

MUSIC WEEK



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Tribunal ruling saves industry £2.5 million

by TERRI ANDERSON

VICTORY IN the debate on mechanical royalty rates went to the British Phonographic Industry last week, when the Secretary of State for Trade, Edmond Dell, opted to maintain the status quo. On the recommendation of the Copyright Royalty Tribunal, the statutory rate is to remain at 6¼ per cent and the minimum at .313p — levels described by the writers' association as "inequitable" and "derisive" respectively.

The BPI, which opposed the writers' demand for both to be raised, has spent about £180,000 on fighting the case and winning the no-change result. But this figure, as Robert Abrahams, chairman of the BPI copyright committee, pointed

out, was a reasonable outlay in an attempt to save the £2.5 million or more which the proposed new eight per cent statutory rate would have cost the record industry annually.

The public inquiry began on November 1 last year, and over the following two months filled 27 working days. The three-man tribunal, chaired by Hugh Francis, QC, heard a total of 20 witnesses.

To plead their case, the writers had formed the Record Royalty Revision Association, representing the British Copyright Protection Association, the Composers and Writers Guilds, the Mechanical Right Society and the Music Publishers Association. They claimed that both the rate and the minimum, which were fixed in 1928, had "ceased to be equitable" and asked for a rise to eight per cent for the former — in line with rates in Europe. They wanted the latter, which now has "a real value of less than the smallest coin of the realm", to be raised to at least 1p per work.

In its original written submission to the tribunal, the BPI had simply opposed any rise, but after receiving a statistical report commissioned from its advisers Annan Imprey Morrish, it altered its position and asked not just for the status quo, but for a reduction in the rate and the abolition of the minimum which is described as obsolete. The AIM data were placed before the Tribunal, and were quoted in the report to the Secretary of State as having been one of the main influences on the final recommendation.

Abrahams stressed, after Dell had announced his decision by way of a



AFTER THE new wave, expect the emergence this summer of Britain's newest musical phenomenon, the nude wave, as record companies launch female acts with a history of modelling assignments for page three of The Sun. Warner Brothers introduces Page Three, comprising Felicity Buirski, Clare Russel and Stefani Marrian, with a single, Hold On To Love (the girls are pictured here with WB general manager, Nigel Molden), while models Nina Carter and Jilly Johnson turn up on Chrysalis as Blonde On Blonde, with a 45, Subway, also issued this week.

JICRAR study shows ILR listener gain

by GODFREY RUST

FIGURES TO be released this week will show substantial gains in Independent Local Radio listening throughout the country.

Results of the first full national JICRAR research, conducted to industry specifications, were due for release on Wednesday (6). Up to the present it has not been known what proportion of the 28 million or so UK adults able to receive ILR actually listen to one of the 19 stations.

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PRS meeting rejects independent review

by JOHN HAYWARD

TREVOR LYTTLETON'S resolutions demanding an independent review of the affairs of the Performing Right Society were dealt a humiliating defeat on Thursday (30), when only one member voted to support him, ten abstained and 183 voted against, at the body's annual meeting.

The vote was so decisive that proxies were not called in to play, but at a press conference after the meeting at London's Inn On The Park Hotel, PRS general manager

Michael Freegard said proxy votes against the Lyttelton proposals far outweighed those gathered by the Campaign for Independent Review, led by Doug Flett.

Lyttelton, a composer of background music, has campaigned energetically by post, via the press and through the courts for an independent inquiry into the PRS, which is the only organisation in the UK that collects performance royalties for composers and music publishers.

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New MDs for Phonogram and Polydor

by BRIAN MULLIGAN

IN A unique exchange of responsibilities within the Polygram group, Tony Morris, managing director of Phonogram, is being transferred to take up a similar position at Polydor. The switch will become official from January 1 when Fred Haayen returns to Europe to take up a new job as vice-president of Polydor International, but effectively the results of Morris' move are likely to become evident from mid-August.

An even swifter practical change-of-command will occur at Phonogram where marketing manager Ken Maliphant has been named to succeed Morris, and because of his already extensive knowledge of the company's operation may be expected to assume his responsibilities without delay. Maliphant's promotion comes after six years with Phonogram which he joined as tape manager from Philips Electrical.

The decision to move both Haayen and Morris within the group appears designed to strengthen Polydor International's a&r-marketing activities. In addition to running Polydor UK for nearly three years, Haayen has been extensively involved in talent acquisition and his role in this area and that of international exploitation is now being formally ratified. Morris has built his reputation in marketing and his appointment can be seen in the context of the group's need to have strong talent-marketing links between the Hamburg headquarters, London and New York.

"This is essential for the future strength of the Polydor group, but it will not diminish the competition between Phonogram and Polydor in the UK. It may also lead to greater co-operation between the two companies, but will not change their

competitive aspects. There will always be two companies in Britain," commented Haayen.

"For the past year," added Morris, "we have worked very closely together particularly on Phonodisc with the aim of cost savings, increasing efficiency and better utilisation of equipment."

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RCA cuts back on label staff

THE NUMBER of RCA label managers has been halved, in a new move to streamline company staffing and reduce overheads.

Julian Moore, whose promotion to marketing manager was one of the first moves made by Ken Glancy on taking over as managing director, said this week: "All product will now go through a&r. Whereas before the label managers had a function in choosing releases, that is now back with a&r. As a result of this change in emphasis the number

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WEA buys major part of Damont

WEA CONFIRMED last week that it had acquired a majority shareholding in Damont Records, the custom pressing operation and budget company which supplies Woolworth's with the Stereo Gold Award label.

The WEA involvement in the flourishing Hayes-based operation comes via the purchase of the shares of Dave Miller who formed the company five years ago with former Pye director Monty Presky. The latter's association with Damont as managing director will continue and Miller will also be involved in the future via a long-term licensing deal for the use of his Damil repertoire in the UK. The bulk of the SGA catalogue is drawn from the Damil recordings produced by Miller, an American who lives in Britain, but has numerous overseas interests including the Hamburg-based Miller International budget operation, acquired by MCA in 1969, but with Miller still actively involved in its management.

The WEA move does not herald a change in its manufacturing arrangements through CBS. John Fruin, managing director, stressed that it was regarded as "an investment rather than an integrated part of the UK operation." "Although we have no specific plans to make any short term moves, it is our intention to use Damont as a base for ancillary operations assisting us on our general attack on the UK record market."

Nevertheless, WEA has access to a factory capable of turning out six

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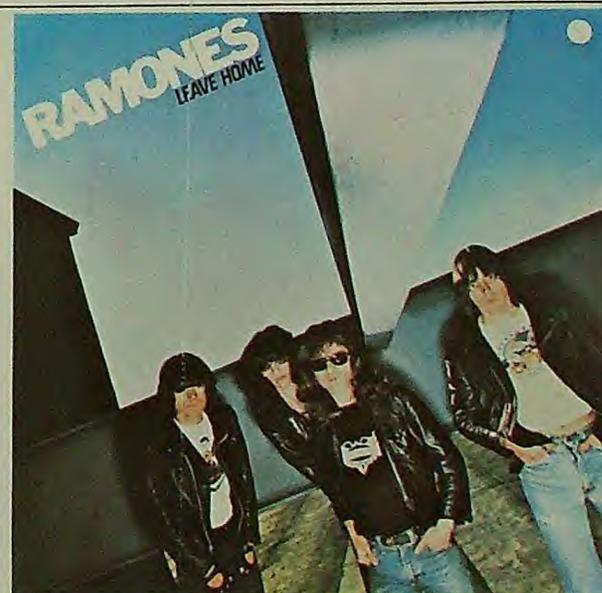
Spotlight on Scotland

Ian McFadden looks at the growth of the Scottish industry.

Pull-out section pp 24-44

Derek Green: how to lose friends and influence the charts 16 & 18. Retailing 50-54. Radio 56. Europe 10. US scene 20.

CHARTS: Top 50 65, Top albums 62. Pull-out Top 50 singles and Top 50 LPs: centre section.



Album 9103 254

RAMONES LEAVE HOME

THEIR CONTROVERSIAL NEW ALBUM

marketed by phonogram



NEWS

Faulty van service for London region

AFTER SHIPPING 40,000 records in 25 days, Faulty Products, the distribution company that handles sales of Step Forward, Illegal, and Deptford Fun City Records is to launch its own van delivery service for the Greater London area.

Faulty Products front man, Miles Copeland, reported that he was "delighted with the response to the six singles we have issued so far," all of which are in the new wave category.

Biggest seller is Right To Work by Chelsea, on the Step Forward label,

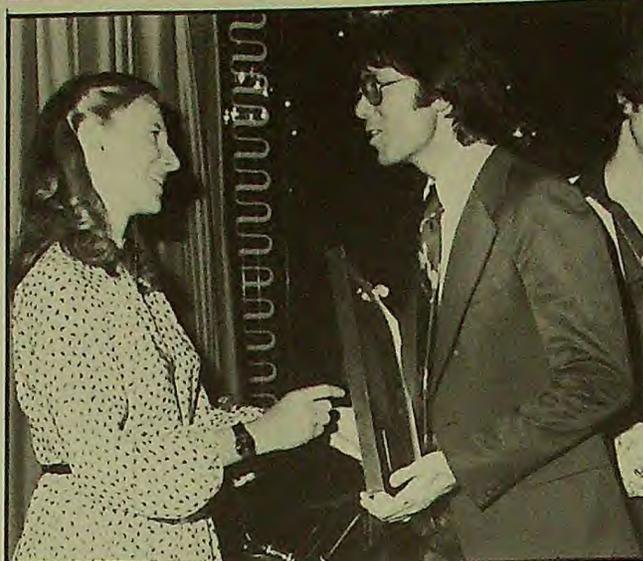
which has sold 12,000, followed closely by sales of 10,500 of a single on the same label by the Cortinas.

The Police, on Illegal Records, have shipped 6,000 and product from Wayne County, The Models and Squeeze (the latter on Deptford Fun City) has just been released and is doing well.

Said Copeland: "Our van service should be out on the road within a fortnight, visiting shops on Tuesdays and Fridays. We are dealing mainly with specialist record shops, but negotiations are under way with the major multiples, too."

"We are now at a stage where any record we release can be guaranteed sales of at least 8,000, and we are getting strong demand for exports to America and France."

"This success explodes the myth that you must have distribution through a major company before you have success. The shops are prepared to use a small distributor because they are able to order in sensible quantities."



A SILVER Clef award for outstanding services to the music industry was made to Cliff Richard and the Shadows at the second annual Music Therapy Committee luncheon. Richard is pictured here receiving his award from the Duchess of Gloucester at the Cafe Royal in London's West End last Thursday (30). The event was attended by 600 people and raised more than £15,000 for the charity. The Duchess was guest of honour, and was presented with an engraved drum, donated by Premier drums, for her son, the Earl of Ulster. Several more thousand pounds were raised by raffles of donated prizes.

LETTERS

I FEEL Adam White's first paragraph 'Top men to move' in last week's issue is a condemnation of the top executives in the music business.

There does seem to be a spate of moves at present with new 'brooms sweeping clean' but he is wrong to infer that it is something that is expected to happen once a year.

As a business consultant and public affairs adviser to various areas of the industry, both recording and publishing, I suggest that the main problem stems from the fact that most appointments are made on creative ability rather than business experience. On this basis, insecurity, lack of judgement and eventual movement is almost inevitable.

What is needed is a few more businessmen who have no desire to be photographed for the trade papers or to be seen negotiating with next year's superstar, but who are intent on making our industry as a whole more energetic and constructive.

We should also forget the motto which is too frequently used, of 'throw it at the wall and if it sticks, go with it'. This attitude to product is as naive and potentially destructive to the development of the music business as is the lack of consideration given to senior level appointments.

Continuity of management is even more important in our highly-competitive industry than many others.

Harry Paton Evans, managing director, Dial Music Ltd, 73 Grosvenor St. London W.1.

WE ARE three young ladies who work in a large music store in Paisley, and feel that we must agree with all the favourable remarks made about the new distributions service of WEA and add a few of our own.

In particular the 'returns system' is simplicity itself, a fact that a lot of other companies would do well to learn by! The deliveries of our stock orders are extremely prompt, always arriving on the following day, with so far, no items being out of stock for longer than a week.

Our two local WEA representatives for this area, also seem to actually enjoy selling their product, unlike so many of the other reps who walk in the shop, drop their briefcase and say, 'not much today!' Our WEA reps have been exceptionally helpful and always have plenty of product to sell, which they invariably do, very well!

So keep up the good work WEA — lets hope others will follow your lead!

Lee, Pot & Mags, (Record Department staff of Cuthbertsons), Paisley

IMB launches specialist label

A NEW record label, IMB Records, specialising in new wave, jazz and soul music, is being launched by International Music Business, the royalty and tour accounting consultancy company recently started by Robin Hemmings, formerly of EMI's royalty department, and ex-Billboard employee Nigel Lucas. Expansion plans also include management and publishing divisions, IMB Management and IMB Music respectively.

Hemmings said: "The new divisions, including the record label, will concentrate to a great extent on new wave music, but there will also be an involvement with jazz and soul music. Our policy is not to concentrate just on domestic acts, but also to look to the US as well; at the moment we are finalising deals with several US artists, and we shall also have sources of recorded product from there too."

Hemmings added that he felt there was a need in the record industry for the services that International Music Business (01-992 9784) in offering. "Some artist and management companies concentrate on creative aspects, and don't have the time or the knowledge to take care of the business side. Our aim is to let the artists have the chance to be creative, and forget about the business worries."

Joan Baez

'Blowin' Away'

Featuring the single:
I'm Blowin' Away PRT 5442

A stunning new album
from Joan Baez...
her debut on Portrait Records

PRT 82011
Portrait
Records & Tapes

Produced by
David Kershenbaum



YESTERDAYS

10 YEARS AGO

(July 5, 1967)

ELEKTRA REVERSES trend for American labels to seek UK independence and president Jac Holzman makes lighting agreement with Roland Rennie for Polydor to handle pressing, distribution and marketing... Peter Prince resigns as EMI promotion manager to join MGM in similar capacity — Colin Burn named as successor and former RSG editor Vicki Wickham appointed as talent scout... Selwyn Turnbull appointed head of Decca promotion following departure of Tony Hall... American gold disc for Acker Bilk's Stranger On The Shore five years after release... April-June chart survey shows Decca as leading company on both albums and singles — 33.7 per cent against EMI's 25.6 per cent on albums and 25.7 over EMI's 25.6 on singles.

5 YEARS AGO

(July 8, 1972)

STEREO GOLD AWARD budget label relaunched retailing at 49p — the lowest LP price in Britain... Transatlantic ends pressing-distribution ties with EMI and goes independent... possibility of new commercial radio stations being given a 50 percent needletime allocation... after success with New Seekers, David Joseph launching Springfield Revival... Mark Bolan seeks High Court order restraining Track and Polydor from releasing 20 titles originally produced as demonstration tapes in 1966-68... Radio 2 introduces Star Of The Week showcase for underexposed artists — Andy Williams to be the first... Take Me Bak 'Ome by Slade hits number one single position... amalgamation of B&C and Charisma anticipated.

Ariola prepares for UK launch

by CHRIS WHITE

PLANS FOR the West German record company Ariola to set up an independent operation in the UK came nearer to fruition this week, with the news that Robin Blanchflower, CBS' UK a&r director for the last ten months and previously UK a&r manager, has left the company to become managing director of Ariola Eurodisc UK. At present, Ariola's head, Monty Lueftner, is in the US, discussing the future strategy of the London-based company and is in the process of making a distribution deal with a major record company.

Ariola product is currently issued in Britain via the Ariola American label, which goes through EMI's licensed label division. The company has been with EMI for the past 18 months and had its biggest international hit earlier this year with Mary MacGregor's Torn

Between Two Lovers, a Top Ten hit here and in the US. Other Ariola acts with product issued in the UK include rock group La Seine, the Sons of Champlin, and Nickey Barclay.

Blanchflower told *Music Week*: "Although Ariola is German based, it has been expanding on an international front, with offices now in the US, Spain, Austria, France, the Benelux countries, Brazil and Mexico. The UK is an obvious choice for us to set up an independent operation, and we hope to be completely functional by September. At the moment we are looking for staff and offices — presently I am working out of offices at 9 Hertford Street, W.1."

Blanchflower added that although future policy was yet to be decided, there was a strong possibility of a link-up with Hansa Productions, a German record company which is

distributed by Ariola in West Germany. Hansa recently started a nationwide UK talent hunt (*Music Week*, May 21), looking for artists and groups who could be recorded — if plans are finalised, it is likely that such Hansa product would be released in Britain via Ariola.

Blanchflower has a lengthy history working in a&r and marketing. After four and one-half years as marketing manager of A&M Records, he became Pye's a&r manager for two years, signing such names as Prelude, Carl Douglas, Jimmy Jones and Brotherhood Of Man. In addition he produced Johnny Wakelin's Black Superman hit. Since joining CBS, acts he has signed to the company include Tammy Jones — he produced her Let Me Try Again Top Ten hit — Biddu, Tina Charles (the largest-selling UK act in CBS' history), Al Matthews, Judas Priest, Hudson Ford, the Dead End Kids and Crawler.

TV series for Essex

A SERIES of six half-hour peak-time tv shows starring David Essex will be screened by BBC1 in the autumn. CBS will release a new Essex album and single at about the same time, some of the tracks being featured on the series.

Essex's guests will include Twiggy, the Small Faces, the Real Thing, Denny Laine Epic artist Ronnie Spector — a hit maker in the early Sixties with the Ronettes — who flew in from New York to record for the programme.

Little Richard, religious commitments permitting, hopes to record a contribution in Los Angeles. Essex is currently in Wales filming "background" for the series.

CAMPAIGNS

POLYDOR HAS launched a substantial London advertising campaign to introduce a new electronic album, *Oxygene*, by French composer Jean-Michel Jarre. It will include posters, mail shots and counter display cards. In addition to regular retail outlets, hi-fi dealers and suppliers will also be encouraged to feature the disc as a demonstration piece.

Oxygene, composed and performed by Jarre, who is son of the man responsible for soundtracks to *Gone With The Wind* and *Doctor Zhivago*, has already topped the album charts in France, Switzerland, Belgium and Holland. Its acquisition by Polydor of a worldwide deal concluded with Francis Dreyfus, chief of France's Disques Motor label.

WEA is promoting the new Crosby, Still & Nash album, named after the group, with 300 full-colour window displays (cut-outs, posters, streamers), press advertising in *Melody Maker*, *New Musical Express* and *Sounds*, and radio commercials on key stations. The displays also feature various back catalogue items by the Atlantic group.

EMI HAS rush-released a new single by Australian punk band, the Saints, and the first 12,000 copies will be in 12-inch form with a track not available on the subsequent seven-inch pressing. The disc is *This Perfect Day* (Harvest HAR 5130), coupled with *Lies and*, on the 12-inch, *Do The Robot*. It comes in a two-colour picture sleeve. The group is currently touring Britain.



IT'S TIME to put on make-up, it's time to dress up right! Pye Records recently presented Jim Henson, creator of the highly-successful *Muppets*, with gold and silver discs for sales of the show's album. With Henson and Kermit the Frog is Pye chairman, Louis Benjamin.

WEA goes for TV test with Yes disc

WEA IS trying a test-market television campaign in the Granada region for the latest album by Yes, *Going For The One*. This follows the company's fruitful effort on behalf of two Manhattan Transfer LPs in Granada, Trident and ATV, which is itself leading to further small screen advertising for the records in London from July 20 for two weeks. The WEA moves are adventurous, for most mainstream record companies' use of tv is still confined to promoting re-packaged repertoire — and several attempts over last Christmas and the New Year to sell new LPs by established acts on television were relatively unsuccessful.

The Yes campaign is the prelude to *Yesshows '77*, the group's US and European tour which includes appearances in Britain this October and November. Tickets for these (venues are Wembley's Empire Pool, Stafford's New Bingley Hall and Glasgow's Apollo Centre) go on sale this week. The UK dates are promoted by Harvey Goldsmith, in conjunction with Sun Artists.

WEA marketing director, David Cliphsham, says that the company's tv plans are not intended to reach "a new and separate audience" for Yes, but rather are looking to extend the group's existing market.

The half-minute commercial is "designed to show the strength and success of the act," and will be based on very rapidly-intercut footage of Yes' concert in

Philadelphia last year. The test-market run will begin on July 18, for three weeks, and may later be broadened into other regions. The advertisements will screen during shows such as *Charlie's Angels*, *The Sweeney* and *University Challenge*.

Handling the television activity for WEA is advertising agency Freeman Mathews & Milne.

Half-minute radio commercials coincide with the tv push for two weeks from July 15 on Capital, Piccadilly, BRMB and Clyde. Press advertising will include two-page spreads in *Melody Maker*, *New Musical Express* and *Sounds*.

A special merchandising effort comprises 450 window display centrepieces, showing the album sleeve in full-colour, posters and streamers will advertise Yes back catalogue.

A TIE-UP promotion between EMI Records and a major skateboard manufacturer, Morris Vulcan, supports the release of *Skate Out* by Ricky And The Kween Teams (EMI 2654) this Friday. Morris Vulcan has produced a special Ricky and The Kween Teams skateboard which retails for just over £7; however, as a limited edition, the company will be offering a free copy of the single with each skateboard bought. In addition, EMI and Morris Vulcan are doing a joint sales and promotion campaign, including competitions through the media offering prizes of both the board and the Kween Team disc.

DOOLEY

THE CURRENT managing director merrygoround may not yet be ready to stop — one is being mentioned in connection with the replacement for James Arnold-Baker at Record Merchandisers ... if current negotiations continue successfully, new owners of Transatlantic may soon be identified and will surprise those not yet in the know ... Arcade seeking "an amazing promotion" according to Laurence Myers for forthcoming Rolling Stones tv package ... denied by Alan Keen, last week's industry buzz that Bob Stewart had not settled as 208 programme controller and was moving on ... new locations for two geographically-named Radio 1 djs also regarded as being likely in September ... London Symphony Orchestra on *Billboard* Hot 100 with Star Wars theme — if repeat performance here, TOTP appearance awaited with interest.

SURPRISE NEWS of amicable departure of Kursaal Flyers manager Paul Conroy after two and one-half years ... although Beserkley's UK chief Frank Cantrell runs label for world ex-America, Japan and Australia, Island-Decca deal for label covers UK-only ... following heavy airplay for Rita Coolidge's *We're All Alone*, GTO reactivating Walker Brothers version of the Boz Scaggs song ... although Polydor lost out with Clodagh Rodgers' single *Save Me*, two recordings, by Merrilee Rush and Donna McDanile, of Guy Fletcher-Doug Flett song charting in America ... on emergency switchboard duty at Motown offices last week, Dolly East, comforted by tv set tuned to Wimbledon tennis.

