry float are still being sought, and the organiser is Simon White, of Marquee Studios.

entry forms, and record buyers will be allowed one entry per Phonogram album, returning forms to the record company with proof of purchase.

Around £20,000 worth of prizes are on offer, including a silver Simca 1100 car for the winner and colour televisions, video cassette recorders, and music centres for the runners-up.

Throughout the period of the contest, Phonogram is including announcement liners on all its consumer album advertising to push the competition, while dealers will be offered a Silver Salvo kit of posters, stickers and mobiles to identify their stores as Silver Salvo Dealers.

"This is our first consumer competition this year," said the company's marketing manager Brian Baird. "We are doing it in the belief that it will stimulate album sales action for dealers in a traditionally slack period of the year."

## MOVES

MOTOWN UK and Jobete Music have moved to new offices at 16 Curzon Street. Telephone number is 493-1603.

# KRISTOFFERSON

NEW SINGLE

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 Barbra Streisand  
 and Phil Ramone

## YESTERDAYS

10 YEARS AGO

(June 8, 1966)

AMERICAN DECCA and Warner-Reprise considering establishing independent UK operations . . . . Decca and Immediate releasing rival LPs by Small Faces . . . . Board of Trade figures reveal total February sales of £1.9 million, four and one-half percent below the previous year . . . . at Royal Albert Hall Georgie Fame sings accompanied by Count Basie Orchestra . . . . Philips secures Liberty pressing-distribution contract . . . . a top EMI executive expected to be named as MGM chief in UK . . . . Gene Pitney arrives for first UK sessions with producer Gerry Bron . . . . Procul Harum replaces Tremeloes Silence Is Golden at number one . . . . Tom Dooley makes first appearance in RR, written by a top behind-the-scenes industry figure . . . . and reveals that noted newspaper chief Maurice Kinn quitting in October . . . . Beatles to be featured in new Yellow Submarine animated film.

5 YEARS AGO

(June 10, 1972)

DICK ASHER named managing director of CBS, with Richard Robinson appointed vice-president CBS International headquarters organisation concentrating on manufacturing activities . . . . ATV Music signs seven-year agreement with Paul and Linda McCartney to take effect from February next . . . . Max Needham leaves B&C as press officer to freelance . . . . on RCA, Alan Clarke of the Hollies releases first solo LP . . . . Neil Diamond makes UK debut at Albert Hall . . . . in an attempt to improve relations between promotion managers and BBC, both BPI and MPA arrange meetings before discussions with Derek Chinnery . . . . transfer of EMI's pressing and distribution to new £4 million complex at Uxbridge road expected to be complete in one month . . . . Rolling Stones Exile On Main Street enters LP chart at Number One, holding off Elton John's Honky Chateau.

## Island introduces video cassette dealer scheme

ISLAND RECORDS is to launch a new free video cassette service to dealers this month, backed up by a sale-or-return offer on featured product.

Sales manager John Knowles said the scheme was based around a series of live concert video recordings Island has made since the new year with its tv unit. The company has a list of around 60 shops in the country which have video equipment and will distribute the cassettes to them on a fortnightly loan basis.

The offer follows a six-week experiment at Bristol's Revolver Records earlier in the year when tapes of Bob Marley, Toots and the Maytals, Cat Stevens and the Heptones were shown. Island shipped in hundreds of extra albums to the shop and sold around 90 per cent of them.

"If a dealer wants to put in a promotional push on one or more of our artists, we can supply the cassettes and will back them up with window displays and other point-of-sale material, as well as supplying as

many albums of both current and back catalogue as they like on sale or return," said Knowles.

"We are concentrating on 'aware' shops. It does not matter if they are big or small. If they don't have a video machine, we have six spare sets we can lend them if they are really keen."

Concerts already recorded and committed to tape include Eddie and the Hot Rods Rainbow gig, and shows by Ian Gillan Band and Rough Diamond among others. The next concert to be recorded will be Bob Marley and the Wailers' season at the Rainbow, for which big demand is anticipated.

"The cassettes are edited and put together by our own video unit," commented Knowles. "I am happy that Island is the first company to provide this sort of service to retailers, and I am sure that in-store video will become a very important promotional aid to retailers in the future."

## President chart case

A CLAIM for damages for negligence brought against British Market Research Bureau, compilers of charts for the BPI, BBC and *Music Week*, has been dismissed. The case arose over a complaint by President that the Top 50 singles chart published on November 16 did not accurately reflect the position of Sleep, Well My Son by Frank Topping. BRMB was accused of negligence, which it denied.

On May 23, following an unopposed application made on BRMB's behalf, a High Court Master dismissed the action for want of prosecution and ordered President to pay BRMB's costs.

## Collectors' items from Bearsville and Grapevine

TRACKS WHICH are now considered collectors' items are included on the WEA Bearsville sampler album, scheduled for June 24 release. The 10-track LP, called Bear Pack One, is the first in a series of mid-price Bearsville LPs, and contains vintage classics such as Small Town Talk by Bobby Charles; South To New Orleans, by Hungry Chuck; and It All Comes Back, by Paul Butterfield and Better Days. The other two artists featured are Jesse Winchester and Lazarus.

The Bear Pack, which WEA says was devised following requests from media and public, is UK-originated and retails at £1.99. Promotion will comprise the distribution of 20,000 leaflets showing Bearsville catalogue to dealers and advertising in consumer weeklies and specialist magazines.

More collectors' items are promised from Grapevine, the Norfolk-based specialist soul label which is an offshoot of John Anderson's Soul Bowl shop and is well-known as an outlet for rare and deleted soul records. Now distributed by RCA in this country, Grapevine has undertaken to reissue old and rare material here, as well as modern soul records on small US labels, which would not otherwise have British release.

Initial releases include Quick Change Artist by an obscure Sixties duo, the Soul Twins — mint copies of which have been changing hands for up to £40 in Northern discos; Rosemary What Happened by Richard "Popcorn" Wylie; and, fulfilling the second part of Grapevine's objective, What Took You So Long, by Stanley Woodruff and the US Trio — contemporary soul/jazz by currently popular working, Washington artists.

## Verve label reactivated with reissues

THE FIRST UK Verve releases of 1977 signal the active return this month of the jazz and blues label following Polydor's decision last autumn to re-structure it with a centralised system for European releases.

The seven are re-issues of albums featuring Ella Fitzgerald, Oscar Peterson, Bill Evans, Wes Montgomery, Harry Edison, Ben Webster and Dizzy Gillespie and Stan Getz, recorded between 1952 and 1963. Label manager Dennis Munday plans further releases this year.



MEMBERS OF Phonogram's sales force who won a trip to Portugal as an incentive during the company's sales campaign, which ended last Christmas, are pictured before leaving on their long-weekend holiday. The top representatives and area managers include: (left to right) Vic Dawes, Dave Smith, Barry Hulse, (seated) Gary Howells, Ken Maliphant, Gordon Davis, Brian Duggan, Jim Liddell and Jack Finlay. They were met at the airport by five more prizewinners — Roy Wilkins, Glyn Stevens, John McKeever, George Page and Joe Colquhoun.

## Indie steps forward with sell-out

AFTER JUST one week in business, an independent record company formed by the editorial team of the punk magazine *Sniffin Glue* has sold out of its first pressing of its two debut singles.

Called Step Forward Records, the label is run by the magazine's editor Mark P. and general manager Harry Murlowski in partnership with BTM Records boss Miles Copeland.

The two singles are Fascist Dictator/Television Families by the Cortinas and Right To Work/The Loner by Chelsea (catalogue numbers Step Forward 1 and 2 respectively).

Pressed by Lintone, the label is distributed by Bizarre, Lightning Records, Bruce's in Scotland and direct to the Virgin retail chain. The

first 4,000 pressing order of each single was sold out within four days and new stocks will be available to the shops immediately.

Said Miles Copeland: "We have been offered distribution deals by several major record companies and have even reached the final stages of negotiation with some, but nothing has yet been signed. Meanwhile we are managing to cover 99 per cent of the record shops which carry this type of product."

Step Forward operates from Copeland's office suite in London's Dryden Chambers (01-437-0712). Mark P. is working as a&r manager and says the company's next single will be Freeze/Man Of The Year to be released on June 17 by the Models. After that will come a 45

from P's (alias Mark Perry) own band Alternative TV.

From the same address and telephone number, Copeland is also involved with another new label, Illegal Records, which has the same distributor and manufacturer. In this he is in partnership with his brother Stuart and Paul Mulligan.

The first release on Illegal was the Police single Fall Out, and this is to be followed by an EP from New Yorker Wayne County containing three tracks — Paranoid Paradise, The Last Time and Stuck On You.

Copeland told *Music Week*: "The two labels have completely separate identities and are funded and organised with different personnel and on a different basis. I am, the only person involved in both."

# DOOLEY

ALTHOUGH THE official statement says that Ken Glancy's European return will be to work for RCA, inevitably his name is being linked with the still unfilled managing director vacancy at Decca ..... John Fruin aiming to make WEA the UK's fittest record company — a basement gymnasium is about to be opened, but message from local Soho specialists not contemplated ..... despite the red faces caused by Sex Pistols debacle, EMI may be about to plunge into the new wave again ..... full marks for timing to Virgin that God Save The Queen will grab the chart headlines in Jubilee Week.

HOW EMBARRASSING — first call received by Jack Jones when he guested on Michael Aspel Show last week was from a listener complaining of difficulty in obtaining his album — others followed ..... personal statement awaited from Arista's Mike Goldsmid ..... also from EMI Music publicity man Philip Palmer? ..... industry grapevine predicts that Swindon new wave band XTC will have contract with major company soon ..... to avoid clash with A&M Elkie Brooks reception, EMI brought forward performance of Meal Ticket at Maunkberry's party — and was rewarded by wildly enthusiastic ovation from media visitors.

WHEN TK Records deal with RCA expires internationally later this year, will label be seeking new UK outlet? ..... a July wedding to singer-writer Peter Kelly for Virgin sales manager Ann Green ..... after a second period of convalescence, Pye promotion manager Izzy Price expected back to work in two weeks ..... Elton John on the road with Rocket's Arthur Sherriff to help promote new releases by Foster Brothers and Lorna Wright ..... recently acquired by Rod Buckle for Sonet, I Got You By Don King on American Conbrio label, a Top 10 item in U.S. country charts ..... Starfile paperback, based on MW and Billboard charts, just published by W. H. Allen, compiled by Dafydd Rees of Decca press office.

FAILURE OF CBS to capture Arista-Chrysalis pressing-distribution deal not regarded by local staffers of U.S. label to be due to reluctance of Clive Davis to become involved with his employer again, since he's talking to CBS US re-pressing-distribution for Arista ..... label has just signed another departing Motown veteran, Eddie Kendricks ..... new Granada tv series this autumn The Blue Jeans Set to be hosted by Paul Nicholas ..... tough on Frank Valdor's Tropicana Showband to be dismissed after opening Chita Rivera show at Palladium, but should this big-selling German album act ever have been booked in first place — in a dance hall they might have done well.

AT SECOND Music Therapy Charity lunch at Café Royal on June 30, Duchess of Gloucester will present Silver Clef Award for services to music industry ..... Neil Sedaka's new single will be Amarillo, once a smash for Tony Christie ..... from New York, former A&M UK press chief Mike Ledgerwood returned to London last week as holiday relief for his successor Kit Buckler ..... apologies to Anchor a&r manager Alan Holston for getting his name wrong in Talentscene feature.

## JEFF PHILLIPS



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# Red Nail stays with B&C Weekend signs to DJM

by TERRI ANDERSON  
APPARENTLY CONFLICTING information on LWT's two record labels, and the exclusivity or otherwise of their rights to product originating with the television company, was clarified this week.

An announcement in early May that a new record label, Weekend Records, was to be formed as a

division of Weekend Music — which is, in turn, a wholly-owned subsidiary of LWT — also stated that the new label would be licensed exclusively to DJM Records. When the question of the future of Weekend Music product going through the existing Red Nail label was raised, DJM managing director Stephen James postponed signing of

his agreement with Weekend Records, because he had understood that DJM would be getting an exclusive deal for all LWT-originated product.

Weekend Records has now announced both the signing of the agreement with DJM, and the appointment of Steve Colyer as director of creative and marketing development for Weekend. The licensing agreement is world-wide and exclusive, and the first release is scheduled on July 1; this being a single, Manhattan Roll, by the first artists on the Weekend Records roster, Telephone Bill and the Smooth Operators. The first album release from Weekend, which is to be operated in association with Essex Music, will be the theme and incidental music from the LWT series *Love For Lydia*. It is scheduled for the autumn.

Stephen James told *Music Week* that he had postponed signing the agreement until Red Nail's commitment to B&C Records — to which it is licensed — should be completed. "I have had the assurance from John Blyton, managing director of Weekend Music, that commitment is now complete, and all LWT product will be on Weekend Records and will go exclusively through DJM", James stated. He added that Red Nail's agreement with B&C would run its full term to the end of this year, but as Red Nail had fulfilled its minimum commitment as per that contract, it was not obliged to provide any more product; repertoire already placed with B&C remains there until the Red Nail contract ends, but from now on all new Weekend Music product will be on Weekend Records, and so be licensed to DJM. All the records, James said, would appear on the Weekend label in the UK but on DJM for the rest of the world.

Brian Hutch, managing director of B&C Records declined to make any further comment on the situation, saying only. "As far as I'm concerned Red Nail is licensed to us until the end of the year."

Colyer has come to Weekend Records from Magnet Records, where he was director of promotion, having been promotion head at CBS for five years prior to that. He told *Music Week* that his concern was with Weekend Records only, for which he is building a roster from scratch. His agreement with DJM he knew to be exclusive for all Weekend product, but he could not comment on the LWT/Red Nail situation. "We are an offshoot of LWT, but we are autonomous, with a separate office. I am responsible for Weekend Records, and that's all."

## Television test spots for Mike Harding EP

TV ADVERTISING makes up part of the campaign Phonogram is mounting for Lancashire singer-comedian Mike Harding's new EP *Guilty But Insane* (Philips CLOG 1) and his new album *Old Four Eyes Is*

Back (Philips 6308 290). The three track EP sells in a four colour bag for 70p and the album retails for £2.99.

The tv advertising will be a test market operation in the Granada area only beginning in mid-June covering a three-week period with 23 spots. The 30-second commercial is the first time Phonogram has collaborated with an artist in writing the script. Cartoonist Bill Tidy has also contributed to the film.

On top of the televised push, there will be consumer press advertising and strong point-of-sale support, says Phonogram. Harding is undertaking a provincial radio tour and promises to fit in PAs at selected record dealers.

## Album for London newscaster

IN AN UNPRECEDENTED campaign for a specialist group of artists on a small label, space is being bought on the Leicester Square moving light newscaster for a month to promote the new album on Response by the Square Pegs, a barbershop quartet. The album's approach is purist — all the songs are performed unaccompanied, in the traditional style adopted by barbershop customers (not barbers, as is often mistakenly believed). The album is the Square Pegs salute to Stephen Foster, who wrote among many others *Campdown Races* and *Oh Susannah*; it is released this week (10) and is distributed by Pye. Response expects the use of the newscaster to attract attention partly because it is such an unusual form of promotion for such a type of record, and partly because the 24-hour-a-day rotation of the 15-word message should cause enough passers by to become curious enough to cause London dealers to stock the album.

## PRS appeals against Lyttleton win

FROM PAGE 1

looks after performing copyrights and royalties due to music publishers, performers and others, had supplied Lyttleton with a computer print-out showing the names and addresses of members in all three categories of membership — full, associate and provisional associate.

Only the full members were entitled to vote, but the print-out did not show which these were. They attained their status through financial success as writers, composers and publishers.

Lyttleton contended that the company had not fulfilled its duty under the 1948 Companies Act to supply a member with a list of members. This requirement,

contended Weaver, meant that a member should be informed of his status and that of his co-members in the company.

For its part, the PRS said it had fulfilled its statutory duty. Apart from providing the computer print-out in readable form, it had answered all of the 175 letters from Lyttleton and his solicitors sent between January 1975 and July 1976.

The general council of the PRS — the governing body — had felt that in releasing the identities of the full members, they might be disclosing information given to them in confidence, by saying which members had not attained the requisite financial success to qualify for full membership.

In making his order, the judge



THE ASSEMBLED might of DJM Records and LWT's new Weekend label gathered together recently at water's edge to celebrate the licensing of the latter to the former (story, this page). Weekend chief, John Blyton, and DJM managing director, Stephen James, are fourth and fifth respectively from the left. Weekend's newly-appointed director of creative and marketing development Steve Colyer, is first left.

## Companies keep up with 12-inch trend

FROM PAGE 1

and album in browser boxes incorporating the Soul Special identity. Each box will contain ten packs of the three records. Window streamers will also go to each of the participating stores.

The Capitol soul sampler carries tracks by Maze, Rance Allen, Freda Payne, the First Cousins Jazz Ensemble, Nancy Wilson, Sun, Inner Circle and Caldera.

Peter Buckleigh, general manager of Capitol UK, said, "The Sylvers and Natalie Cole are two of America's biggest soul acts at the moment. As they are not available to tour here, we needed to take a different marketing approach to realise their obvious potential. We achieved a lot of success earlier this year with a 12-inch, four-track Tavares single, and the current trend of such releases proves that this type of record is becoming increasingly popular with the public". Capitol's new plan was thought to be so strong that a presentation was made to Record Merchandisers, and the firm's response has been enthusiastic enough, concluded Buckleigh, to make an increase in the limited edition to 40,000 a likelihood.

EMI's group pop repertoire division is experimenting, too, with a 12-inch commercial maxi-single to promote new product from the Little River Band. This will be available in packs of ten in a browser box (it can only be ordered through EMI salesmen). The disc features *Help Is On The Way*, *Changed* and *Different/L.A.* In *The Sunshine*, and sells for a recommended 70p in both the initial large size (a limited edition of 17,000) and the regular 7-

inch.

Latest 12-inch moves from CBS, which broke the Jacksons' *Enjoy Yourself into the Top 50* earlier this year via a bumper-size single, feature Archie Bell and the Drells' *Everybody Have A Good Time* (Philadelphia International) and the Miracles' *Woman* (CBS).

WEA is issuing titles by Bootsy's Rubber Band and the Detroit Emeralds in 12-inch, and also working George Benson's *Nature Boy* in that form. Its earlier commercially-available 12-inch singles (Boney M, Cerrone, Trammps, *Undisputed Truth* and a Detroit Spinners four-tracker) have been highly successful, but managing director John Fruin emphasises that the company will continue to be selective in employing the configuration. He warns that too much product on the market could "kill the golden goose" and dissipate consumer interest. Higher production costs make 12-inch product a "loss item" at regular single prices, he points out, and the investment is generally recouped only if the records go on to become big sellers in 7-inch.

Another warning has come from Clive Selwood, until recently marketing director of Pye, where he blueprinted its *Big Deal* series of four-track 12-inch 45s. He believes the giant-size novelty appeal is wearing off already in the market place, and its use in a record's early days is alone no longer sufficient to push it into the charts.

Nevertheless, the *Big Deal* discs have sold 200,000 copies across all titles, he claims — repertoire was mainly vintage catalogue, by artists such as the Foundations, Lonnie Donegan, Isaac Hayes, Melanie and the Ivy League — with Stax, Status Quo and Kinks titles leading the way.

## Surcharge drop

FROM PAGE 1

RCA is placing special emphasis on singles at present, Moore added — to establish a base on which album sales can be built — and the surcharge abolition is designed to boost this. Moves to reorganise the firm's telephone sales operation and field force for singles orientation are also being implemented.

The retail trade is being told of the surcharge's disappearance by mailout.

RCA is experimenting, too, with Saturday deliveries in certain cities. If dealer response is sufficiently favourable, explained Julian Moore, the plan will be extended to other centres.

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# ELTON JOHN "BITE YOUR LIP"

(Special remix version not previously available)



## b\w KIKI DEE "CHICAGO"

There is a special limited edition of this record available on a 12" pressing at rrp 99p (RUI)

**SPECIAL RELEASE**  
Two American "A" sides back to back

ROKN526



# EUROPE

## EMI a&r meet in Cologne

COLOGNE — Since 1973, the production chiefs and repertoire managers of the various EMI European companies have been holding twice-yearly "Continental European A&R Conferences", the last being held were following get-togethers in Amsterdam, Brussels, Paris, Zurich and Barcelona.

Aims outlined in an introductory speech from chairman Michel Bonnet (director-general of the French EMI affiliate Pathe Marconi) were to "discuss at one table experiences and problems with regard to repertoire decisions and to create awareness of current trends in European territories. Also to examine prospects of expanding the European market and seek understanding of different a&r division working methods".

Gunter Ilgner, EMI Germany programming chief, said: "We're really creating a think-tank to sort out obvious differences that exist between the different markets. But it is not a sales meeting in as much as no one EMI company offers its artists to the others. More it is a discussion about the cross-over potential of artists and trends. We talk about how best to deal with artists, producers and arrangers — how best to find the right composer or lyricist for individual artists."

Particularly important in Cologne was a debate on the standardisation of artist and licensing contracts so they can be used by all EMI companies. This was regarded as vital in the future building of acts outside their home areas.

And Friedrich Wottawa, EMI-Electrola managing director, stressed: "Though we have international expansion policies, we have to remember that needs of individual markets are the basis for all discussion."

EMI-EAR, the multi-national talent-handling offshoot, is continuing to work towards international emphasis for specially-selected artists of world potential. Artists contracted to EMI along with those involved with EMI EAR are worked across the various European territories from the outset.

Wottawa said: "The concept for this marketing policy involves initially the right choice of repertoire together with the co-ordination of releases, promotion activities, marketing strategies, tour, cover designs and sales activities." Noted EAR artists include Harpo, Marion,

Bjorn Skifs, Teach In, Gilly Mason, Santabarbara, Highlight and Spooky and Sue.

At the Cologne meeting, John Dixon, of US EMI Capitol, made a debut appearance. Others present: Roel Kruize, managing director EMI Holland and EMI EAR; Frank Jansen (EMI EAR Haarlem); Nick Mobbs, Alex Mears and Guy Marriott (EMI London); Michel Poulain (Pathe Marconi Paris); Beer Soerensen (EMI Dansk-Engelsk, Copenhagen); Luigi Calabres (EMI Belgium, Brussels); Henri Heymans (IBC Belgium, the Belgian affiliate); Laico Burkhalter (EMI Switzerland); Bruno Tibaldi (EMI Italiana, Rome); Rafael Gil and Salvador Piez (EMI Odeon, Barcelona); Theo Sarantis (EMI Greece).

Pictured is a group of the delegates at the Cologne meeting.



## Centenary radio special

ATHENS — ERT, the Greek radio and television corporation, has launched a new radio show as part of the celebrations of the centenary of the invention of recorded sound. Presented by local personality Yiorgos Papastephanou, the show is titled Good Evening Mister Edison.

And disc-jockey John Petridis has produced a special show of the best recordings of the past century, based on critics' selections as included in *Billboard's* special centenary issue (May 21).

## Polydor signs punk ban Stinky Toys

PARIS — The first French punk-rock group, the Stinky Toys, has been signed to a three-year recording deal with Polydor.

This came as a surprise within the industry for until now the word "punk" has had little impact here. A popular translation would be

"lost" or "hopeless", but many critics prefer to use the word "rotten". That apart, some sections of the French press are going out of their way to kill off punk-rock virtually before it starts.

Elli Madeiros, leader of the Stinky Toys, was described by one writer as "hopeless, clownish, pathetic and ridiculous". The attractive blonde girl was further criticised: "She does not sing, she howls. The antics of the group are vicious."

The punk-rock scene is presented as Nazi-Fascist, set up to counter the "long-haired Left". As politics are an integral part of French life, the fear is that this extreme approach could fuel political antagonism. It was only a few weeks ago that Michel Sardou was unable to give concerts because Leftists accused him of Right attitudes and broke up his concerts.

Political clashes are expected. The Left wing paper *Le Matin* published a double-page spread denouncing the punk-rock people. "There are not many of them as yet, but they have only just started. We must all ask questions and find the answers worrying."

## Video cassettes for ships' TV

STOCKHOLM — Europa Film AB is currently duplicating more than 250 video cassettes a week for use on Swedish merchant ships. Source of most of the material is the state-run Swedish TV authority.

Using the Philips VCR system the video duplicating department of Europa Film produces a total of 2,000 video cassettes a month and also produces and distributes 16mm and super-8 films and 1.2 million musicassettes annually for such Swedish record companies as

# Audiotronic bid for hi-fi chain

PARIS — The French Ministry of Finance has been asked to approve a takeover of the French hi-fi chain King Musique by the UK organization Audiotronic. It is believed that a first step would be an acquisition of 49 percent of the capital, with the understanding that if permission is granted then Audiotronic would acquire another 21 percent, giving a total 70 percent.

Under French law, foreign capital may not be used to buy French interests without government permission.

King Musique is undoubtedly the top hi-fi enterprise in France though today its performance is lagging. Founded in 1972 by Olivier de Wavrin, a textile magnate, it succeeded very rapidly in taking over 20 percent of the French market and its turnover shot up within a few years from just over £1.3 million to almost £26 million in 1975. For 1976 it was expected to make around £29 million on turnover, with a £1.4 million profit, but in the end turnover was somewhat less than £26 million.

At one time the chain had 54 shops and employed 350 people. Now the numbers have been cut back, with a work force of just 200. The reverse in fortunes is due to current economic stagnation and government policy which is to hold back expansion.

## French radio system petition

PARIS — Twelve important musical organizations here, including the National Music Committee, has drawn up a petition intended to bring about far-reaching programme changes with the French radio system.

The document avers that music broadcast today is either classical/symphonic or pop and that light music in the middle of the field is virtually ignored. The petition demands that all kinds of music should have a place in a regular broadcasting policy.

Following the Union of Composers, other organizations have also drawn attention to the time devoted to foreign music as opposed to French music, stressing the position is getting more and more serious. The 1975 situation was bad but in 1976 two-thirds of the music broadcast was foreign in origin.

And the petition underlines that a large part of the programme cost comes from license fees so that a real effort to meet the tastes of all listeners should be made. At present, light music was being sacrificed, a situation the music men insist should be corrected immediately.

But a further problem was that the King Musique chain was attacked by consumer associations who accused de Wavrin of misleading the public through "false" advertising claims. Following a court hearing, he was given a year's prison sentence, suspended, and fined a total £16,000.

## Song contest plan to boost German productions

HAMBURG — In the first quarter of 1977, the German record industry showed a sales upturn of 6 percent compared with the first three months last year. Sales totalled 37.1 million records and cassettes.

But early figures available for May suggest a slackening off in demand, particularly for German productions which have fared badly in the charts. However the industry is planning to fight this trend by organizing a song contest for German composers and lyricists in Hanover and in conjunction with the Second German TV network.

A breakdown of first-quarter figures shows sales of 10.05 million pop singles, down 3 percent on the same period of 1976.

Low-price classical albums had a 1.35 million sale and full-price classical LPs totalled 1.05 million, the latter 15 percent down on the previous year. Low-price pop albums sold a total 6.95 million (up 13 percent) and full-price pop LPs reached 9.60 million, an improvement of 16 percent.

A cassette sales breakdown shows: low price classics, 50,000; full-price classics, 50,000; low price pop, 2.05 million (25 percent up) and full-price 2.35 million (3 percent up).

## Licence fee may drop

PARIS — The French Government has announced that it is considering abolishing the licence fee for radio sets.

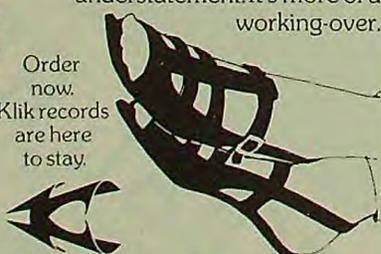
But though this may sound an extreme move in terms of financial loss, it has to be taken into account that in France those who pay for television licenses are exempted from paying the radio-receiving fees. It means that relatively few people buy radio licenses and most of them are aged.

Christian Poncelet, minister responsible for parliamentary relations told the French senate that the cost of collecting the licence made it barely worth the trouble and so the tax would probably be scrapped in the near future.

**THE KOMING OF KLIK**  
There's a new label going round.  
It's about street sounds. Now sounds.  
Black... white... whatever. It's called KLIK.

Henry Buckley is a Jamaican. His debut single is called 'Nobody but me, babe' It's a disco-soul number. Nice 'n' funky. It'll do well — both in and out of the discos.

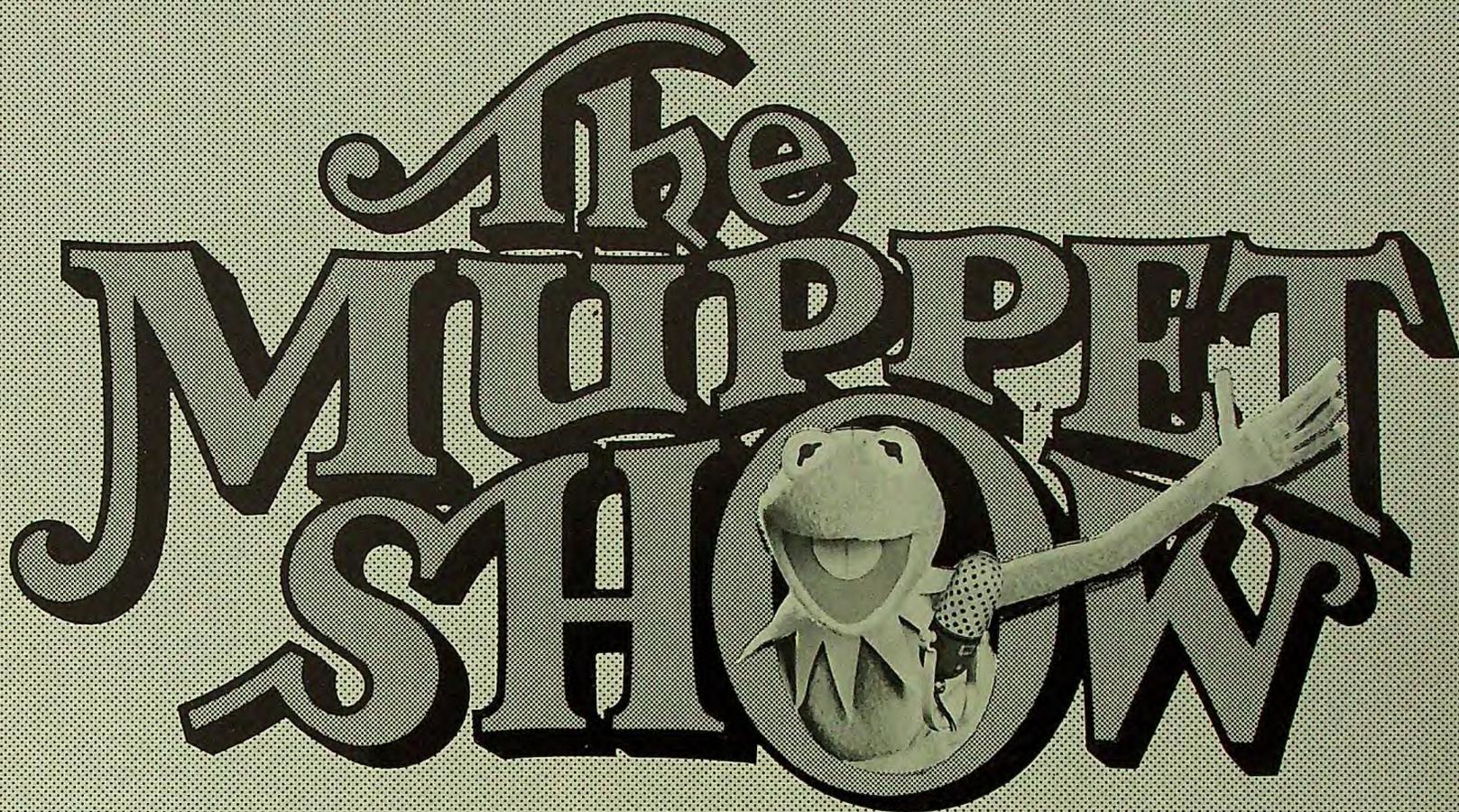
Chartreuse are a young white band — playing hard punk rock. Real raunchy. Their first single's called 'You really got me'. To call it a re-working of the Kinks' famous single is an understatement. It's more of a working-over.



Nobody but me, babe  
**Henry Buckley**

**KLIK RECORDS**  
Marketed and distributed by RCA

You really got me  
**Chartreuse**



**Due to overwhelming  
public demand, the Original  
'Muppet Show Theme' <sup>7N45705</sup>  
is now available as a single**



RECORDS

Muppet Characters, Henson Associates Inc.  
1956, 1976, 1977  
Muppet is a trademark of Henson Associates.

# IRELAND

## Variety Trust award for Val Doonican

by KEN STEWART

VAL DOONICAN has been named the next recipient of the annually presented VATS Award. The presentation will take place in October.

The decision to present the award to Val Doonican for his services to Irish show business, was made at the recent VATS (Variety Artists Trust Society) annual general meeting.

The society is a benevolent body which helps less fortunate members of the entertainment profession and introduced the only variety theatre award presented annually in Ireland, known as the VATS Award. Past recipients include Connie Ryan, Harry O'Donovan, Lorcan Bourke, Noel Purcell, Maureen Potter, Peggy Dell and Cecil Sheridan.

Sonny Knowles was the first to receive the VATS trophy, the ESMA

(Extra Special Merit Award), which is presented occasionally for an outstanding show business achievement. The Variety Artists Trust Society raises its funds via charity shows throughout the year.

## Cotton Mill Boys for UK

THE COTTON Mill Boys, who appeared at the Wembley country music festival, feature Des Wilson on their new single, a cover version of Lucille (Hawk).

The B-side is Downstairs In The Attic, the theme from the current Johnny McEvoy television series which is being screened on Friday nights by RTE Television. It was composed by Philip O'Duffy.

The Cotton Mill Boys recorded a half hour show for BBC Television and it is likely to be shown in July or August. Early in June, the band will return to the UK for dates.

## Devally tribute to John McCormack

THE JOHN McCormack Society of Ireland will present A Tribute to John McCormack by Liam Devally, the singer and RTE radio and television personality, in the Gresham Hotel, Dublin, on Thursday, June 16 at 8 p.m. Tickets are on sale at £1.



POLYDOR IRELAND organised a rock 'n' roll competition in over 20 Dublin discos in association with its television campaign for Chuck Berry's album, *Motorvatin'*. It was to have continued during the four-week campaign, but disco deejays said it was going well and so it was extended to 11 weeks. Preliminary heats were held in each club and the grand final was at *Tiffanys*. The photo includes the winners of the competitions, Michael Clery and Catherine Byrne with their trophies, and Jimmy Morrissey, sales manager, Polydor Ireland (second from left) and John Woods, managing director, Polydor Ireland (second from right).

## News in brief . . .

THE CLOSING date for this year's Castlebar International Song Contest is June 11. The first prize has been tripled to £3,000.

AS PART of a licensing deal with Midnite Records, CBS Ireland released the first single by the Dublin band, the Radiators From Space. The record, *Television Sereen*, is out in the UK on Chiswick Records. It was Number One on Sounds magazine's Alternative chart. It was heard on the John Peel and Alan Freeman Radio 1 rock shows and received enthusiastic music press reviews. The Radiators From Space are a new-wave band from North Dublin.

STARLIGHT MAGAZINE, in conjunction with Shandon Travel of Cork, has organised a trip to see Neil Diamond at Woburn Abbey on July 2. The price of £39.50 includes travel, admission to the show and overnight hotel accommodation in London. Departure is from Dun Laoghaire on Friday, July 1, returning on the evening of July 3. The address of Shandon Travel is 84 Oliver Plunkett Street, Cork.

HIGHLIGHT OF the Seventh annual Killarney Bach Festival will be a performance of St. John's Passion. The festival will take place from July 8-10, with new soloists Linda Russell, Keith Jones, Charles Lynch, Peter McBrien and Nora Ring. Bernadette Greevy, Frank Patterson, Gerard Gillen and Patricia Dunkerley will appear at the festival.

## IMS sales go to Solomon and Peres

FROM JUNE 1, product previously distributed by Independent Music Sales (set up last year as a joint venture by Release and Hawk) will go through Solomon & Peres, which is based at the Dublin Industrial Estate in Glasnevin.

IMS was based in Lombard Street and Release Records, Release Cabaret, Release Talent and Hawk Records will continue to work from the building which also includes Lombard Sound studios.

Sean Reilly of Release said: "The reason for this change is mainly that the studio is going so well at the moment that they're finding it absolutely impossible to get time to do any mixing, editing or dubbing, or anything like that."

"So they're putting a mixing and dubbing suite where the distribution was. It's really an extension to the studio."

## Bushwackers on Release

RELEASE RECORDS issued an album by the Bushwackers Band, who are currently on a six-week Irish tour.

The album, . . . And the Band Played Waltzing Matilda (Release BRL 4087), was recorded at Armstrong Studios, Melbourne, Australia.

It includes Shores of Botany Bay, The Overlanders, The New Broom, Waltzing Matilda, Theme from Ben Hall and Clancy of the Overflow.

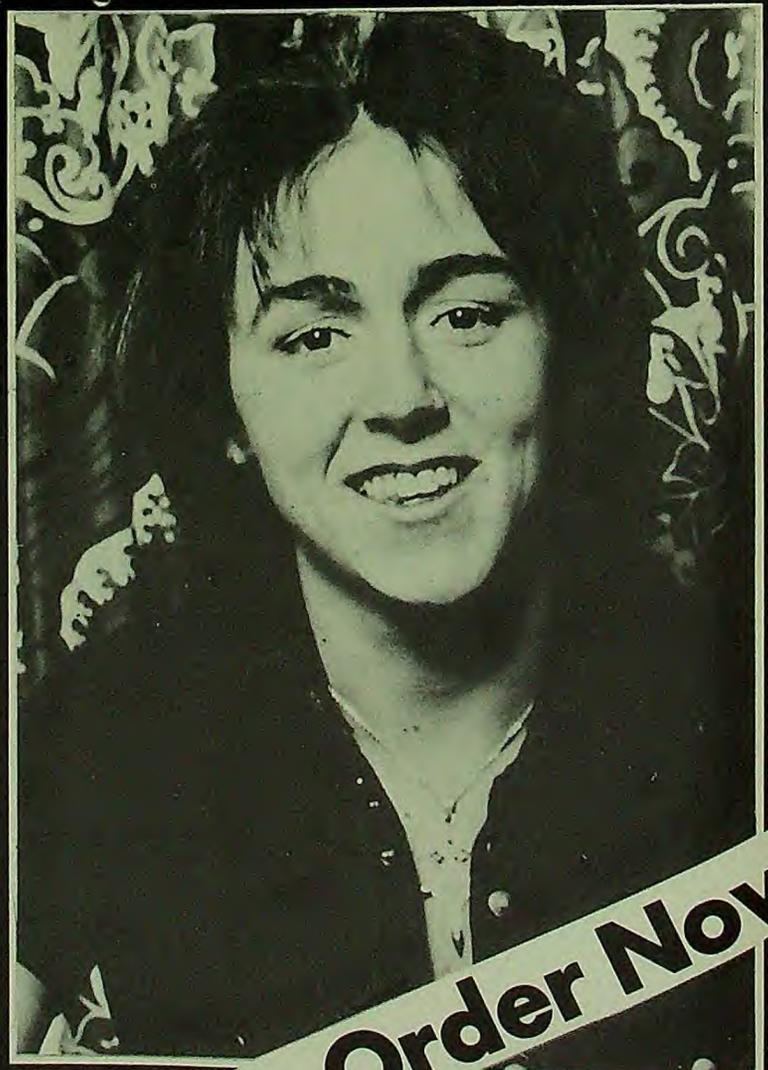
the brand new single from  
the ex-Bay City Roller

Pat  
McGlynn

and his new band **Scottie**

She'd rather be with me

F13715



Order Now

# COLOSSEUM II



DON AIREY

GARY MOORE

JON HISEMAN

JOHN MOLL

A TOUGH EUROPEAN TOUR IMMEDIATELY FOLLOWED BY SEVEN DAYS PLAYING LIVE IN THE STUDIO, HAS GIVEN BIRTH TO A KILLER ALBUM. "ELECTRIC SAVAGE," THEIR FIRST ALBUM ON MCA.

# ELECTRIC SAVAGE

MCF 2800

ALSO AVAILABLE ON TAPE

**MCA RECORDS**

## AMERICAN SCENE

## The Wiz set for the yellow linoleum road

MIKE DOUGLAS is host on a nationally syndicated tv talk-variety show, seen daily in the afternoons. He claims to use more chart acts on his programme than any other similar show and also says that the "musical generation gap is beginning to fill in."

He bases this opinion on fan mail received from viewers, who are generally thought to be mainly housewives who lock into Douglas after their daily diet of soap opera fantasy. Douglas claims his research shows a younger audience too — "it's amazing how many high school and college kids are watching afternoon TV."

Douglas adds: "Fan mail is what really shows how powerfully TV influences a crossover of supposedly separated age groups whose musical tastes are not supposed to coincide. We pinpoint age and background from our mail and we get plenty of mail from ladies over 40 who are turned on to Stevie Wonder, Bob Seger, Donna Summer or Chuck Mangione from their appearances on our programme."

## LETTER FROM LOS ANGELES

by LITA ELISCU

"Our main thrust is in interesting the over-30s in music that is making it big among young people. This has become easier lately because of the acceptance of blues and other adult sounds in the choices of young buyers. We were flooded with letters after Stevie Wonder's appearance. Country performers make contact with the whole demographic range

of our audiences."

Douglas is the longest running talk host on national TV, celebrating his 15th anniversary and he finds "we book younger acts as the show gets older."

The soundtrack album of the 12 million dollar film, *The Wiz* (black musical version of *The Wizard of Oz*) will be a joint deal between Motown Records and MCA Records. Motown and Universal Pictures are making the film which will star **Diana Ross** and **Michael Jackson**. It will be filmed, for Christmas release, in New York where plans call for a 25-mile track of yellow linoleum to be laid from Brooklyn Bridge to the World Trade Centre (that's where King Kong took the dive). It indicates that New York, which needs all the financial help it can get, can be very helpful to filmmakers wanting to use the city as background.

**Tommy Mottola**, manager of **Daryl Hall** and **John Oates** and also the **Dr Buzzard's Original Savannah Band**, will probably announce a new production deal with CBS. He's also heavily involved with RCA so this should give the volatile Mr Mottola even more clout. He's also — aware of the situation of major labels carrying many different artists — been talking with **Leber-Krebs Management** (who handle **Aerosmith**, **Ted Nugent**, **Elliott Murphy**) about having a joint promotion staff for their artists. He's already going ahead, hiring his own promo people. . . . **Gerry Hoff** has also announced his resignation from Threshold Records to start his own Los Angeles-based Manipulations company. Threshold was the Moody Blues' own label, started with a lot of noise and now has been quietly folded, so in effect Hoff was announcing his departure from something that really didn't exist. The new **Emerson Lake and Palmer** album on Atlantic also serves to remind the business of the defunct status of ELP's Manticore Records (and the days when superstars wanted their own label) that both the group and Motown had the highest of hopes for some years back. That was then Motown was flexing its straight, white, rock'n'roll corporate muscles. (Former Moody Blues **John Lodge** and **Justin Hayward**, in Los Angeles said that business complications played a very big part in Threshold's demise and the Moody Blues breakup. What started as a workshop label became a conglomerate empire and that caused trouble) . . . **Abba** were in to set up details of a rock documentary that will accompany the Swedish group on their upcoming world tour. Actors will appear in the film's key roles. They were also shopping on the side for studio equipment to build a 24-track facility for themselves back home in Europe.

One of those "industry sources" told the *Los Angeles Times* that reissued catalogue product and greatest hits of . . . packages account for between 20-25 per cent of annual sales . . . Rock promoters may be faced with a problem on **Alice Cooper's** upcoming three month American tour. Cooper is bringing back his celebrated boa constrictor this time out and (equal opportunity employer that he is) expects the rock'n'roll reptile to be treated exactly the same as his musicians in the area of dressing room goodies. While the musicians quaff champagne and caviare the snake is expected to be provided with his life staple. A good healthy live rat . . .

**Neil Diamond** is getting 750,000 dollars for five nights work at the Aladdin Hotel in Las Vegas, in a theatre that seats only 7,500 and that puts him in the big money bracket

for record acts in the gambling capital.

**Frank Sinatra** and **Elvis Presley** probably receive the biggest loot for their forays into Nevada territory but nobody will actually say exactly HOW much they take home. Certainly a lot of fringe benefit is involved. Next comes **Barbra Streisand** who is between 225,000 and 250,000 dollars, according to Las Vegas watchers. **Paul Anka** gets up to 200,000 dollars, as does **Bette Midler** — or rather did. Her Vegas outing was not too successful with her too flash-camp antics puzzling the slot machine pullers. The **Osmonds** are reputed to earn up to 150,000 dollars while a quartet of **Diana Ross**, **Tom Jones**, **Olivier Newton John** and **Helen Reddy** each are allegedly earning up to 125,000 dollars for each Vegas week. For 110,000 dollars Las Vegas casino bosses can get **Engelbert Humperdinck** or **Glen Campbell** and **Barry Manilow**, who played his first Vegas week last year, comes in at 75,000 dollars. Vegas, like everywhere else has been hit by Mr.

Rising Price, especially when you realize that heads were shaken, mouth gaped open at the astronomical fee that **Johnny Ray** took home for a week's Vegas work back in 1962.

A whole 25,000 dollars. That was the biggest fee paid a singer then.