IN SIXTH Tokyo Music Festival, Maxine Nightingale took best singer award for Britain with *I Wonder Who's Waiting Up For You Tonight* by Graham Dee and Ed Welch ... on Saturday Julian Spear of Red Shadow married actress Carol Royale ... Radio 1 hierarchy apparently not overjoyed to discover that Tony Blackburn and Ed Stewart feature on K-Tel salute to pirates album — they recorded their contribution recently at Radio Hallam Studio ... having passed first time round, EMI has now picked up UK option for Sweden's Harpo, a DJM hitmaker, and a new single arrives soon ... Country Joe McDonald now represented for management and agency worldwide by Phil Banfield of Nems.

MERVYN CONN about to open a Nashville office, has taken on management of Carl Perkins and plans to present next year's 10th Wembley Festival in Russia ... John Fruin about to take delivery — at last — of his new car, a 1934 replica Bentley convertible — shades of James Bond ... after last week's feature, Alan Warner rang from LA to point out that he and Ken Barnes jointly produced Slim Whitman's *Red River Valley* LP ... In *Daily Express*, William Hickey's two-page spread on Neil Diamond reports singer made £200,000 from his Woburn Abbey open-air concert and that promoter Robert Paterson barred from after-show party hosted by Marquis of Tavistock.

"MAMACITA" Magnet MAG96
Another Hit Single from

Guys 'n' Dolls



SCREEN GEMS-EMI MUSIC
21 Denmark Street, London WC2 Tel 01 836 6699



NEWS

JICRAR study shows ILR audience gains

FROM PAGE 1

The figures will show Downtown (Belfast), Swansea Sound, Plymouth Sound, Clyde and Orwell (Ipswich) having the largest reach — in percentage terms — in ILR. Apart from Clyde, none of these have previously carried out full research, though 'dipstick' surveys suggested that 70 or 80 per cent of adults in these areas listened at some time during the week.

The JICRAR figures will not be so high, but as the 'marketing areas' surveyed are wider than before, the overall picture of high penetration for small stations will be confirmed.

Listeners are becoming more loyal. The number of hours each listener spends tuned to ILR has increased by between two and ten per cent for all stations that have been surveyed before.

WEA takes major share in Damont

FROM PAGE 1

million LPs and two million singles annually. It would also provide WEA with a convenient entry into the budget market for a richly endowed back-catalogue which has no affiliations with any of the existing UK budget companies. Racking and mail order are two other areas into which WEA could develop through Damont in its drive towards greater market penetration at the expense of its competitors, notably EMI.

Damont claims to have sold in excess of 10 million albums through 900 Woolworth stores which reckon to have a 12-times inventory turn annually of the 80 titles in stock. It is only recently that the LPs have gone up in price from 50p, a price possible due to costs being defrayed by 18 foreign licensees. The plant has done business for most UK major and tv-merchandising companies and also handles a lot of export business to Scandinavia.

In London, LBC — whose last survey showed a 21 per cent reach among 9.8 million people — has made appreciable gains, Capital more modest ones.

Within ILR the atmosphere is one of suppressed excitement. In all areas surveyed before, Radio Luxembourg's audience has shown a marked decrease, although the research was carried out before Luxembourg's new schedules came into effect and the station claims they have since hit back.

The Association of Independent Radio Contractors has kept the figures close to its chest to launch a concert presentation of ILR as a national advertising medium. At this stage they are anxious to play down inter-company rivalry which may divert from the overall picture of success which the figures present.

Harrison settles out of court

IN SHARP contrast to its earlier, American counterpart, the British court case involving George Harrison's alleged plagiarism of the Chiffons' He's So Fine for his own My Sweet Lord hit (*Music Week*, July 2) ended swiftly last week out-of-court.

Plaintiffs, Peter Marice Music reached 'a commercial settlement on satisfactory terms' with the ex-Beatle. Those terms have not been disclosed.

Mr. Justice ("I roughly know my way around a piano") Slade, who heard the law suit's preliminaries — as well as both He's So Fine and My Sweet Lord — in court last Monday (27), commented: "I will say, if not sing, 'congratulations' to the parties".

Final irony of the settlement lies in the fact that the original composer of He's So Fine, Ronnie Mack, died in the very year when the Chiffons' disc was a transatlantic hit in 1963.

RCA cuts back on label staff

FROM PAGE 1

of label managers has been reduced to three."

Phil Dexter, U.S. product; David Rozalla, UK product; and Des McKeogh, black music, are the three who have been made redundant. The remaining three David Macrae, Shaun Greenfield, and Steve Weltman are all now to be product managers, responsible for marketing of product, co-ordination of releases, supervision of production quantities, point-of-sale organisation and marketing campaigns. "Our overheads were much too high," commented Moore, "so we had to make the staff cutbacks".

He is continuing at the same time with the process of trimming releases which was begun before the staff changes. Releases of both singles and LPs have been sharply cut "so that each item can get the attention it deserves". Moore is attempting to keep the number of singles released per week down to three, and adds: "some weeks it may only be one, and occasionally none." This policy should, he feels, make it quite easy to slot in the obligatory U.S. releases without increasing overall numbers, and will make it possible for RCA's telephone sales girls to work effectively.

No specific number of monthly releases for LPs has been set, but there will be far fewer than before; the numbers will be brought down to the point where the salesmen can handle them properly.

There were six voluntary redundancies from RCA's distribution centre this week, the staff involved being a supervisor, a clerical worker and packers. RCA is expected to move its distribution to Birmingham at the end of this year or early in 1978.

PRS meeting rejects review bid

FROM PAGE 1

He alleged that the society was over-secretive about its financial affairs and had too narrow a franchise to fully represent its members.

After the meeting, he told reporters: "The result is as I anticipated and publicly predicted. I have been unable to canvass, campaign and communicate with voting members for independent review in the face of the PRS's continued refusal to make a list of voting members available to me.

At the meeting, the PRS council took the unusual step of allowing a vote to go ahead on Lyttelton's resolutions, despite the fact that they were not seconded by a full voting member. Martin Humphreys of Island Music had proposed the resolutions, and his was the lone hand raised in their favour.

The council had also adjourned the meeting for 45 minutes to let all those present, including associate members, to discuss the resolutions. Lyttelton was allowed to address the meeting at this stage.

Previously, society chairman Allan Frank publicly unveiled the council's own proposals — two years in the making — for a widening of the voting franchise. Currently only 14 per cent of members have a vote.

Under new proposals to be debated at an open forum of all PRS members in November, about 70 per cent of the membership will have the right to attend and vote at general meetings. New members with sufficient earnings will have a vote after only one year's membership

Tribunal ruling saves industry £2.5 million

FROM PAGE 1

written Parliamentary Answer, "We did not ask for the inquiry, the writers did."

In its main conclusions the report stated: "It is not sensible to regard the value of the royalty per record as the yardstick for determining whether the royalty rate is equitable". This has fallen in value considerably owing to the decline in the value of money since 1928 but the Tribunal felt the question is whether the loss has been made good by other factors. "Partly by reason of the increase in record prices and mostly because of the enormous increase in the volume of record sales, the value of the total mechanical royalties paid to composers has greatly increased."

Briefly, the Tribunal's attitude was that the superstars already made fortunes on their writings, successful and moderately successful (a hit now and then) composers made a good living, and the unsuccessful whose songs did not sell would not be helped by a rise to eight or even 10 per cent — nor would classical composers.

An RRRRA proposal that the statutory rate should be fixed at a high level so that the industry and the writers could negotiate under that ceiling to find a "fair" rate, the report said was "not possible as a matter of law". Collective bargaining between the two sides would not be fair because "the public that pay the pipers would not be parties to the agreement."

Reiterating the BPI press release at the time of the decision announcement, Abrahams said that the BPI was now looking forward to "continuing and increased collaboration with the copyright owners for the benefit of both," and that negotiations on the next — possibly three-year agreement between the MRS and the industry

had begun. He added that having all the issues so thoroughly aired at the inquiry will be good for those negotiations.

The RRRRA members stated that they did not feel the situation required any comment from them, other than to express their disappointment. The cost to them was a total of about £90,000.

New MDs for Polydor, Phonogram

FROM PAGE 1

Morris makes his move after five years with Phonogram, four of them as managing director. He told *Music Week* that the matter of his transfer had first been discussed about three months ago and had been agreed early in May and confirmed on Monday of last week. "The move was proposed by group management to give me more experience," he explained. Although we are owned by the same shareholders, there are two different operating psychologies. Although I had not dreamed that this could happen six months ago, I am not sorry about it for it will give me an opportunity to see our sister company in operation."

Morris stressed that it was unlikely that his move to Stratford Place would be accompanied by a switch of key Phonogram personnel. "If I were going to a non-group record company, then I would set my sights on taking people but as it refers to the new situation it is incumbent on me to leave the working management team alone," he said.

instead of the present five-year stipulation.

But ultimate control of the society will remain in the hands of the 'professionals' who rely for their total income on songwriting. Those writers and publishers who earn ten times the reduced minimum income requirement for voting will have ten votes in the event of a poll — usually only called on controversial issues. Otherwise they will have one vote on a show of hands.

And at Thursday's meeting members passed with immediate effect a set of measures to make retiring PRS directors seek nomination for re-election instead of being automatically eligible as at present.

Candidates for directorships have now to be nominated by two full members, or in the case of retiring directors, by the council. Those directors filling casual vacancies are to retire and be nominated at the next general meeting, and that all directors, apart from the president and his deputy, to normally retire at 70.

General manager Freegard commented after the meeting: "Mr. Lyttelton clearly represents a tiny handful of members opinions. We are not surprised at the outcome of the vote.

"His activities have resulted from time to time in near paralysis of the society's functions," he alleged. "And time has been taken up to an extraordinary degree. Members have been less well served than they might have been.

In his speech to members, PRS chairman Allan Frank had commented at length on the

Lyttelton affair. He stated the PRS council was opposed to an independent review because: "There is no evidence that it is wanted by more than a tiny minority of our members."

He added that more information than ever was going out to members via a new bulletin called *Performing Right News*. The Society was planning publication of a yearbook in the near future which would contain detailed financial information.

For the first time for many years the election of new PRS directors went to a poll, because songwriters Doug Flett and Guy Fletcher had been nominated in addition to council-sponsored candidates.

Pop writer Bill Martin was elected to the general council for the first time as a writer-director to replace composer Richard Rodney-Bennett, CBE, who had resigned owing to pressure of overseas commitments. Songwriter Roger Greenaway and composers John Gardner, Joseph Horowitz and Earnest Tomlinson were re-elected.

All those elected in this section polled between 450-500 votes with Flett scoring 55 and Fletcher 48.

Peter Phillips, ATV Music managing director, was elected as a publisher-director to replace Robert Kingston, who ceased to be eligible after leaving Southern Music. Roy Berry (Campbell-Connelly), David Platz (TRO-Essex) and Tony Fell (Boosey & Hawkes) were re-elected.

Meanwhile the PRS is to continue with its High Court Appeal against last month's judge's ruling that it should supply Lyttelton with a list of its full voting members.

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And here's where we'll be reminding your customers. Black Echoes, Black Music, Blues And Soul, Gay News, Miss London and Cosmopolitan. Plus 3-dimensional window and in-store displays. New single **'It's A Lifetime Thing'**

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"GLAD TIDINGS" "Well, Gladys, has really done it this time. She's singing her soul out and pulling at the ol' heart strings again." *Black Echoes*

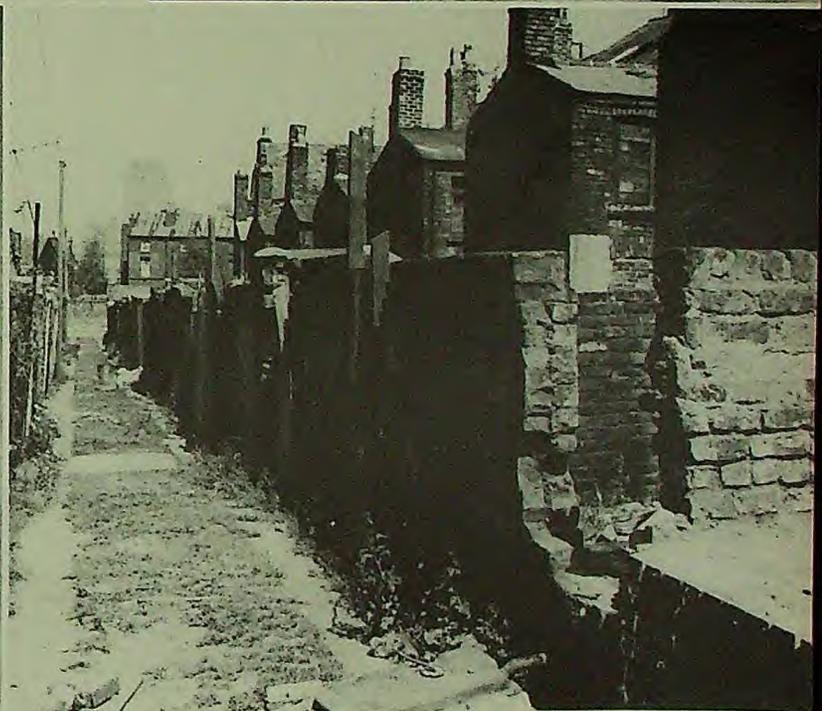
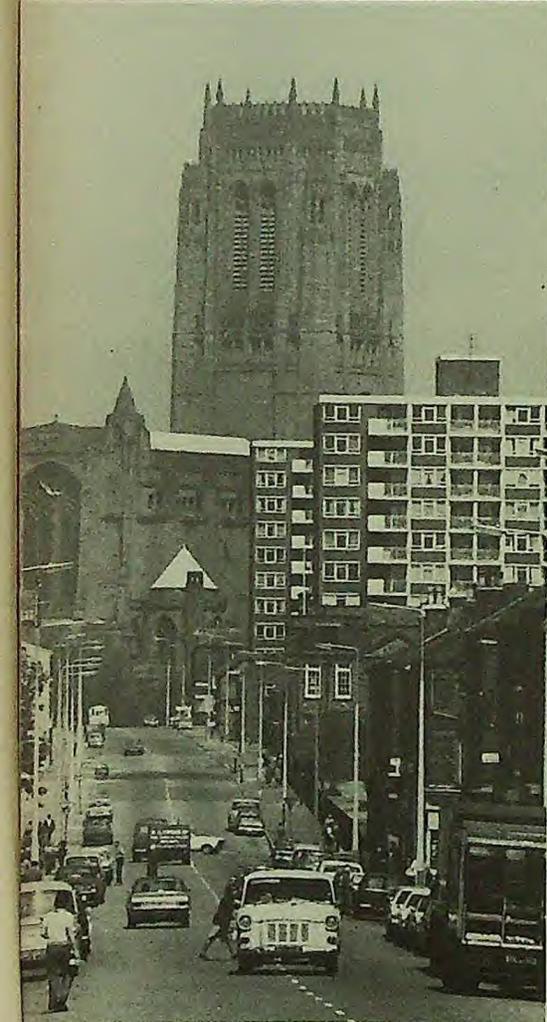
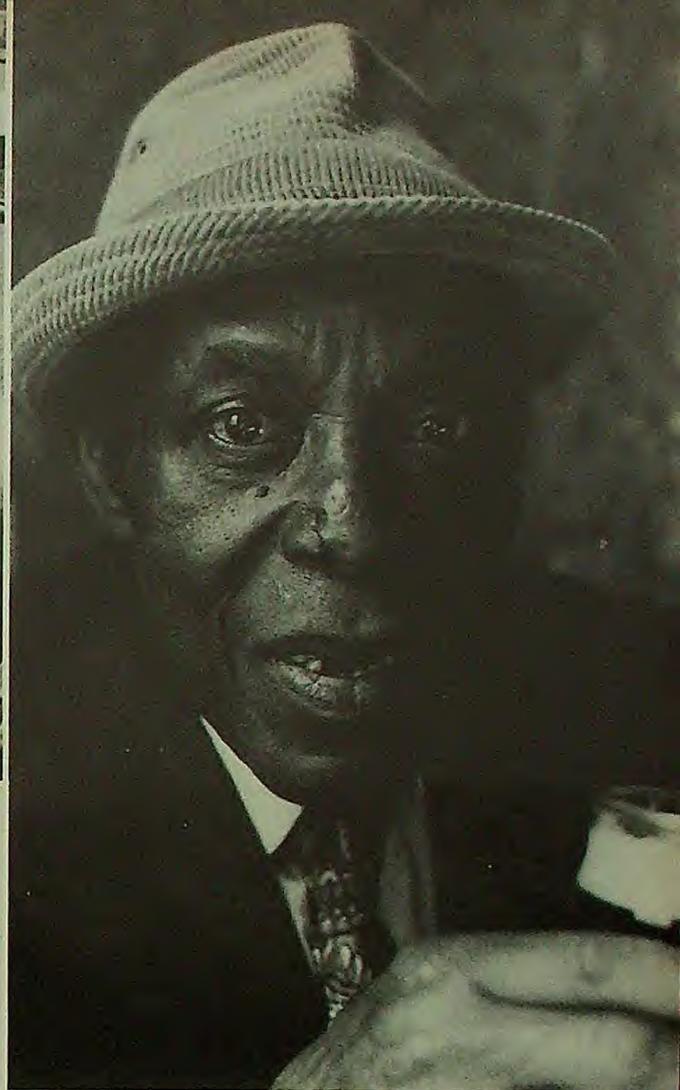
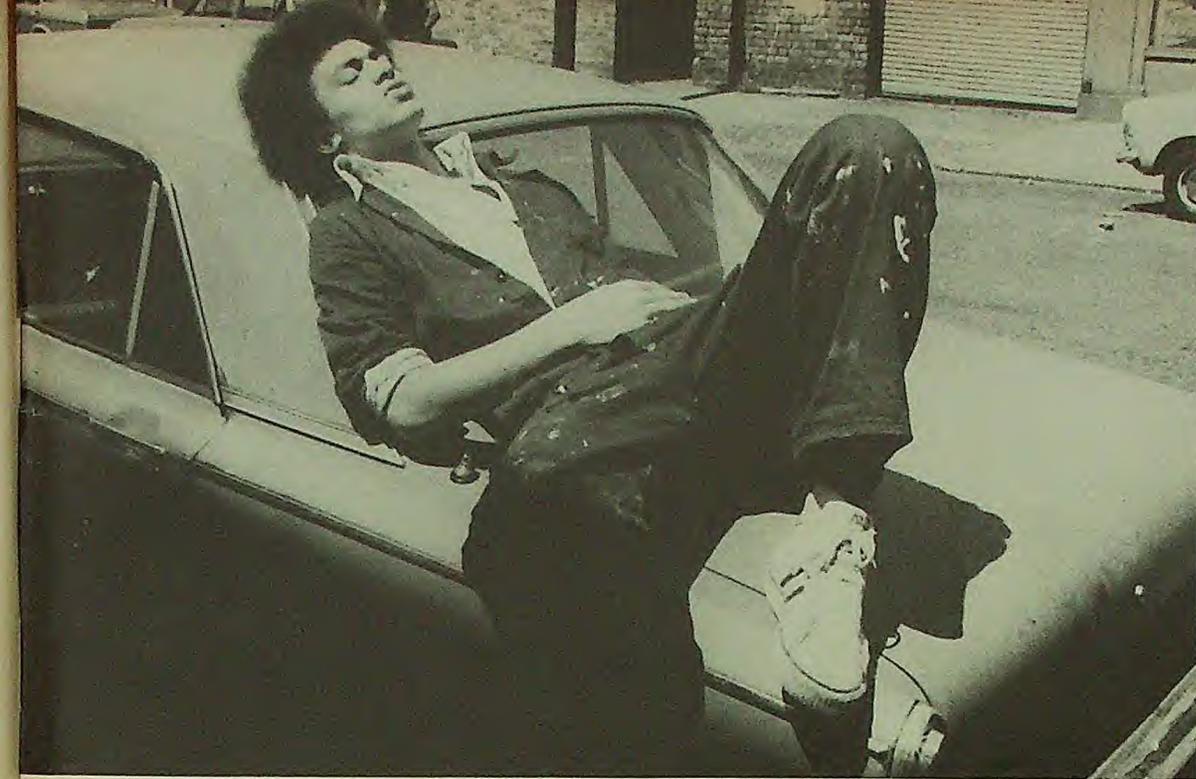
ALBUM INCLUDES THEIR NEW SINGLE

'Baby Don't Change Your Mind'

BDS 458

HEAVYWEIGHT NATIONAL ADVERTISING
DAILY MIRROR, OBSERVER, NATIONAL MUSIC PRESS
NATIONAL RADIO CAMPAIGN-ALL STATIONS





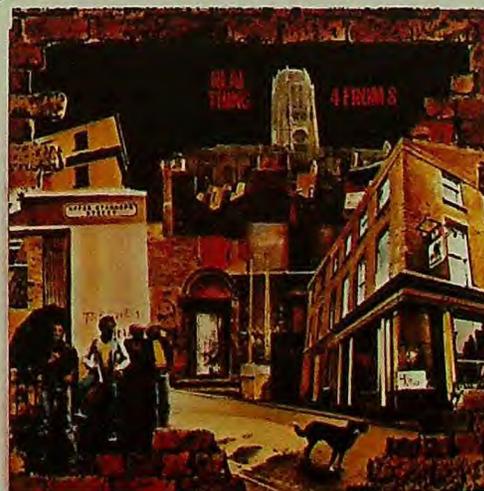
To get close to the Real Thing, get 'Four from Eight.'

District '8' in Liverpool, is where the Real Thing have their roots.

Their new album, simply called '4 from 8' captures the real atmosphere of that area.

It's backed by a giant advertising campaign that includes such things as supersite outdoor posters, heavyweight double page spreads in the music press, and colour in-store and window displays.

So to get close to real profits, get close to '4 from 8', the new album, by the Real Thing.



Album NSPH 20. Cassette ZCP 20. Cartridge Y8P 20.

NEWS

Folk News launched via clubs, festivals

by TERRI ANDERSON

A NEW MUSIC paper, launched entirely without music industry or publishing house finance, has made its debut this month. *Folk News*, reports Karl Dallas, the prime mover in setting up the project, is funded by a few people, including artists, in the folk scene.

Some unexpected early success in drawing advertising from record companies including EMI, Island and Topic meant that issue one was put up from a planned 16 pages to 20 pages. A further initial boost was given by DJM Records, which agreed to mail, 7,000 copies to individual dealers around the country with the June Supplement details.

Dallas, while agreeing that previous attempts to gain counter space in record retailers with consumer music papers have been noticeably unsuccessful, said that

there had on this occasion been a remarkable response, with orders from dealers. The paper is also to be sold through folk clubs, and the folk festivals scheduled for the summer. It will not go on the streets until September.