Meanwhile, and still talking about expense, there's **Eric Carmen** and his recent visits to the recording studio to prepare his new Arista Records albums. Talk is that this may be the most expensive album ever, but not exactly for the usual reasons. Carmen is apparently doing as many as 150 takes on the same song, using 36 hours of studio time, straight through, and junking the results

**Deaf School** opened at the Whiskey here to good reviews. It was the first leg on a promotion tour to acquaint the country with their debut Elektra album. Also with them was WEA's **Derek Taylor** who combined applauding with house checking, preparatory to his relocation in Los Angeles next month.

## U.S. Top 30

## SINGLES

- 1 (2) I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band
- 2 (3) DREAMS, Fleetwood Mac
- 3 (4) GOT TO GIVE IT UP PT. 1, Marvin Gaye
- 4 (5) GONNA FLY NOW (THEME FROM "ROCKY"), Bill Conti
- 5 (9) FEELS LIKE THE FIRST TIME, Foreigner
- 6 (7) LUCILLE, Kenny Rogers
- 7 (8) LONELY BOY, Andrew Gold
- 8 (11) UNDERCOVER ANGEL, Alan O'Day
- 9 (1) SIR DUKE, Stevie Wonder
- 10 (6) COULDN'T GET IT RIGHT, Climax Blues Band
- 11 (12) ANGEL IN YOUR ARMS, Hot
- 12 (14) AIN'T GONNA BUMP NO MORE, Joe Tex
- 13 (16) JET AIRLINER, Steve Miller Band
- 14 (15) HEARD IT IN A LOVE SONG, Marshall Tucker Band
- 15 (19) LIFE IN THE FAST LANE, Eagles
- 16 (10) WHEN I NEED YOU, Leo Sayer
- 17 (13) HOTEL CALIFORNIA, Eagles
- 18 (20) LOOKS LIKE WE MADE IT, Barry Manilow
- 19 (21) MARGARITAVILLE, Jimmy Buffett
- 20 (33) DA DOO RON RON, Shaun Cassidy
- 21 (23) SLOW DANCIN' DON'T TURN ME ON, Addis Brothers
- 22 (30) MY HEART BELONGS TO ME, Barbra Streisand
- 23 (26) DO YOU WANNA MAKE LOVE, Peter McCann
- 24 (28) LOVE'S GROWN DEEP, Kenny Nolan
- 25 (27) HIGH SCHOOL DANCE, Sylvers
- 26 (32) I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb
- 27 (29) ARIEL, Dean Friedman
- 28 (31) BACK TOGETHER AGAIN, Daryl Hall & John Oates
- 29 (17) HELLO STRANGER, Yvonne Elliman
- 30 (34) GONNA FLY NOW (THEME FROM "ROCKY"), Maynard Ferguson

## ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (3) THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles
- 3 (2) HOTEL CALIFORNIA, Eagles
- 4 (4) ROCKY, Original Motion Picture Soundtrack
- 5 (6) COMMODORES, Commodores
- 6 (11) BOOK OF DREAMS, Steve Miller Band
- 7 (9) LIVE, Barry Manilow
- 6 (8) SONGS IN THE KEY OF LIFE, Stevie Wonder
- 9 (5) MARVIN GAYE AT THE LONDON PALLADIUM, Marvin Gaye
- 10 (10) ENDLESS FLIGHT, Leo Sayer
- 11 (13) IZITSO, Cat Stevens
- 12 (14) FOREIGNER, Foreigner
- 13 (7) GO FOR YOUR GUN, Isley Brothers
- 14 (12) A STAR IS BORN/ ORIGINAL SOUNDTRACK RECORDING, Barbra Streisand & Kris Kristofferson
- 15 (16) BOSTON, Boston
- 16 (15) WORKS VOLUME 1, Emerson, Lake & Palmer
- 17 (17) TEDDY PENDERGRASS, Teddy Pendergrass
- 18 (22) HERE AT LAST . . . LIVE, Bee Gees
- 19 (23) RIGHT ON TIME, Brothers Johnson
- 20 (19) SILK DEGREES, Boz Scaggs
- 21 (18) A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section
- 22 (27) LITTLE QUEEN, Heart
- 23 (26) A REAL MOTHER FOR YA, Johnny Guitar Watson
- 24 (24) SONGS FROM THE WOOD, Jethro Tull
- 24 (28) EVEN IN THE QUIETEST MOMENTS, Supertramp
- 26 (29) CONQUISTADOR, Maynard Ferguson
- 27 (31) OL' WAYLON, Waylon Jennings
- 28 (32) CHANGES IN LATITUDES — CHANGES IN ATTITUDES, Jimmy Buffett
- 29 (21) SIGHT MOVES, Bob Seger & The Silver Bullet Band
- 30 (30) LEFTOVERTURE, Kansas

Courtesy of Billboard, week ending June 11, 1977

## NEW YORK NOTES

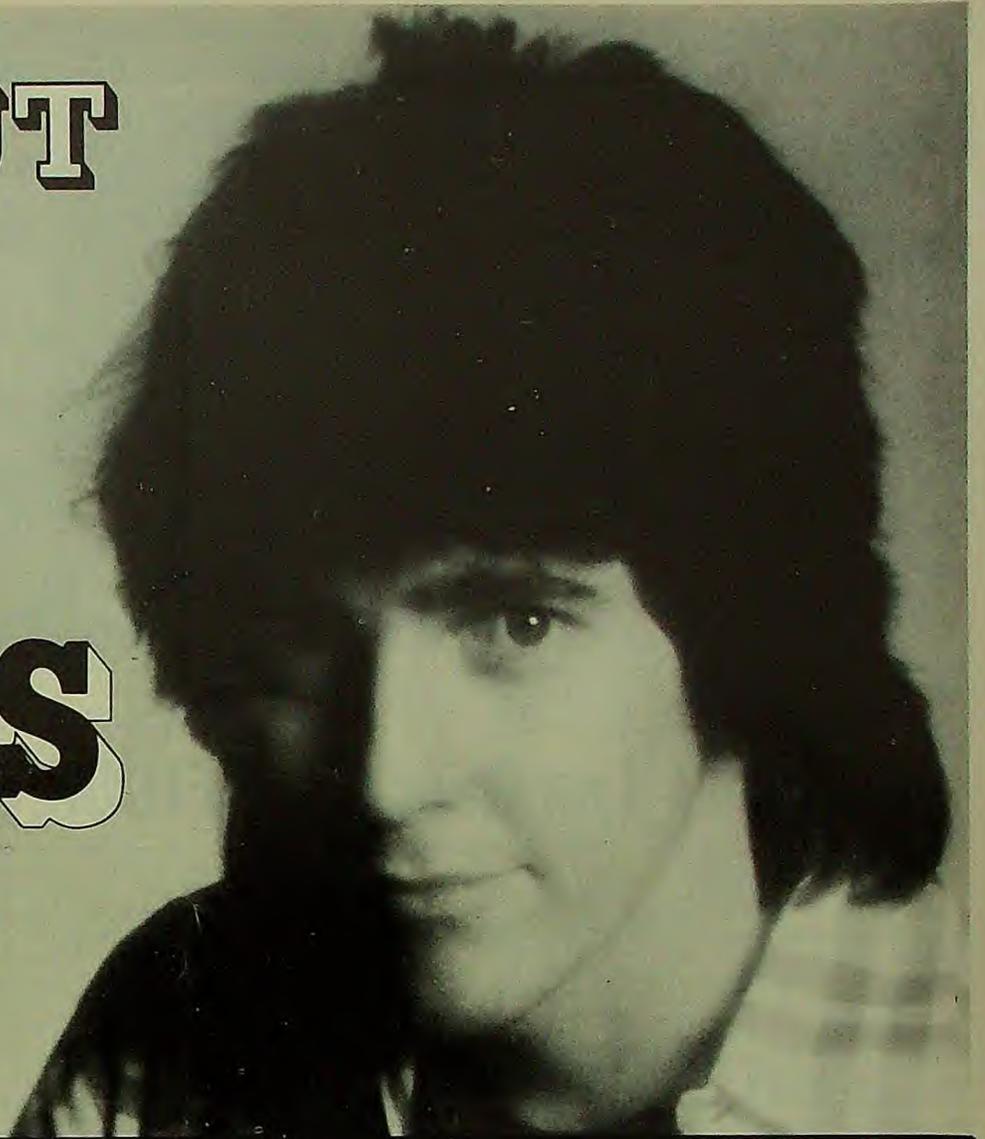
FOLLOWING ANNOUNCEMENT that **Kris Kristofferson** will play Rubber Duck in EMI Films *Convoy* movie, **Helen Reddy** now named to star in her first film *Pete's Dragon* while ex-Mama **Michelle Phillips** has a small but important role in Ken Russell's *Valentino*. Incidentally, new Helen Reddy producer is **Kim Fowley**, also negotiating with **Andy Williams**, who is reported to be interested in the youth market. . . . **Crosby Stills and Nash** back together again, eight years since their first and only LP together without Neil Young. . . . **Jerry Weintraub**, who put Denver and Sinatra together in Las Vegas, now handling **Bob Dylan** who will reportedly tour again soon — no word yet of a Dylan/Sinatra joint concert. . . . **Stevie Wonder** plays harmonica on one track of forthcoming **Peter Frampton** album. . . . **Marilyn McCoo** and **Billy Davis**, recent UK chart entries with *You Don't Have To Be A Star* will have their own CBS TV show in the summer, while NBC trying for a **Stevie Wonder/Linda Ronstadt** special. . . . **Neil Sedaka** accepted invitation to conduct Boston Pops orchestra before leaving US — this most successful of comeback artists also writing a movie score. . . . and **John Oates** of **Hall and Oates** scoring music for *Outlaw Blues* movie.

LATEST BEATLES together-again story is that **Robert Stigwood** wants the group to record old and new titles for a film soundtrack. . . . after *Evita* LP, which is not receiving the US raves hoped for, **Andrew Lloyd Webber** and **Tim Rice** collaborating with Doubleday author on a book on *Eva Peron*. . . . Atlantic signs the **Temptations**, and Motown suing the **Jacksons** for alleged breach of contract — the band is now with CBS. . . . Last **Rolling Stones** LP for Atlantic UK will be, predictably, a live set. . . . another Stones album venture is with **John Philips**, formerly of the Mamas and Papas. . . . in a break from studio sessions, Mick Jagger looked in to catch rare New York **Lou Reed** appearance at the Bottom Line club. . . . **Bob Dylan's** *Rolling Thunder Review* gypsy violinist **Scarlet Rivera** goes solo — debut LP out soon on Warner Brothers. . . . latest ex-patriate Briton photographer **Mike Puland** living in \$900-a-month New York apartment formerly home of publicist **Annie Ivill**, ex-WB London presschief. . . . departing UK WB joint deputy m.d. **Derek Taylor** celebrated his birthday at the Top of The World restaurant in the World Trade Building, New York's highest — diners were alarmed to see small aircraft flying below them.

AMERICA has welcomed the UK punk wave, with **Damned**, **Clash** and **Sex Pistols** to appear on LA tv show and discs on sale in most stores — *Los Angeles Times* called the **Damned** "tame" and suggested they live up to their image at their LA concert — they did. Drummer **Rat Scabies** and guitarist **Brian James** had a backstage fight and were greeted on stage by a hail of bottles and cans — bassist **Captain Sensible** cut his foot on broken glass. . . . other UK acts in US recently included **Gallagher** and **Lyle** whose A&M LP *Love On The Airwaves* was receiving considerable press advertising. . . . and post **George Benson** concert party-goers at the Rockefeller Centre discovered **Peters and Lee** topping the bill at the Centre's Rainbow Grill clubroom. . . . before UK visit, **Olivia Newton John** topped bill at Metropolitan Opera House concerts. . . . **Paul McCartney** and **Wings** received more awards in 1976 in the US than any other band or solo act — two gold singles, two gold albums and two platinum albums. . . . talking of **George Benson**, the WB star sings the sure-hit title track of *Muhammed Ali* film *The Greatest* — Arista has the soundtrack but WB has secured the tape.

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# EUROPE

## Peggy March follows that hit

BACK IN 1963, there was an international hit entitled I Will Follow Him by Little Peggy March. Not too much has been heard of her on record in the meantime, but Peggy March could be on the verge of making her way back into the limelight as a result of winning the Musical Mallorca song contest with the Les Reed-Tony Macaulay song, You And I.

Although a hit all over the world, the greatest success of I Will Follow Him was in Germany and Japan, with local language versions, and although she was unable to sustain her run of hits in America, Peggy March remained consistently popular in those countries. Faced with making a decision about how best to develop her career, she sensibly chose to capitalise on her area of biggest popularity and made her home in Germany, where she has continued to make records for EMI-Electrola.

On the evidence of her completely professional handling of You And I, and in particular the apparently effortless ability to hit the final climactic note with total confidence, the record world has for too long been ignoring a gifted songstress. The way back began at the Midem gala in January organised by FIDOF, the association of festival organisers, where she made an appearance that impressed British writer Les Reed. He agreed to write some songs for her, but such is her professionalism that despite his status as a writer she returned the first two he submitted. The third was You And I, which will be recorded probably this week in London. It will be the first time that Reed will have heard her sing it, for she learned it from the demo and sheet music which he sent to Germany and his responsibility towards directing the orchestra of Spanish musicians in Palma prevented his hearing it properly there.

**MUSICAL MALLORCA**  
Report by  
**BRIAN MULLIGAN**

Although she had developed a good reputation in many countries outside her own, — she sings in seven languages — Peggy March despite her voluntary exile still considers herself an American. She has kept her American passport and feels the time is near when she will make her return. She hopes that it will coincide with a comeback chart-entry via You And I.



A HUG from singer Peggy March for Les Reed who with Tony Macaulay composed the winning entry, You And I, for West Germany. (Pictures: Dezzo Hoffman)

## Les Reed new FIDOF president

AS WELL as writing the winning song, Les Reed's visit to Musical Mallorca was marked by his election as president of FIDOF, the association of festival organisers.

Reed was chosen to replace the long-serving Augusto Alguero srn, who told a meeting of FIDOF representatives that he felt it was

time for a new person to take over and direct FIDOF's promising future. Reed's appointment, approved both by written votes and unanimously by delegates at the meeting met with only one dissenting voice. General secretary Armando Moreno said that Midem director Bernard Chevy had urged that the new president should have experience of festival organisation but had declined to make a nomination. Moreno doubted that it would be possible for FIDOF to organise a second gala at Midem next year on the same terms as enjoyed this year, but pointed out "all the world is not in Cannes."

In fact, Reed revealed to *Music Week*, there are plans for an international FIDOF gala to be organised in Miami and negotiations have already begun to seek television coverage and sponsorship. Also under consideration is a FIDOF charity LP featuring some of the songs from festivals which it is intended would be in aid of UNESCO. Reed also expressed his interest in the concept of a British song contest to be held either in Blackpool or in Jersey, with Tourist Board support.

Another possible development in the organisation of song festivals concerns the future ownership of song copyrights. At the moment the rules of song contests stipulate that songs may only be entered where the copyright can be assigned to the organisers. A letter from ATV Music in London, read to the meeting, pointed out that this requirement inhibited both publishers and contracted writers from giving wholehearted support to festivals.

No amendment to the rules will be

considered until a later meeting by which time all FIDOF members will have had an opportunity to submit their views, but one way of encouraging publisher-participation which will be considered is to give a share in the sub-publishing arrangements to the organisers in their particular territory.



SOULA MARKISI who came second for France with Les Petits Matins, written by Michel Legrand and Jacques Lanzman.



SOME OF the celebrities who formed the jury at Musical Mallorca 77 — (left-right) Kabir Bedi, Elsa Martinelli, Eddie Barclay, Barbara Bouchet, Steve Forrest, Joan Collins, and William "Cannon" Conrad.



JAIME ENSENAT, president of Musical Mallorca, hands an award to Monaco's Caroline Grant who sang Rien N'a Change into fifth place.

## Tax exile Stephens back to Britain

AFTER EIGHT years as a tax exile in Switzerland, Geoff Stephens is about to return and live in Britain. The man who made a fortune from the hugely-successful Winchester Cathedral has decided that the sweet life of Switzerland is less preferable creatively than being back where the action — and the tax is.

"The tax laws are not the end of the world. You have your life to live," said Stephens, who has formed a new writing partnership with another rehabilitated refugee Don Black, and together they penned the UK's unsuccessful entry in the Musical Mallorca song contest, I Should Have Listened To Mama, sung by Terese Stevens. "There were times when I regretted leaving, but overall it has been a good experience when you take into account all aspects," said Stephens. "I always felt my roots were in Britain and frankly I was not active enough in Switzerland. There was not enough to do and boredom can be a killer. I want to be more involved in the business and in the back of my mind I would like to find one superstar singer."

Inactive Stephens may consider he has been, particularly in record production, but unsuccessful he certainly was not. In collaboration with a number of lyricists he has continued to turn out hits with consistent regularity — You Won't Find Another Fool Like Me, Sister And Brother, Doctors Orders, Daddy Don't Walk So Fast are just a few of the best-sellers on which he has worked.

Don Black's return to England at more or less the same time was coincidental, but particularly fortuitous. Stephens has for some time hankered after writing a stage musical and partnered by Black co-author with John Barry of the long-running Billy with Michael Crawford, they are well on their way to completing their first effort. They have an original idea and 12 songs written and are looking for a collaborator who can develop the book.

Stephens and Black will be in New York later this month to explore the possibility of the show being produced on Broadway, where he feels it will fit most comfortably and will be more expertly choreographed for the small cast required.

"We have not elicited any reaction from the Americans yet, but that won't stop us going for reaction of people in the UK has been encouraging."



STEPPING OUT in style — a Spanish favourite, the UK's Jesse Green in company with a go-go girl.



THE BRITISH team plus one (left-right), arranger Kenny Woodman, singer Terese Stevens, writer Don Black, Peggy March (West Germany) and writer Geoff Stephens.

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## TALENT

## Jingles—a new way to break artists?

by JOHN HAYWARD

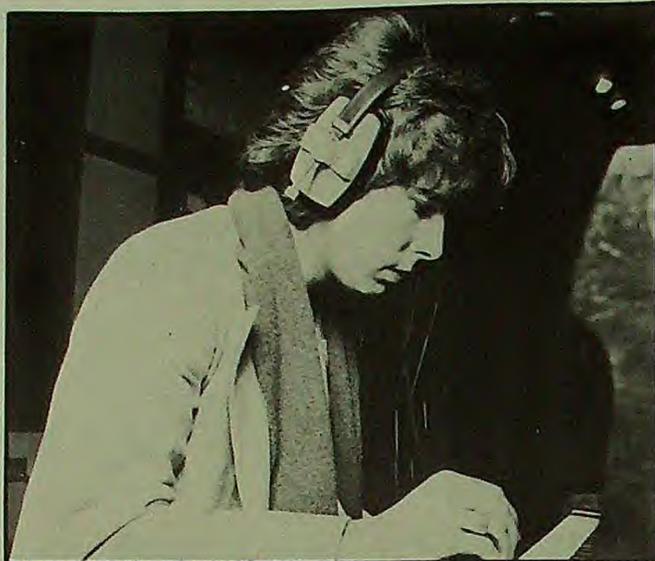
DAVID DUNDAS is a new type of pop star — a man who has not had to pay his dues up and down the MI in a hired transit, but shot to stardom via the strange medium of a tv jingle.

By now the story of the Jeans On single that sprang from the highly successful Brutus jeans commercial is well known, but less has been revealed about Dundas's background and how he came to get involved in jingle writing after a successful ten years as a professional actor.

And with television emerging as a prime marketing vehicle over the past five years since K-Tel and others pioneered the method in the UK, could the jingle industry throw up other undiscovered talent in the Dundas mould?

Dundas describes his background as 'comfortable'. As the second son of the Marquis of Zetland he is technically a Lord, and after a Harrow education, went to the Central School of Speech and Drama, to be plunged almost immediately into the world of movies.

He was signed to a five-year contract with 20th Century Fox and starred in *Prudence And The Pill*, following this with tv parts in series like *Paul Temple* and *Boy Meets Girl*, but gradually the appeal of the thespian lifestyle began to pall. "The tv work became rather too much like a nine-to-five job," he commented.



David Dundas

As an inveterate tinkler of the ivories since childhood, he decided that the music business was the life for him, and made the move to get into the musical world at a time when he was nearing 30 and had a wife and child to support. "I wanted to get into music, but I did not know quite how to do it. Jingles just seemed the natural way to break in," he explained.

"I started by just making up tunes that fitted billboard messages I saw. It was really Capital Radio that gave

me my big break. I went to them with some jingle demos I had done off my own bat for djs, and they told me they were changing their waveband to 194. They asked me to demo some jingles advertising the change, and to my great good fortune they gave me my first commission ever.

"I was then lucky enough to join an agency called Air-Edel Associates.

"Then came some obscure commercials for companies in Saudi

Arabia and other places, but my first really big job was the Brutus commission."

Dundas was indeed lucky to join Air-Edel. Its writers include Roger Greenaway, George Martin and the talented Richard Harvey whose rock group Gryphon is highly regarded. Producer Maggie Douglas explained that Air-Edel, co-founded by George Martin, could now be the biggest company of its kind operating on commercials.

Because of the wide range of writers available, the company is able to get creatively involved in a commercial and choose from many different musical styles.

It was into this very disciplined field that Dundas was tossed, going through what Maggie Douglas described as "a musical crash course."

The way the Jeans On jingle came about was unusual. Dundas demoed the song snippet on a Wuritzer piano which he said gave the song its rolling, percussive feel and presented the rough tape to the company, who liked it.

However, when Brutus heard the completed tape with brass and other embellishments, they preferred the rough, sparse version, which went on to sell two million singles around the world.

"When it proved popular, it was decided to put the song out as a single on the Air label," said Dundas. "I was surprised that they wanted to make the record exactly like the advertisement, but their decision proved to be the right one

and the song hit the top of the German charts and number 7 in the US. I suppose it was a simple, catchy song that registered in people's minds."

After this huge success, practically first time out, Dundas was in heavy demand as a back-room jingle writer. Commissions came rolling in from firms like Boots, Shiphams, C&A, Slimcea Bread and the Spanish Tourist Board.

"I felt I had to do them," he said. "And I settled down at the piano where I do most of my work to get on with them. It was a long time before I was able to do any more recording in my own right."

"If you are a top jingle writer the rewards can be very high, but it very much depends on what you want to do. A lot of money can be made by writing a couple of jingles a week, but that way you can get stale. I like to keep it down to one a week and I think I have done 30 or 40 in the past year."

He agreed that the hothouse world of advertising was very prodigal with ideas, with companies constantly pushing for new tunes. "Sometimes I go dry, and strangely enough I find that going round to someone's house and using a new piano often helps the creative process."

Dundas estimated that a nationally networked jingle for a big company might make the writer around £1,000 on average, taking repeat fees and equity pay scales into account if the writer also performs the vocals.

He admitted that he has rather a faceless image for a pop singer, especially in England, and said there was something of a stigma attached to jingle writers as far as the press was concerned. "But I enjoy being a backroom boy," he said. "And I don't really mind if my face is not well known."