Of an initial print order of 40,000 only about 3,000 remain undistributed, but Dallas expects the circulation to settle at around 20,000, from an estimated 35,000 "dedicated British folk punters".

DJM's aid was to have been for the first issue only, but the company has now offered to repeat its gesture with the July issue, which will carry full-colour editorial and advertising pages, and will contain eight pages earmarked as the official July Wakes Chorley Festival programme. The newspaper is published by Folk News Publications and printed by TBF Ltd of Nottingham, to retail at 20p.

Jack Boyce back to Pye Records

JACK BOYCE has returned to Pye as head of marketing, reporting to general manager Robin Taylor. Boyce was previously with Precision Tapes, then left to work briefly at RCA, and, following that, for about a year with Transatlantic.

Richard Jakubowski has left Pye after over two years in the marketing department, and Jim Flynn, UK a&r manager, has also left to work as a freelance. He has been with Pye for two years, and before that was in a&r at B&C Records.

SUE BAKER is appointed artists and press liaison manager of EMI's m-o-r division. In this capacity she will be responsible for formulating PR policy and will work in close co-operation with artists, their management, agencies and promoters. Her new appointment is part of continuing artist development activities in the m-o-r division. Succeeding Baker as press officer is Doug Goodman, who has been with the company for 12

months, and was previously assistant press officer.

LON GODDARD and Brian Harrigan have been appointed press officers at Phonogram, following the departure of Mac McIntyre and Maggie Wells. Californian Goddard has worked as a freelance illustrator and journalist for the past two years; before that, he was editor of *Disc* and, for two years, press officer at CBS.

Harrigan joins after two-and-a-half years with *Melody Maker*, where he has been writing features and news. Previous experience includes a spell with the *Burton Daily Mail*, where he wrote a regular rock column.

The new appointees join Karen Fox and Normal Divall in Phonogram's press office.

GINNY O'SULLIVAN has been appointed export manager for DJM Records following the recent departure of Sue Partridge. She will continue to report to production manager Johns Mephram, to whom she was previously assistant. Mephram's duties now include overseas production.

Fergus Martin, formerly of the royalties department, has moved into the production department to become DJM/CBS liaison assistant. His duties will include all matters relating to stock control at CBS distribution centre, and he will also report to Mephram.

Completing the most recent round of staff changes at DJM, Ann Rogers, of the company's legal department, has been appointed secretary/p.a. to group business coordinator Nicholas Hampton, replacing Pam Jesuadian who has left to become a course organiser at the City University business school.



DAVID PARAMOR has left EMI Music, where he is general manager of the pop division, to join United Artists Music as general manager. He took up his appointment on July 4 and reports to managing director Ray Walter.

PETER RYVES is appointed manager of the EMI Group royalties department, reporting to Alex Mears, royalties controller. Ryves joined EMI in September 1976 and was previously with Polydor, working in the royalties and a&r department.

PETER FELSTEAD has been appointed general manager of Mervyn Music. Immediate plans include the exploitation of the company's American catalogue, which takes in Don Williams copyrights, and of the UK catalogue. Felstead has held previous posts as promotion manager at MCA Records, and assistant general manager at Acuff Rose Music.

Howard Marks

HOWARD MARKS is not an employee of the B&C/Trojan group, as reported last week from information supplied by the companies. He runs his own Howlin' Promotion Company, though he does have a contract with B&C/Trojan to promote specific product on their behalf.

Robertson sets label

SANDY ROBERTSON, producer and manager over the years of such artists as Steeleye Span, Ian Matthews, Andy Roberts and Plainsong, has formed his own label, Rockburgh Records. It will be marketed by B&C, and distributed by Selecta.

Initial releases will be Allan Taylor's American Album, and an LP, Woods Band, from Steeleye founder members, Gay and Terry Woods. The Dutch rock-instrumental group, Finch, has also been signed to Rockburgh, and their debut album will appear later in the

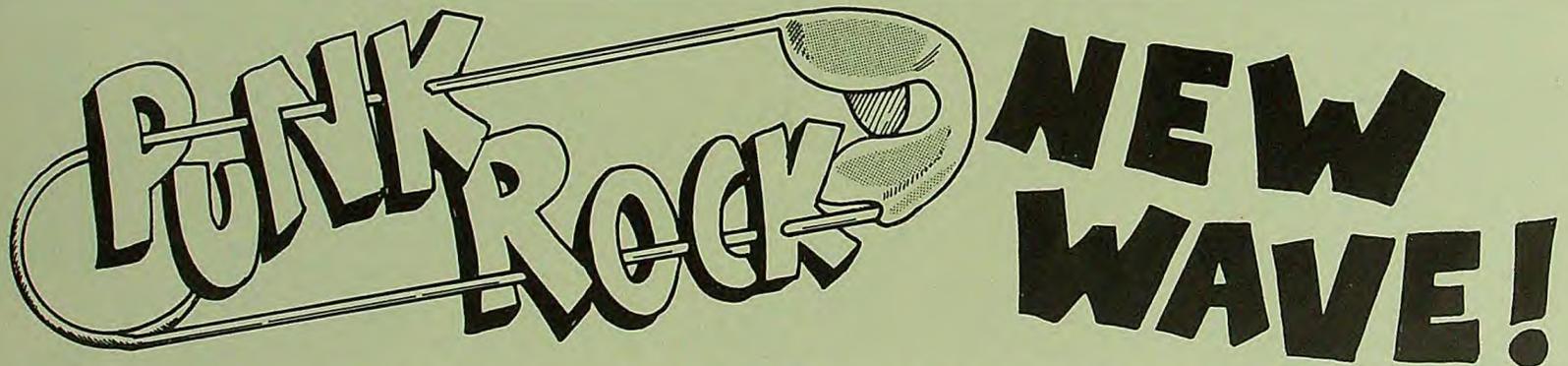
year, to coincide with a tour. Robertson is currently looking for a UK band to sign.

FORMER PHONOGRAM press officer, Mac McIntyre, and Nick Massey, previously with Threshold Records, have together formed McIntyre Massey Associates, a press and public relations consultancy for the music business. The firm's offices are at 109 New Bond Street, London W.1 (01-408 2350).

WILLIE ROBERTSON of Robertson Taylor Insurance



Brokers, who specialise in handling the insurance requirements related to the music industry, has moved offices to 148 Sloane Street, London, SW3 (01-730 6139). Robertson Taylor's office in the City at 103 Cannon Street, EC4, remains open. The new company was formed on May 1 by Willie Robertson and Bob Taylor, previously directors of Eckersley Hicks.



CALL IT WHAT YOU LIKE! THE NEW MUSIC OF THE NEW GENERATION.....
ALIVE AND WELL AND AVAILABLE FROM LIGHTNING RECORDS!!!

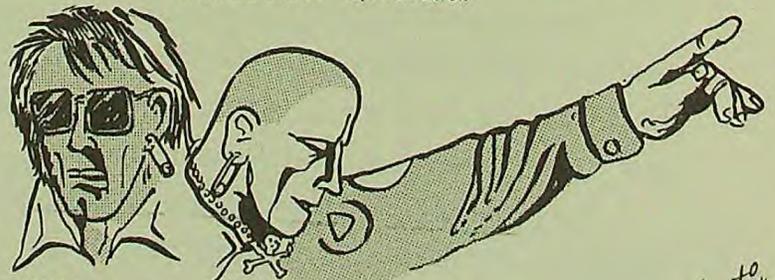
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Here are some of our Best Sellers - But we stock them all

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THE BOYS - I Don't Care
LITTLE BOB STORY - EP
LUCY - You Really got me Goin'
LEW LEWIS BAND - Out for a Lark
MOTORHEAD - Motorhead
MODELS - Freezer
LONDON - Everyone's a Winner
POLICE - Fall Out

THE CORTINAS - Fascist Dictator
ROCKY ERICKSON - Bermuda
THE 101'ERS - Keys to your Heart
JONATHAN RICHMAN - Road Runner
CHELSEA - Right to Work
THE USERS - Sick of You
THE ADVERTS - One Chord Wonder
NICK LOWE - EP Bowi
STANLEY FRANK - S'cool Days

ROCKY SHARPE & THE RAZORS - Drip Drop EP
RADIO STARS - Dirty Pictures
HORRORCOMIC - All Hung up on Pierrpoint
THE RUMOUR - Do nothing till you hear from me
SLAUGHTER & THE DOGS - Cranked up really High
SKREW DRIVER - You're so Dumb
THE TABLE - Do the Standing Still
THE RADIATORS FROM SPACE - Television Scrrrw
MINK DE VILLE - Spanish Stroll



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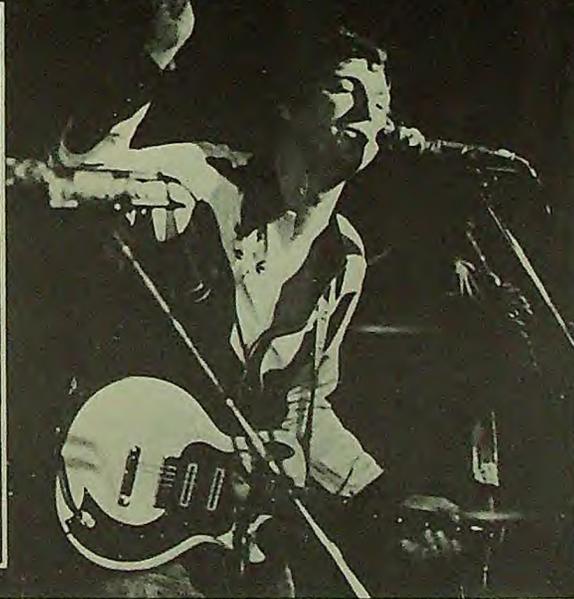
A MAN MUST CARRY ON

★ JERRY JEFF ★

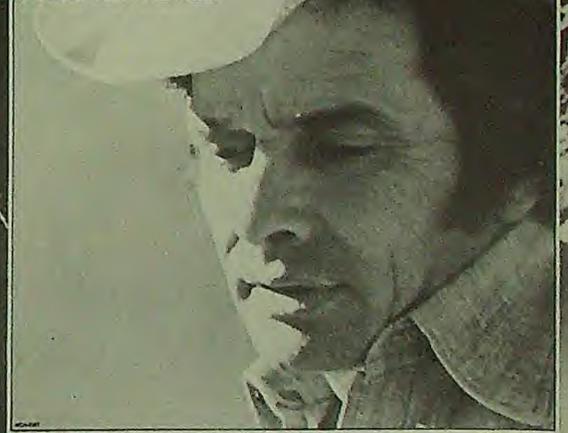
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MCF 2803



MERLE HAGGARD
RAMBLIN' FEVER



MCSP 281

MCF 2805

Here's a tasty trio from your old country cousins Jerry Jeff Walker, Hoyt Axton and Merle Haggard.

On "A Man Must Carry On," Jerry Jeff comes at you like a Texas Tornado, with a bunch of live cuts including "L.A. Freeway" and "Up Against The Wall, Redneck." But he comes on all gentle with Rodney Crowell's "Song For The Life," Dylan's "Too Many Mornings" and yes "Mr Bojangles." Next, it's two good old boys with two great new albums and their first on MCA.

Hoyt Axton, songwriter for John Denver, Elvis Presley, and Steppenwolf sings his new breed of Nashville on "Snowblind Friend."

While Merle "Okie From Muskogee" Haggard, Country Super Star offers what could well be his best ever. "Ramblin' Fever" you'll be glad you caught it.

MCA Records, 1 Great Pulteney Street, London W1.

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EUROPE

Dutch artists maintain hold on German market

COLOGNE — Spearheaded by Shocking Blue, the George Baker Selection and Tea Set, Dutch pop music has in recent years achieved much success in Germany. Two music makers from Holland, Roel Kruize, director of EMI Bovema, and Theo Roos, the organisation's international chief, spelt out the philosophy behind their "happy-go-lucky" brand of music.

Dutch pop music achieved its first successes in Germany. "Initially, many Dutch companies failed to take homegrown pop seriously, says Roos. "When they did think about it later, for some reason they did not receive the necessary support from their foreign partners."

Kruize has always believed in Dutch pop music and invested in it — long before there was even a vague chance of recouping his money. Five years ago, EMI Bovema exported 100 copies of a hit single by The Cats to Belgium, and within a few years a flourishing trade had developed.

Says Kruize: "Today other companies copy our export procedures. This makes it harder to sign a promising new group. Under today's circumstances, it is essential that a certain percentage of a record company's catalogue consists of domestic — and successful — product."

"The profits on local product are far higher. High royalty rates on

product from the United States or England mean the record company usually suffers a loss on imported records."

Kruize claims nearly all Dutch pop groups are contracted to Bovema or Negram because "we treat the pop sound seriously, and have links with companies in other countries, like Electra, who always assist our development."

Theo Roos points out that most Dutch records are not guaranteed the automatic audience a Queen single, for instance, would enjoy. This calls for greater faith and enthusiasm in handling local product. Kruize says Dutch companies had, and still have, difficulty convincing other companies of the merit of their mainly m.o.r. product. He maintains the musical taste of some record company personnel is so advanced that they have lost touch with the "man in the street's" taste. Sales show there is a great demand for the "happy-go-lucky" Dutch product.

Says Roos: "In England, it took Pussycat's Mississippi five months to make the charts, simply because it did not appeal to influential djs and record company people. But once Mississippi started moving it went to Number One."

"This happened in spite of the fact that important people in the BBC and the music magazines had the

record for months."

"We have difficulty establishing an artist with a single hit," continues Roos. "For example, George Baker made number one in the US with his first single, Little Green Bag. After that nothing happened because one single wasn't enough to establish his image. The same thing occurred with Pussycat, but we later managed to develop an image."

Roel Kruize does not fear that other countries will copy the Dutch formula and become serious competitors in the m.o.r. market. The competition would be healthy, he believes: "That's just what gets people into the record stores."

"It is very hard to offer a wide range of music in our record stores," stages Kruize. Either a record gets enough air play and becomes a hit, or it doesn't even appear on the shelves. Often we even get our promotion copies back."

Turning to the influence of radio on the Dutch record industry, Kruize says: "When the Dutch pirate stations were outlawed you could feel a change in the music industry. Before you could take your new records to the station and get as much air play as possible. Today there are just a few hours available on Hilversum 3, and competition for air time is unbelievably tough."

"We have to limit our repertoire because only a small percentage of it gets a real chance."

"The difference between radio in Holland and in Germany presents other problems," says Roos. "In Holland a hit may live for four to six weeks, while in Germany, with its many stations, a hit may take four or five months to develop. We have to release a new single in Holland to fill the gap, but in Germany the old single may have just started to move. This makes timing difficult."

Roos believes musical taste in Holland is more progressive than in neighbouring Germany. "Holland is a small country, and because of its geographical position has always been a trading centre. The people have an open-minded attitude to new things and foreign influences."

Another factor was Amsterdam's position as a Mecca for the youth of the Sixties. Pirate stations operated around the clock and there was a thriving live music scene.

A key reason for the Dutch music industry's expansion in recent years, according to Roos, is their ability to produce hits in three or four languages.

Kruize sums it up: "The Dutch pop song is a mixture of Anglo-American and Continental influences. A simple melody, slanted at the Continental mentality with a fresh English flavour."

Kruize believes strongly in the future of the European music market. He foresees a cultural cross-pollination reducing the importance of national boundaries. "A unique Continental style will develop that hopefully will compete with England and America in generating new ideas," he predicts.



INELCO HAS secured a contract to service and distribute WEA in Belgium. The deal is effective from July 1. Pictured at the signing are Pierre-Jean Goemaere, general manager of Inelco, and Ben Bunders, general manager of WEA Benelux.

Europe's top sellers

Holland

(Courtesy Stichting Nederlandse Top 40)

- 1 MA BAKER, Boney M, Hansa
- 2 WHAT KIND OF DANCE IS THIS, Veronica Unlimited, Philips
- 3 YOUNG AND IN LOVE, The Internationals, CNR
- 4 OXYGENE FOUR, Jean Michel Jarre, CNR
- 5 CHERCHEZ LA FEMME, Dr. Buzzard's Savannah Band, RCA
- 6 AINT GONNA BUMP NO MORE, Joe Tex, CBS
- 7 I DON'T WANT TO TALK ABOUT IT, Rod Stewart, Warners
- 8 DON'T STOP, Fleetwood Mac, Warners
- 9 WORN DOWN PIANO, Marc and Clark Band, CBS
- 10 CALIFORNIA, Highlight, EMI/Bovema

Finland

(Courtesy Help and Seura Magazines)

- 1 RAKAS, Tapani Kansa, Scandia
- 2 ONNESTAIN ON PUOLET, Kisu, EMI
- 3 TAHDON OLLA SULLE HELLA, Danny & Armi, Scandia
- 4 MYRSKYLUODON MAIJA, L. Mortensson, Compass
- 5 LAPPONIA, Monica Aspelund, RCA
- 6 MANU VIPPAA MUUTAMA MARKKA, Irwin Goodman, Philips
- 7 JATKAN HUMPPA, Mutkattomat, Blue Master
- 8 LIVING NEXT DOOR TO ALICE, Smokie, RAK
- 9 DONDE ESTAN TUS OJOS, Santabarbara, EMI
- 10 IF YOU LEAVE ME NOW, Chicago, CBS

France

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)

- 1 L'OISEAU ET L'ENFANT, Marie Myriam, Polydor
- 2 ROCK COLLECTION, Laurent Voulzy, RCA
- 3 IO ANS DE PLUS, Michel Sardou, Trema
- 4 ONYX, Space Art, Carrere
- 5 MAGIC FLY, Space, Vogue
- 6 BIG BISOU, Carlos, Sonopresse
- 7 L'ARCHE DE NOE, Sheila, Carrere
- 8 MOURIR AUPRES DE MON AMOUR, Demis Roussos, Philips/Phonogram
- 9 MISS BROADWAY, Belle Epoque, Carrere
- 10 LOVE ME BABY, Sheila B. Devotion, Carrere

Spain

(Courtesy El Gran Musical)

- 1 LINDA, Miguel Bosé, CBS, April Music
- 2 IF YOU LEAVE ME NOW, Chicago, CBS
- 3 DON'T CRY FOR ME ARGENTINA, Julie Covington, Phonogram
- 4 GAVILAN O PALOMA, Pablo Abaira, Movieplay
- 5 FIESTA, Raffaella Carrá, CBS
- 6 CHANSON D'AMOUR, Manhattan Transfer, Hispavox
- 7 LOVE IN C MINOR, Cerrone, Hispavox
- 8 MORIR AL LADO DE MI AMOR, Demis Roussos, Phonogram
- 9 MI BUEN AMOR, Camilo Sesto, Ariola
- 10 SUNNY, Boney M, Ariola

Italy

(Courtesy Germano Ruscitto)

- 1 AMARSI UN PO', Lucio Battisti, Numero Uno-RCA
- 2 BLACK IS BLACK, La Belle Epoque, EMI
- 3 ALLA FIERA DELL'EST, Angelo Branduardi, Phonogram
- 4 TU MI RUBI L'ANIMA, Collage, Saar
- 5 GONNA FLY NOW (THEME FROM ROCKY), Maynard Ferguson, CBS-MM
- 6 ORZOWAI, Oliver Onions, RCA
- 7 BELLA DA MORIRE, Homo Sapiens, Rifi
- 8 MA PERCHE', Bazar, Airston-Ricordi
- 9 A WOMAN IN LOVE, Adriano Celentano, Clan-MM
- 10 MIELE, Il Giardino Dei Semplici, CBS-MM

Portugal

(Courtesy Ivan H. Hancock)

- 1 ANITA NAO E BONITA, Jose Cid, Orfeu
- 2 L'OISEAU ET L'ENFANT, Marie Myriam, Polydor
- 3 DADDY COOL, Boney M, Ariola
- 4 ROCK BOTTOM, Lynsey de Paul/Mike Moran, Polydor
- 5 MATHEMA SOLFEGE, Pascalis, Mariana, Robert, Bessy, Philips
- 6 UNE PETITE FRANCAIS, Michelle Torr, Imavox
- 7 CALDEIRADA, Amalia Rodrigues, Columbia
- 8 TELEGRAM, Silver Convention, Alvorada
- 9 SOMEBODY TO LOVE, Queen, EMI
- 10 MUSIC, John Miles, Decca

French majors raise disc prices

PARIS — French record prices have risen by two percent at retail level. In agreement with the French Price Commission, all records in the catalogue as of April 15 have been granted this increase, and all new titles are freed from price controls. From September 1, an extra one percent is likely to be added.

In effect, the record companies here are expected to stick to an

overall two percent rise even for new titles. Certainly this decision has been taken already by Barclay, Pathe Marconi-EMI and Decca. While some have yet to announce a policy decision, it is felt by no means certain that the extra one percent would be put on immediately it is available.

Over the years, the French industry has consistently shown the greatest possible restraint in terms of disc product price increases.

Top rock band to split

DELFT, HOLLAND — Alquin, voted in most pop polls here the best Dutch progressive group, is breaking up at the end of July because of "deep musical differences" within the band. A farewell concert is planned for Epen, a village in the south Dutch province of Limberg.

Frustration at earlier lack of success outside Holland had helped create tensions within the band. Now the two main composers of the group, lead guitarist Ferdinand Bakker and drummer Job Tarensken, are planning a follow-up group, possibly to use the name Alquin if there are musical similarities.

Morrison TV special

HILVERSUM — Van Morrison, Irish-born rock star, visited Holland for a one-hour television special, giving a performance in the NOS studio here with a back-up group comprising US keyboard man Dr. John; Mick Ronson, former lead guitarist with David Bowie; ex-Traffic saxist Chris Wood; UK bassist Mo Foster; and local drummer Peter van Hook.

The show is to be transmitted by Dutch tv company VARA later this year and it was also taped by VARA radio for transmission late summer.

International folk festival

ROTTERDAM — 25 folk acts comprising more than 100 musicians and representing eight countries, took part in the four-day Folk '77 Festival here, organized as part of the Holland Festival. It was claimed to be the biggest folk festival ever held in Western Europe.

Folk '77 is a follow-up to the Celtic Event, held in Rotterdam last year, and highlights included performances by Fairport Convention, Stefan Grossman, Richard Digance, Alan Stivell, the

Albion Dance Band, June Tabor and Ralph McTell. Holland was represented by the group Fungus.

Most concerts were given in the Doelen Hall, though there were also open-air and street-corner shows. One of the promoters of the festival was Axel Atterson, who helped stage the first Norwich Folk Festival, held in June 1970.

Plans are already being made for a Folk '78 event in Rotterdam with efforts to sign Steeleye Span, Joan Baez and Pete Seger.

Saga goes to best seller

BRUSSELS — The International Bestseller Company here has gained representation rights for the UK-based Saga label. The catalogue covers classics, jazz and historical product, and the artist roster includes Caruso, Rostropovitch, Janet Baker, Emile Gilels, Leonid Kogan, Charlie Parker, Louis Armstrong, Dizzy Gillespie and Charlie Christian.

BOND IS BACK

"THE SPY WHO LOVED ME"

Original Motion Picture Score

Music by
MARVIN HAMLISCH

Including 'NOBODY DOES IT BETTER'
Sung by Carly Simon. Lyric by Carole Bayer Sager

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(See local Rank Cinema Manager for details)



Album UAG 30098 Cassette TCK 30098

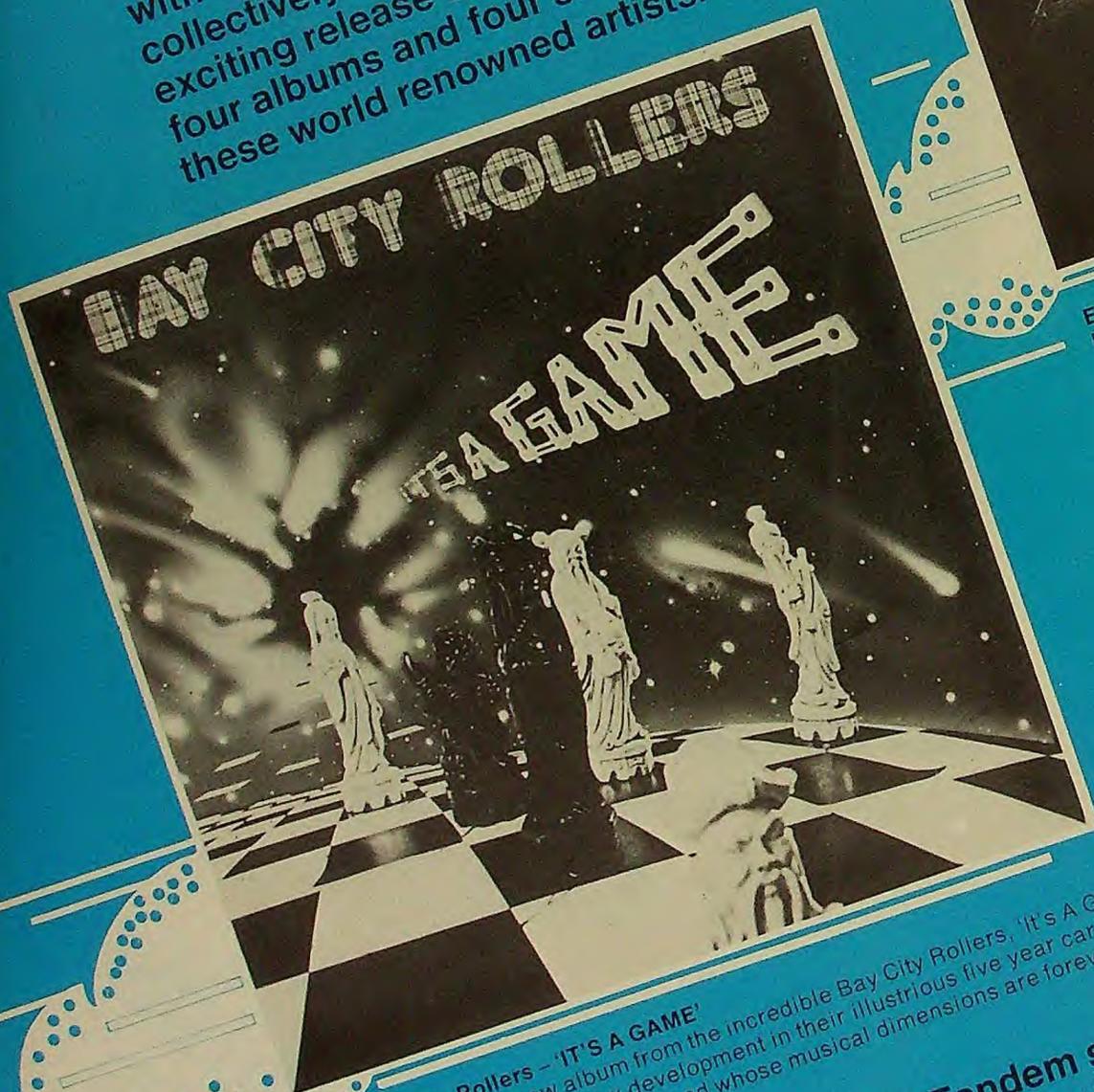


Odeon Leicester Square — July 8th

**ALBUM RELEASED
JULY 14th**

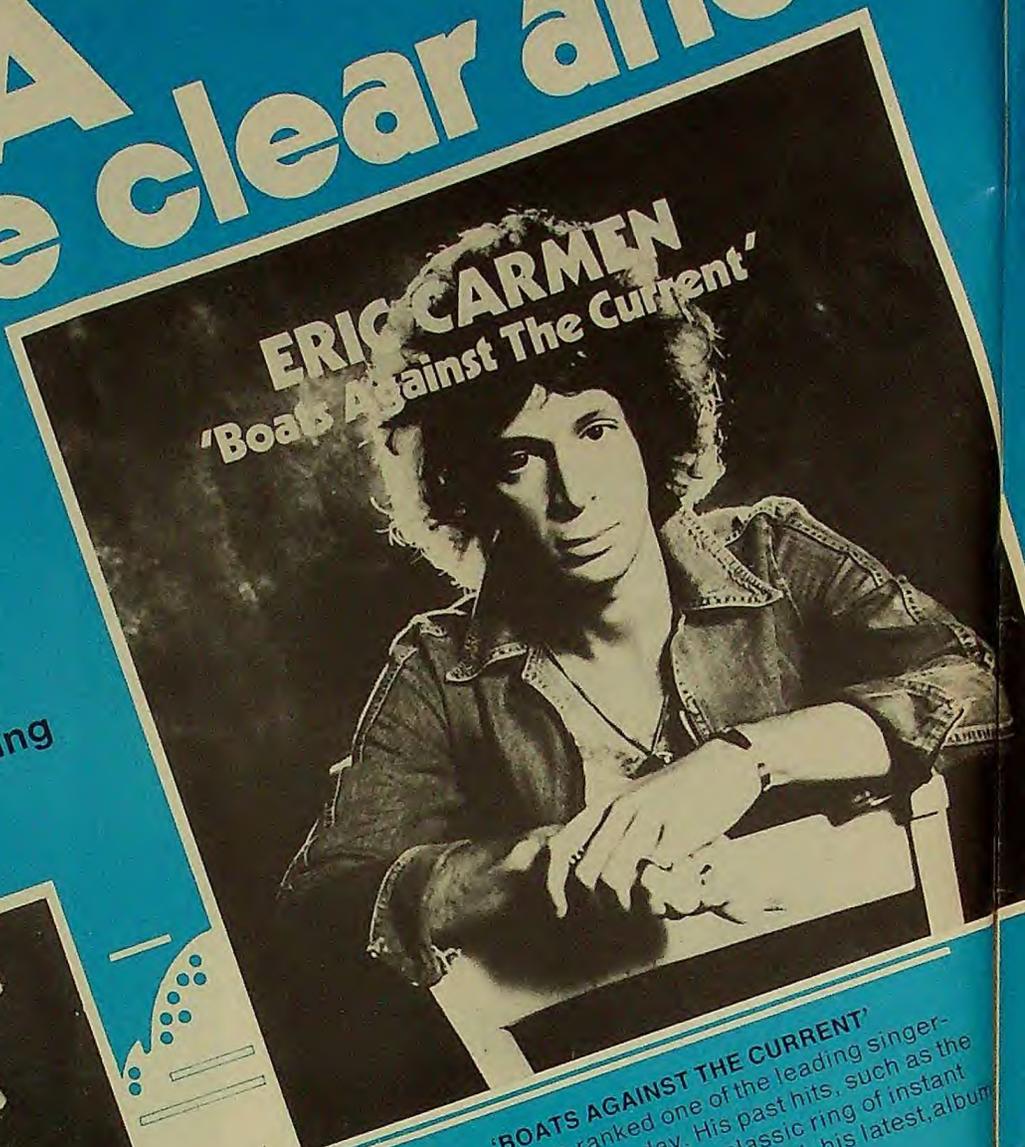
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Arista—Bringing you the biggest and best in contemporary music, each and every month, but this month more than most—For July '77 marks a major milestone in Arista's history; the formation of a joint sales force with Chrysalis records, to be known collectively as Tandem, and an exciting release schedule comprising four albums and four singles by these world renowned artists.

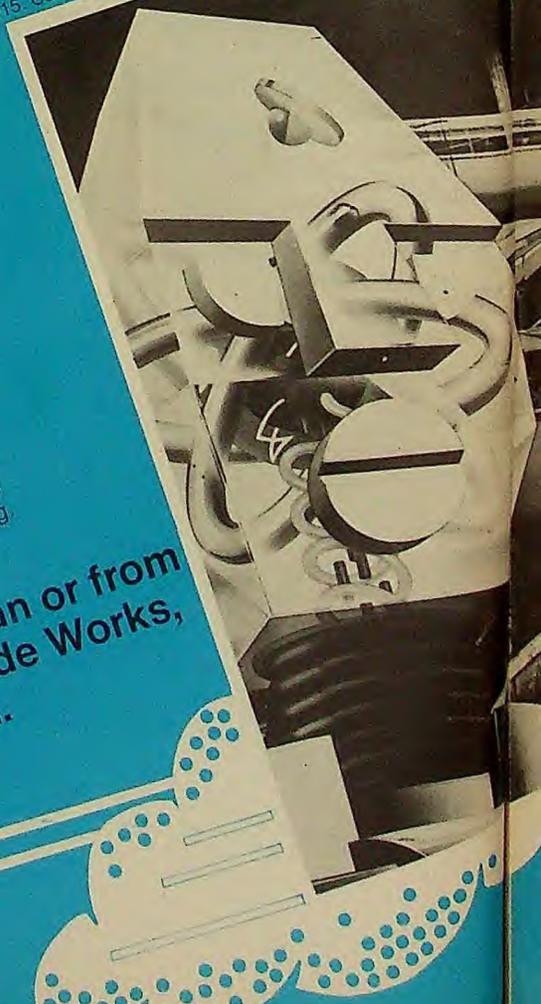


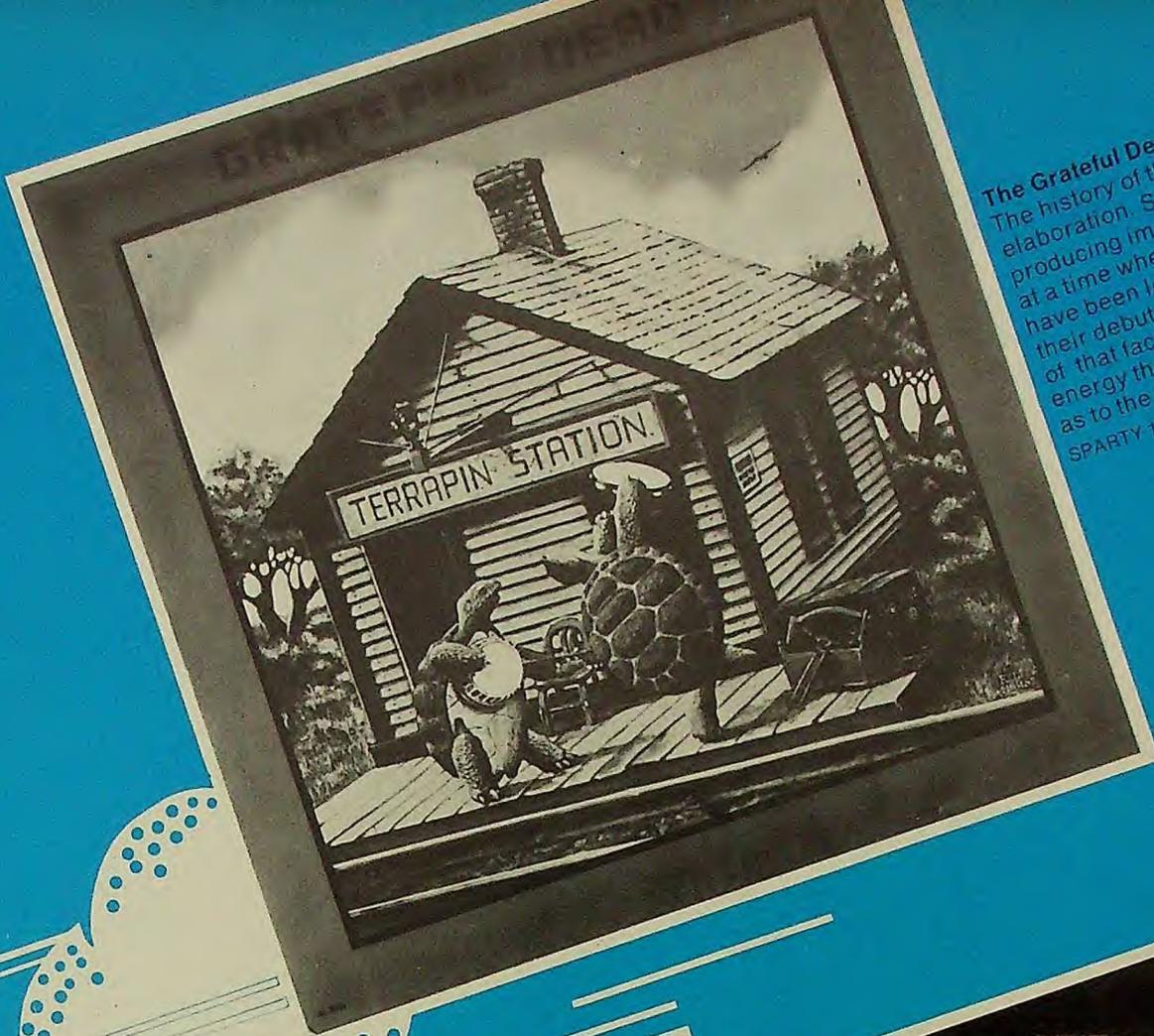
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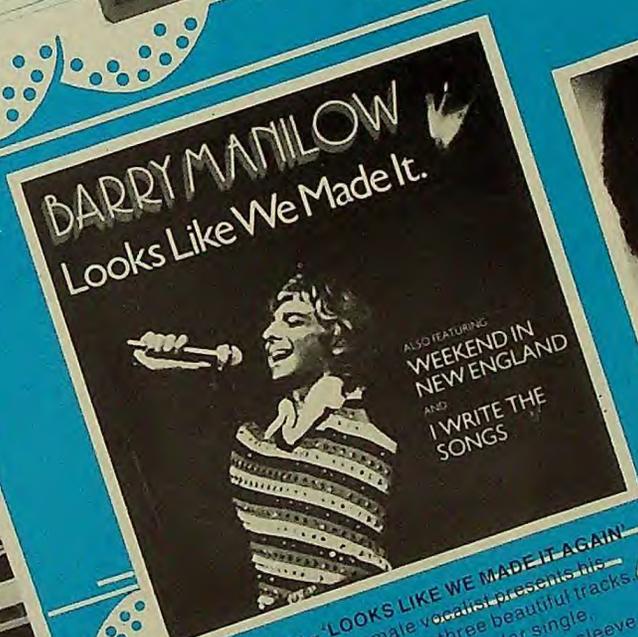


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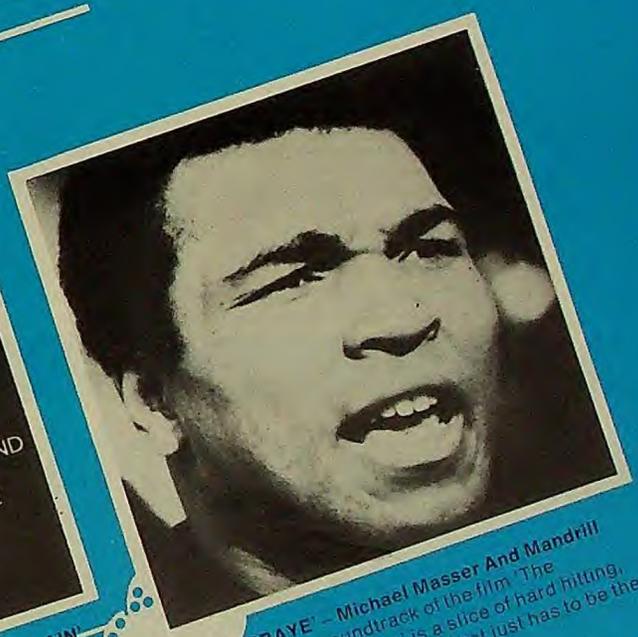




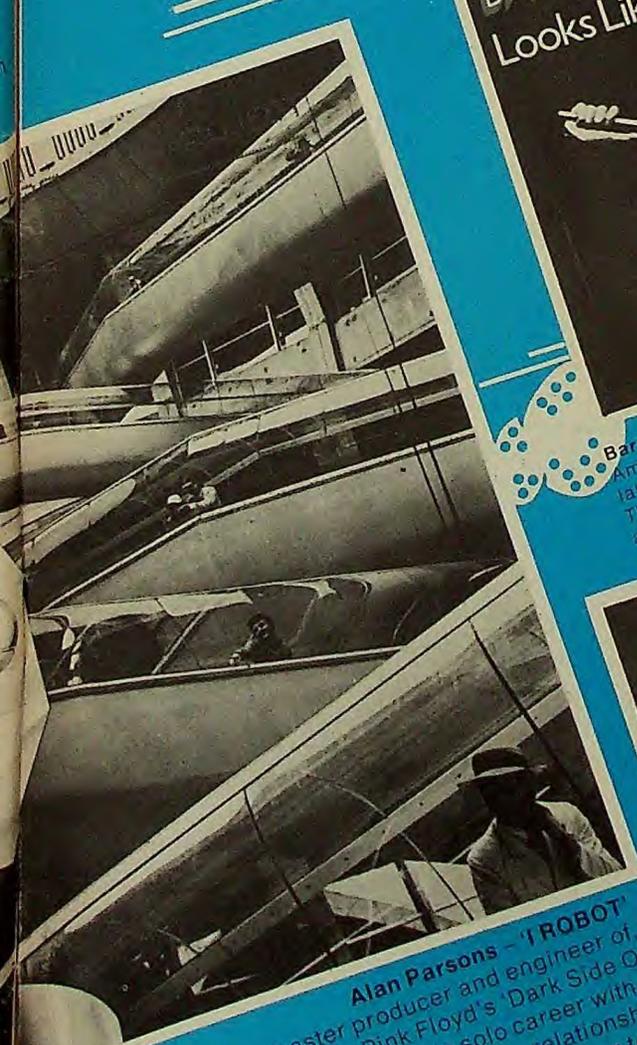
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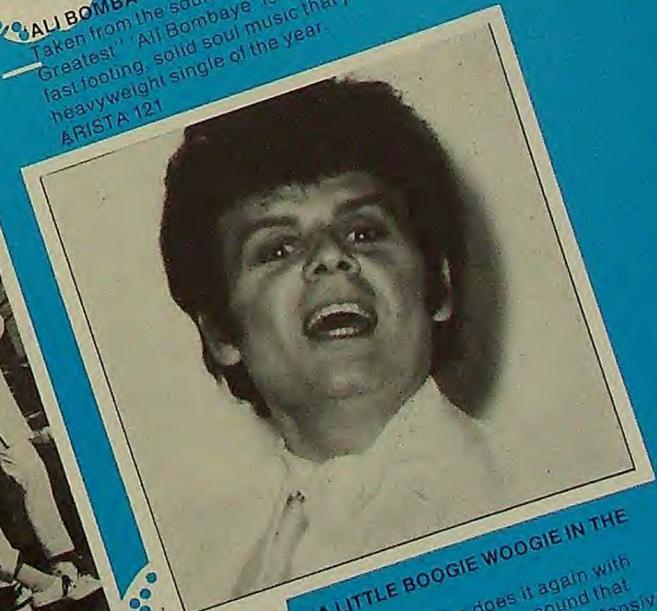
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Gary Glitter - 'A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND'
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Alan Parsons - 'I ROBOT'
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 SPARTY 1012 Cass. TC. ARTY 1012

ARISTA: WHERE TALENTS AT.

EUROPE

Composers urge royalty increase

BERLIN — A vigorous campaign by a group of 20 German composers and lyricists, headed by classical composer Peter Ruzicka, to limit the publishers' share of mechanical royalties to 33 1/2 per cent instead of the present 50 per cent, was mounted at the annual meeting of GEMA, the German mechanical and performing right society, on June 14.

Ruzicka and his supporters claim that the publishers' share of mechanical payments is disproportionately high "in view of the fact that they do not create the copyrights and do not do enough for the authors and composers they represent".

The militant authors and composers took their case to the German Patent Office, the official body which supervises the legality of GEMA statutes, and the Office has given some support to the campaign by suggesting that the 50 per cent share for a publisher is an arbitrary amount and may not be a fair division of royalties as far as the copyright creators are concerned.

If the Patent Office were to rule that the publishers' share of mechanical royalties must not exceed 33 1/2 per cent, GEMA would be obliged to amend its statutes accordingly. At present, however, the matter has been

referred to a special GEMA committee for consideration.

Said GEMA press executive and legal adviser Dr Poll: "The present division of royalties has been under criticism by composers and lyricists for some time. Those GEMA members mounted the campaign feel that the publishers' share should be statutorily fixed at 33 1/2 per cent, but that there should be flexibility to the extent that publishers could be free to negotiate a more favourable share for themselves with the authors and composers on a song-by-song basis.

If the German music publishers' share of mechanical royalties were to be reduced from 50 per cent to 33 1/2 per cent, authors and composers in Germany would get about £8 million more annually in mechanical royalties.

Defending the present position, the music publishers point out that no mention is made, by the militant songwriters, of the continually expanding activity undertaken by publishers on their behalf — such as building recording studios, financing demo records, paying for radio and television promotion and often acting as a collection agency for authors' and composers' royalties.

Other major topics discussed at the meeting were a claim by arrangers, put forward by Peter Herbolzheimer, for quality of remuneration with composers and the record industry proposal for a three-mark levy on blank cassettes.

EUROPEAN
CHARTS
PAGE 10

Budde signs new Safari label to Teldec

BERLIN — Andreas Budde, head of Budde Musikverlag claims that any conscious division between music publishers and the record-company side of the industry no longer fits into the pattern of modern business.

He adds: "A publisher today must try more than ever before to keep in touch with the record business to achieve success for his writers."

Budde has launched Safari Records here with Anthony Edwards and John Craig, from Purple and Oyster Records as partners. His theory is that having a record label co-operating with him, and a partner with international know-how, will lead to success faster than merely setting up a label.