With his solo musical career beginning to take a back seat, he decided to have a three-week break in March and wrote eight new songs, taking another four weeks to record them with the help of Roger Greenaway and Eddie Howell. The result is his first album, entitled simply David Dundas, released last month.

"If things go well with this LP. I will be looking forward to playing in front of an audience," he said. "So far I have done only radio and tv recordings apart from one notable exception. That was my first concert appearance when I played Jeans On in front of 18,000 people at a Luxembourg awards gala. Quite a baptism of fire."

Future plans include an American promotional trip and a summer of album recording for release near Christmas. "I don't have a clue what American reaction is going to be like," he confided.

But one thing seems certain. The combination of perky pop songs allied to tv merchandised consumer goods appears to be a useful new way of exposing new artists to the public. Companies are now clamouring to contract proven writers like Jeff Wayne and Roger Greenaway.

Meanwhile fifties rhythm and blues enthusiasts the Daris were given a big break when they appeared in a Carling Black Label lager commercial on tv which has led to a lot of attention from the record industry.

And the potent appeal of rock music tied to consumer goods has led Brutus' to engage Jeff Wayne producing Roger Chapman's instantly identifiable vocals to extoll its new range of jeans.

Presumably, as the advertising agencies become more skilful at aiming goods at the affluent young market by using current pop styles in its jingles there will be more success stories like the David Dundas saga.

## Duck—here comes Neil Innes

by TERRI ANDERSON

YOU CAN'T make faces on record. Neil Innes mused on that fact as he committed his first solo album on Arista to the seldom gentle attentions of the record buying — or not buying — public.

Innes has his appreciators who must make up in affection what they lack in buying power. In affection, and in respect for the man's acute observation of all that is quirkily true in life. But they know him as a face, and are used to the enormous aid to comprehension and appreciation which being able to see him gives an audience.

Innes the extra Monty Python man; the one who at their stage show at Drury Lane produced convulsions of mirth by sitting in solemn concentration at the piano, apparently totally unaware that there was a duck on his head; the one whose expressive features have often put the finishing touch of hilarity to a sketch or song. Innes is well aware that his intelligent, gently derisive, or tragi-comic lyrics need much more concentration from anyone who is listening without being able to see. His album asks not only for that kind of concentration, but also, from an audience which has inevitably labelled him funny man, it asks recognition of the fact that he is not trying to be funny this time. Even so, the album tracks which when played at home produce an appreciative glow of understanding, or at the most a few happy gurgles — because Innes cannot refrain completely from being funny — produced thigh-slapping merry uproar when performed by him at Ronnie Scott's jazz club during a reception to celebrate his signing to the label and the release of the LP.

The artist, who to many is a modern philosopher whose works are considerably more digestible than Descartes or Spinoza, characteristically takes the philosophical view. "No, I don't slot into any musical pigeonhole,"



Neil Innes

he admits, also agreeing that none of his tunes are likely to have the limpet-like grip on memory that a first hearing of an Abba single has on the public. He is delighted that Arista — which has Monty Python product for the US — wanted to sign him as an artist, and has given him the chance to make the album. But he cannot honestly understand what they hope to get out of it.

"I studied piano between the ages of seven and 14, then went to art school where I did no music until I met up with the Bonzo Dog Band; it's hardly a pedigree musical background. I had never thought about writing songs, I dropped into that." Innes in fact wrote the Bonzos' hit *Urban Spaceman*, and those lyrics are easily recognisable as ancestors of current tracks such as *Shangri La* which opens "Did you ever get the feeling, that the truth is less revealing, than a downright lie?" Innes has made a previous solo album, called *How Sweet To Be An Idiot*. "I made it four years ago. It was widely distributed through UA's cupboards. But I did not have to pursue a career as a recording artist; I was doing a lot of things.

When returning to recording after a long break he had plenty of material to choose from, and tried to

select songs which needed no visual treatment. As someone who can say: "It seems to me that in this business you are not what you think you are, but what everyone else thinks you are, and I don't kick against that," Innes knew he was taking a risk with this LP. "It was difficult to know quite what to do. The album is really quite laid back; and yes, you do have to listen to it a few times. So much music now goes for a mood — the rock mood to the James Last mood. I have the approach that if you are going to have words you might as well make them mean something. There are a couple of light-hearted numbers here because people expect it; others are almost folk songs, the way I see things. Most of the songs seem to be stories, and if you are going to try and get anyone listening to lyrics, a story is needed.

"Being realistic, I have not got a clue why and if people will want to buy the album. My job is to write it and perform it. I'm happy to say it is someone else's job to sell it. Of course I'm helped by my association with the Python but people will still have to listen to it, and it would take quite a turnaround in broadcasting for my album to get played; it gets instantly classified as being of eccentric, minority, interest. Perhaps it would not be such a minority interest if more people heard it. It's entertainment.

"People come and sing me stuff which is very good — of that kind of song — asking me how they can get started. I don't know. I don't know how I got into it." He reflects that his kind of songs perhaps belong best to the time when, in his college days, "people sat around alone or in groups and really listened to the words." Before Dylan, Baez *et al* became moneyspinning recording stars, and "overkill by record companies took the magic out of it".

Waiting for urgent, self-congratulatory enthusiasm from Innes about his vinyl creativity is a thankless occupation. He likes what

he writes — that is obvious from the way he performs — but his appraisal of his own album is even more coolly detached than his view of the people and situations he writes about. "I think my album is human, not flash — except when I perhaps got carried away with having such a large orchestra to play with. I have no great faith in myself as a singer and it is not the sort of album which grabs you — you have to go and grab it. I don't expect it to make me a rich man. What is success to me is people enjoying the material; and I suppose if people buy it it means a lot of people are relating to my material". As it is no actual sin to be commercially as well as artistically successful, how about going for more pop or rock tunes? The words would still be the most important part, but the potential audience could widen. "I'm happy with the tunes. I don't believe music should illustrate lyrics directly, straight up and down. Some of the tracks are strongly melodic, others are more abstract. But I'm not always so laid back — I quite like a good thrash. My next LP will be more musical, less in the way of lyrics, and sound entertainment".

Innes, the musician, would like a turn in the limelight, in the illustrious wake of Innes the comedian, and Innes the quietly brilliant parodist (witness the superb and affectionate Beatles parody in the Rutland Weekend Television show) *Idiosyncratic*, uncommercial, and unrepentant, Innes goes his own creative way. "People are in the business to sell records, and you can't blame them; but if they are not going to release uncommercial stuff now and then there can be no progress, I'm all for variety".

So says the man who summed it all up on record in the immortal verse: I got my hand up the skirt of Mother Nature, I got my foot in the door of liberty, I got my head stuck in the railings of reason, Thank God for the banjo on my knee.

# Connie Francis 20 All Time Greats

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## RETAILING

## AMERICAN SCENE

by DAVID LONGMAN

LIKE THE British the American retail trade is fighting its own price-cutting battles at present. The names of the dealers are different, and the scale of the operations is proportionately greater, but the tactics are basically the same.

One confrontation is between the Sam Goody empire, with its 40 years experience, and Jimmy's Music World, a company set up only two years ago. The name Sam Goody has grown into a legend since the late thirties, when young Goody set up a market stall in downtown Manhattan, peddling second-hand records. Since then his operation has grown to a stage where this year it will have a turnover of 47 million dollars. Goody's name is now on the front of 27 stores, all in an area bounded by North Carolina in the south and Connecticut in the north.

Barry Goody Sam's second son, is vice-president in charge of merchandise, and comments that his father never really visualised the impact he was to have on record retailing in the US. At 72, Sam Goody says he is still learning the business, and he still takes an active interest. When *Music Week* talked to him he was busy organising a promotion to counteract the opening of a Jimmy's World store planned for a site across the street from Goody's most prestigious outlet in New York. Barry Goody pointed out: "We are still a family business, with Sam as chairman, but we are also a public company; the family owns about 50 per cent of the stock".

The company is still slowly expanding. The stores have all been grouped close together, and the reasons are obvious when it is remembered that advertising is the name of the game. With the cost being high, most benefit can be achieved by close grouping, with one or two major tv stations covering each area. Also, as Barry Goody says, "We have found that our type of operations requires close supervision, and our managers are not only responsible for records and tapes, but also for the audio equipment side. Central ordering is also a key to success. Most of our outlets do on average about 1.5 million dollars business a year (about £1 million)".

Capital for investment is hard to come by, and although the Goody operation expanded last year with six stores being bought in Philadelphia, Barry Goody says that that sort of expansion can't become a regular feature. "We rarely buy a store, and looking back on that transaction, we over-paid. They were badly merchandised, and the management staff were very badly trained, but within eight months we had replaced all of the staff with our own. There were basic things wrong with the store, such as the entrance and exit being badly sited for security reasons. Each store was doing about 1.25 million dollars business a year, but this year, with basic improvements, that should be up to two million."

There are two central buying offices, each buying stock in different proportions. The 10 Philadelphia stores did more business last year than the 17 in New York, although the New York stores are much larger. An example of a regional breakout came with Bruce Springsteen last year, 10,000 units of the album were sold in Philadelphia, but 3,000 was the New York total.

The reason for the vast differences is radio. New York is dominated by WABC, which only plays a record when it is an established chart hit nationwide, and although it is a rarity to have a record break out of New York, Goody says that total sales for a chart album in New York can top 250,000 copies.

As in Britain, record companies sell records with a returns system. Says Goody, "We call it an exchange privilege. In some instances you can buy on a guaranteed sale, in which case you

## New York retailers in price-cut battles



DICK BUTLER of Jimmy's Music World.



SAM GOODY and his second son, Barry Goody.

can return all unsold product. Most manufacturers insist that a bigger order is made when returning stock. Depending on the album and on the campaign being mounted around it, you will get different terms."

Last year was the first that all manufacturers operated some kind of dealer incentive campaign and Goody's comments have a familiar ring to the British ear. He says that the company took advantage of all of the schemes, but he wishes that all companies had not done so much. "It was impossible to order the stock requirements from all companies without going out of business. The discounts varied between four and 10 per cent. I much prefer the discount system as it brings in profits to the company. I don't think I really want to go on a holiday to England or South America. For one thing, with a company our size, who do you allocate the trip to?"

The biggest problem facing US retailers is records warping, which is heightened, according to Goody, by purchasers using poor equipment.

"Records aren't usually pressed with faults, but I would say that about 99 per cent of them are warped. It is the degree of warp which is important. Record companies use different grades of vinyl for their pressings, and some are very poor quality. We find that copies sent to radio stations are usually of a very high quality, but I don't think the public realise that on the whole, they are receiving an inferior product. Without a doubt, the best records we get in terms of quality of product and packaging come from Europe, and West Germany in particular, with the DG product being excellent."

The other problem facing any dealer is pilferage, and Goody's uses its own systems of electronic gadgetry to guard against it.

The bulky black plastic sensor box is used in many stores in the US. It has a hidden sticker which sets off an alarm if it passes through the door at the store. It can take both cassettes and cartridges, and they can only be removed from the box by use of an

elaborate mechanism which is kept behind the counter. Says Goody, "It is really the ultimate in security, because even if the customer tried to break open the case, it would make so much noise as to attract the attention of the shop assistants."

The other main area of contention in America, as already mentioned, is price-cutting. Jimmy's Music World operates a string of stores in the same area as those of Goody, and they sell albums for as low as 2.99 dollars, although most items are logged at 3.99 or 4.99. In situations where a Goody store is in the same vicinity as one in the Jimmy's chain, it is faced with matching the low prices. Says Barry Goody, "We don't know how they are doing it, because we certainly aren't making any profit at those prices, and I don't accept that they are buying at lower prices than ourselves." His puzzlement and concern are echoed by many British dealers.

Goody recognises that the war is hurting everyone, and he prophesies that the actions of Jimmy's will kill his company if something does not change soon. "It is only a matter of time. In the first nine months of last year we made a loss of 1 million dollars, but we are hoping to make it up in the last quarter. The fight for survival is getting worse every week, and the balance between profit and loss is becoming all the more difficult to maintain."

Dick Butler is director of store operations for Jimmy's Music World, and resides in a suite of plush offices above the company's main store on Fifth Avenue in New York. He resembles the typical movie gangster, and his attitudes on business are indeed tough and domineering.

With short, precise replies to every question, he gets over his message that he is in business to make money, and that if any other stores go under, it's their fault — not his. "All shops sell basically the same stuff, and it's the one which advertises and sells the product cheaper that will sell most. Not all of our product is at discount prices, and the idea is to lure people into the store by announcing cheap prices inside, and then, with professionally trained staff, encourage them to buy other stock which is sold at full price."

"I don't think we or anyone else is doing anything new in retailing. We are talking about the basic hypo-

market principle, with hard-hitting displays and signs encouraging you to come in, and then you have the albums racked on the walls in every conceivable place. Even if you haven't got that many titles in stock, you can make it look as though you stock more albums than any other store in town."

Butler says that he has been in the retailing business for 27 years, and his experience tells him that 20 per cent of his stock brings him in 80 per cent of his profits. "We try and stay with the current, hot product, and carry that in depth, and leave the fringe areas to the other shops who carry a more specialist range."

Jimmy's is a subsidiary of Sutton's Distributors, a company which specialises in buying up stocks from bankrupt stores, as well as deletions, and selling them again to stores which want the product. It was from this operation that it was decided to expand to general retailing.

The placing of stores in different localities has taken a great deal of thought. Americans appear to be very keen on research, and Butler talks about the demographics and psychographics of the prospective buying public. "The prime thinking is on population density and on the traffic environment, whether it is vehicular or pedestrian. All of the stores have been taken over from existing outlets. We work on the principle that if there are three or four stores already in a location, then that's a good place for one of ours." This attitude may be hard for British High Street independents who see a multiple open across the road to sympathise with.

About to launch a store opposite one of the Sam Goody chain, Butler says, "We studied their operation very carefully. Their figures show that in recent years they have been experiencing considerable growth, and the trend shows that there is room for an additional retailer. I'll bet we'll create our own market, but it would be naive to think that we won't be taking business from any other stores. A turkey is a turkey, and a can of soup is a can of soup wherever you buy it. There is very little customer loyalty, and it is all down to prices in the end when it comes to selling."

With recent alterations in the trading laws in America, if a company wants to sell at less than cost, it can do so. Butler says that the manufacturers have adopted a 'wait-and-see' attitude on price cutting. "All they're really interested in is their own profit and losses."

Butler's aims are to create the loyal customer, and his attitude is to "shoot the ducks while they're flying." There are the obvious big promotions at holiday periods, and store launches are also geared to the times when most people are on the streets. "Radio commercials and newspaper advertising are used by us quite a lot, but we don't do much on the small screen. For the launch of the stores as many gimmicks are used as is humanly possible, with an arc light being used to scan the street on the most recent opening. It's all down to generating the necessary traffic to keep the stocks turning over."

Butler declines to reveal what scale the profits of the company are on. He does, however, say that the overheads are very high. "Security is a problem, but our answer is to have deterrents rather than curses. That is why we have a well trained sales team, and each store is patrolled by two armed security guards. In the centre of New York the situation isn't too bad, but when you get into the suburbs, it is quite a problem."

Only time will tell if the Jimmy's operation will survive, or if the greater experience of Sam Goody will win through. Other store chains throughout America are also joining the war, including King Karol and Disco-mat, and as in Britain, the small dealer is being pushed out of business.



JIMMY'S MUSIC World utilises the hypo-market principle in its stores, with albums racked on the walls. Another aspect of the stores' operation is the security guards, armed and ready for any trouble.

## DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947) R1, B, RC, C, H, P, PR, S, T, V.
- 2 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532) BR, C, O, S, RT, V.
- 3 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411) BR, C, F, S, RT.
- 4 SAVED — Elkie Brooks (A&M AMS 7296) BR, D, M, RT, V.
- 5 SO YOU WIN AGAIN — Hot Chocolate (RAK 259) B, C, PR, RT.
- 6 SLOW DOWN — John Miles (Decca F 13709) C, H, P, PR.
- 7 = HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249) BR, RC, PS, V.
- 7 = LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878) C, D, T, V.
- 9 SUNFLOWER — Glen Campbell (Capitol CL 15926) M, S, T, V.

The above list of records is intended as a dealer guide to new releases which are receiving heavy radio support. Key to station abbreviations: R1: Radio 1; RL: Radio Luxembourg; B: Beacon Radio; BR: BRMB; CR: Capital Radio; RC: Radio City; C: Radio Clyde; D: Downtown Radio; F: Radio Forth; H: Radio Hallam; M: Metro Radio; O: Radio Orwell; P: Pennine Radio; PR: Piccadilly Radio; PS: Plymouth Sound; S: Swansea Sound; T: Radio Tees; TV: Thames Valley; RT: Radio Trent; V: Radio Victory.

### Radio 1

RECORDS OF THE WEEK

Noel Edmunds: ME AND THE ELEPHANT — Jene Cotten (ABC 4173)  
 Tony Blackburn: WHERE WERE YOU TODAY — Blue Mink (Target TGT 133)  
 Paul Burnett: BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)  
 David Hamilton: JUST A SONG BEFORE I GO — Crosby Stills & Nash (Atlantic K 10947)

### Radio 2

ALBUM OF THE WEEK

FREDDY COLE SINGS — Freddy Cole (Decca SKL-R 5279)

### Luxembourg

HOT SHOTS

Barry Alldis: YOUR SONG — Elton John (DJM DJS 18001)  
 Stuart Henry: FANFARE FOR THE COMMON MAN — Genesis (Atlantic K 10946)  
 Tony Prince: COME WITH ME — Jesse Green (EMI 2615)  
 Peter Powell: ANY THING THAT'S ROCK AND ROLL — Tom Petty and The Heartbreakers (Shelter WIP 6396)  
 Mark Wesley: RHAPSODY — Four Seasons (Warner Bros. K16932)  
 Bob Stewart: NATURE BOY — George Benson (Warner Bros. K 16921)  
 POWER PLAY: LOVELY LADY — Shabby Tiger (RCA PB 5029)

### Beacon Radio

ADD ONS

ANGEL IN YOUR ARM — Hot (Big Tree 10927)  
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER — Showdown (State 46)  
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)  
 REMEMBER THE DAYS OF THE OLD SCHOOLYARD — Cat Stevens (Island WIP 6387)  
 BENDING — Rogue (Epic 5326)  
 SO YOU WIN AGAIN — Hot Chocolate (RAK 259)  
 HOLD ON — Dan Hill (20th Century 1032)  
 IF I HAVE TO GO AWAY — Jigsaw (Splash 11)  
 IT'S YOUR LIFE — Smokie (RAK 260)  
 BLACK ROSE — Sad Cafe (RCA PB 5026)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 ALONE AGAIN OR — UFO (Chrysalis 2146)  
 SOUND OF SUMMER — Starbreaker (Air CHS 2133)  
 I'M GOIN' DOWN — Rose Royce (MCA 301)  
 HELP IS ON ITS WAY — Little River Band (EMI 2632)

### BRMB

ADD ONS

BE GOOD TO YOURSELF — Frankie Miller (Chrysalis CHS 2147)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 I CAN PROVE IT — Tony Etoria (GTO GT 89)  
 PUT IT BACK TOGETHER — Clodagh Rogers (Polydor 2058 887)  
 HEAVEN ON THE 7TH FLOOR — Paul Nicholas (RSO 2090 249)  
 ONE MORE NIGHT — Sandie Shaw (CBS 5371)  
 ON THE BORDER — Al Stewart (RCA PB 5019)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)  
 CENTRE CITY — Fat Larry's Band (Atlantic K 10951)  
 KYRILA — Demis Roussos (Philips DEMIS 002)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 JET AIRLINER — Steve Miller Band (Mercury 6078 811)  
 GYMNOPEDI'S NO 1 — Rod Argent (MCA 294)  
 SOMETIMES — Facts Of Life (TK XB 2180)

### Capital Radio

CLIMBERS

BABY DON'T CHANGE YOUR MIND — Gladys Knight & The Pips (Buddah BDS 458)  
 IF I HAVE TO GO AWAY — Jigsaw (Splash CP 11)  
 MARGARITAVILLE — Jimmy Buffett (ABC 4179)  
 SO HIGH (ROCK ME AND ROLL ME AWAY) — Dave Mason (CBS 5140)  
 SOME FOLKS NEVER LEARN — Lou Rawls (Philadelphia SPIR 5232)  
 I SECOND THAT EMOTION — La Costa CL 15925)

### Radio City

HIT PICKS

Dave Eastwood: I'VE BEEN THIS WAY BEFORE — Neil Diamond (CBS 5350)  
 Roger Blythe: A WOMAN IN LOVE — Twiggy (Mercury 6007 138)  
 Norman Thomas: YOU TAKE MY HEART AWAY — Shirley Bassey (United Artists UA 36260)  
 Mark Joenz: HELP IS ON ITS WAY — Little River Band (EMI 2632)  
 Chris Jones: JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)  
 Brian Cullan: HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)  
**ADD ONS**  
 YOUR SONG — Elton John (DJM DJS 1800)  
 APPLEJACK — Dolly Parton (RCA PB 9059)  
 EVERYBODY HAVE A GOOD TIME — Archie Bell & The Drells (Philadelphia International SPIR 5179)  
 SLOW DANCING — Adressi Brothers (Buddah BDS 456)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 WHAT'S YOUR NAME — Showdown (STATESTAT 52)

### Radio Clyde

HIT PICKS

Dave Marshall: BACK IN THE OLD ROUTINE — Strawbs (Polydor 2066 818)  
 Steve Jones: APPLEJACK — Dolly Parton (RCA 9059)  
 Richard Park: I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)  
 Tom Ferrie: JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)  
 Brian Ford: SLOW DOWN — John Miles (Decca F 13709)  
 Bill Smith: SOUL SISTER — Ronnie Jones (Mercury 6198 125)

CURRENT CHOICE

YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI 532)

ADD ONS

SHOW ME THE WAY TO GO — Jacksons (Epic 5266)  
 EASY — Commodores (Motown 1073)  
 SO YOU WIN AGAIN — Hot Chocolate (RAK 249)  
 LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)  
 SAM — Olivia Newton John (EMI 2616)  
 FANFARE FOR THE COMMON MAN — Electric Light Orchestra (Atlantic K 10946)  
 BORN A WOMAN/SHAKE THAT RAT — Nick Loe (Stiff LAST 1)  
 GIVE A LITTLE BIT — Supertramp (A&M AMS 7293)  
 MATCH OF THE DAY — Genesis (Charisma GEN 001)

### Downtown Radio

HIT PICKS

John Paul: ANYTHING THAT'S ROCK & ROLL — Tom Petty & The Heartbreakers (Shelter WIP 6396)  
 Trevor Campbell: STILL THE ONE — Clubsound (Mint CHEW 18)  
 Michael Henderson: BACK IN THE OLD ROUTINE — The Strawbs (Polydor 2066 818)  
 Brian McSharry: BACK HOME AGAIN — Dickie Rock (Release SOLO 147)  
 Candy Devine: SAVED — Elkie Brooks (A&M AMS 7296)

Cherry Mellwaine: LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)  
 Eddie West: GET A LITTLE SAND BETWEEN YOUR TOES — New Edition (Epic EPC 5236)  
 Lawrence John: IT'S ALL OVER NOW BABY BLUE — Graham Bonnett (Ringo 2017 105)  
 Engineers: AIRPORT SONG — Magna Carta (Philips 6006 570)

### Radio Forth

ADD ONS

FARMER BILLY'S COWMAN — Wurzels (EMI 2637)  
 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)  
 GET A LITTLE SAND BETWEEN YOUR TOES — New Edition (Epic EPC 5236)  
 REMEMBER THE DAYS OF THE OLD SCHOOLYARD — Cat Stevens (Island WIP 6387)  
 GET UP AND DANCE NOW — Rokotto (State STAT 51)  
 APPLEJACK — Dolly Parton (RCA PB 9059)  
 AIRPORT SONG — Magna Carta (Philips 5006 570)  
 HAPPY DAYS — Pratt & McClain (Reprise K 14435)  
 ETE D'AMOUR — Zamfir (Philips 6042 152)  
 TOO MUCH MAGIC — Derek Brimstone (Chrysalis CHS 2151)

### Radio Hallam

HIT PICKS

Keith Skues: SLOW DOWN — John Miles (Decca F 13709)  
 Roger Moffat: SOUND OF SUMMER — Starbreaker (Air CHS 2133)  
 Johnny Moran: ANY THING THAT'S ROCK AND ROLL — Tom Petty & The Heartbreakers (Shelter WIP 6396)  
 Colin Slade: DON'T LOOK NOW — Quantum Jump (Decca WOT 15)  
 Ray Stewart: THANK YOU — Chosen Few (Polydor 2058 872)  
 Brenda Ellison: JUST A SONG BEFORE I GO — Crosby Stills & Nash (Atlantic K 10947)  
 Bill Crozier: DANCING IN THE DARK — Acker Bilk (Pye 7N 45697)

### Metro Radio

ADD ONS

COME WITH ME — Jesse Green (EMI 2615)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 BABY I LOVE YOUR WAY — Walter Jackson (UA UP 36250)  
 FEEL THE NEED — Detroit Emeralds (Atlantic K 10945)  
 SUNFLOWER — Glen Campbell (Capitol CL 15926)  
 EVERYBODY HAVE A GOOD TIME — Archie Bell & The Drells (Philadelphia International SPIR 5179)

### Radio Orwell

ADD ONS

ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PS 9104)  
 TEXAS MOON — Wendel Atkins (Hitsville HB 102)  
 EASY — Commodores (Motown TMG 1073)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 SLOW DANCING — Unicorn (Harvest HAR 5126)  
 HELP IS ON THE WAY — Little River Band (EMI 2632)

### Pennine Radio

HIT PICKS

Roger Kirk: I'M IN YOU — Peter Frampton (A&M AMS 7298)  
 Stewart Francis: WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)  
 Julius K. Scragg: SLOW DOWN — John Miles (Decca F 13709)  
 John Drake: SOUND OF SUMMER — Starbreaker (Air CHS 2133)  
 Paul Needle:

PENNINE PIC

I'M GOIN' DOWN — Jose Royce (MCA 301)

ADD ONS

BEEN THIS WAY BEFORE — Neil Diamond (CBS 5350)  
 GIVE ME LOVE YOUR WAY — New Seekers (CBS 5235)  
 SLOW DANCIN' — Lorna Wright (Rocket ROKN 525)  
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)

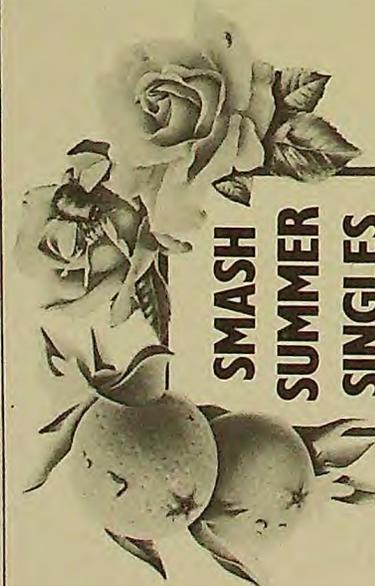
### Piccadilly Radio

ADD ONS

SO YOU WIN AGAIN — Hot Chocolate (RAK 259)  
 COUNT ME OUT — Foster Brothers (Rocket ROKN 524)  
 JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)  
 ONE MORE NIGHT — Sandie Shaw (CBS 5371)  
 SLOW DOWN — John Miles (Decca 13709)

# MUSIC WEEK TOP 50 SINGLES

WEEK ENDING 11th JUNE 1977



**SMASH  
SUMMER  
SINGLES**



ALESSI "Oh, Lori" AMS 7289  
 NILS LOFGREN "I Came To Dance" AMS 7288  
 SUPERTRAMP "Give A Little Bit" AMS 7293  
 PETER FRAMPTON "I'm In You" AMS 7298  
 ELKIE BROOKS "Saved" AMS 7296  
 RITA COOLIDGE "We're All Alone" AMS 7285  
 CARPENTERS "All You Get From Love  
 Is A Love Song" AMS 7294

From A&M RECORDS

**Reconnection**  
**'Do What You  
 Wanna Do'**

433 Chart bound  
 seconds of power!

1	1	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	• R Stewart Riva 7
2	11	GOD SAVE THE QUEEN Sex Pistols	Virgin VS 181
3	2	LUCILLE Kenny Rogers	United Artists UP 36242
4	4	A STAR IS BORN (EVERGREEN) Barbra Streisand	CBS 4855
5	3	AIN'T GONNA BUMP NO MORE Joe Tex	Epic EPC 5035
6	23	SHOW YOU THE WAY TO GO The Jacksons	Epic EPC 5266
7	17	YOU'RE MOVING OUT TO-DAY Carole Bayer Sager	Elektra K 12257
8	5	THE SHUFFLE Van McCoy	H&L 6105 076
9	6	GOOD MORNING JUDGE 10cc	Mercury 6008 025
10	8	HALFWAY DOWN THE STAIRS Muppets/Jerry Nelson	Pye 7N 45698
11	7	GOT TO GIVE IT UP Marvin Gaye	Motown TMG 1069
12	10	O.K. Rock Follies	Polydor 2001714
13	18	TELEPHONE LINE Electric Light Orchestra	Jet UP 36254
14	13	LIDO SHUFFLE Boz Scaggs	CBS 5136
15	26	TOKYO JOE Bryan Ferry	Polydor 2001 711
16	25	DISCO INFERNO Trammps	Atlantic K 10914
17	15	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS Heatwave	GTO GT 91
18	28	GONNA CAPTURE YOUR HEART Blue	Rocket ROKN 522
19	16	WE CAN DO IT Liverpool Football Team	State STAT 50
20	9	MAH NA MAH NA Piero Umiliani	EMI International INT 530
21	22	BABY DON'T CHANGE YOUR MIND Gladys Knight & The Pips	Buddah BDS 458
22	14	SPOT THE PIGEON Genesis	Charisma GEN 001
23	27	PEACHES/GO BUDDY GO The Stranglers	United Artists UP 36248
24	12	HOTEL CALIFORNIA Eagles	Asylum K 13079
25	48	FANFARE FOR THE COMMON MAN Emerson Lake & Palmer	Atlantic K 10946
26	46	YOU'RE GONNA GET NEXT TO ME Bo Kirkland/Ruth Davis	EMI International INT 532
27	45	BE GOOD TO YOURSELF Frankie Miller	Chrysalis GHS 2147

## ONES TO WATCH

**Four Seasons**  
**'Rhapsody'**

 K16932

**Emerson Lake & Palmer**  
**'Fanfare For The  
Common Man'**

 K10946

**Liverpool Express**  
**'Dreamin''**

 K16933

**Detroit Emeralds**  
**'Feel The Need'**

 K10945

the brand new single from  
 the ex-Bay City Roller  
*Pat McGlynn*

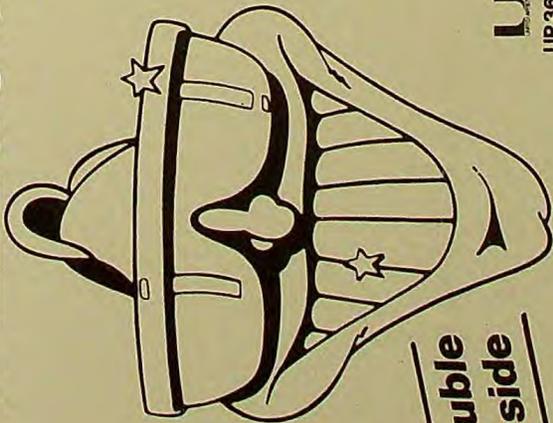


433 Chart bound seconds of powerful engine driving sounds to move to. The first 12" single from TK in its original Stateside Disco Bag, an album sized record for only

99p

**k** Marketed by RCA

**DR. FEELGOOD**



Double 'A' side

**LA**  
UP 36255.

**SNEAKIN' SUSPICION**  
q/w **LIGHTS OUT**

27	BE GOOD TO YOURSELF Frankie Miller	Chrysalis CHS 2147
28	24 IT'S A GAME Bay City Rollers	Arista 108
29	36 GOOD OLD FASHIONED LOVERBOY Queen	EMI 2623
30	31 JOIN THE PARTY Honky	Creole CR 137
31	29 SHEENA IS A PUNK ROCKA Ramones	Sire RAM 001
32	<b>NEW</b> OH LORI Alessi	A&M AMS 7289
33	<b>NEW</b> SAM Olivia Newton-John	EMI 2616
34	38 DON'T LET GO Manhattan Transfer	Atlantic K 10930
35	30 NAUGHTY NAUGHTY NAUGHTY Joy Sarnay	Alaska ALA 2005
36	37 RENDEZVOUS Tina Charles	CBS 5174
37	32 UPTOWN FESTIVAL Shalamar	RCA FB 0885
38	42 NATURE BOY George Benson	Warner Bros K 16921
39	34 CALENDAR SONG Trinidad Oil Company	Harvest HAR 5122
40	20 WHODUNIT Tavares	Capitol CL 15914
41	45 THE FACES E.P. The Faces	Riva 8
42	43 L'OISEAU ET L'ENFANT Marie Myriam	Polydor 2056 634
43	35 FEEL LIKE CALLING HOME Mr. Big.	EMI 2610
44	49 DREAMIN' Liverpool Express	Warner Brothers K 16933
45	47 I CAN PROVE IT Tony Etorria	GTO GT 89
46	<b>NEW</b> EVERYBODY HAVE A GOOD TIME Archie Bell & The Drells	PIR 5179
47	<b>NEW</b> COME WITH ME Jesse Green	EMI 2615
48	40 IN THE CITY The Jam	Polydor 2058 866
49	<b>NEW</b> BITE YOUR LIP/CHICAGO Elton John/Kiki Dee	Rocket ROKN 526
50	<b>NEW</b> SNEAKIN' SUSPICION Dr. Feelgood	United Artists UP 36255

Chart compiled for Music Week and the BBC by British Market Research Bureau

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Shed rather be with me  
F13715 **DECCA**

**IT'S FUNKING GOOD**



3 HIT TRACKS ON ONE SINGLE.  
TEAR THE ROOF OFF/DR. FUNKENSTEIN/P. FUNK



**ARCHIE BELL & THE DRELLS**

**NEW SINGLE**

*"Everybody Have A Good Time"*

PIR 5179

# NEEDLETIME

## Plymouth Sound

HIT PICKS

Brian Day: FEEL THE NEED — Detroit Spinners (Atlantic K 10945)  
 ALL MY LIFE — Arthur Prysock (Polydor 2121 323)  
 HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)  
 Carmella McKenzie: THE MUPPET SHOW — The Muppets (Pye NSPH 19)  
 Peter Grieg: NOTHING BUT A BREEZE — Jesse Winchester (Warner Bros. K 15535)

## Swansea Sound

HIT PICKS

Phil Fothergill: SUNFLOWER — Glen Campbell (Capitol CL 15926)  
 Bob McCord: I'VE BEEN THIS WAY BEFORE — Neil Diamond (CBS 5350)  
 Mike Hooper: SONGS — Alan Longmuir (Arista 113)  
 Dave Bowen: JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)  
 Colin Mason: YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 Jon Hawkins: NOTHING BUT A BREEZE — Jesse Winchester (Warner Bros. K 15535)

**ADD ONS**  
 GOOD OLD FASHIONED LOVERBOY — Queen (EMI 2623)  
 HALFWAY DOWN THE STAIRS — Muppets (Pye 7N 45698)  
 I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)  
 SOUL SISTER — Ronnie Jones (Mercury 6198 125)  
 MOON AND I — Linda Lewis (Arista 100)  
 OUT OF THE BLUE — Meal Ticket (EMI INT 533)  
 WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)

## Radio Tees

HIT PICKS

Tony Gilham: LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)

David Hoare: THIS IS THE WAY I FEEL — Marie Osmond (Polydor 2066 793)  
 Dave Gregory: SUNFLOWER — Glen Campbell (Capitol CL 15926)  
 Alastair Pirrie: JUST A SONG BEFORE I GO — Crosby, Stills & Nash  
 Ian Fisher: WE'RE ALL ALONE — Rita Coolidge (A&M AMS 7295)  
 Brian Anderson: PEACE OF MIND — Boston (Epic EPC 5288)

**ADD ONS**  
 SOUTHERN COMFORT — Berni Flint (EMI 2621)  
 FARMER BILLS COWMAN — Wurzels (EMI 2637)  
 SOUND OF SUMMER — Starbreaker (Air CHS 2133)  
 HELP IS ON THE WAY — Little River Band (EMI 2632)  
 BLACK ROSE — Sad Cafe (RCA PB 5026)

## Thames Valley

ALBUMS

Tony Fox: TWO DAYS AWAY — Elkie Brooks (A&M AMLH 68409)  
 Mike Matthews: I REMEMBER YESTERDAY — Donna Summer (GTO GT 025)  
 Paul Hollingdale: LIVE IN TOKYO — Amazing Blondel (DJM 2053)  
 Tony Holden: SERGIO MENDES AND THE NEW BRAZIL '77 — Sergio Mendes (Elektra K 52056)  
 Mike Read: I DON'T WANT TO PUT A HOLD ON YOU — Berni Flint (EMI EMC 3184)  
 Steve Wright: THE MUPPET SHOW — The Muppets (Pye NSPH 19)  
 Stephen Crozier: David Addis: WHO ARE THESE GUYS — New Riders Of The Purple Sage (MCA MCF 2793)  
 Neil French Blake: SOUNDS OF SEDAKA — Neil Sedaka (MCA MCF 2780)  
 Fifi: SWEET FORGIVENESS — Bonnie Raitt (Warner Bros. K 56323)

## Radio Trent

ADD ONS

I KNEW THE BRIDE — Dave Edmunds (Swan Song SSK 19411)  
 SO YOU WIN AGAIN — Hot Chocolate (RAK 259)  
 FOR A WHILE — Mary MacGregor (Amola America 114)

PUT IT BACK TOGETHER — Clodagh Rogers (Polydor 2058 887)  
 GOOD OLD FASHIONED LOVERBOY — Queen (EMI 2623)  
 NATURE BOY — George Benson (Warner Bros. K 16921)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 CALENDAR SONG — Trinidad Oil Company (Harvest HAR 5122)  
 SAVED — Elkie Brooks (A&M AMS 7296)  
 SOUTHERN COMFORT — Berni Flint (EMI 2621)  
 FACES E.P. — Faces (Riva 8)  
 YOUR SONG — Elton John (DJM DJS 18001)  
 OH LORI — Alessi (A&M AMS 7289)  
 THE BIRD & THE CHILD — Marie Myriam (Polydor 2056 634)

## Radio Victory

HIT PICKS

Glenn Richards: KYRILA — Demis Roussos (Philips DEMIS 002)  
 Chris Pollard: HEAVEN ON THE SEVENTH FLOOR — Paul Nicholas (RSO 2090 249)  
 Nicky Jackson: JUST A SONG BEFORE I GO — Crosby, Stills & Nash (Atlantic K 10947)  
 Dave Christian: EVERYBODY HAVE A GOOD TIME — Archie Bell & The Drells (Philadelphia International SPIR 5179)  
 Andy Ferriss: ROSALIE — Bob Seger (Reprise K 14476)  
 Chris Rider: SAVED — Elkie Brooks (A&M AMS 7296)  
 Anton Darby: LIVING IN THE WORLD TODAY — Chris Rainbow (Polydor 2058 878)  
 Howard Pearce: SUNFLOWER — Glen Campbell (Capitol CL 15926)

**ADD ONS**  
 REMEMBER THE DAYS OF THE OLD SCHOOL YARD — Cat Stevens (Island WIP 6387)  
 I'M IN YOU — Peter Frampton (A&M AMS 7298)  
 FANFARE FOR THE COMMON MAN — Emerson Lake & Palmer (Atlantic K 10946)  
 YOU'RE GONNA GET NEXT TO ME — Bo Kirkland/Ruth Davis (EMI INT 532)  
 NATURE BOY — George Benson (Warner Bros. K 16921)  
 GOOD OLD FASHIONED LOVERBOY — Queen (EMI 2623)  
 SHOW YOU THE WAY TO GO — Jacksons (Epic EPC 5266)

## NEW SUBSCRIPTIONS

If you are a new subscriber, tick the appropriate box and fill in your name and address below. Remember: MUSIC WEEK is the UK's No.1 music trade weekly. Music Week reaches every segment of the industry... record companies, music publishers, record dealers, radio and TV producers, disc jockeys, tour promoters, etc. etc. It's packed with news and views and its TOP 50 charts are the most authoritative in the business - the backbone of the record trade. This is your scene, so MUSIC WEEK is your magazine.

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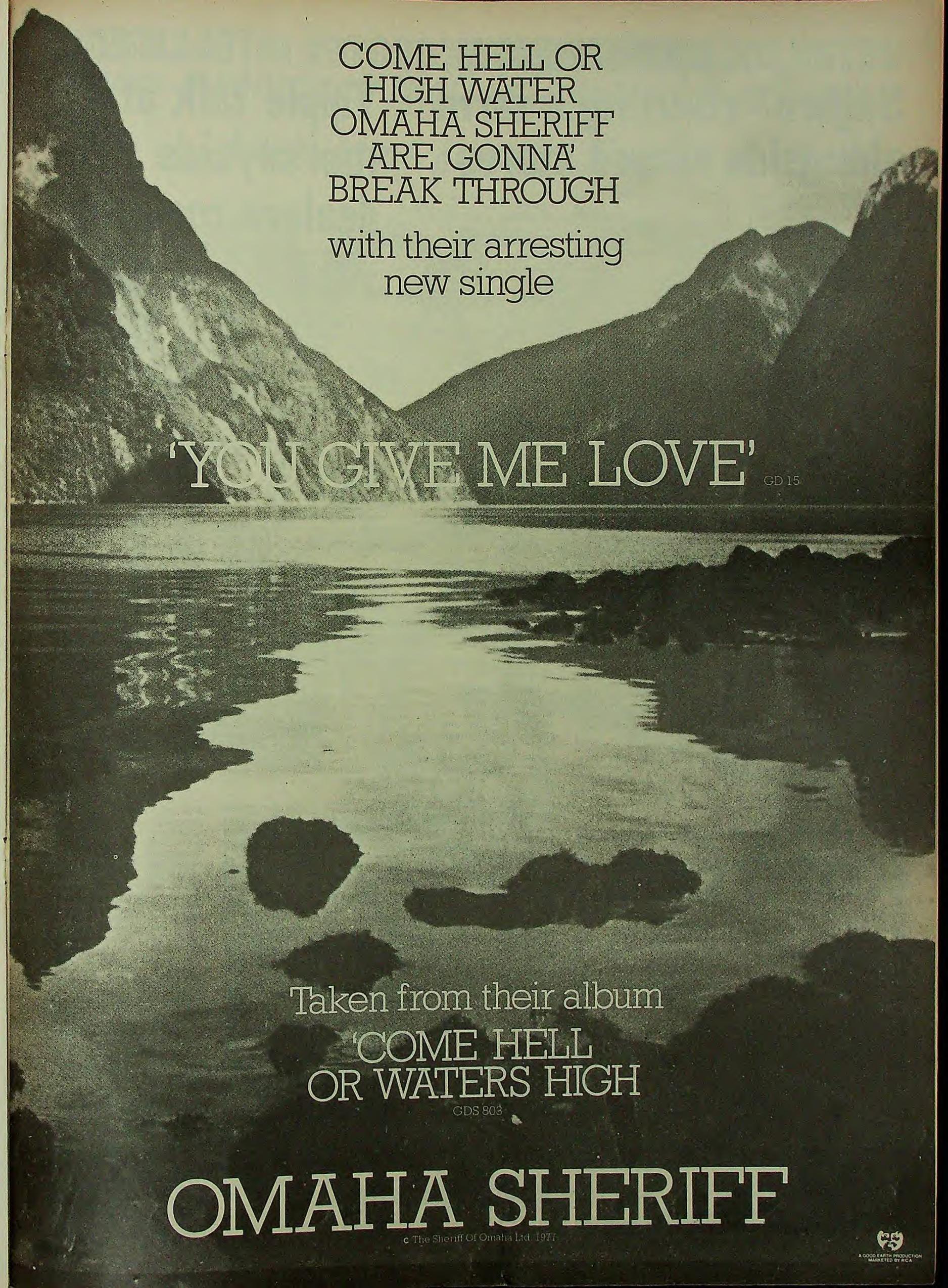
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A GOOD EARTH PRODUCTION  
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# RETAILING COUNTER INTELLIGENCE

## Sagars—running a farm alongside record stores

A FLEETING return to Penzance after several months reveals a staggering growth in the fishing trade, a few more building societies occupying prime sites and, since last summer, two new record outlets. One of these is Chy-An-Stylus and for people with long Retailing Page memories, there is a shop of the same name at St. Ives, partly specialising in traditional folk music.

Mike Sagar, owner of both shops, agreed that a few people might think it madness for someone to take on another store during an inflationary period and in a town already well served by independents and the two multiples, Boots and Woolworths. But Sagar, and his partner, Liz, generate the kind of enthusiasm for records and life which are not easily destroyed by the more objective facts, which basically suggest Penzance is not the place for this, or the other store.

It must also be said, with some surprise, that he and his wife run a farm, and while the two were busily making their own shop fittings a call came for Liz to return home post haste, so that she might help a cow to calve.

Penzance store is more obviously concerned than the one in St. Ives with rock and progressive music. It is stocking in depth the sound which Sagar sees as today's salvation of music and the dealer — New Wave. He says he is first and foremost a music fan and where an owner and staff are deeply involved in music then, he suggests, customers will be attracted. So he quotes with some pride how he engaged people in discussion on the merits of, for example, Kate and Anna McGarrigle, and consequently sold numerous copies at his St. Ives store. He also makes the obvious point that few independent dealers can carry too much back catalogue, though such is very much 'bread and butter' these days. What the smallest independent can do is carry classic back catalogue and here, Sagar says, 'it takes some personal commitment to the actual music to

### TONY JASPER IN PENZANCE

make the right choice. Many classic albums never sold in huge quantities at the time, and continue to do really well — Astral Weeks and Forever Changes are two examples.