His decision to give Safari Records distribution to Teldec was taken over "long and intensive talks", he says, but he had long previous links with the company. Budde says: "The main idea behind starting this label was to provide an international platform for German writers. Obviously the relation between publisher and the record production side has to be economically viable. But for us, quality of product on offer is the one and only deciding factor."

There is no question of Safari product being limited to international acts, as German talent will be offered on equal chance. But Budde adds: "As the label becomes more known, we shall have a clearer picture of what talent we can expect".

Austrian industry wholesale switch

VIENNA — The eight Austrian record companies who are members of the local group of the International Federation of Producers of Phonograms and Videograms (IFPI) have reorganized their disc wholesale business.

The previous wholesaler Phono, a company belonging to the record industry, is being put into liquidation and the industry has instead acquired the wholesale company Sonotrade, which until now belonged to the Polydor group.

Sonotrade has moved to a new headquarters (A-1060 Vienna, Gumpendorferstrasse 13) and all employees from Phono are now working for Sonotrade. Managing director is Alfred Kretschmer. The eight main record companies look for an annual turnover in future of up to £3 million.

Reason for the switch was to create a more effective record wholesaler, watching market progress more closely and influencing various trends.

Bid for state jazz aid

FRANKFURT — According to Claus Schreiner, spokesman for the German Jazz Federation, the outlook is bleak for German jazz musicians. Urging immediate action over their financial future, he said that only five per cent of all jazzmen here earned £250 a month.

He stressed that other musicians in the pop or light-music fields had a great lobby voice in politics and cities, but jazzmen generally had no influence. Schreiner made no secret of the fact that he believes his 400 members should have financial help from the government.

Schreiner is also agitating for the German government to discuss work permit problems for local jazzmen in countries like France, Italy, the UK, and also Poland and the US. "Germany is an open market for all musicians from over the world, but we cannot play in certain other countries because of unfair discrimination over work permits." The Federation supports this view

that German jazz festivals present too many foreign artists at the expense of local talent. Says Schreiner: "Organizers must hit a better proportion or we shall query work permits for US jazzmen playing here. German musicians have reached international standards and should show them worldwide without discrimination."

EBU in Greece

ATHENS — The general assembly of the European Broadcasting Union is to be held in Greece in 1978, with more than 200 representatives of 35 radio and television networks expected to take part.

Greece, through ERT, the local radio and television corporation, has been a member of the 15-nation executive council of the EBU since 1976. The decision to hold the assembly here was taken in Shannon, Ireland.

IRELAND

The industry's problems

Ken Stewart asked a wholesaler, a retailer, a music magazine editor and a concert promoter for their views on current record business problems.

Inflation and smuggling

Guy Robinson, managing director, EMI Ireland: "The economic situation, high inflation, a shortage of money generally, must be number one. Number two is smuggling over the border, a very serious problem, and the inability of the customs to do very much about it.

"It's a very small market, so all costs are relatively higher. A second radio channel is needed. There's so little music on RTE that most records don't get played. The real need is to boost the economy. That affects not just us, but every other business suffering. A solution to the Northern Ireland problem would make the tourist business do better here. That would help."

A lack of anything new

John Coughlan, editor of *Starlight*, Ireland's only music, entertainment and fashion weekly see the biggest problem as: "A lack of anything new to publicise or anything new for the public to latch on to. It's been like that for some time now. Apart from that, there are things like lack of money affecting the sales of records and attendances at cabaret pubs.

"The people who are drawing the crowds to the dancehalls are the same people who were doing so five or six years ago, and in the cabaret pubs the biggest attractions are the Joe Dolans and Dickie Rocks still.

"I don't think a radio chart is of overriding importance because while a chart of sorts was being broadcast on RTE, there was still nothing new or interesting emerged. A chart must be a help basically and a chart-based programme such as Top Of The Pops creates excitement because of the competitive aspect, like the Eurovision Song Contest, which everyone says is a load of rubbish, but still everybody appears to watch every year.

"Top of the Pops is the only television pop programme that survived down through the years and it's obviously because it's chart-based. Such a programme here would introduce newcomers who could come from nowhere fairly quickly, instead of working round the Irish dancehall circuit, if they can get the dates. The expenses are so high now that very few can afford to work their way up like that.

"If a proper sales-based chart was used to the maximum by radio and television, it would certainly help to improve things.

"I think most of the record companies would agree with that. And I also don't think that any one company should be allowed to block or to throw a spanner in the works in a situation where everybody else appears to want the one thing, because it has reached that stage."

People don't need records

A Dublin record retailer, who preferred to remain anonymous: "Service is very bad with some of the companies. Prices are ridiculous and I think it has given trade a terrible walloping. I'd say before long there will be more increases. People have to eat, but they can live without records. The necessities in life cost so much, there's not a lot left for luxury. As for deliveries you can be six months waiting for a record from a certain company. I have been. I'm not satisfied with the answers I'm getting because obviously somebody's not doing their job down the line. The worst people have the most business, most of the labels.

"You hear things on the radio and it's ages before you get them. They won't bring the matrix over unless they're dead sure they're going to sell them. There are several things I've been asked for and I just couldn't get them because nobody brought them in."

Too few big venues

Pat Egan is head of Santa Anna Promotions which has promoted shows by such acts as Eric Clapton,

J. J. Cale, Kate and Anna McGarrigle, Ry Cooder and Loudon Wainwright III. Egan is a retailer, with two shops in Dublin and one in Cork. He says: "As a concert promoter, it's fairly simple. No suitable venue exists. One that would seat 3,000 people would be the answer to all problems, because 3,000 is a good house. With most acts you'd have trouble selling anything bigger than that. People do not want to go to the Stadium because they can't guarantee them a seat where they're going to be able to see."

As a record retailer, Egan says: "The industry is without people who have sufficient knowledge of the market and of the products that have been released. It's obvious to anyone that knows anything about it that we're dealing with people who should be working in other industries, something they've an interest in, because they certainly — and this is 90 per cent of them — have no interest in music or in records. It's just a job."

Egan thinks the solution is the employment of "people that have a knowledge of what's happening in current trends and music in America and in England and different places. I mean, even the people handling Irish product here, some of them are very much out of touch.

"A lot of people are interested in what's happening, but they're not, I suppose, suitable for jobs. Nobody wants to hire a lot of hippies.

"But it's been proven in England. There's a lot of people in England that know what they're doing, especially in the younger companies. It's all young people you're dealing with. When we deal with anybody, even in the concert business now, it's all young people.

"Some of the people we deal with are as nice as you'd meet, they're really genuine people, but they're just not interested in the business and in a lot of other industries they wouldn't be kept on."

News in brief...

MARGO RETURNS to the ARA (Allied Recording Artists) label with West of the Old River Shannon (ARA 008), a Tony Johnston song previously recorded by Derry singer Anna. The record is her disc debut with a new band, the Blue Ridge Boys. They have been on the road since Easter. There will be two new albums from Margo within the next three months, the first of which will be Here's A Toast to You Claddagh (ARA ARAM 2001).

JOHN BUCKLEY has been appointed general regional sales manager for Ireland of A&M Records. He was originally in retail grocery and with the sales force of CBS Ireland.

THERE WERE hundreds of entries for Polydor Ireland's name-the-car competition, but only three correct answers, the senders of which named the car on the sleeve of Chuck Berry's *Motorvatin'* as a 1951 Eldorado Cadillac.

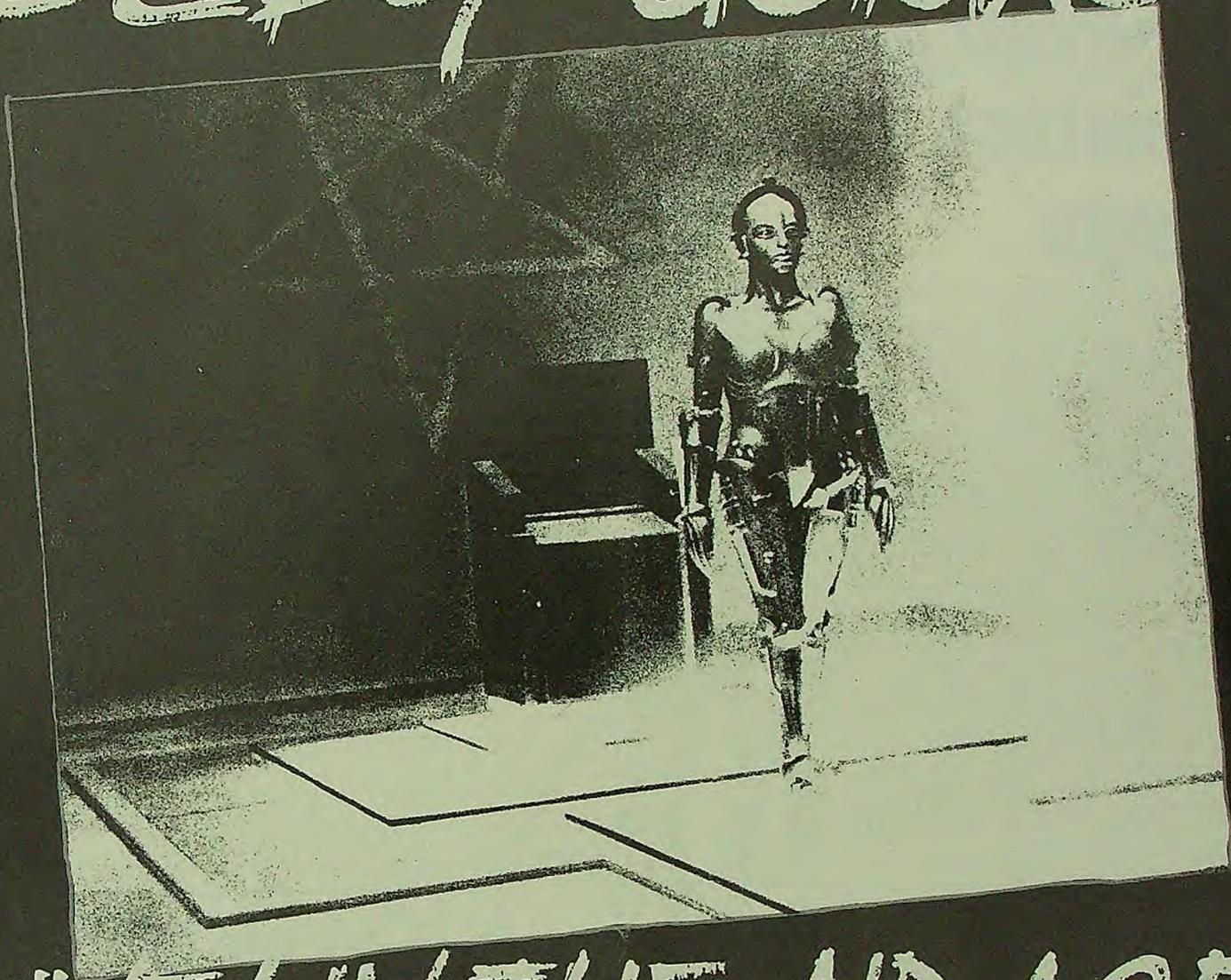
The winners, who receive £10 each, are Patrick Murray, Raheny, Dublin 5, Ann-Therese O'Neill, Stillorgan, County Dublin, John Kennedy, Inchicore, Dublin 8.

POP AND politics were brought together to help the Fianna Fail party in the Irish election.

The party issued a promotional single, entitled *Your Kind Of Country*, sung by Colm Wilkinson.

The record, not for general release, was sent to RTE DJs and disco owners throughout the country. RTE could not play the disc on its general programmes before or during the election, as it is considered an advertisement for the Fianna Fail party, but it could be played on programmes about the election.

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FEATURE

Derek Green keeping the faith—even in the quietest moments

by JOHN HAYWARD

IF THERE is one strong thread that runs through the story of A&M Records over the past four years in Britain, it is the often expensive policy of investing in talent on a long-term basis, and then sticking by original a&r decisions until an act achieves star status — however long it takes.

To use a fashionable phrase, the A&M approach could be called keeping the faith, and is far enough removed from the often-quoted policies of some major record companies, who seem to release as many records as possible to see if a couple stick, to warrant investigation.

But the secret of A&M's success is not as easy to lay bare as might seem at first sight. For coupled with the obvious long-term policy and wealth of the company is the influence of British managing director Derek Green, whose complex background and personality is inextricably bound up with recent progress.

Green, a 32-year-old Londoner, has a grounding in the music industry that began when he was 16. His first real job was as a messenger for Carlin, and he recalls that he instantly related to an office where everybody was young and seemed to enjoy their work.

He went on to sell sheet music, and then got heavily involved in copyright, which still fascinates him. After typing 20,000 file cards there, he moved into promotion, starting out on the same day as Dave Most.

That was the time when the Light Programme was where it was all at. "Joe Loss was really important in those days," remembers Green. "To get him to do a band arrangement of a song was as heavy duty as seeing Robin Nash for a Top Of The Pops spot is now."

"In those days getting a hit was a relatively simple matter. If you got Saturday Club and Juke Box Jury on Saturday and then Easy Beat, Two-Way Family Favourites and Pick Of The Pops on Sunday and still didn't get a hit, then it wasn't in the grooves and you started work on the next record."

Selling covers came next, after which he left to get involved with Britain's second independent label, Strike Records, and had a hit with its first release by Neil Christian — "But I won't tell you how many of

those are still sitting at home," he confided.

Experience came thick and fast — with RCA's Sunbury Music, where he signed Harry Nilsson and sold the first 20 songs he delivered, and then as head of RCA's a&r department where he signed Clodagh Rogers.

He was around 23 at the time and in his own words: "Pop all the way through. I did not know that when you were in the record biz you went to see the acts. The name of the game was find a song, find a singer, promote it and get on Top Of The Pops."

His A&M connection came when he took over the establishment of the company's Rondor Publishing house in this country, after being turned down for the job twice. He entered his most successful publishing phase, signing Yes almost immediately, and spending every penny in the firm's bank account in the process.

"I had no doubts about doing that, but I signed them for England only. Then I met Albert Hammond, who played me all the songs he subsequently had hits with right there in my office one afternoon. I got him for the world outside America. I just didn't have the influence in those days."

Green headed up Rondor for eight years, and having just resigned from the post became involved with the record company at A&M four years ago. "It seemed like a ridiculous idea at the time," he confesses. "Jerry Moss said no at first, but I ended up talking myself into the job and by the time I got it I didn't even want it anymore."

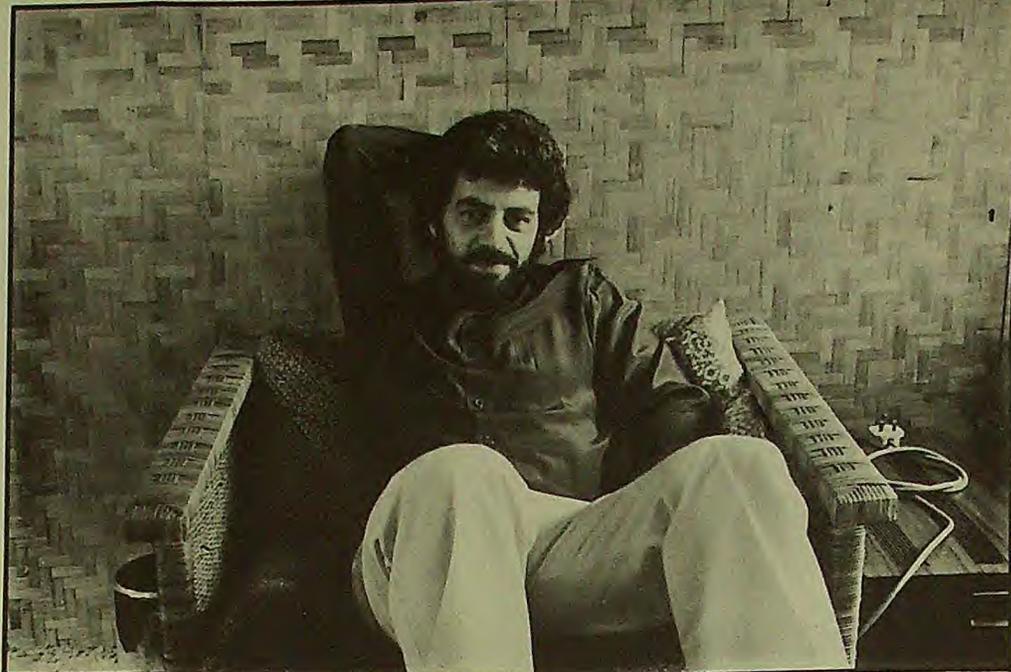
At the time A&M, although independent, was not selling its own stock. The whole pressing and distribution operation was looked after by Pye, and A&M was 12 people in a suite of offices in George Street.

"I was secure about my ability to get exposure for the acts, and it seemed like we had the right product — we just weren't getting hits," he recalled. "The only progressive act was the Strawbs."

The roster at the time was the Strawbs, Humble Pie, who were totally committed to America, Gallagher and Lyle who were a couple of folkies, Supertramp, which consisted of two guys living in different parts of the country and Stealers Wheel, whose first single was about to be released.

"Then there was a whole rash of about a dozen acts that had been signed in an attempt to build up a market presence here. I fired them immediately. They had no hope and no realistic chance of promotion. For instance, I just couldn't believe we had Freddy Starr on the label."

After pruning back the roster to just a few quality acts, Green's priority was to get involved in a&r, sit out the Pye contract, move offices to the Kings Road, staff up to 30-40 people and set up a house sales force — a series of tasks which took up the first six months of the job.



With this history in mind, it is not difficult to see how and why A&M has gone on its successful way. The company makes few signings, but has achieved a hits-to-signings ratio of better than one in two.

Green's initial signings seemed to depend heavily on song quality — no doubt a trend that stemmed from his publishing background. He learned what had hit potential, and at the same time had built up an encyclopaedic knowledge of how to promote and develop an artist.

"You have to go at the natural rate of the artist," he explained. "You can't go any faster than him, and you have to provide for him. But at the same time you have to take your chances and think big."

"I work mostly with writers and as long as they keep coming up with songs, and the material keeps at the same high standard or improves, then I'm there. It's true that I know about writers — that's my thing, and it's maybe why I don't do so well in other areas."

A measure of A&M's famous total commitment is Green's incredible revelation that he never does a deal for anything less than ten albums.

"Never less than ten albums, or at least only on very rare occasions less than that," said Green. "I just won't bend on that point. We are the worst deal in town, but I think we have a great track record. If you sign here it means you have a better than one in two chance of happening, and that is an important consideration."

"We can't pay out a big royalty, but we want people who want to happen, and then we work how much money they are going to make. It can all be divided up differently at the end, but to begin with we have a very strict contract. This philosophy comes from the American company, but I would say I am even more inflexible than them."

According to Green the other important ingredient in the A&M recipe for success is the choice of producer. "The producers we use are almost as important as the artists we sign," he said.

We work only with the best, and those producers will work with us who would not work with other companies. Glyn Johns is a good example, Elliot Mazer is another."

This determination to use certain producers has caused its fair share of problems. Green cites the case of Andy Fairweather-Low, who was one of his first signings after joining A&M.

"I signed him as soon as I took the job because I loved his material, which he had never given any exposure. Then I wouldn't let him go into the studios for 18 months, and he and I just fell out because it was my fault, I just couldn't find him a producer.

"But when he eventually went in, it was with Elliot Mazer on the West Coast. I never had to think about it. There's no issue here about 'Can I afford to send him to America?', I just picked up the phone to Jerry Moss and said 'Can you please look after Andy while he is there?'"

Green is philosophical about falling out with his artists, and even believes it prompts the act's best work, as in the case of Gallagher and Lyle's Breakaway.

"We went through three albums together and on to Breakaway, — a record born out of pure anger between us, because they thought they were going nowhere. We were beginning to hate each other and that's always a great circumstance because you get a positive reaction."

"I can only be really friendly with my artists until they become hits. After that you are natural enemies, but that's not true about publishing

because you are on the same side and can stay close."

The quest for a producer for Joan Armatrading was a real epic too. She had been signed by Jerry Moss at a time when Green was not convinced of her potential, and the American company had put up the money. Then Green was able to get involved and appreciate her songs — which he now describes as "magic" — and begin building her career in the classic manner.

"We put her on tour here, not to sell the first album, because it was never going to be a hit album, but toured her with Nils Lofgren, Supertramp and the Ozark Mountain Daredevils, just for the pure experience. She had to grow up."

"The next thing was to get her a producer. I got Joan a couple of

TO PAGE 18

Green and the Sex Pistols

FOUR MONTHS after the sensational signing and sacking of the Sex Pistols by A&M, Derek Green has decided to make his first comments on why the decision was made — a move that cost the company more than £60,000.

"The Sex Pistols were the quickest success I ever had. They played me eight songs which really knocked me out and I signed them pig-headedly."

"The contract was terminated because I changed my mind. It was as simple as that, and was nothing to do with pressure from any other quarter. I just didn't want to be involved in what they were involved in outside their music."

"I went to Brighton the day before I terminated the contract and thought about it, and I decided that I didn't want to work with them. It would not have made me happy, and I suppose I have got to that stage of life where I am able to make the sort of move which is not really business-like. The industry has a right, in a sense, to know how all this came about."

"Jerry Moss's position was absolutely clear. I suggested very strongly that the Sex Pistols were a good business. I did not want to continue working with them, which gave him the choice."

"I've been through a lot of mad scenes. I've witnessed a few with

Joe Cocker, thrown buns at waitresses, flown across the Atlantic with George Harrison and dropped dry ice into swimming pools with Harry Nilsson. That's not how I want to earn my living."

"The Pistols are determined, quite rightly, that their record company has to be closely involved with them, because there are a lot of side issues that are very important. When they were with EMI they had to work with Leslie Hill. They now have to work with Richard Branson and the person in that position has to be responsible for them."

"Their label has to make a commitment to do the right things for them, and it has to be honourable to that pledge. Well, I realised that I was not going to be able to honour my pledge to them and so the best thing to do was to say 'I'm sorry, but I think we should part company.'"

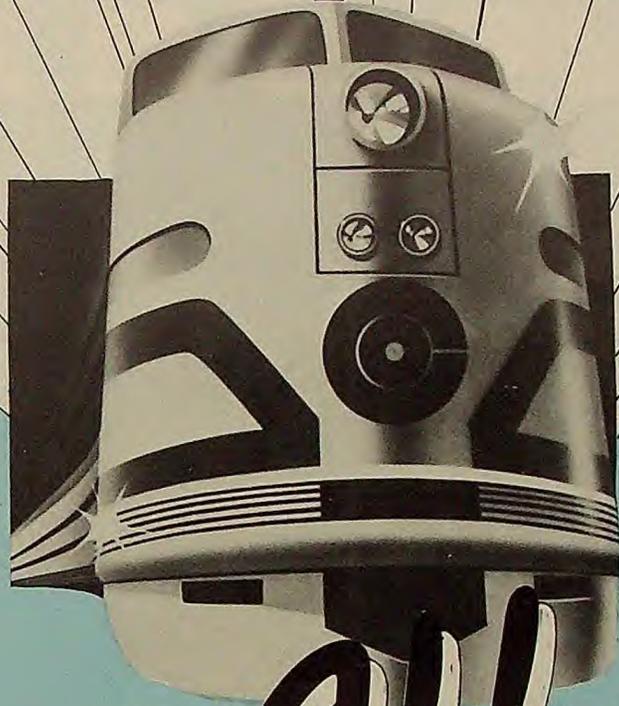
"I don't begrudge their success with Virgin, but I don't wish we had them either."

Taking out a copy of God Save The Queen on the A&M label from his desk drawer Green added: "We got this far."

"It was just so exciting. I would have been very sad if they had not come through for Virgin. From what I met of them, I liked them as individuals."



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FEATURE

Losing friends and influencing the charts

FROM PAGE 16

club dates in Washington, and asked Glyn Johns to fly up from Texas to see her. Glyn saw her, but said 'no thanks, it doesn't turn me on.' For six months I wrote him a note every day telling him he was wrong and that he had to work with her.

"And then he gave it his full attention and agreed, and they went out and cut that magnificent album. As soon as we had the product we could go out and promote it. I believe you can only establish an artist through hard work. It's no longer really possible to hype an artist, although some companies still try. But if you do that, there's no real substance to the act and there's too much at stake to do it wrong.

"Joan Armatrading did four tours of the States. Her album is currently 67 there, and we released it on June 4 last year. We're still promoting it."

Possibly the biggest gamble A&M has taken under Green's helm was Supertramp. As previously noted, at the time Green took over the company, Supertramp was two songwriters without a band. Two albums had been recorded on a very small budget and had not sold well not even securing a foreign release.

Then Green put them in touch with Dave Margerison and some demos were cut which turned out to be the basis of the *Crime Of The Century* album — the most expensive album A&M has ever produced.

"That album must have cost us 200,000 dollars in the end, even in those days. We didn't know at the time or we would never have done it. And that was for a band that had never even done a gig.

"It was pure experimentation in the studio. They would come to us and ask for a full orchestra, and then come back a month later and ask if they could take the orchestra out again. But they were Dave's passion and we really believed in them.

"Before they went on the road, Supertramp were into us for £200,000 and that's a lot of speculative money, but I didn't mind because the songs were good, and it always has to come back to the songs."

The band went on to headline a show put on at the King's Road theatre as part of the A&M International conference, and seized the chance to impress foreign licensees. Green then put the band on the road under total record company control, spurning the usual route of using agents and promoters, but booking the dates through the record company and putting up all the risk money. Supertramp topped the bill, with Gallagher and Lyle and Chris De Burgh supporting, and Green said he had no doubts about the success of the tour because it was good value for money.

Next the campaign rolled through Europe and on to headline a debut American tour, which everybody said was impossible at the time.

"We took full page ads in the trades that November saying 'November '74, *Crime Of The*

Century Goes Gold', that's how ballsy we were," he said. In the same year the band went to Canada, Australia and Japan.

But not every campaign works out as smoothly as Supertramp's. Green remembers *Stealers Wheel* as a great act that failed to fit in with the company's philosophy and was subsequently dropped.

"*Stealers Wheel* hit big with their first single and went on the road, but would not take direction," he said. "They were not prepared to meet the commercial world at all. Their show was awful and we just ran into each

consistently under attack, and that's why we don't have as many artists as we might like. You can get trapped by your own philosophy, and we have been put under further pressure by the massive decline in the economy coupled with the devaluation of the pound.

"Touring Gallagher and Lyle in the States can now cost \$200,000 where it might have cost less than \$50,000 a few years ago."

Which brings up the subject of the British company's relationship with its parent in Los Angeles. Already, Green has mentioned his solid

approved for two and a half years by the audiences. It was like putting the material through a sieve, with only the good bits being left at the end."

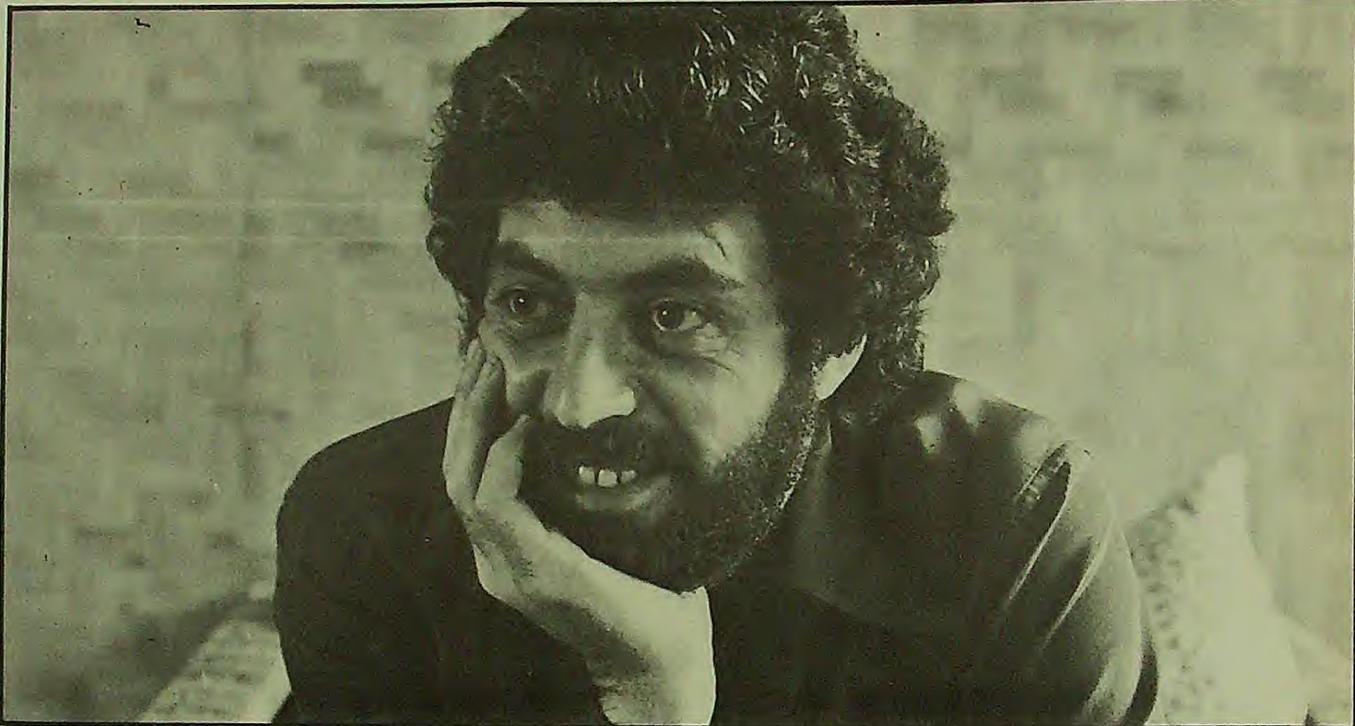
Green says he gets involved in the total strategy of building an artist with the record company holding on to the overriding right to determine how to market, promote and sell the product and the artist retaining the final say about what goes into his record.

And signings have hardly come thick and fast in the last couple of years. Tarney and Spencer have just been contracted, and last year's sole

building a power base.

Now Green agrees it is time to beef up on talent, but although he has dabbled in the new wave (the infamous Sex Pistols signing) and thinks it is a strong movement, he is adamant that A&M will continue to go for outstanding talent from other areas of music, whose basis is strong songwriting ability.

"Last year was bland. I don't like disco music or that kind of sound at all, it is everything the new wave is accusing it of being. However, I don't think they have anything to replace it with.



other head on over it.

"I think Gerry Rafferty is in the top ten most talented people I have ever worked with, but he just didn't want to work it our way. I respected him for that — as long as he was true to what he was saying — and we gave him a release. He was an artist I would have stuck with for ever, but his attitude precluded that.

"Keeping the faith is OK as long as they are keeping the faith with you too, and are willing to meet the commercial world. That's an important thing for me. When I sign an act I say 'We are ready to go all the way with you' but I need those human promises right from the start. We are together and committed, and we sign a contract for a lot of years."

Green's long-term view of the industry is surprising, considering his background in the instant hit pop world, and yet he has a love of songs and a publishing expertise that goes deeper. It enables him to assess an artist via material and then follow through until the songs are hits. To achieve hit status within two years is comparatively swift for an A&M act.

Explained Green: "I can't understand the attitude of some record companies who decide they will make some records and see if they happen. I mean, what do they do for the rest of the day?

"You have to help yourself in life, and what you have to do is actually prejudice the odds in your favour. I always try to make a strong contingency plan to cover failure. I always have to be with them, giving them things to do when they are not happening, things will ultimately pay off, instead of just letting them sit at home. Getting one hit is not enough, because we are working towards the second and third the whole time.

"The cost of doing this is

working basis with Jerry Moss, and he amplified this when he revealed that he spends almost three months in every year in the US.

"When we go into the States with one of our artists, the English company is picking up the bill and underwriting the promotional expenses," he said.

"The reverse happens when an artist like Nils Lofgren comes over here, because the American company firmly believes that Britain is a very important territory.

"It is an interesting fact that the only real speculative money in this business is coming from a Warner Brothers or an A&M. The Americans will always take a roll on the dice to hit big, which is what I really love about them."

The American connection has certainly helped A&M to stay in the black throughout three bleak economic years, but according to Green the British company has always made a profit since he has been involved.

Peter Frampton's breakthrough came via the combined management talents of Dee Anthony, Frampton's strong songs and close co-operation on either side of the Atlantic between the two companies.

"When Peter decided to leave Humble Pie it was a great shock to everybody, but Jerry thought he was fabulous and opted to continue with him. Peter worked on the road for two and a half years, making albums the whole time and refusing to give up.

"Some of the songs he had written in his early career were the ones that eventually gave him success on the live album. They had improved in the best possible way, with the audience acting as a sounding board instead of a producer or arranger sitting in an office.

"So the live album, which is like a greatest hits collection, has been

signing was Bryn Haworth, who has just been despatched to Nashville to record with Audie Ashworth.

Elkie Brooks came in a package with a producer, was allowed to make her first album the way she wanted, and has now hit with her second after working in New York with Leiber and Stoller.

Budgie, an over-exposed rock band, has been flown out to live in Toronto, where they are currently

"I'm not a record fan. I am really unexposed. I don't listen to other people's records or the radio and I don't watch tv unless the Test Match is on. If you went through the charts now I wouldn't know 90 per cent of the records.

"The one thing I never want to do is sign an artist and cause a record to be made just because it sounds like the last record I heard that was a hit."

The A&M roster: progress report

Joe Cocker: Mad Dogs And Englishmen went silver — no hit singles. **Humble Pie:** Have disbanded. Peter Frampton still records as a solo artist, with great recent success. Steve Marriott is also a solo artist, although he records with Small Faces with another label. **Strawbs:** The band was dropped from A&M, although Rick Wakeman remained as a soloist and has made several big hits since relasing his Six Wives of Henry VIII suite. **Stealers Wheel:** Disbanded and left the label. **Gallagher & Lyle:** Fourth album *The Last Cowboy* went silver. *Breakaway* went gold and latest *Love On The Airwaves* has made it to silver status. **I Wanna Stay With You, Heart On My Sleeve, Breakaway, and Every Little Teardrop** have all been hit singles. **Esperanto:** Disbanded. **Andy Fairweather-Low:** *La Booga Rooga* and *Be Bop'n Holla*, his second and third albums both went silver. **Reggae Tune** from the first *Spider Jiving* album was a hit, as was *Wide*

Eyed and Legless, and *Champagne Melody* from the second LP. **Supertramp:** *Crime Of The Century* and *Crisis? What Crisis?* both went gold and *Even In The Quietest Moments* has just gone silver. **Dreamer,** from *Crisis* and *Lady from Crisis* were hits. **Nutz:** Made three albums for A&M and are currently touring America. Yet to make an impact. **Chris De Burgh:** Has found success in Canada and South Africa. New album on the way, and two previous singles were near hits. **Budgie:** Heavy rock band now resident in Toronto and about to record a new record. **Joan Armatrading:** Her second album *Joan Armatrading* went gold. *Love And Affection* was a hit single. **Elkie Brooks:** After two albums with the label, *Rich Man's Woman* and *Two Days Away*, she has hit with *Pearl's A Singer* and hit with the current LP *Two Days Away*. **Hummingbird:** Studio band of good pedigree which has just finished its third album.





Records
& Tapes

DEFINITIVE DIAMOND

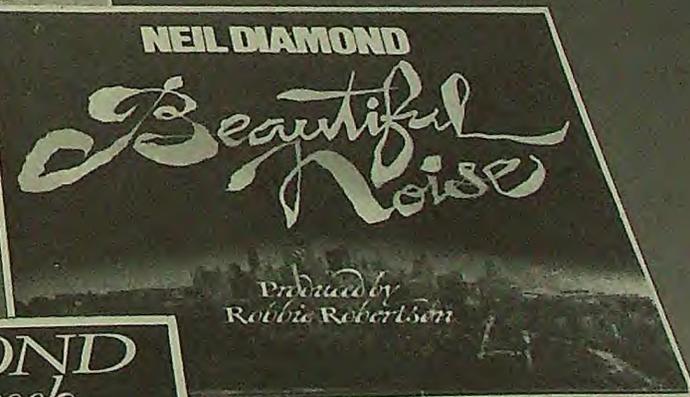
4 great albums from Neil Diamond
at the peak of his power.

Serenade CBS 69067
Produced by Tom Catalano



NEIL DIAMOND
Jonathan Livingston Seagull

Jonathan Livingston Seagull CBS 69047
Produced by Tom Catalano



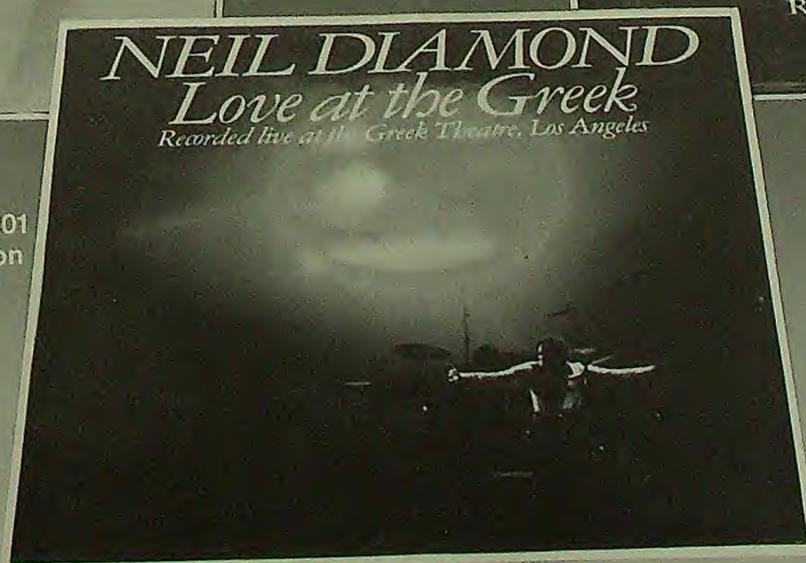
NEIL DIAMOND

Beautiful Noise

Produced by
Robbie Robertson

Beautiful Noise CBS 86004
Produced by Robbie Robertson

Love At The Greek CBS 95001
Produced by Robbie Robertson



NEIL DIAMOND
Love at the Greek
Recorded live at the Greek Theatre, Los Angeles

AMERICAN SCENE

Rock venues refit to keep down the sound

SUMMER BRINGS rock 'n' roll out into the open and Los Angeles is no exception to the building alfresco scene. It also brings out the complainers, mainly about noise pollution and usually those who live within the sound of the heavy amps. They are as vocal about the problem as an anti-Concorde lobby.

The Hollywood Bowl, of fame and legend, has in the past programmed rock 'n' roll (the first West Coast concert of the Beatles took place here) but has none booked for this season. The Bowl is saying that no formal complaints have been laid down but some "diplomatic phone calls" were made to the management, according to a spokesman. The Bowl is unconcerned, as it is too fully booked up with classical and semi-classical concerts to bother with rock.

The Universal does have rock 'n' roll this year, and a \$1.5 million rebuilding job that took in sound panels, special acoustics and a new sound system. Officials think this will still the sounds of the neighborhood complainers.

Burbank's Starlight Bowl has bowed to complaints with rock being restricted to the likes of Bonnie Raitt, and officials waiting for a civic verdict concerning other soft, folk type rockers.

The Greek Theatre (which doesn't book hard rockers) report no complaints and no problems.

Venues such as the Anaheim Stadium (45,000 seats) and the Santa Monica Civic (about the same) are open-air sports arenas and attract the Led Zeppelins of the world with no complaints from anybody, except the fan in the back row who can't see anything. (Zeppelin is playing a six-show stand at the Inglewood Forum, and expected to attract 110,000 fans. However Linda Rondstadt will appear at the Universal Amphitheatre in September, running for 11 straight days which sets a record for that 5,200 seater venue.)

Los Angeles is so diverse, spread out and automobile-oriented, that the sale of tickets for rock concerts is complicated. Several of the venues are now examining the procedures involved, particularly when it comes to a major event such as the Led Zeppelin appearances. Ticket outlets remain the most popular, although there are complaints of some jumping the gun, and several establishments are offering mail order tickets much further in advance to be able to process them. The idea of a lottery is occasionally raised but nobody seems to do much about it.

Scalpers and ticket touts, of course, remain on the scene — magically and mysteriously grabbing their handfuls of ducats and bumping up the price. Going rate on the street for a Led Zeppelin ticket (face value, \$10) was \$100. And they were getting the money.

LETTER FROM LOS ANGELES

by LITA ELISCU

Country appeal grows wider

SOME COUNTRY music statistics, courtesy of the Country Music Association: there are now 1,150 radio stations in the US devoted to beaming country music to the masses, as opposed to 1,116 in 1974, 605 in 1969, 250 in 1965 and only 81 in 1961. One in five records purchased is a country record, and 20 per cent of the country fans earn between \$20,000 and \$30,000 a year, with 50 per cent ranging between the \$10,000 and \$20,000 dollar bracket annually.

Call for better record image

A CALL FOR image building comes from Sid Davis who edits a merchandising monthly, *Music Retailer*. While accepting discounting as a legitimate merchandising device within the industry, Davis calls for a united effort to be made to "educate the consumer that \$5 or \$6 for an album is not a ripoff". By united, he means the RIAA, NARM and the Country Music Association, plus manufacturers and retailers getting together to tell it like it is to the public. (of course, with all that goes on in the business, some of the business might like to know how it is too!)

More image building comes from Jim Rissmiller, of the promotion firm, Wolf and Rissmiller. After the Doobie Brothers did a charity gig for the United Way (a charity incorporating various disease organizations), Rissmiller saw such

affairs as an effective way to counteract the bad press rock 'n' roll gets with audience violence and law violations "blown out of all proportion by the press and media". He wants more rock groups to do more benefits (social and political) to stop this distorted image spreading, meanwhile pointing out that basketball, football and particularly boxing audiences are much worse in this respect than the rock audiences.

Rock films for television

WITH AN expected outlay of between 25 and 30 million dollars in production costs, EMI's television division is also working the music business in there. A film on social unrest in the States is being filmed, titled from and based on the Joan Baez song, *Diamonds and Rust*, for CBS, while NBC will be getting a tv film based on the Harry Chapin hit, *Cat's In The Cradle*. Chapin himself will act as consultant. Meanwhile the true life adventures of Jan Berry and Dean Torrance (Jan and Dean) will be filmed for CBS under the title, *Dead Man's Curve*. It will deal with Berry's near fatal car accident and slow recovery... Ed Cramer president of BMI, in Los Angeles to present awards to songwriters and publishers, commented on the growth of the West Coast music scene. As little as seven years ago, BMI could expect two or three hits from the area. But the figures have been growing: last year 40 per cent of BMI's hits came from the West Coast causing BMI's local office space to double and staff to increase. Later this year BMI will lock in its New York computer with the Los Angeles office for greater efficiency... Captain Kirk of the *Starship Enterprise* has his own album out now, a product of personal enterprise. William Shatner, the actor who plays Kirk, has recorded his lecture-circuit presentation (he's just finished a 45-city trek, mainly to colleges) on his own mail order Lemli Records label. He promises the album will get promotion in the "72 countries where *Star Trek* is currently being aired". And, yes, he is looking for a label distribution deal for the album, titled *William Shatner — Live*.

With Jim Henson's *Muppets* cast album zipping up to gold status on the British charts, it is surprising that no label, thus far, in the US has picked up the album for the local market. The television show is shown throughout the country, so the *Muppets* are known.



LEST INFORMATION that this is the Sunshine State and in the middle of a heavy drought has dulled perception, Fleetwood Mac (pictured) had to cancel a local concert because of heavy rain and wind, and Pink Floyd sandwiched one between promoter-threatening showers.