Sagar also suggests the small independent dealer must specialise in a particular music, which has the effect of distinguishing a shop from competitors. He also adds, 'I think it helps if the shop is personalised in appearance,' and he talks of experiencing 'shop-blindness' in some record shops where can be seen the same posters, mass-produced browsers and browser dividers as in most other shops. He comments: 'Anything that distinguishes your shop from the multiples has to be a plus, and with a few late nights and not an excess of skill we managed to knock up browsers, a counter, and cassette racks which are all our own.'

He finds opening another store is beneficial for ordering. He is now more capable of meeting minimum order quantities, both in regular orders, and particularly on tv albums. He says the tv album market has ceased to be such a total headache since the s-o-r deal, pioneered by EMI EMTV series, came into force and was accepted by the industry. His view is that for the strictly tv companies bad times lie ahead and in his estimation, 'tv albums are strictly 'consumer product' and will, in the main, be the province of multiples, while lovers of music will always find a music shop.

Starting a fresh branch has given him an interesting insight on the state of the companies. One order of his comes to 14 times greater than an order from another and he says, 'Phonodisc sank even lower in our estimation (if possible) when at three

o'clock in the morning we opened the order which we had placed in immaculate company and numerical order, to find it jumbled, shuffled and selected seemingly at absolute random, over six pages — this from a company which is so ridiculously demanding about paperwork from the dealer.'

The last word from Mike Sagar must be on his current belief that New Wave music is here to stay. He says quite firmly that Rod Stewart, Pink Floyd, Queen and Elton John may be huge sellers but they are definitely becoming m-o-r. Kids have gone elsewhere, to music of which he says, 'some of it is great, but some of it is dreadful.'

New Wave is seen by Sagar as an unruly demon but he adds: 'Any dealer who writes it off is going to wonder where the kids have gone.' At the moment, from the volume of trade happening while I stood in his new shop, he is on the way to a successful double. Even if Penzance has around twenty per cent unemployed, there are plenty of foreign students.

EDITED by TERRI ANDERSON

## LETTER

A WORD of praise for the new WEA distribution arrangements. Always friendly reps are now backed up with efficient telephone sales, 24 hour delivery, excellent clear and practical paperwork, including a returns system that eliminates the soul-destroying business of putting a sticker on all faults.

Congratulations to all concerned. BRIAN WILSON, Sounds Around, Swan Centre Precinct, Kidderminster.

## Tipple talk at merseyside dealers meeting

THERE WAS a good attendance of around 40 dealers at last week's meeting of the Merseyside Record Retailers Committee, at the Holiday Inn, Liverpool, under my chairmanship.

GRRC secretary Harry Tipple joined us for the meeting and spoke about the current, highly complicated, situation in the 'fixed price' battles now going on in court in Belgium. Basically the issue is that of the European system whereby r.r.p., as we know it here in Britain, does not exist, and dealers there are in fact prevented from selling at under the price suggested by the manufacturer.

This effectively limits price-cutting, and dealers here — now that we are all part of the EEC — would welcome the adoption of the system in Britain, for obvious reasons. However, test cases are being heard, and one has been going on in the Belgian High Courts for over a year. This has reached the counter appeal stage, but a result is expected in September or October. When there is a decision the GRRC will attempt to put the matter into a simplified form for members to consider all the implications and decide on what moves they may want to make.

Tipple also outlined the latest moves in getting clarification for retailers of the Phonogram returns system, and announced EMI's suggestions for easing the strain on its pressing capacity next Christmas. This proposal is that dealers who help EMI by putting in Christmas orders really early — in October or early November — should be given extended credit by EMI, and so not have to pay for the records until after the holiday period. It seems a very good idea, both from the EMI factory's point of view and the dealers'; the GRRC will certainly encourage EMI to go ahead with the plan.

### The Mike Davison column Ali Baba Records, Liverpool

The remainder of the meeting was taken up with discussion of one major GRRC proposal which it would be premature to announce at this time because a great deal of discussion with record companies will have to take place before things are at a stage where any publication could be of assistance to anyone.

According to pre-release publicity, the new Strangers' single was to be issued in a coloured bag for the first so many thousand copies, but on delivery mine were in plain white sleeves. I have been informed by the rep that, in fact, there was some difficulty over the printing of the sleeves and consequently none have gone out with a picture sleeve, but nonetheless how many dealers have committed themselves to a higher initial order than they would otherwise have placed on the basis of wrong information? Such criticisms may appear minor, but when a dealer has to be concerned over the size of orders he places, and equally about gaining maximum sales potential from a particular product, not to mentioned maintaining his reputation for having the stock people want even if it is in gimmick form, being let down in this fashion takes on a different dimension. If the product is good enough it should succeed on its own merits, but record companies, like dealers, are facing intense competition from one another for a percentage of a market which is not expanding as quickly as any of us would like, and if gimmicks help to promote public interest and sell more records all well and good. In fairness though, can the companies ensure that those dealers who do have faith in their promotional ideas get a fair opportunity to benefit?

I have just written to the head of my local commercial radio station to complain about the practice that his station and others have of allowing djs to announce that they are going to play the whole of an album — usually a new one by a very popular band. This, it seems to me, is an open invitation to their listeners to tape the broadcast and so have the complete LP without having to buy the record. In effect, the radio stations are encouraging people to commit a possibly illegal act, and I am led to wonder just how clear the stations' own legal position is on this matter.

I know that recently full-play, previously announced, has been given to both the most recent Pink Floyd and the Genesis albums. I do not know how widespread this practice is, but wherever and whenever it happens it does the dealers in that area a great disservice, and cannot be a good idea.

# cut it out.

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WHEN THE newly modernised and extended Crewe branch of Rumbelows was opened recently dj Ed 'Stewpot' Stewart was on hand to talk to customers and to autograph photographs and copies of the Rumbelows Top 25 Jubilee album. This is the hit tune compilation which Rumbelows launched on its ideal Home Exhibition stand earlier this year, and profits from the first 5,000 sold went to Dr. Barnardo's Homes. Rumbelows intends to invite popular radio and tv personalities to opening ceremonies as it continues with its policy of modernising and extending its 400 UK shops. Pictured here in the record department at Crewe is Stewpot with (right) Rumbelows Group marketing director Dennis Fenn.

*From a company that's infamous for albums  
here's some famous singles*



*Last year only one record company had a better ratio for hit singles  
to releases than we at A&M* (Music Week Singles Survey May 1977)

*Now take a look/listen at this  
magnificent list of built-to-last singles:*

- |  |  |   |
|--|--|---|
| <b>Nils Lofgren</b> "I Came to Dance"<br>No. AMS7288 | <b>Alessi</b> "Oh, Lori"<br>No. AMS7289                      | <b>Carpenters</b> "All You Get From Love is a Love Song"<br>No. AMS7294 |
| <b>Supertramp</b> "Give a Little Bit"<br>No. AMS7293 | <b>Rita Coolidge</b> "We're All Alone"<br>No. AMS7285        |   |
| <b>Elkie Brooks</b> "Saved"<br>No. AMS7296           | <b>Garland Jeffreys</b> "35 Millimetre Dream"<br>No. AMS7290 | <b>Peter Frampton</b> "I'm In You"<br>No. AMS7298                       |

*Not bad for a label that's only supposed  
to be successful with albums*



## RETAILING

# Broadside Records— treating folk as a commercial enterprise

FOLK MUSIC has always been the poor provincial cousin of pop in commercial terms. Among its exponents are artists with as much musical skill, personality, and entertainment value as the best of the rock moneyspinners; but the few folk pages in any major record company's catalogue are likely to remain pristine while the pop, and even the classical, sections become dogeared with use.

The attitude of the majors to signing folk artists, making the records, and then marketing, them is perfectly understandably less involved than it is with records which are commercially ten times more viable, and the folk artists themselves are the first to see the logic of the situation.

However, some of the steel of commercial music marketing has over the past few years crept into the soul of the folk music makers. Among the still small number of folk record companies which are taking a firm grip on the problem of promotion and marketing is Broadside. Not only do the Broadside records appear in sleekly professional trappings, but review copies make their presence felt among the pop releases, and a steady stream of promotion and publicity material flows from Tettenhall, Wolverhampton, where the company is based.

Jon Raven, founder and chief of, and sometime artist on, the Broadside label says that although he registered it in 1967 it is in a sense a new company. In its first ten years of existence it brought out only one album, but last year it was revived and put on a firm professional footing.

"I decided last year to stop recording for other companies," Raven explains, "because I was not happy about their handling of distribution and production. I decided it would be best if I did it all myself, for myself and even for some other people." In under a year the Broadside catalogue has grown to 10 LPs, each well worth considering by the folk appreciator not only for the quality of the records themselves but because each is a handsome, well-packaged product too.

The first two were Raven's own albums — *Ballad of the Black Country*, celebrating the part of England he knows and loves best in the traditional songs which have



JON RAVEN, of Broadside Records (left) is pictured here with the other artists from the *Black Country Night Out* show which is now on record in two volumes. From the left next to Raven are Tommy Mundon, Dolly Allen, Harry Harrison and Brian Clift.

come out of that area; and Harvest, featuring Raven as singer and songwriter. Another — *The English Canals* — comprises extracts from BBC radio's Folkweave programmes, compiled by Raven, telling the story of the English waterways in speech and songs.

Birmingham does not spring readily to mind as the birthplace of a strong musical tradition, but Broadside's Brummage Ballads is a demonstration that the general impression is wrong.

Other titles include the *Black Country Night Out* albums,

featuring various local singers recorded live in their show of the same name. A spring bout of advertising for the records, and for the shows was clear evidence of Raven's serious intent where promoting folk is concerned. For the *Black Country Night Out* shows press invitations went out far and wide. The April 23 show at Wolverhampton Civic Hall had around 2,500 applications for the 1,780 seats. Raven and his colleagues Dolly Allen, Brian Clift, Harry Harrison and Tommy Mundon, have now been invited to run a special Jubilee Night Out at Birmingham Town Hall.

Two other bands to be featured on Broadside so far are Kempion, (mostly instrumental) and the Farriers, from Redditch (mostly unaccompanied singing). Jon Raven's brother Michael, a skilled classical folk and flamenco guitarist, has recorded *A Miscellany of Guitar Music* on Broadside. "He, like me, had never found a company which could really do what we wanted," Raven says, remarking that he had not worked with his brother musically for 10 years, and both had enjoyed the experience immensely.

Raven's Broadside was born out of a positive need to create a record company to suit folk music, not out of a totally negative reaction to the way other record companies handled the genre. "Other people did not do it badly, just not exactly how I thought it should be done.

"One of the main problems once you get into the studio is getting the actual sound you make onto tape, and other folk artists have this problem. The studio process tends to smooth everything — like Kempion's rather gritty, raw vocals — out. My aim is to record the sound, not an electronic version of it; not something different from or

## INDEPENDENT RECORD COMPANIES

Part 2:  
Broadside Records  
Wolverhampton  
by  
TERRI ANDERSON

better than the original." To this end, which the Broadside albums show that he has gone a respectable way towards achieving, he always goes to listen to a band live before ever letting them into a studio. When recording he sits at first with them in the studio while they play, before he goes into the control room and starts hearing it through the mixing console.

Raven is taking the business of treating folk as a commercial enterprise at a steady pace. Just as the pace and attitude to life adopted by most pop division men in larger record companies — and almost every other record company in the country is larger than Broadside — suits the product and the artists in that genre, so Raven's more measured approach suits folk and its exponents.

Folk groups who have become weary or wary of recording because of hurried studio sessions, resulting in product which seemed to sink without trace, have come to realise that Broadside can take a commercially realistic attitude but retain a folk feel. And everyone takes that bit more time to get the results wanted.

The all-important factors in the running of any business are cost and turnover. Income from folk records in an all-round record company's turnover is a mere decimal, and earns the product a corresponding amount of attention. The sales of Broadside records would look derisory to a major marketing man, but, Raven points out, he can make a quality folk album for a tiny fraction of what it costs to make a pop or classical LP.

He needs at the most an eight-track studio, where pop demands 24-track. The studio sessions are far shorter, and the whole commercial machine needed to put an album out is smaller, simpler and cheaper. Broadside is now in fact studying the feasibility of setting up its own studio with four-track facilities. The money at present spent buying time in other studios should comfortably cover the cost of running it.

Broadside wholesales through Selecta, but makes sure that every dealer who might possibly be interested knows about his records. "Another aspect of big companies which has displeased me in the past is that they never seem to liaise with local shops in the area the artist comes from; they don't use the local press. We have spent a lot on *Black Country Night Out* using the local *Express and Star*, printing up handbills and putting posters into shops, and we have been backed up by Selecta.

"I think we are getting results far better than average for folk records. *Black Country Night Out* vol. one (BRO 120) has sold over 6,000 to date." Any comment to the effect that 6,000 in sales might be considered near total failure in some quarters is simply answered by Raven's reminder that he breaks even on an album at 1,000 copies sold. After that it is profit. His company does not sign artists, contracting only for individual albums. At the end of the first year since its reactivation as a label Broadside, Raven believes, "is achieving what we set out to achieve".

Broadside is at Studley House, Limes Road, Tettenhall, Wolverhampton WV6 8RB.



BONNIE TYLER (centre) is seen here with staff of Gould's Record Shop, in the Mander Centre in Wolverhampton, when she recently made a personal appearance there. With her are Dave Gould (left) and RCA regional sales manager Fred Chilton (right).



# AUDIOSCENE

## Technics portable recorder

TECHNICS' FIRST-ever portable Dolby-equipped cassette recorder is a high-performance mini weighing only just over 6lb. The specification quotes a battery life of 3½ hours for the machine in the record mode. Expected to sell at about £450, the RS-686 is comprehensively fitted with controls and convenience features such as a three-head system, lighting to aid night-time use, separate bias and equalisation, and an anti-rolling mechanism to ensure high quality while the deck is carried when running.

Also announced are another, less

ambitious portable cassette machine, a new unit in the Elcaset format, a revised version of the studio-style SP10 Mk 2 direct drive turntable (it now comes complete with base and arm), and Technics first reel-to-reel tape recorder, the RS-1500.

NOW ACHIEVING Mark 2 status, the Philips Super M range of pickup cartridges offer extended frequency response and improved channel separation. Top of the range is the GP422, designed for the extended

### NEW PRODUCTS

high-frequency performance demanded by four-channel discs of the CD-4 type. This cartridge has a SST (Super Sonic Tracking) tri-radial stylus for improved tracking.

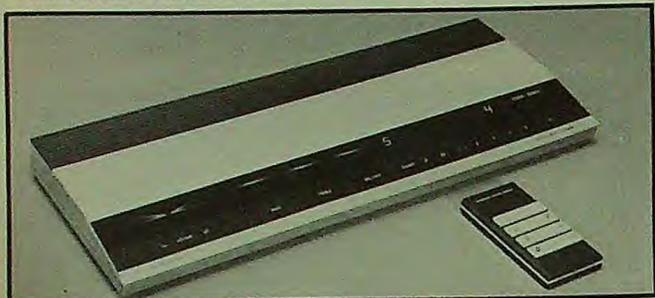
AMONG SEVERAL new introductions by Bang & Olufsen is the Beomaster 2400, a FM stereo receiver in which advanced technology "is used to simplify enjoyable listening rather than complicate it.". The main control panel has no knobs to turn or buttons to push (necessary settings are concealed under a panel) and there are facilities for pre-setting four FM stations. Power rating is 30 watts per channel, and a special feature is an ultrasonic remote control module. Also introduced are slimline music centres and an interesting turntable unit, the Beogram 1902.



Technics RS-686 portable cassette unit



Garrard GA 155 music centre.



Boemaster 2400 remote-control receiver

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## Philips on exhibition

A GROUP OF Philips companies will combine to show a variety of their wares at a regional exhibition in Manchester on June 16-17, aiming to give a broad picture of Philips activities. The show, to be held at the Old Trafford cricket club, will give dealers and customers an unusual opportunity to assess the achievements of an organisation which has a worldwide turnover of £5,000 million. In the UK Philips employs 40,000 people and has a £550 million turnover.

Subject areas will include audio — motion feedback speakers will be demonstrated — professional electronic equipment and mobile communications systems. There will be business equipment, lighting, CES service aids and video, with the new receiver based on the G11 chassis and Mullard in-line tube taking pride of place. Both research and development and financing facilities will be stressed.

## Demonstration tapes

SHOWROOM HI-FI auditions are mostly based on selections of discs, reflecting the fact that a high proportion of first-time buyers start with LPs, adding other programmes at a later stage. But cassette machines have become important audio auxiliaries, and it is imperative to keep a well chosen selection of music cassettes handy to meet requests.

Most, but not all, hi-fi machines are equipped with Dolby noise-reduction, so it is essential to choose tapes that help to demonstrate this feature. Three new releases from Polydor are useful, and these are headed by Barbara Dickson's album Morning Comes Quickly, on 3216-188. This is one of the best of recent vocals, for it sounds very clear and presents some interesting backings in a well contrived stereo layout.

Glorious, an album by Gloria Gaynor on 3177-264, is useful for its vocals but is less impressive on account of some vagueness in the rhythm accompaniments. Perhaps this is due to the relentless bass, unduly accentuated, which will not suit all loudspeakers. Although it may help on occasion, it will make some systems sound less than credible. So try it and see. A nice

## Companies back Emberworth autumn trade shows

FOLLOWING announcements of plans for a big promotion by the organisers of the London Audio Fair, as reported in Audioscene, May 14, the other main exhibition protagonists, Emberworth, now claim that the industry is backing their High Fidelity show with many firm bookings.

Latest news is that 25 companies have signed up as exhibitors and several others have made provisional bookings for this show, which is to be held at the Cunard International Hotel, London, at the same time as the Olympia Audio Fair.

As a result the 1977 exhibition is already larger than last year's similar event, which was mounted at short notice to take the place of the cancelled Audio Fair.

programme by Norrie Paramor and his Orchestra (3192-349) will suit popular taste but is not the most glossy of productions. It is explicit and somewhat brash, though the highlighted effects may please. Of the three mentioned, the last is not Dolby-processed.

An impressive tape from A&M is the White Rock soundtrack by Rick Wakeman, essential for all who request synthesisers and other electronic sources. On CAM 64614, this is not a Dolby cassette, but recorded levels are high and it is not easy to find opportunities to check whether noise content is significant. It can't be bad, as they say.

Virtually all Decca Group cassettes have Dolby, and one of the best from recent lists is the generous collection of Dvorák's Slavonic Dances on KPFC 4396, played by the Czech Philharmonic Orchestra. This bright-sounding tape was produced in Germany by Telefunken for Phase 4 release by Decca. Nights in the Gardens of Spain by Falla, on Turnabout KTVC 34588, offers nice piano tone though the orchestral detail is barely average — rather veiled and a matter of recording balance.



# CLASSICAL

## HMV dealer incentive for Jubilee release

GIFTS OF silver tableware based on dealer purchases are the incentive behind HMV's Jubilee Campaign, one of the biggest campaigns ever mounted by EMI's classical division.

The campaign, which involved a year's planning, centres upon 16 titles covering a period of over 400 years of British music, almost all recorded by EMI's local studio division. It is spearheaded by a world premier disc of Elgar's *Caractacus* conducted by Sir Charles Groves with the Royal Liverpool Philharmonic Orchestra and supporting soloists.

The release also includes music by Bliss, Walton, Arnold, Delius, Tallis, Byrd, Patterson, Gay, Britten and Williamson and is all performed by English artists.

Apart from this unique release, EMI is mounting special Jubilee window displays for other catalogue titles throughout the country where dealers have supported the campaign. In addition, a brand new illustrated brochure listing all HMV recordings of British music will be

EDITED  
by  
REX ANDERSON

available.

Every dealer is receiving a poster illustrating the releases and in addition there will be illustrated show cards and divider boards showing the product in a selected back-catalogue pack under the banner "25 Glorious Years, 25 Glorious Recordings".

The Jubilee release comprises four albums and these will be featured in national advertising along with The Coronation Service (RLS 600), Walton's *Te Deum* (ASD 3348), *Rule Britannia* (ASD 3341) and Elgar's *Coronation Ode* (ASD 3345).

This will complement extensive advertising in the specialist and trade press. There is also a whole selection of record packs to suit every dealer's taste along with the tableware as a dealer incentive.

## Decca re-signs Luciano Pavarotti

DECCA HAS re-signed Luciano Pavarotti, the premier Italian Tenor, to a further six-year contract, which provides for the recording of 12 complete operas.

Pavarotti is one of an international roster of artists who will be appearing in a special presentation at the Royal Opera House, Covent Garden on July 10 to commemorate Enid Blech, wife of London Mozart Players conductor Harry Blech, and for many years

assistant to George Solti. Enid Blech died on March 11.

The proceeds from the concert will go to Malcolm Sergeant's Cancer Fund for Children. Other artists who will take part include Solti, conductor Edward Downes, horn player Alan Civil and a host of singers: Mirella Preni, Tatiana Troyanos, Kire Te Kanawa, Pilar Lorengar, Teresa Cahill, Ingvar Wixell, Robert Tear and Gwynne Howell.

## Violin sells for £105,000 at Sotheby's

THE WORLD record price for a violin advanced by over £6,000 to £105,000 at an auction of musical instruments at Sotheby's recently. The six-figure sum (plus a 10 per cent buyer's premium) was paid for a violin made by Joseph Guarneri del Gesù in Cremona in 1738 and known as the "Ex Adam" after a 19th century owner. In New York last month £98,808 was paid for the "Greffuhle Stradivarius".

In all, five Guarneri violins were sold, each made by a different member of the family. One, the work of Joseph Filius Andrea in 1703, went for £23,000. Another by Peter of Venice in 1726 fetched £21,000 and a fourth dating from about 1680 made by Andreas made £14,000. The sale realised a total of £354,260.

## Thames commissions Cantata

COMPOSER KENNETH Platt has been commissioned by Thames Valley Radio to write the 210 Jubilee Cantata as part of the station's Jubilee year celebrations.

Programme controller for the Reading-based station, Neil French Blake, said the six minute piece will be performed by the 210 String Quartet and the Downhouse School Choir.

Thames Valley is building a reputation for classical music. The main programme is hosted by Ambrose Miller, violinist with the Covent Garden Orchestra and is broadcast for four hours each Monday evening. It attracts strong advertising support, including the somewhat rare record company

## RPO seeks sponsors for 21-concert series

THE ROYAL Philharmonic Orchestra has had a good response to its "concerts for sale" appeal which is hoped to raise £13,350 from the RPO's series of 21 events in Croydon next season.

Although it is too soon to announce the names of companies prepared to sponsor events, which begin September 21, a spokesman said that interest had already been shown from such firms as Rothschilds, Balfour-Beatty, and the National Westminster Bank, all of whom attended a reception to announce the orchestra's coming season.

The RPO is expert in sponsorship and was one of the pioneers in attracting industry financing of recordings, the most memorable being that of Beethoven's nine

symphonies under the sponsorship of Legal and General Insurance for DGG and more recently the Esso-financed Firebird Suite under Antal Dorati.

Surprisingly, perhaps, RPO chairman, John Bimson, said that record company sponsorship of concerts had not been considered. The aim of the season of concerts will be to attract much larger local audiences by concentrating on popular classics.

The 16 Wednesday concerts in the series will be "for sale" at £600 each and the five Saturday concerts at £750 each. Bimson said that the money would be used to offset the spiralling cost of producing classical music. "To break even on a Croydon concert would require 110 percent audience attendance," he added.

In return, the RPO feels it can offer firms a great deal in the way of promotional value. The series of concerts will include appearances by conductors Arthur Davidson, Elgar Howarth, Sir Charles Groves, Hans Vonk, Edenek Macal and Simon Rattle, and soloists Michael Roll, Malcolm Binns, Ralph Holmes and Valerie Tryon.

## European award for Bernstein

LEONARD BERNSTEIN has become the first classical artist to receive the prestigious Goldener Europa Award given annually by the German Saarbrücken Radio/Television Company for services to Music.



# RELEASES MUSIC WEEK JUNE 11th

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DISTRIBUTORS CODE  
A - Pye, OW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, T - Transatlantic, SH - Shannon, SA - Saga Cream - C, W - Wyndup.

## EF

- ELIZABETH R, Elizabeth R (Instrumental), GABBY AND KASE. President PT 467 (ZLHR).
- ETE D'AMOUR, Serenissima, GHEROGHE ZAMFIR, Philips 60421 152 (F).
- EVERYONE'S A WINNER, Handcuffed, LONDON, MCA 305 (E).
- FALLING IN LOVE AGAIN, Long Way To Heaven, JOHNNY ANGEL, Decca F13712 (S).

## GH

- GETTING READY, High Class Woman, DAVE PRESTON. Polydor 2058 886 (F).
- GIPSY WOMAN, Never Let You Down, BREEZE, EMI 2635 (E).
- GIVE THAT THING TO ME, You Under Estimate Me/Night Nurse, PAUL JONES, RCA PB 5032 (R).
- GONNA FIX YOU GOOD, Praise Your D.J., JOKER, Paladin PAL 5021 (A).
- GOOD MORNING ENGLAND, Night Life, RHYME & REASON, Decca F13711 (S).
- HURRICANE WOMAN, Summer Days, JESSE GREEN, Ember EMB2 349 (A).

## IJ

- IF WE'RE NOT BACK IN LOVE BY MONDAY, I Think It's Gone Forever, MERLE HAGGARD, MCA 303 (E).
- IN EVERYTHING YOU DO, Free Spirit, DAVID PARTON AND HIS BAND, Pye 7N 45700 (A).
- IT'S ME THAT YOU'RE LEAVING, Heartquake, BUZZ CASON, DJM DJS 10784 (CW).
- IT'S WHAT YOU VALUE, Woman Don't Cry, GEORGE HARRISON, Dark Horse K 16967 (CW).
- JUBILEE ROCK, The Digger On Mars, BUZZ (WITH THE BEXLEY SCOUTS AND GUIDES), Crystal CR 7030 (ZLHR).
- JUST A JIFFY, Medical Phone-In, J.J. STEWART, Gold GDE 11 (ZLHR).
- JUKE BOX MUSIC, Sleepless Night, THE KINKS, Arista 114 (E).

## LM

- LOVE GONE BY, Give Me Some Time, DAN FOGLEBERG, Epic EPC 5379 (CW).
- MA BAKER, Still I'm Sad, BONEY M, Atlantic K 10965 (CW).
- 'MAMACITA', Remembered Memory,

- GUYS 'N' DOLLS, Magnet MAG 96 (CW).
- MANHATTAN ROLL, You Got To Believe, TELEPHONE BILL & THE SMOOTH OPERATORS, DJM DJS 10785 (CW).
- (MEET YOU ON A) RENDEZVOUS, I Write The Songs, BRUCE JOHNSON, CBS 5324 (CW).
- MISTY SUNSET, First Love, JOHNNY PEARSON, Penny Farthing Pen 941 (R).
- MURDO MACKENZIE OF TORRISON/GLEN COTTAGE, Cutty Wren/Elsie Marley, ANDREW CRONSHAW, Trailer LREP 1 (T).
- MY BABY THINKS SHE'S A TRAIN, Ragtime Annie, ASLEEP AT THE WHEEL, Capitol CL 15928 (E).

## NO

- NOW AMERICA, Ship Of Life, POPULATION, Paladin PAL 5018 (A).
- NOW AND THEN, Don't Stop Now, BJORN SKIF, EMI 2636 (E).
- OUT THERE SINGING, Can't You Understand, FRANK O'TOOLE, Mint CHEW 17 (ZLHR).

## PR

- PICTURES AND MEMORIES, No Deposit, No Return, MARLENA SHAW, CBS 5246 (CW).
- PLANES, SHIPS AND TRAINS, Caribbean Kind Of Music, MARTEL ROBINSON, Cactus CT 105 (ECR).
- ROCKIN' CHAIR, The Salsie Shuffle, FLICK WILSON, Ultra PPU 1001 (A).

## ST

- SEVEN DAYS OF LOVING YOU, I've Been A Lover Before, THE EVANS BROTHERS, Arista 116 (E).
- STARSKY AND HUTCH THEME, Sister Rae, JOHN O'HARA AND THE PLAYBOYS, President PT 465 (ZLHR).
- STILL THE ONE, The Mad Fighter, CLUBSOUND: Mint CHEW 18 (ZLHR).
- SO GLAD I GOT YOU GIRL, Lets Spend Some Time Together, THE O'JAYS, Philadelphia PR 5337 (CW).
- SOULARIZE (GREET THE SUN), Socka Rock, EDDIE THORNTON, Plastic Fantastic PF001 (A).
- THAT WOMAN, JAMAICA, JOHNNY NASH, Epic EPC 5362 (CW).
- THE BRITISH GRENADIERS, The British Grenadiers (Version), LES PENNING, Polydor 2058 892 (F).

- THE FUTURE IS NOW - PART I, The Future Is Now - Part II, TIM SOUSTER, Transatlantic TBG 1 (T).
- THE MUPPET SHOW THEME, Bein' Green, THE ENTIRE CAST/KERMIT FROG, Pye 7N 45705 (A).
- THE POSTMAN'S KNOCK, La Sexte Estampie Real, ALBION DANCE BAND, Harvest HAR 5128 (E).
- THE QUEEN ELIZABETH JUBILEE MARCH, Bonnie Dundee, THE GOLD FIDDLE ORCHESTRA, Mountain Top 29 (E).
- THREE RING CIRCUS, No One Knows You When You're Down, BARRY BIGGS, Dynamic DYN 128 (ECR).

## W

- WATCH CLOSELY NOW, Crippled Crow, KRIS KRISTOFFERSON, CBS 5336 (CW).
- WE'RE ALL GOING TO THE SEASIDE, I Discovered Country Music, SHEILA & CLYDE, DJM DJS 10786 (CW).
- WINE-FLOW DISCO, Fun In The Sun, MASS PRODUCTION, Cotillion K 10966 (CW).

## Y

- YOU AND ME, Fun Of Slide, SLAVE, Cotillion K 10967 (CW).
- YOUR MOMMA & POPPA, Gypsies Tramps & Thieves, MANDY ANN, Riverdale RR 107 (ZLHR).
- YOUR SONG, Saturday Night's Alright (For Fighting), ELTON JOHN, DJM DJJ 17001 (CW).
- YOU TAKE MY HEART AWAY, Make The Most Of Every Moment, SALENA JONES, EMI 2646 (E).

## TOTAL ISSUED

Singles issued by major manufacturers week ending June 11, 1977.

EMI	This Week	This Month	This Year
Decca	10 (12)	22 (12)	233 (158)
Pye	3 (4)	7 (4)	53 (70)
Polydor	4 (3)	7 (3)	75 (87)
CBS	4 (4)	8 (4)	108 (104)
Phonogram	6 (6)	12 (6)	124 (111)
RCA	2 (3)	5 (3)	67 (64)
WEA	5 (7)	12 (7)	104 (86)
Others	5 (5)	10 (5)	91 (68)
TOTAL	28 (11)	37 (11)	367 (435)
	65 (55)	120 (55)	1212 (1325)

## LISTINGS

### AB

- ALL I THINK ABOUT IS YOU, Old Bones, NILSSON, RCA PB 9104 (R)
- AMARILLO, The Leaving Game, NEIL SEDAKA, Polydor 2058 888 (F)
- ANOTHER STAR, Happy Smoke, LA SO, MCA 302 (E)
- A WOMAN IN LOVE, I Lay Awake And Dream Of You, TWIGGY, Philips 6007 138 (F)
- BACK UP (HIT IT AGAIN), Does Anybody Really Want To Do The Thing, TORNADER, Polydor 2066 801 (F)
- BEAUTIFUL CLOWN, Daily Love, THE EQUALS, President PT 464 (ZLHR)
- BORN IN ETHIOPIA, Ethiopia, IN CROWD, Cactus CT 106 (ECR)

### CD

- CAN I STAY, I think It's Time We Met, ANDY ADAMS AND EGG CREAM, Pye 7N 25745 (A)
- C.B. SAVAGE, Asphalt Cowboy, ROD HART, Charly CS 1025 (ZLHR)
- CELTIC, Over And Over, THE CELTIC TEAM, Power Exchange PX 248 (ZLHR)
- CONVERSATION, So Good To Me, MORRIS ALBERT, Decca FR 13714 (S)
- COUNTING ON YOU, You Defy The Law Of Gravity, STEVEN DEES, RCA PB 9094 (R)
- DEEP LOVE, Purple Champagne, MISTA CHARGE, Target TGT 134 (E)
- DEVILS GUN, Free To Be Me, C.J. & CO, Atlantic K 10956 (CW)
- DO WHAT YOU WANNA DO PART I, Do What You Wanna Do Part II, T. CONNECTION, RCA XB 9108 (R)

# MARKET PLACE

MW

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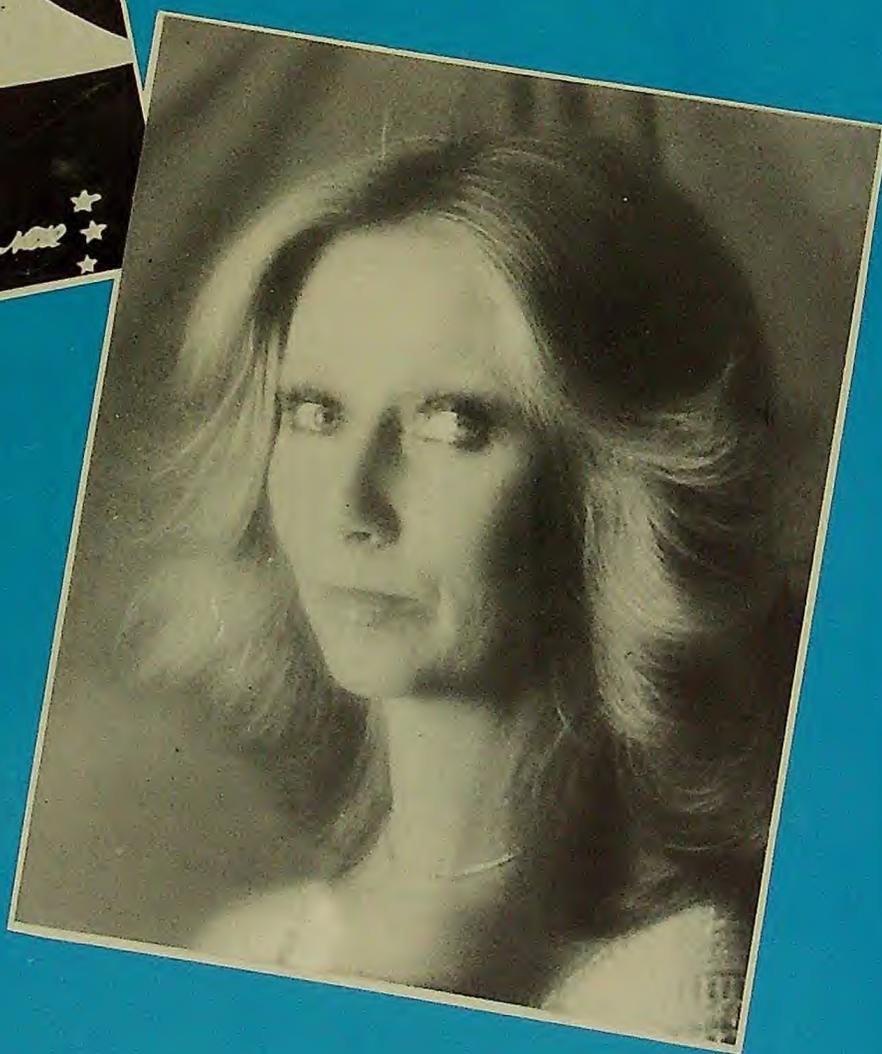
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CHART FOR PERIOD MAY 21-27

# TOP 60 ALBUMS

\* = NEW ENTRY  
 ● = PLATINUM LP (£ million sales)  
 ○ = GOLD LP (£300,000 on or after 1st Jan. '77)  
 ◻ = SILVER LP (£150,000 on or after 1st Jan. '77)  
 - - - = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.	This Week	Last Week	Wks. on Chart	TITLE/ARTIST/PRODUCER	LABEL & NO./DISTRIB.
1	1	28	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (CW)	31	29	13	● PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (CW)
2	2	24	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (CW)	32	33	4	● SOME OF MY BEST FRIENDS ARE SONGS Val Doonican (Tony Ayres)	Philips 6641 607 (F)
3	5	4	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)	33	30	21	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
4	—	—	THE MUPPET SHOW The Muppets	Pye NSPH 19 (A)	34	56	3	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (CW)
5	6	2	SHEER MAGIC Acker Bilk (Terry Brown)	Warwick WW 5028 (M)	35	57	3	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (CW)
6	4	10	◻ A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (CW)	36	27	7	● ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (CW)
7	3	5	◻ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	37	28	5	SIN AFTER SIN Judas Priest (Roger Glover/Judas Priest)	CBS 82008 (CW)
8	7	7	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30049(E)	38	35	17	● VISION Don Williams (Don Williams)	ABC ABCL 5200 (CW)
9	11	26	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	39	38	14	● LIVE Status Quo	Vertigo 6641 580 (F)
10	50	2	SNEAKIN' SUSPICION Dr. Feelgood (Bert de Coteaux)	United Artists UAS 30075 (E)	40	31	4	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81869 (CW)
11	8	16	◻ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Brothers K 56344 (CW)	41	42	11	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
12	13	2	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)	42	—	1	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (CW)
13	14	21	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	43	39	4	MOROCCAN ROLL Brand X (Dennis Mackay)	Charisma CAS 1126 (F)
14	16	7	◻ GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (E)	44	53	12	MARQUEE MOON Television (Andy Johns/Tom Verlaine)	Elektra K 52046 (CW)
15	12	18	● 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	45	36	4	THE BEST OF THE FACES Faces (Various)	RIVA RVLP 3 (CW)
16	9	4	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (CW)	46	—	—	TOO HOT TO HANDLE Heatwave	GTO GTLP 013 (F)
17	—	—	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (CW)	47	46	3	LACE & WHISKEY Alice Cooper (Bob Ezrin)	Warner Bros. K 56365 (CW)
18	20	6	HIT ACTION Various	K-Tel NE 993 (K)	48	37	14	◻ IN MY MIND Bryan Ferry (Bryan Ferry/Steve Nye)	Polydor 2302 055 (F)
19	10	4	ALL TO YOURSELF Jack Jones (Various)	RCA Victor TVL 2 (R)	49	—	1	DAVID SOUL David Soul	Private Stock PVLP L012 (E)
20	26	3	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)	50	—	1	FLY LIKE AN EAGLE Steve Miller	Mercury 9286 177 (F)
21	17	27	● THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (CW)	51	51	21	● EVITA Various (Andrew Lloyd Webber/Tim Rice)	MCA MCX 503 (E)
22	—	—	EXODUS Bob Marley & The Wailers	Island ILPS 9498 (E)	52	59	2	HEAVY WEATHER Weather Report (Zawinul/Jacko Postorius/Wayne Shorter)	CBS 81775 (CW)
23	23	14	◻ PETER GABRIEL Peter Gabriel (Bob Ezrin)	Charisma CDS 4006 (F)	53	49	12	◻ LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (CW)
24	25	2	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)	54	60	4	HOLST: THE PLANETS Isao Tomita (Plasma Music)	RCA Victor RL 11919 (R)
25	21	34	● SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)	55	34	10	LIVING LEGENDS Everly Brothers (-)	Warwick WW 5027 (M)
26	19	16	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)	56	—	—	OLD FOUR EYES IS BACK Mike Harding	Philips 6308 290 (F)
27	24	5	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451 (E)	57	54	2	LIGHTS OUT UFO (Ron Nevison)	Chrysalis CHR 1127 (E)
28	32	5	● A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (CW)	58	—	1	● SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel (Simon & Garfunkel)	CBS 69003 (CW)
29	22	8	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (CW)	59	—	1	ROCK ON Various	Arcade ADEP 27 (D)
30	18	7	THE CLASH The Clash (Micky Footle)	CBS 82000 (CW)	60	52	22	WINGS OVER AMERICA Wings (Paul McCartney)	Parlophone PCSP 720 (E)

ABBA	1, 17	EVERLY BROTHERS	55	MARLEY, Bob & The Wailers	22	A STAR IS BORN	6
ALICE COOPER	47	EVITA	51	MILLER BAND, Steve	12, 50	STATUS QUO	39
BEATLES	3	FACES	45	MUPPETS	4	STEVENS, Cat	27
BENSON, George	34	FERRY, Bryan	48	PETTY, Tom & The Heartbreakers	24	STEWART, Rod	28, 36
BILK, Acker	5	FLEETWOOD MAC	11	PINK FLOYD	26, 33, 41	STRANGLERS	8
BRAND X	43	GABRIEL, Peter	23	ROCK ON	59	SUPERTRAMP	29
CLASH	30	HARDING, Mike	56	SAYER, Leo	13	TELEVISION	44
DIAMOND, Neil	53	HEATWAVE	56	SCAGGS, Boz	35	10cc	7
DOONICAN, Val	32	HIT ACTION	18	SHADOWS	15	TOMITA, Isao	54
DR. FEELGOOD	10	JAM	20	SIMON & GARFUNKEL	58	UFO	57
EAGLES	2, 21	JONES, Jack	19	SINATRA, Frank	31	WEATHER REPORT	52
ELECTRIC LIGHT ORCHESTRA	9	JUDAS PRIEST	37	SMOKIE	14	WILLIAMS, Deniece	40
EMERSON, LAKE & PALMER	42	LITTLE FEAT	16	SOUL, David	49	WILLIAMS, Don	38
						WINGS	60
						WONDER, Stevie	25

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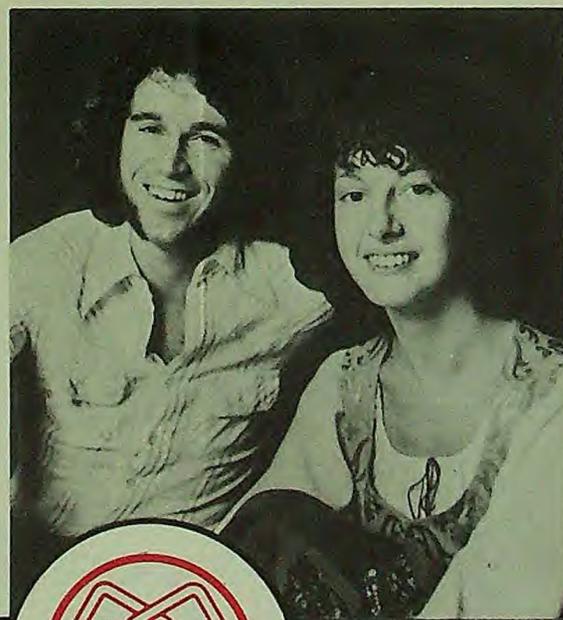
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 OVER LAST WEEK  
 MUSIC WEEK, JUNE 11

DISTRIBUTORS CODE  
 A - Pye, CW - CBS/WEA, E - EMI, F - Phonodisc, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, T - Transatlantic, D - Saydisc, P - Pinnacle.