CHARTS

U.S. Top 30

ALBUMS

- 1 (1) RUMOURS, Fleetwood Mac
- 2 (4) LIVE, Barry Manilow
- 3 (5) I'M IN YOU, Peter Frampton
- 4 (3) COMMODORES, Commodores
- 5 (2) BOOK OF DREAMS, Steve Miller Band
- 6 (6) MARVIN GAYE LIVE AT THE LONDON PALLADIUM
- 7 (7) IZITSO, Cat Stevens
- 8 (8) FOREIGNER, Foreigner
- 9 (10) HEART, Little Queen
- 10 — LOVE GUN, Kiss
- 11 (12) HERE AT LAST ... LIVE, Bee Gees
- 12 (25) SUPERMAN, Barbra Streisand
- 13 (14) RIGHT ON TIME, Brothers Johnson
- 14 (11) ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK
- 15 (17) NETHER LANDS, Dan Fogelberg
- 16 (19) CHANGES IN LATITUDES-CHANGES IN ATTITUDES, Jimmy Buffett
- 17 (18) BOSTON, Boston
- 18 (9) HOTEL CALIFORNIA, Eagles
- 19 (21) EVEN IN THE QUIETEST MOMENTS, Supertramp
- 20 (23) OL' WAYLON, Waylon Jennings
- 21 (24) PART 3, K.C. & THE SUNSHINE BAND
- 22 (13) SONGS IN THE KEY OF LIFE, Stevie Wonder
- 23 (32) A PLACE IN THE SUN, Pablo Cruise
- 24 (39) REJOICE, Emotions
- 25 (36) STAR WARS/SOUNDTRACK
- 26 (26) CAROLINA DREAMS, Marshall Tucker Band
- 27 (28) TRAVELIN' AT THE SPEED OF THOUGHT, O'Jays
- 28 (33) I REMEMBER YESTERDAY, Donna Summer
- 29 (31) CELEBRATE ME HOME, Kenny Loggins
- 30 (34) SLAVE, Slave

SINGLES

- 1 (2) UNDERCOVER ANGEL, Alan O'Day
- 2 (4) DA DOO RON RON, Shaun Cassidy
- 3 (5) LOOKS LIKE WE MADE IT, Barry Manilow
- 4 (1) GONNA FLY NOW (THEME FROM "ROCKY"), Bill Conti
- 5 (7) I JUST WANNA BE YOUR EVERYTHING, Andy Gibb
- 6 (3) GOT TO GIVE IT UP PT. 1, Marvin Gaye
- 7 (8) ANGEL IN YOUR ARMS, Hot
- 8 (9) JET AIRLINER, Steve Miller Band
- 9 (10) MARGARITAVILLE, Jimmy Buffett
- 10 (12) MY HEART BELONGS TO ME, Barbra Streisand
- 11 (15) I'M IN YOU, Peter Frampton
- 12 (13) DO YOU WANNA MAKE LOVE, Peter McCann
- 13 (6) DREAMS, Fleetwood Mac
- 14 (30) BEST OF MY LOVE, Emotions
- 15 (18) HIGHER AND HIGHER, Rita Coolidge
- 16 (20) WHATCHA GONNA DO, Pablo Cruise
- 17 (22) YOU AND ME, Alice Cooper
- 18 (19) HIGH SCHOOL DANCE, Sylvers
- 19 (24) KNOWING ME, KNOWING YOU, Abba
- 20 (21) LOVE'S GROWN DEEP, Kenny Nolan
- 21 (11) LIFE IN THE FAST LANE, Eagles
- 22 (26) YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers
- 23 (14) FEEL LIKE THE FIRST TIME, Foreigner
- 24 (27) YOU'RE MY WORLD, Helen Reddy
- 25 (17) LUCILLE, Kenny Rogers
- 26 (31) IT'S SAD TO BELONG, England Dan & John Ford Coley
- 27 (28) LUCKENBACH, TEXAS (BACK TO BASICS OF LOVE), Waylon Jennings
- 28 (32) EASY, Commodores
- 29 (29) I'M YOUR BOOGIE MAN, K.C. & The Sunshine Band
- 30 (34) BARRACUDA, Heart

Courtesy of Billboard week-ending July 9.





Cilla Black

National TV appearances commence July 9
Featuring her new single...

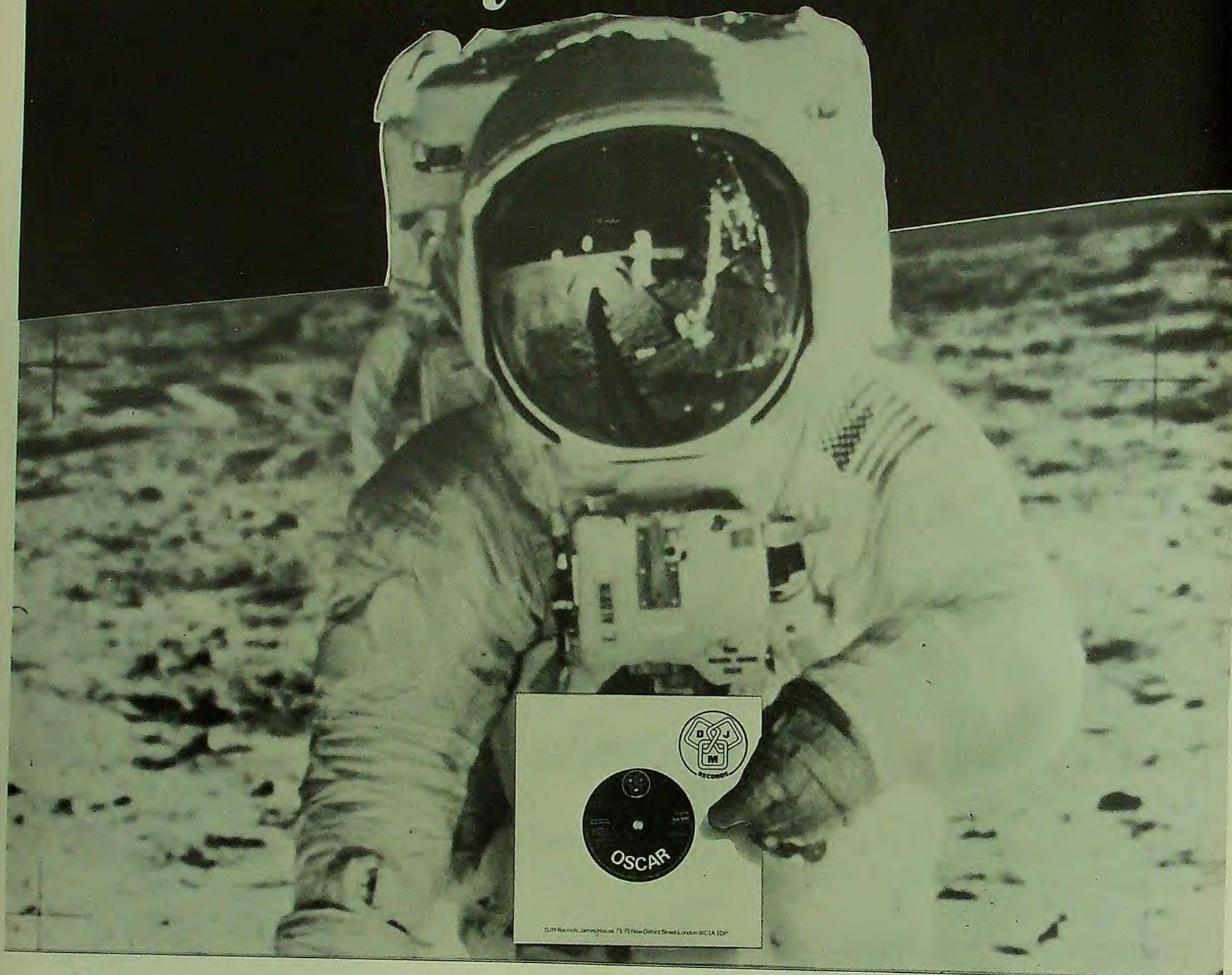
I Wanted To Call It Off

EMI 2658

... millions of viewers will be asking for it.



I'm here to tell you all about Oscar's great new single "Be my moonbeam."



...Beep...

Houston, this is fantastic, you've never heard anything like it. Hard as moonrock – and so hot, it oughta have a heatshield.

...Beep...

Hit support systems are all A-O.K. Oscar are riding a power surge of popularity, fuelled by their appearances with Cream, Jeff Beck, Robert Plant, Caravan, Kiki Dee – and by their high-flying launch album on DJM, "Twilight Asylum."

...Beep...

These boys are really lifting off now – and looking so good. Copy that title – "Be my moonbeam." A small step for man, a monster hit for Oscar.

OSCAR "Be my moonbeam."

...Beep... B/W Twilight Asylum.
Produced by Geoff Gill. DJS 10788.

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RECORDS
AND TAPES



SPOTLIGHT ON

SCOTLAND





Predicted Scots boom levels out

Some of those featured in July '75 have a more cautious profile, some have disappeared altogether. There has undoubtedly been a boom on the studio front at least in so far as the number and quality of studios is concerned. In 1975 Craighall was announcing a plan to upgrade to 16-track that September. It was the first Scottish studio to do so. Craighall is now the daddy of them all with full 24-track facilities comparable with those anywhere in Britain, and elsewhere plans are afoot for a manor-type operation based in the country. Now it is not considered an incredible waste of money when one of the mobile 24-tracks from England lumbers up beside a concert hall.

The troubled times of Radio Forth are not without their parallel in retailing. Somehow, despite closure, shops continue to open with a frequency which must mean either a mad optimism or a continuing demand despite recession. Even though the one stop, at that time an emergent phenomenon, has been officially frowned upon by some majors, there is more competition in wholesaling now than at any time since the early Sixties.

But if an award was to be made for prescience, it must be accorded to Ken Maliphant of Phonogram. A single paragraph in our survey read: "Then there are the Strings Of Scotland, who are 150 fiddlers. We are releasing live recordings of their shows at the Scottish Mod festival." Thus he announced one of the strangest growth areas in the trade.

It is now six years since a massed fiddle orchestra first appeared on record. The BBC organised a fiddler's rally at the end of the Mod — the festival of Gaelic music held each year. Maliphant saw a broadcast while visiting his parents, and liked the oddly dissonant sound so much he asked to hear the tapes. He advertised the resulting album on tv and registered 34 on *Music Week's* charts. The BBC released its own album, and Maliphant released a follow up.

The *Scottish Daily Record* got together with Mountain Records for the second wave. Derek Nicol of Mountain says that its first release of The Golden Fiddle Awards, which also charted nationally and was tv promoted, proved a point: "We believed that there was a big market being overlooked in Scotland. For us, fiddles were a testing ground. We were not just making a record of a massed-fiddle orchestra, but organising a competition. For one thing, that meant we were bringing together the best fiddle players in Scotland, so when they formed an orchestra it was bound to be good." The first year attracted 250 fiddle players and two volumes were released. This year more than 300 took part and besides the television broadcast of the show, Mountain is going on tv again.

In the meantime the Scottish-based labels have not been slow to notice the trend, and Scottish Records, which had already released one album of a rally, promptly brought out another this spring from

the clan gathering in Edinburgh. Lismor too has released fiddle records, although tending to concentrate on the more organised approach of using Strathspey and Reel Societies on whose ideas the original rally was based. Many smaller labels have also taken the idea up, with the result that there are at least 20 different massed fiddle albums currently available.

One of the most recent entrants to the arena is REL Records, a new label based on the REL studio in Edinburgh. The company went on television at Christmas with a first fiddlers' rally LP, and has now released Vol. 2. It is remarkable that REL has taken so long to do so, since it was involved right at the beginning in processing the BBC's original mono tapes into stereo.

If anything, the majors have kept a lower profile in Scotland as far as what we will call "tartan product" is concerned. There is still uncertainty as to whether such product — the Andy Stewart and Kenneth McKellar end of the market — has a future. But undoubtedly, as David Bell (until last month Scottish Television's head of entertainment) says: "You can no longer complain that Scottish bands do not get a fair crack of the whip from England." Publisher and writer Bill Martin, who has worked with bands as diverse as the Rollers, Average White Band, Billy Connolly and Slik, thinks that what has come through so far is only the tip of the iceberg. He says: "The tide is now turning with the likes of Gallagher & Lyle — probably Scotland's best contemporary songwriting duo — becoming international acts, so that many young bands and writers will not have to leave their home towns in order to make the grade."

As Parliament has put back the Devolution Bill for another year the political scene is likely to become even more nationalist than at

present, what with the prospect of oil revenues as the first North Sea wells start to pipe ashore. However, it seems that finance is still a major problem. Investors here tend to see only the oil business as a likely high revenue bet, while not taking into account that increasing wealth means increasing spending on entertainment. As Ronnie Simpson of Lion Leisure puts it: "We still have the problem of persuading financial backers that what we are in is a big industry and not sideline investment. There is still the attitude that maybe we should get a proper job." His theory seems to be supported by the fact that several companies in all branches of the business are constantly surrounded by talk of impending collapse, and that even some of the largest companies suffer from these rumours.

One of the most important developments of recent times was the decision taken by Clyde Factors to stage an annual awards event. The recognition of talent is an important impetus-giving channel within the business. That the initiative came from a wholesaler with no direct stake either in the artists involved or in promoting product is to the shame of Scotland's broadcasting organisations. Certainly these events would soon grind to a halt if we were to await the pleasure of the record companies, but it is entirely to Clyde Factors' credit that they brought companies together — rather expensively — for the Scotstar Awards.

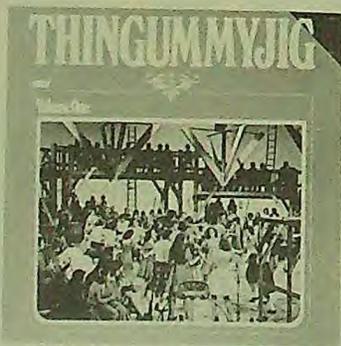
However, more back-patting is necessary for the excellent efforts made by Radio Clyde to come into direct contact with its audience through its annual festival. Both of these events, although wholly admirable in themselves are, nevertheless, but a drop in the ocean of external cynicism. Still more flag-waving is needed.

We May Be International

...but we haven't forgotten our roots



The 1977 Golden Fiddle Awards



Thingummyjig Vol. 1 (To be advised)



The Golden Fiddle Awards



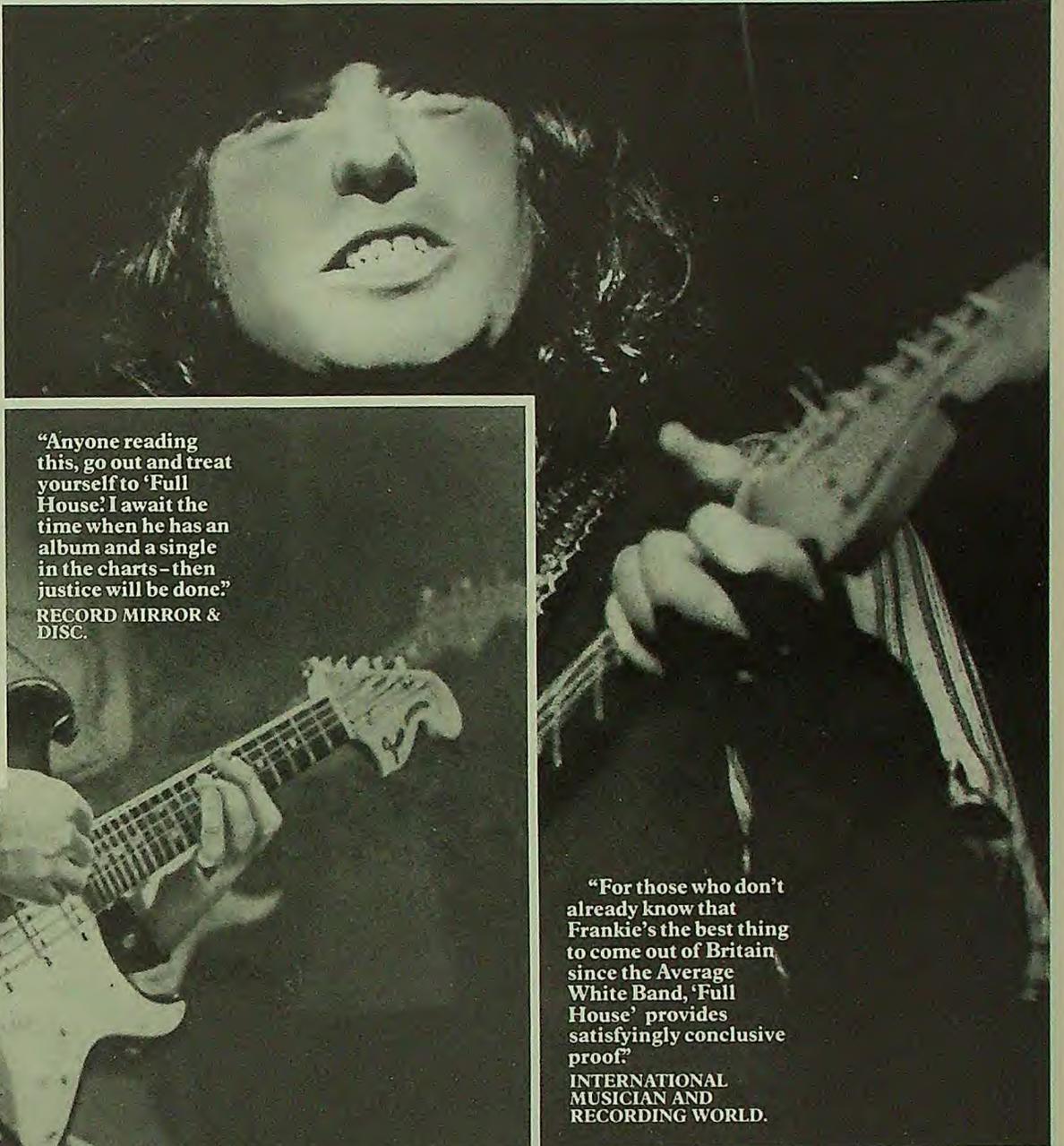
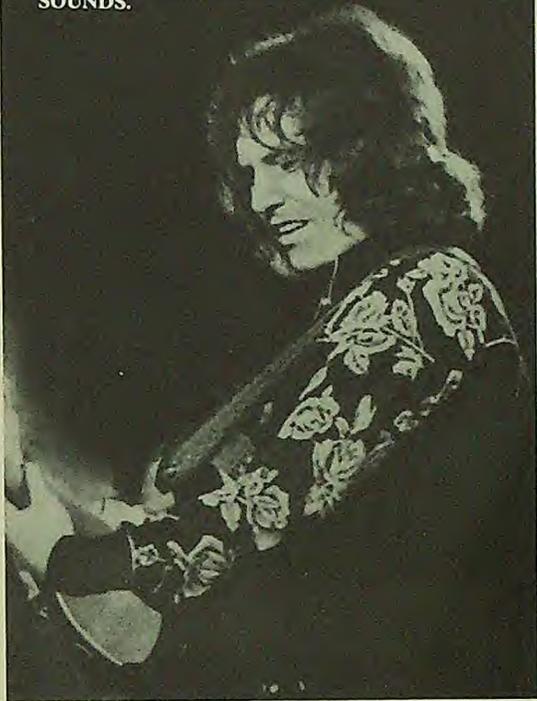
The Golden Fiddle Awards



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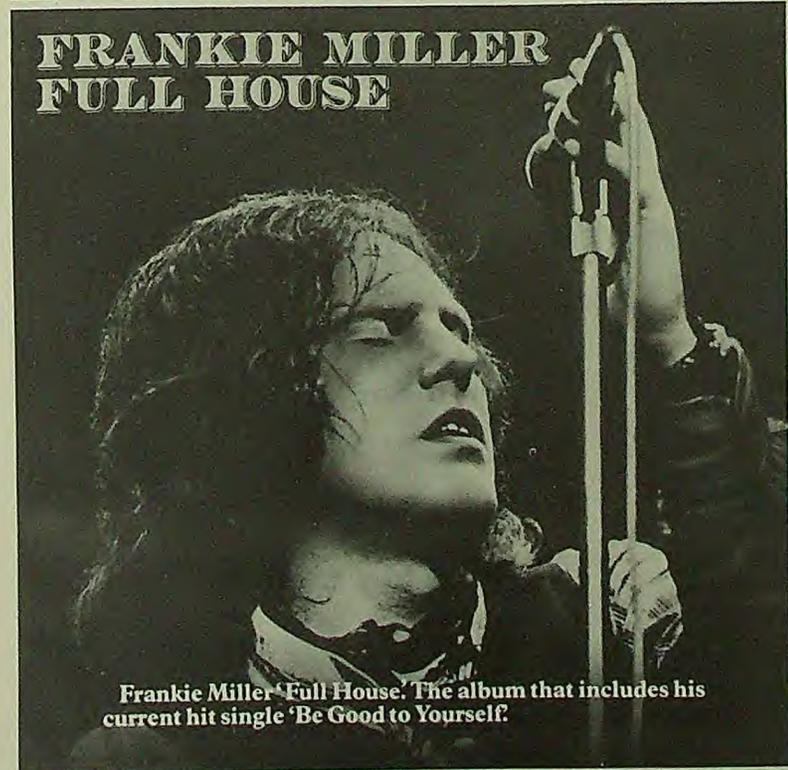
"If it's classy British R&B you're after, forget your Palmers and Rodens, Frankie's the man. 'Full House'? SRO, more like it!"
SOUNDS.



"Anyone reading this, go out and treat yourself to 'Full House'. I await the time when he has an album and a single in the charts - then justice will be done."
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"For those who don't already know that Frankie's the best thing to come out of Britain since the Average White Band, 'Full House' provides satisfyingly conclusive proof."
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FRANKIE MILLER FULL HOUSE



Frankie Miller 'Full House'. The album that includes his current hit single 'Be Good to Yourself'.

"With 'Full House,' Frankie Miller has made his third excellent album in succession."
NME



out association



Peter Hamilton of Lismor

Kerr updates tartan

PETE KERR is the record producer in Scotland. He is as busy as any London producer, and is constantly in demand by the majors for their Scottish projects. This year he is working for Pye, Polydor, EMI, Decca and RCA among others. Although he sees a place for the tartan material with which he has always been identified he says it's time to update it.

"We have a new generation and we have to make traditional music appeal to them too. I produce at least 20 albums a year in the tartan mould, and the audience for them is getting older all the time. So we're putting funk rhythms behind Pipe Major Jimmy Pryde and heavy bass lines behind accordions."

This year he has worked with or will work with Bobby McLeod, Alex Sutherland, Jimmy Blue, Alisdair

Gillies, Andy Stewart, Alistair MacDonald and the Royal Scots Dragoon Guards, for whom he recorded Amazing Grace (several times). Almost all of his output this year will go to majors.

"In London ears are more open to new talent at the moment than they have been for a while. It's very tough setting up a Scottish company, and that's why they come and go. You either have to break your artists very quickly or hire established ones. At the moment the Scots companies are not any better or worse than they have been for the past ten years.

"I like working for the majors, and I prefer to work on tartan material because there's no pressure on me to make a hit. They'll always do well, and if we get a hit, that's even better."

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Haggis and heather still lives

success in England which nobody would have forecast. He is currently on a 54-date tour starting with out-of-season concerts at seaside resorts, and followed by a run down from Inverness to London concluding in Glasgow this weekend (July 8). He has "cracked" Australia where by far the largest proportion of his audiences are actually Australians, and will return there next March. Since signing for Polydor he has sold more than a million records in this country.

The other top seller from the Unicorn Leisure stable is Sydney Devine. Manager Frank Lynch points out that there is still a large section of media and business opinion with a great resistance to Devine, but his success is undoubted. Since last March he has shifted 400,000 albums — no mean feat for a singer who is still classified as a "regional break out". As Lynch says: "Billy happened with very little industry support — people didn't want to hear about a Scottish comedian. We are depending on the same thing happening for Sydney."

Lynch's other hope is for Christian, who has moved from being a medium-to-low paid cabaret artist to commanding the same kind of fees as international stars. His first album, *The First Christian* was designed for the cabaret market, but was given a commercial release. This month he starts work on his second, when producer Phil Coulter returns from America.