	This Week	Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
1	1	8		I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd	SO YOU WIN AGAIN, Hot Chocolate, RAK RAK 259
2	11	2		GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas	
3	2	7		LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	RHAPSODY, Four Seasons, Warner Bros. K 16932
4	4	10		A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	REMOTE CONTROL, The Clash, CBS 5293
5	3	8		AIN'T GONNA BUMP NO MORE	Joe Tex	Epic EPC 5035	London Tree	Buddy Killen	FEEL THE NEED, Detroit Emeralds, Atlantic K 10945
6	23	2		SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff	ANYTHING BUT ROCK AND ROLL, Tom Petty & The Heartbreakers, Island WIP 6396
7	17	3		YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur	OLD SCHOOL YARD, Cat Stevens, Island WIP 6387
8	5	20		THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy	WOMAN (MAKE THE WORLD GO ROUND), The Miracles, CBS 5200
9	6	9		GOOD MORNING JUDGE	10cc	Mercury 6008 025	St. Annes	10cc	ROCK ME, Brendon, MAG MAG 94
10	8	3		HALFWAY DOWN THE STAIRS	Muppets/Jerry Nelson	Pye 7N 45698	Ascherberg/Chapels	Jim Henson	WHAT IT IS, Garnet Minis and Tracking Company, Arista 109
11	7	6		GOT TO GIVE IT UP	Marvin Gaye	Motown TMG 1069	Jobete	Art Stewart	
12	10	4		O.K. Rock Follies		Polydor 2001714	E.G. Music	Andy Mackay	
13	18	4		TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne	
14	13	5		LIDO SHUFFLE	Boz Scaggs	CBS 5136	Heath Levy	Joe Wissert	
15	26	5		TOKYO JOE	Bryan Ferry	Polydor 2001 711	E. G. Music	B. Ferry/S. Nye	
16	25	5		DISCO INFERNO	Trammps	Atlantic K 10914	Famous Chappell	Baker/Harris/Young	
17	15	6		TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue	
18	28	7		GONNA CAPTURE YOUR HEART	Blue	Rocket ROKN 522	Rocket	Elton John/Clive Franks	
19	16	3		WE CAN DO IT	Liverpool Football Team	State STAT 50	A.T.V. Music	Bickerton & Waddington	
20	9	7		MAH NA MAH NA	Piero Umiliani	EMI International INT 530	Lorna Music		
21	22	3		BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Charles Kipps	
22	14	3		SPOT THE PIGEON	Genesis	Charisma GEN 001	Fuse Music	David Hentschel/Genesis	
23	27	4		PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	
24	12	9		HOTEL CALIFORNIA	Eagles	Asylum K 13079	Copyright Control	Bill Szymczyk	
25	48	2		FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	
26	46	2		YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland	
27	41	2		BE GOOD TO YOURSELF	Frankie Miller	Chrysalis CHS 2147	Island	Chris Thomas	
28	24	6		IT'S A GAME	Bay City Rollers	Arista 108	Chappell/Charisma	Harry Maslin	
29	36	2		GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen	
30	31	3		JOIN THE PARTY	Honky	Creole CR 137	Aristocrat Music	Ken Gold	
31	29	4		SHEENA IS A PUNK ROCKA	Ramones	Sire RAM 001	Chappell	Tony Bongiovi/T. Erdely	
32	NEW ENTRY			OH LORI	Alessi	A&M AMS 7289	Martin Coulter	Bones Howe	
33	NEW ENTRY			SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM	John Farrar	
34	38	3		DON'T LET GO	Manhattan Transfer	Atlantic K 10930	Campbell Connelly	Richard Perry	
35	30	6		NAUGHTY NAUGHTY NAUGHTY	Joy Sarney	Alaska ALA 2005	Alaska/Heath Levy	John Schroeder/Nick Ryan	
36	37	5		RENDEZVOUS	Tina Charles	CBS 5174	Mautoglade	Biddu	
37	32	5		UPTOWN FESTIVAL	Shalamar	RCA FB 0885	Jobete	Simon Soussan	
38	42	2		NATURE BOY	George Benson	Warner Bros K 16921	Chappell/Morris	Tommy Lipuma	
39	34	4		CALENDAR SONG	Trinidad Oil Company	Harvest HAR 5122	Negram	Black Hand Prod.	
40	20	10		WHODUNIT	Tavares	Capitol CL 15914	ATV Music	Freddie Perrin	
41	45	2		THE FACES E.P.	The Faces	Riva 8	W.B./Jewel	Various	
42	43	3		L'OISEAU ET L'ENFANT	Marie Myriam	Polydor 2056 634	Warner Bros.	J. Gracy/J. P. Cara	
43	35	4		FEEL LIKE CALLING HOME	Mr. Big	EMI 2610	EMI/T-Bone Music	Val Garay	
44	49	2		DREAMIN'	Liverpool Express	Warner Brothers K 16933	Warner Brothers Carter/Liverpool Express		
45	47	2		I CAN PROVE IT	Tony Etoria	GTO GT 89	Fast Western/Andrew Heath	Don Schroeder	
46	NEW ENTRY			EVERYBODY HAVE A GOOD TIME	Archie Bell & The Drells	PIR 5179	Carlin Sigler/J. Whitehead/G. McFadden/V. Carstarphen		
47	NEW ENTRY			COME WITH ME	Jesse Green	EMI 2615	Red Bus	Ken Gibson	
48	40	6		IN THE CITY	The Jam	Polydor 2058 866	And Son Music	Vic Smith/Chris Parry	
49	NEW ENTRY			BITE YOUR LIP/CHICAGO	Elton John/Kiki Dee	Rocket ROKN 526	Gus Dudgeon/Pig Music	Elton John/Clive Franks	
50	NEW ENTRY			SNEAKIN' SUSPICION	Dr. Feelgood	United Artists UP 36255	United Artists/Venice Music	Bert de Coteaux	

DISTRIBUTORS A-Z

Ain't Gonna Bump No More	5CW
A Star Is Born	4CW
Baby Don't Change Your Mind	21A
Be Good To Yourself	27E
Bite Your Lip/Chicago	49E
Calendar Song	39E
Come With Me	47E
Disco Inferno	16CW
Don't Let Go	34CW
Dreamin'	44CW
Everybody Have A Good Time	46CW
Faces EP	41CW
Fanfare For The Common Man	25CW
Feel Like Calling Home	43E
God Save The Queen	2CW
Gonna Capture Your Heart	18E
Good Morning Judge	9F
Good Old Fashioned Loverboy	29E
Got To Give It Up	11E
Halfway Down The Stairs	10A
Hotel California	24CW
I Can Prove It	45F
I Don't Want To Talk About It	1CW
It's A Game	28E
In The City	48F
Join The Party	30E
Lido Shuffle	14CW
L'Oiseau Et L'Enfant	42F
Lucille	3E
Mah Na Mah Na	20E
Nature Boy	38CW
Naughty Naughty Naughty	35LHR
Oh Lori	32CW
O.K.	12F
Peaches	23E
Rendezvous	36CW
Sam	33E
Sheena Is A Punk Rocka	18F
Show You The Way To Go	6CW
Sneakin' Suspicion	50E
Spot The Pigeon	22F
Telephone Line	13E
The Shuffle	8F
Tokyo Joe	15F
Too Hot To Handle	17F
Slip Your Disc To This	37F
Uptown Festival	19F
We Can Do It	40E
Whodunnit	40E
You're Gonna Get Next To Me	26E
You're Moving Out To Day	7CW

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TOP WRITERS

1 Danny Whitten/Cat Stevens, 2 Sex Pistols, 3 R. Bowlinger/R. Bynum, 4 B. Streisand/Paul Williams, 5 B. L. McGinty/B. Killen, 6 Kenneth Gamble/Leon Huff, 7 Sager/Miller/Roberts, 8 Van McCoy, 9 Stewart/Gouldman, 10 A. Milne and F. Simpson, 11 Marvin Gaye, 12 Shuman/Mackay, 13 Jeff Lynne, 14 B. Scaggs/B. Paich, 15 Bryan Ferry, 16 Green/Kersey, 17 Rod Temperton, 18 Hugh Nicholson, 19 Bickerton & Waddington, 20 Umiliani, 21 Van McCoy, 22 Collings/Banks/Rutherford/Hackett, 23 Andrew Gold, 24 Felder/Henley/Faey, 25 Copland, 26 Kirkland/Daves/Powell, 27 Andy Fraser, 28 Lewis, 29 Freddy Mercury, 30 C. Cummings, 31 Ramones, 32 Billy & Bobby Alessi, 33 Farrar/Marvin/Black, 34 J. Stone, 35 N. Ryan/R. Slater, 36 J. Robinson/R. Bolden, 37 Various, 38 Eden Ahbez, 39 Traditional, 40 St. Louis/Ferren, 41 Various, 42 J. Gracy/J. P. Cara, 43 Dicken, 44 Craig/Kinsley, 45 Tony Etoria, 46 Sigler/J. Whitehead/G. McFadden/V. Carstarphen, 47 Yellow Stone/Gibson, 48 Paul Weller, 49 Elton John/Berni Taupin, 50 Wilko Johnson/S. David/M. Rebennack

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# PERFORMANCE

## Jean-Luc Ponty/Larry Coryell

TWO OF the best young jazzmen shared the bill at the New Victoria last weekend, representing the generation that harbessed rock, which they grew up with, and jazz, which they were trained for, to produce jazz-rock, the dominant music of the Seventies. Rows of empty seats testified to the diminishing commercial appeal of the form, and the music itself recalled someone throwing himself with increasing desperation into what he is beginning to realise is a dead end.

Coryell and Philip Catherine took the first half of the concert: two acoustic guitars, well-matched in feel and technique, weaving a dazzling tapestry of high-speed chord-passages and single-note lines on material ranging from Catherine's own Transvestite Express to Django's classic Nuages. Impressive stuff, despite foggy red stage lights and the unsympathetic acoustics of a large hall, and certainly some of the most spectacular playing one is ever likely to come across. Somehow it fails to move though, and when you think what was said about Coryell's excellent early work, Lady Coryell for instance, it's hard

not to feel he has dissipated his reputation. Nor does the way he's switched from heavy jazz-funk back to the acoustic setting inspire confidence in his own sense of musical direction.

Ponty's band is a five-piece: keyboards, guitar, bass and drums plus his own violin, and its speciality is high-volume furiously-paced ensemble playing reminiscent of Return To Forever at its worst. Thanks to prominent drums and a trebly mix the effect was more like a continual explosion than music, which may or may not have been the intention. Certainly a great deal of virtuoso-level playing went to waste in this aural violence, and one reflected how the bands in the genre that do use volume well, like Weather Report, are those that leave a lot of space in their playing. Even the virtuosity is questionable. All the great improvisers have had exceptional technique, from Liszt to Coltrane, but there's no point developing phenomenal "chops" if you don't cultivate a musical brain to match. Jazz-rock may go down to posterity as a glaring example of quantity before quality.

Much of Ponty's material came from Imaginary Voyage, including the lengthy title track, Tarantula and Gardens of Babylon. Best received, though, was the older Aurora, and the acoustic piece Renaissance. It was all played with fearsome rhythmic force, but the soloing totally lacked dynamics or subtlety. When you play over such intense, frenetic accompaniments you are obliged to match the mood. The result was lots of chromatic climbs to ear-splitting high-spots and some particularly crude note-bending from the keyboard department. Coryell and Catherine joined in for the encore and the sight of three guitars blinding away almost meaninglessly just about summed things up. NICK ROBERTSHAW

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## Bob Marley & the Wailers

WHEN A concert alarms the constabulary so much that ticket holders are advised for their own safety to get to the doors of the theatre via a tunnel of uniformed men to avoid being mugged for the precious little slips of paper that guarantee them a seat, the show is approached with some trepidation.

The massive police cordon that surrounded London's Rainbow for four nights last week was certainly intimidating, and so were the scores of young West Indians who had made a beeline for the Finsbury Park area.

But once at the door, the tension was immediately dissolved by the young black security guards, who smilingly searched the punters for offensive weapons and waved them on their way. The charisma and joyful vibrations of Bob Marley can prevail over any amount of helmets and aggravation.

And from the moment the fire curtain was raised to reveal the Wailers and the I-Threes, there was never going to be a moment's trouble. The band lurched into the distinctive heavy reggae back beat, built around the stolid bass of Aston 'Family Man' Barratt, and the crowd yelled as the super-fit figure clad in demim and shaking a wild pile of dreadlocks danced to the microphone to croon the first of many songs in the almost two-hour show.

Marley is a remarkable performer who does not indulge in between-numbers chat. He does not even introduce his songs, just finishes one and quickly launches into another, seemingly communicating with the rest of the band via telepathy.

His songs are essentially very simple affairs, making a point and then re-stating it with changing rhythmic inflections until it reaches a natural conclusion. Thus as the show warmed up, his No Woman No Cry lasted more than ten minutes, while I Shot The Sheriff was perhaps half that length.

Although the Jamaican hero chose material from all his albums, it was noticeable that the main bulk came from the Burnin' and Natty Dread periods with a couple of new songs being brought in for the encore from the latest album Exodus.

The old angry Marley was well-represented in the form of songs like Them Belly Full Me Hungry, Burnin' and Lootin', and Revolution Music (3 am Roadblock). On these songs, while the band loped stealthily through the rock steady riffs, Marley would raise his fist to the sky or hide his head in anguish. He is a master of non-verbal communication and keeps his audience spellbound.

Until the encore, the Rainbow had been as quiet and good natured as any concert audience. Nobody stood up and the aisles were kept clear by a big force of black security men who handled the crowd in just the right way.

But there was no stopping them when Marley re-emerged and broke and began dancing in the stalls as new guitarist Junior Marvin — a real-discovery — started to rival Marley in the high stepping stakes.

The show closed with the pounding title track from Exodus, a Rastafarian call to arms and treated with an almost military urgency and relentless supercharged bass underpinning. For upwards of 20 minutes the song boomed out of the sound system, steadily getting louder and more powerful until Marley left the stage for good.

Reactions from his short season in London, and from other big gigs on the continent have revealed Marley as one of the outstanding black spokesmen of his generation. He can pull giant crowds and manipulate them any way he wants. Let us hope that the actions of bad elements in his huge following will not make it difficult for future concerts to be held in London.

JOHN HAYWARD

## George Benson

GEORGE BENSON'S Monday concert at the Albert Hall was to have been his London debut, but a sell out four hours after it was announced caused a second date to be added — the previous evening. So the audience did not have the benefit of a fresh, rested band. No-one was more aware of this than Benson, the jazz-turned-m.o.r. guitarist whose Warner Brothers albums sell in platinum batches in the States.

Knowing the audience to be devoted fans on the basis of two UK chart albums, he decided a long build-up could do no harm so his superb four-man outfit enthralled the audience for almost 15 minutes with a blend of jazz and funk. Then on came Benson, white-suited, smooth, super-confident (and no doubt hopeful that the sound would improve as the set wore on). The guitarist says he never plans a set; he lets the audience reaction guide him. Such was their welcome that he launched into a most extravagant, intro for Breezin', then let the band join in for the fast-moving instrumental that was his first US hit.

A ballad was called for, and this time pianist Jorge Dalto showed what he could do with the intro to Here Comes The Sun. Benson's rather tired vocals gave reason for his choice of more instrumentals in the set; but he couldn't leave out Everything Must Change, and the title song from the Muhammed Ali movie The Greatest, both of which are big-ballad rock and demanding vocally. Nature Boy (his chart single) was a little easier to manage, but it was on the guitar numbers like Masquerade where Benson really shone.

The greatest thing for a performer is to be confident that the band knows his every opening note and is totally reliable first as a backing outfit, second as individual instrumentalists who can shine when given the opportunity. Benson relies a great deal on his team; despite his claims that he no longer plays jazz he swings and scats if he's in the mood; he breaks off into solos and if it feels all right, he'll improvise, or he'll do a Wes Montgomery, or he'll simply rock along. Whatever he does, he does superbly; his appeal lies in his instrumental dexterity, his total control over what he produces, and his complete empathy with his guitar. It's an extension of himself, another voice.

Even though he records 'live' (that is, with no layering

and minimal dubbing) he is still, at heart, a jazz man so to see him perform makes his records only second best. This reputation arrived in the UK ahead of him, hence the surprise London sell-out. The best way to please his growing army of fans would be to screen a tv special. His touring commitments now are such that it will be a long time before he can come here again, so no doubt his status will build and build. The next time he performs in the UK, it will be as a superstar.

VAL FALLOON

## Queen

JUNE 7 was Queen's Day. Not only the jubilee, but the rock band at Earl's Court, much to the confusion of the Mayor of Hammersmith. It should have been a night of nights — what an opportunity to camp it up and give an unforgettable show on an unforgettable day. But striped cloth along the galleries and red, white and blue balloons at the end of the set were the only indications that this was anything but an ordinary Tuesday night (unless you count the guardsmen and bagpipers warming up with Amazing Grace). Even Freddie Mercury's glass of champagne was a toast to the audience.

For Queen, the event was just the last night of the European tour. The band has not played much in London, so it was surprising to see a lot of empty seats at the back, and Mercury commented on how quiet the crowd was. The gimmicks were there — instant replay on two screens, and a high canopy ringed with lights that lifted off, accompanied by clouds of smoke as Queen roared into Tie Your Mother Down. It was going to be a rock night, all right. But what was this? Freddie Mercury in a loose track suit? The tease. He slipped backstage and reappeared in a skin-tight, bare-chested Harlequin jumpsuit, which he wore most of the night. Mercury's prancing and posturing are a vital part of Queen's image, and in direct opposition to the heavy music they play at concerts. For Earl's Court volume is essential, and apart from May's guitar getting drowned out in White Queen, the sound was good, if deafening at times for the front blocks. Many people in the audience were expecting a greatest hits night, which could explain the poor response to heavier numbers. Somebody To Love was supposed to be an all-join-in-the chorus effort, but the handclaps were for the hits in the medley — Killer Queen to You're My Best Friend. A very heavy Death On Two Legs was followed by Brian May's showpiece, Brighton Rock. May is a superb guitarist but most of his solo relied heavily on thick layers of echo which, though clever and requires careful rehearsing is not impressive for 15 solid minutes. Once you're got the idea, repeated chords and figures one on top of the other can become merely extravagance and not much to do with rock music.

Mercury did the same for a voice solo in White Man, which was new to the audience, effective at first, but then Mercury has such a surprisingly good voice he surely doesn't need to resort to electronic tricks to show off his skill. A welcome acoustic break was '39, then You Take My Breath Away was followed by the wall-of-sound White Man. A

surprise was Bohemian Rhapsody, but of course it can't be done live, so after the verse it switched to tape and film (not without problems). The band closed it (Mercury now in black with sequins) and to Queen's surprise was the best received number of the evening. One more costume change had Mercury in glittering silver for the encores Lucille and Jailhouse Rock.

Despite the riotous applause at the end of a two-hour set (no warm up band) Queen had not quite got away with it. The band's records are superb, but the harmonies and musical inventiveness which have marked their singles and much of their album product cannot be reproduced on stage. They are very much a band of the electronic age, studio geniuses whose live dates cannot help but be imitations of the real thing. The Queen style has probably gone as far as it can, and as they are unable to simply play a string of hits to their own satisfaction live they must, presumably, continue to come up with heavier and heavier stage material. But is this what the fans want?

VAL FALLOON

## Ralph McTell

RALPH MCTELL was a noticeably nice guy on the folk club circuit, among so many other charming, good humoured and talented people who often played for not much more than love. He was considered pretty good when this writer saw him earn £25 for a night at the old Toad Hall folk club in East London; around twelve months later he drew a capacity crowd to the Festival Hall. He entertained them, cheered and warmed them, and sent them away assured that fame might swell his bank balance but was unlikely to have the same effect on his head.

Since then McTell has showcased himself rather less than annually at the Festival Hall, and left much the same impression each time. There has been a satisfying sea change in the man, who has himself matured and whose guitar playing, which he underrates, has become expert.

The voice which was always good rather than great has also matured, and the songs are often those of a man who has some experience to reflect upon rather than a youth convinced that he can improve the way his granny sucks eggs.

His latest Festival Hall concert was a healthy, happy example of natural progression in the triple arts of writing, performing and stage presentation. He opened the set alone with two simple McTellish musical musings, which he admitted helped him over the huge initial hurdle of facing a vast concert audience. He then showed where his guitar picking has reached — and lived up to the Muppet-Legs nickname he confided he has acquired among the road crew — by combining two Blind Blake rags, Too Tired and Never Gonna Happen No More. After Let Me Down Easy he switched to twelve-string guitar for Run Johnny Run, then moved to the piano for Naomi, one of the many songs which hint at his own present happiness as a family man and at his hopes for the future of those closest relationships.

McTell writes many pleasant songs, and some very, very good songs. Ferry Man is one of the latter, and he followed it

in proper build-up fashion by bringing on Fairport Convention bass guitarist Dave Pegg to help him out with When I was A Cowboy. Tom Wait's San Diego Serenade, and Gypsy — another of the very good songs. When McTell sings some other writer's song it is always a genuine tribute to an admired talent, and his own version of John Martyn's My You Never compliments both its originator and McTell's own repertoire.

A gentle rebuttal of the disturbing resurgence of racism in Britain closed the set: If Harry Go Back To Guyana tells how one old people's home will be the poorer if it loses the services of a certain big, black, compassionate man who is also a friend of the singer.

With affectionate mockery McTell sang Streets Of London ("which earned me a lovely piano and a big house and which I do like as a song") for encore with auditorium choir, and then, drawn back to the stage again by prolonged applause, he brought with him an impressive band of friends and helpers, including Bert Jansch on guitar, to give the full treatment to the traditional folk club floor-singing closer, Goodnight Irene.

McTell was clearly gleeful about having such musicians with him, and at the neat and perfect climax he had achieved to the concert. If only his followers will allow it, regular use of a backing band could well be the next positive step forward, even if it was a faltering one when tried previously.

TERRI ANDERSON

## Gilbert O'Sullivan

THERE COMES a point in the life of a superstar when he can stop doing encores and just take curtain-calls instead. It happens when his concerts stop being entertainment and become tributes from the people who buy his records, where all that is asked in return is a faithful rendering of the songs they already know off by heart.

Gilbert O'Sullivan just took curtain-calls on Sunday (5) at Drury Lane, but you couldn't blame the audience if all round it felt a bit cheated.

O'Sullivan was once the Charlie Chaplin of pop, a comic figure thumping out whimsical songs on an old upright piano. Now the flat cap has gone, the upright has been replaced by a grand and the only absurdity that remains is his name which, as Humperdinck proved, won't stand in the way of selling records.

Success, though, seems to have taken the edge off his writing and performance. His opening four songs, including the hit Nothing Rhymed, never quite got going and he only came to life on Permissive Twit, probably the funniest song never to be written about free love. On previous tours he has used an orchestra and playing here solo highlighted the rather painful inadequacy of his left hand. O'Sullivan isn't a good pianist — though his percussive style normally suits his songs well — and the one-finger bass line on Matrimony hardly had the audience rocking in the aisles.

His recent songs lack the originality that made Clair, Get Down, We Will or his best-

selling Alone Again (Naturally) worldwide hits. Musically he may have developed a little — his use of the electric piano is novel — but his songs are becoming either too obvious or too obscure. A Woman's Place Is In The Home says no more than its title and Something I Believe ("Why is it whenever there are prayers for peace... wars increase?") stops just short of being embarrassing. At the other extreme I'm Not Too Young is almost completely indecipherable.

O'Sullivan's audience is comfortable and prosperous, and his stage presence matches it. He isn't the world's greatest raconteur but then he doesn't put his foot in it either. Every few minutes he trips to the front of the stage to take a bow.

He looks happiest seated at the upright (he has three pianos on stage) bashing away at Who Knows, Perhaps, Maybe. The audience was so eager to be pleased that they applauded the opening bars of songs they'd never heard before, and O'Sullivan finally builds up enough steam on his closing Get Down to keep them clapping all the way through. They like him and that, in the end, is what counts.

GODFREY RUST

## Barbara Dickson

THE CHANGE from minor to major isn't always an obvious one: Barbara Dickson's career seems to have slipped onto centre-stage almost unnoticed.

If there was one event that tilted the scales it was her hit single Another Suitcase, from the Rice-Lloyd-Webber rock opera Evita, but the Scottish singer's performance at the New Victoria on Jubilee Saturday proved it was no lucky accident. Backed by a four-piece band she moved as easily through pop to country, rock and gospel as she did from acoustic guitar to dulcimer, electric guitar and piano.

Barbara Dickson is difficult to pin down. Her voice packs a lot of emotive punch but lacks the inflections of a country singer or the cutting edge of a rock 'n' roller. If Emmylou Harris had been in Glasgow, she'd probably have come out like Barbara Dickson.

In this show, the last of her UK tour, she gave the audience plenty to chew on but if anything let her down it was that you can get too much of a good thing. Twenty songs is a lot, however accomplished you are.

Much of her material is her own, though she is at her best on better-known pieces like Bernie Leadon's My Man and her two encores, Here Comes The Sun and We Can Work It Out. She sang a hatful of love songs including the beautiful Stone in Love and a downbeat version of Lean On Me, and some exemplary rock (Who Was It Stole Your Heart Away) and gospel (People Get Ready).

That made it all the more disappointing in the end. Her new single, Lovers' Serenade, came and went almost unnoticed and her closing number When You Touch Me That Way ("A rather risqué song for me") was misplaced and, surprisingly, a bit coy.

Her homely Glaswegian charm may never make her a superstar but Barbara Dickson's voice will go on selling records for a long time yet.

GODFREY RUST