Christian had also been promised his own STV special, and it is notable that David Bell, until this month head of entertainment at Scottish Television has been no slouch in introducing new talent. Those accorded their own series include Bryan Taylor, Phil Clarke Jr and Alan Stewart, Marie Gordon Price, and the extremely successful Thingummyjig team. All of which can be expected to keep up the impetus Bell has created even though he is heading South.

Elaine Simmons, also with her own STV series, is a singer who could make some headway internationally, having hit a good radio formula with her first album. The other new female singer being tipped for success is young Mae



Dead End Kids

McKenna, whose albums have yet to find that mythical formula, and who still seems to be between the two stools of m.o.r and rock, without having the extra push in either one direction or the other.

Away from the middle of the road, there are of course the few who have already made their mark on the charts this year. Blue, who seemed doomed to the endless round of name-changing and auditions hit the right note with Elton John, and can now consolidate their success. Glasgow's Dead End Kids, still based there, reached a top five position despite a great deal of

industry resistance to revived numbers. Frankie Miller, who many had written off as unlikely ever to make it, has broken through now.

It is prophesied that similar success will be on the cards for two young singer-songwriters with various forays into records behind them, Harry Barry and Brian Friel. Barry is probably the more commercial of the two, well known for his session and production work in Scottish studios. Friel recently signed with April Music, and is understandably cynical about his chances following a distinct lack of promotion for his two albums.

Another left-field performer who has at last come back to the land of the living and gone into the studio is ex-Stealers Wheel kingpin Gerry Rafferty. His old stablemate Tam Harvey also seems intent on coming back through, and has formed a band around himself with that intention.

The critical, if not commercial, success of Cado Belle was one of the unlikeliest events of the end of last year. There are so few venues for rock, especially in Glasgow, that for any rock band to break through at all without basing themselves entirely in London is a tribute to

McQueen finds inspiration in the Scottish Highlands

AS SCOTLAND is not exactly the hub of the international music publishing industry, it is slightly surprising to find a company in Inverness owning titles which sold more than four million records last year.

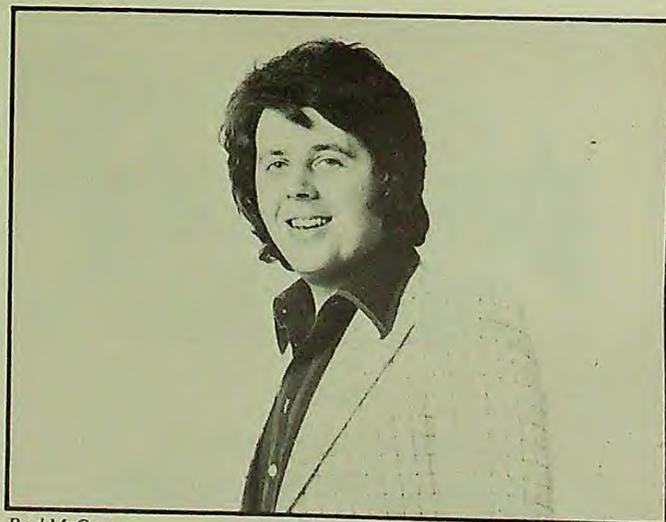
Rod McQueen moved to Inverness two years ago, and besides writing *Beautiful Sunday* and *Did You Boogie With Your Baby In The Back Row of The Movie Show?*, which accounted for those sales figures, has been busily expanding his other interests. His own songs are published by *Beautiful Sunday Music*, other contract writers come under *Boogie Music*, his jingles — including a recent package for *Radio Forth* — come under the *Highland Music Company* and the production outlet is, naturally enough, called *Rod McQueen Productions*.

"Living in the Highlands," he says, "I can set my mind to the business of making music. Too many people in London spend too much time talking about what they're doing and not actually doing it."

"The only disadvantage is that I'm probably unknown to most of the London business."

At this year's Midem, he concluded deals for all the major territories, many of which involve him in travelling to write for artists handled by his co-publishers. He has just bought a small estate near Inverness, and is in the process of building a 24-track studio there.

"There are several reasons for the



Rod McQueen

studio," he says, "but I have been so busy with overseas commitments — including sessions in Berlin and Sweden — that I don't have time to spend in London. When it's finished I'll be able to record at home. I'll still have to record strings and brass in London, but group recordings, and overdubs, can all be done here."

At the time of writing, McQueen is off again, this time to the US to work on a deal he has negotiated with a major there.

In his spare time, when he has any, he indulges his own vocal talents in a five-piece group called

Sunshine. The group was formed to take part in last year's *Song For Europe Contest*, but since has been a television regular, and last month saw the broadcast of a half-hour pilot show from which a series seems likely. They still do not have a record contract, but are intending to negotiate one if the series takes off.

McQueen concludes: "In the past, people in the music business in Scotland have tended to move South when success came their way, thinking that London held all the answers. It simply is not necessary."

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but more talent emerging



Five Hand Reel

their staying power. The Cado's were never in doubt about their skill or excellence, nor were their audiences. That they did not come to the attention of the London music press until they did a series of gigs on the pub circuit there is symptomatic, not only of Glasgow's problems, but also of the blinkered attitude often adopted in London towards provincial bands. Bands which could be tipped for success — some already with contracts, others without — are Sloopy and Nails, both of whom are popular on disco circuits, but who have a more rock and less pop style. Edinburgh's Cafe Jacques seems to have been a long time boiling, but now on their fourth set of arrangements, and their fourth producer, appear to be ready to finish the job for CBS. Meantime, the Glasgow pub circuit, where a £20 fee for a band is not uncommon, and a £15 one more likely, has been buzzing with the word about Chico, who use Latin rhythms as well as

funk to get their message across.

Virtually the only change in attitude towards paying for entertainment in pubs has been that landlords are now allowed to charge for juke boxes in Glasgow, and that certainly has not assisted up-and-coming bands in getting work.

New wave must still be the next wave. There are some rockers pretending to be punk rockers, but despite their high energy levels, they have yet to attract more than a tiny, individualist (at least in their elitism) audience.

One of the most promising successes to emerge this year has been Five Hand Reel — admittedly not all of them Scottish, but certainly qualifying for inclusion here by dint of the presence of Dick Gaughan. That their arrangements of traditional Scots material should gain much attention from John Peel and Alan Freeman, says something about the strength of the material as well as their playing.

That RCA had enough confidence in them to put them on a Dolly Parton tour is indication enough of their potential in the broad market. It is also the first stirrings of a new interest in the Scottish scene by all the majors. As RCA's Sean Greenfield points out: "We have been inactive in acquiring Scottish talent for three years now. The market has changed and we are now rebuilding."

It cannot have been long before that when all the companies realised their rosters of Scottish traditional performers were solely depleted. With the exception of Pye, which has maintained a strong Scottish contingent, first on its Golden Guinea series, and now on its "Special" series, the majors must have looked at their Scottish catalogues as being about as specialist as their spoken word material. Now it seems they are all taking a greater interest, with the result that available talent is being a

Advantage Scots — Barbara Dickson

BECAUSE BARBARA Dickson first made her mark in London with the musical John, Paul, George, Ringo and Bert, it tends to be forgotten that she is a Scot, and the latest to succeed in crossing the difficult gap — especially for a girl singer — between obscurity and stardom.

Born in Fife, for a long time she had a reputation on the folk circuit, and eventually moved to England to work clubs there. After a long time plodding round that circuit, she got her break and was on the West End stage for a year, since when she hasn't looked back.

She says that her Scottish background gives her an approach to the business that is not "pie in the sky". "I think there is a basic caniness in me that helps keep things in proportion. I think it also brings a physical streak to your playing which might not otherwise be there. And I think it gives you a sense of irony about the whole thing — not a frivolous attitude, but seeing whatever success you have as temporary.

"If it's an advantage to be a Scot, it isn't one to be a woman. There's a backlash effect. People have strange thoughts about women singers, and



they're not really willing to give credit where it's due."

At the moment Barbara is working on promotion for her new RSO album, and writing songs for the next one. Her hope is that the

album will break in America, since it was recorded in Nashville for just that reason.

"I've never worked live in the States, and I really want to know how I'm received over there."

SPOTLIGHT ON SCOTLAND



little bit more particular about where to place product.

However, Scotland does have certain advantages not available elsewhere, which attract Scots home no matter how long they have to spend abroad. As publisher Bill Martin puts it: "If the authorities made Scotland a tax haven, what with its golf, whisky, fishing and women, the whole music industry would descend on it!"

Frankie Miller — an overnight 10-year success



THE CRITICAL enthusiasm for the album Frankie Miller's Full House, and the success of the single, once again bring to mind the story of the over-night success who worked for ten years to get where he is.

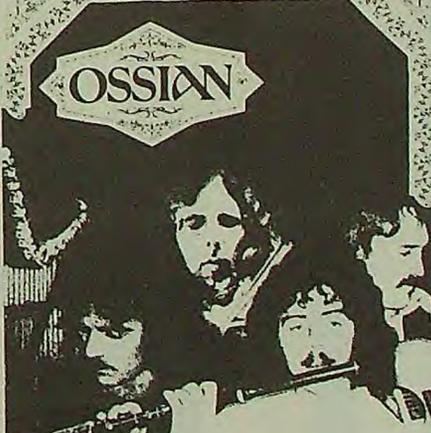
The Stoics was his first successful outing into the world of music. They were a top Glasgow band at the same time as the bands which were later to develop into Marmalade and Blue. Having been signed to Chrysalis, where Miller still records, the band toured Germany with Ten Years After and promptly split up. Another outing with Robin Trower ended in a similar way, and was followed by a long time of jamming and no full time band.

It was 1972 before he had his first solo album, Once In A Blue Moon, which attracted the attention of producer Allen Toussaint who was to produce and arrange High Life in 1974. The following year saw a change of producer, and Elliot

Mazer working with him on The Rock. Then came some American touring work and another band break up.

Back in Britain, his reputation had continued upwards, so much so that he toured successfully and for once, with the guidance of Keith Reid, the band did not break up.

Miller still has the macho stance of a Glasgow street urchin and a reputation for high life which should ensure that now he is a singles artist, accepted by the public as well as the critics, he should never leave journalists short of copy.



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ANDY PARK, everyone knows, is the small energetic head of entertainment at Radio Clyde. It is he who is generally credited with the station's success, despite his modesty on the point. Interviewing him is always an enjoyable assignment — he always has a ready quote and sometimes comes on like a well rehearsed song and dance act.

But how did this son of an Ayrshire miner who did "great Frankie Laine imitations" become one of the most powerful voices in broadcasting — bearing in mind that he had only a year's experience of production before he joined Clyde? And after that, what comes next? For the past six months he has been a constant victim of rumour — he is going to Scottish TV, back to BBC, moving to Luxembourg, taking over another commercial station.

He likens ILR to a squash court where two of the walls are set up by the IBA and the other two are your own. Keeping the ball in play is the name of the game. It's his service.

"I suppose I will have to leave. Not tomorrow, but sometime. Radio Clyde has no way of allowing

Keep on the ball with Clyde's Andy Park

anyone to progress and still proceed with outside career interests. Promotion takes you out of the court, and that is about the only area I can now move into while I'm here. To get into concert promotion you need to do it as a full time job. It's all flannel and deception, and you're up against people who are so much better at it than you are. We can't make the plays in concert terms — they serve the ball, and if it's a bad play it's entirely your fault."

But if Andy Park is to leave Clyde, the rumour says he is going to run into difficulty immediately because he's not accustomed to handling unions.

"I don't know about that. Certainly we have no union hierarchy here. But we have run for a long time on enthusiasm. Goodwill used to run through this company — upwards, downwards, sideways. I don't feel it's there anymore. It's not unique to Clyde, but it is time it was recognised."

"Now we find that instrumental and essential people are being given a totally unacceptable workload. It's part of the condition of the country — the pay policy — but now we've got to the point where individuals are restricting their workload to what is paid for. They don't want time off in lieu, they're happy enough to do the job, but when they begin to think that their enthusiasm will never be rewarded, they start to think about joining a union."

There have certainly been undercurrents at Clyde for some time now, although often it seems that many of the staff work for Andy Park rather than Radio Clyde, and in their loyalty to him, are working without complaint. While wage levels must have remained

constant — and dj salaries are certainly not startling — the commercial rate card has soared. It is still value for money, but no benefit has come to the staff.

So where did he come from?

"Dalmellington, a small mining village in Ayrshire. My father was the miner's union rep and played the big drum in the local brass band. My Grandfather was a JP."

Park travelled to Ayr Academy for the beginning of his rather demented education. "It was the time of the Korean war, and we had to persuade them that our reluctance to play rugby had less to do with being Korean veterans — which we all looked like — than with the fact that we were good at football. We used to be taken out for long runs because we would not play rugby, but we won eventually."

His rebellious career continued at Glasgow School of Art: "It was amazing — all these weird looking people in this weird and exquisite building. It was like having a multiplicity of batteries to charge yourself up on, all the batteries built to different specifications."

Although he did not run up against the authorities at college too often, his rebellious streak came out when he went to Jordanhill College to become a teacher. He found lodgings right beside the college, and in the middle of one of the poshest areas of the city used to park a wrecked old Singer Eight with the name Flush McCludgie (Cludgie being a Glasgow word for what in politer climes is called a loo), which, combined with setting the house on fire, managed to get him evicted.

"It was a Bedouin existence, but we went on cultivating a taste for highly intellectual music. We never

listened to British music because it was popular.

"Today's music is good. Even when it's bad it's better than it used to be. Popular music is good music."

After this, Park qualified as a teacher and went back home — "to repay the folk for subsidising me where they could, and for bringing me up." From now onwards he would teach, but his real career would be developing at nights and weekends as he wrote and scored music. "I was playing in a rank rotten band. We had two tunes and one key, and here was I starting to write music. I couldn't even write ahead of the beat — I used to put in arrows where I wanted it played."

"There was a big rehearsal band in Glasgow called the Beavers, and I wrote a piece for them. When they played it they all fell about laughing — I hadn't transposed for any of the instruments and it was a total hash. Some of them are still about, and still wondering how I made it."



He was living next door to the BBC at the time, and therefore saw both ends of the city in close up. His major failure to write for big bands sent him to little ones. Peggy O'Keefe, one of Glasgow's favourite musicians, was playing with a trio in the chic Gay Gordons restaurant and he started writing arrangements of popular material.

"At that time musicians did not want to be innovative, and that attitude still prevails in Glasgow. Even rock bands don't want to be truly original. They want to sound like someone else. So I tried to be

different, and as a result got a reputation for being individualistic.

"Peggy got some television work and asked for me as an arranger. So the first paid gig I worked was national tv, 26 programmes."

In 1972 came the break. He was hired as a producer by the BBC. The Beeb at that time was abandoning its Palm Court type orchestras, and in Scotland they introduced the Scottish Radio Orchestra. Park produced most of their output for Radio 2.

Then in August 1973 he wrote in reply to the advertisement for head of entertainment at Radio Clyde. How did he get the job?

"I don't know. I applied and got it. At that time there was only Jimmy Gordon and Ian Chapman (the chairman). I suppose because I had a wider experience than most. In music, most people have a deep but very narrow experience. My specialisation had been in not specialising. I was a jack of all trades, but here was a chance to prove that did not mean I was master of none."

In fact, with no experience of dj programming he virtually sat in the laps of the jocks he hired, and pulled them round to his way of thinking. "Their main qualification was that they had to be able to talk to me."

"Everybody on this station came in on their own ticket. I didn't buy djs, and none of them used the same password."

"One channel forward that I would like to see — London, and possibly Glasgow, running song contests. Not Eurovision, but something less middle-of-the-road. The performers would do it because they need the radio and record industry, and we would get the support of record and publishing industries. We would also need other sponsorship, and that would take a lot of setting up because the rigidity of the IBA would probably make it impossible."

So what does he think his next move will be? He says he doesn't know. But the rumours say America, the rumours say the BBC, the rumours say ILR in Britain. His response: "Rumours are always so obvious. Sometimes you begin to believe them. They are always stimulating".

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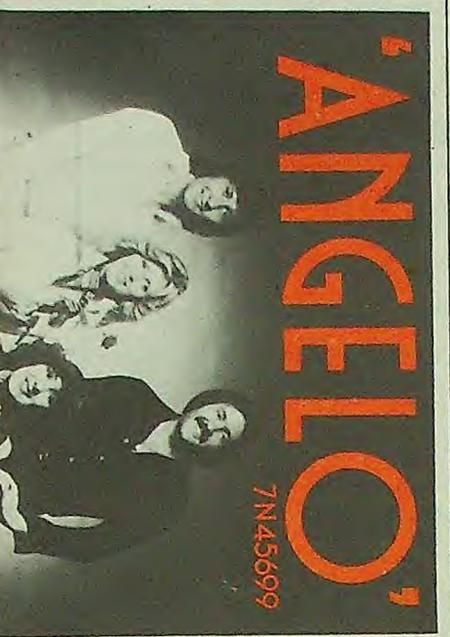
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1	SO YOU WIN AGAIN	Hot Chocolate	RAK 259
2	SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266
3	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946
4	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458
5	MA BAKER	Boney M	Atlantic K 10965
6	SAM	Olivia Newton-John	EMI 2616
7	LUCILLE	Kenny Rogers	United Artists UP 36242
8	PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248
9	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257
10	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855
11	DO WHAT YOU WANNA DO	T Connection	TK XC9109
12	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532
13	TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254
14	OH LORI	Alessi	ABM AMS 7289
15	NEW! I FEEL LOVE	Donna Summer	GTO GT 100
16	HALFWAY DOWN THE STAIRS	Muppets/Jerry Nelson	Pye 7N 45698
17	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91
18	SLOW DOWN	John Miles	Decca F13709
19	GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181
20	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945
21	I CAN PROVE IT	Tony Etoria	GTO GT 89
22	ONE STEP AWAY	Tavares	Capitol CL 15930
23	EXODUS	Bob Marley & The Wailers	Island WIP 6390
24	GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623
25	NEW! ANGELO	Brotherhood Of Man	Pye 7N 45699
26	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSD 2090 237
27	I DON'T WANT TO TALK ABOUT IT	First Cut Is The Deepest	R Stewart Riva 7



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DEALER GUIDE TO AIRPLAY ACTION

TOP ADD-ONS

- 1 = THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432) B, CR, F, M, P, PR, S, RT.
- 1 = GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087) B, RC, C, H, M, O, P, V.
- 3 I FEEL LOVE — Donna Summer (GTO GT 100) B, C, F, H, P, PR, RT.
- 4 THE PRETENDER — Jackson Browne (Asylum K 13086) B, RC, C, O, PR, S, V.
- 5 YOUR SONG — Billy Paul (Philadelphia PIR 5391) C, H, O, P, S, T, RT
- 6 DON'T THINK . . . FEEL — Neil Diamond (CBS 5440) F, H, O, S, T, V
- 7 COME IN FROM THE RAIN — Captain and Tennille (A&M AMS 7302) BR, RC, C, S, T
- 8 UNDERCOVER ANGEL — Alan O'Day (Atlantic K 10926) RL, B, BR, P, T
- 9 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297) RC, C, M, O, T
- 10 DANCIN' EASY — Danny Williams (Ensign ENY 3) BR, F, M, S, T

The above guide lists new releases gaining heavy radio support this week.

Key to station abbreviations: RI: 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

RECORD OF THE WEEK

Noel Edmunds: ALL I THINK ABOUT IS YOU — Harry Nilsson (RCA PB 6104)
 Tony Blackburn: WATCHING YOU GROW — Sparticus (Zara ZMR 003)
 Paul Burnett: WHY DO FOOLS FALL IN LOVE — Summer Wine (EMI 2634)
 David Hamilton: SKATEBOARD HARMONY — Streetkid (Philips 6006 577)

Radio 2

ALBUM OF THE WEEK

SPOTLIGHT ON BROOK BENTON — Brook Benton (Philips 6612 116)

Luxembourg

HOT SHOTS

Barry Alldis: UNDERCOVER ANGEL — Alan O'Day (Atlantic K 10926)
 Stuart Henry: DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 Tony Prince: BE MY WIFE — David Bowie (RCA PB 1017)
 Peter Powell: AT THE SOUND OF SPEED — Eddie & The Hotrods (Island IEP 5)
 Mark Wesley: THE NAME OF THE GAME — Moon (Epic EPC 5327)
 Bob Stewart: LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)

POWER PLAY

BREAKAWAY — Dead End Kids (CBS 5400)

Beacon Radio

WOLVERHAMPTON/
BLACK COUNTRY

ADD ONS

WHATCHA GONNA DO — Pablo Cruise (A&M AMS 7301)
 TULANE — Steve Gibbons (Polydor 2058 889)
 THE PRETENDER — Jackson Browne (Asylum K 13086)
 RIGHT AS RAIN — The Band (Capital CL 15921)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)
 SUNSHINE — Enchantment (United Artists UP 36268)
 HARD LUCK WOMAN — Kiss (Casablanca 102)
 I FEEL LOVE — Donna Summer (GTO GT 100)
 SLOW DANCIN' DON'T TURN ME ON — Adrissi Brothers (Buddah BDS 456)
 WE HELD ON — Joe Tex (Epic EPC 5374)

BRMB

BIRMINGHAM

ADD ONS

FANFARE FOR THE COMMON MAN — Emerson Lake & Palmer (Atlantic K 10946)
 SLOW DOWN — John Miles (Decca F 13709)
 UNDERCOVER ANGEL — Alan O'Day (Atlantic K 10926)
 THE CRUNCH — The Rah Band (Good Earth GD 7)
 I'M IN YOU — Peter Frampton (A&M AMS 7298)
 BE MY WIFE — David Bowie (RCA PB 1017)
 COME IN FROM THE RAIN — Captain & Tennille (A&M AMS 7302)
 THREE RING CIRCUS — Barry Biggs (Dynamic DYN 128)
 PUTTIN' ON THE STYLE — Jack Flash (Red Nail RN3)
 DANCIN' EASY — Danny Williams (Ensign ENY 3)
 WRITE ME A FRIENDLY LETTER — Oasis (Red Nail RN2)
 WE HELD ON — Joe Tex (Epic EPC 5374)
 WHATCHA GONNA DO — Pablo Cruise (A&M AMS 7301)

Capital Radio

LONDON

CLIMBERS

SPANISH STROLL — Mink Deville (Capitol CLX 103)
 BABY, BABY — The Vibrators (Epic EPC 5302)
 ROAD RUNNER ONCE — Jonathan Richman (Beserkely BZZ1)
 WE HELD ON — Joe Tex (Epic EPC 5374)
 DEVIL'S GUN — C. J. & Co. (Atlantic K 10956)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)

Radio City

LIVERPOOL

HIT PICKS

Roger Blythe: COME IN FROM THE RAIN — Captain & Tennille (A&M AMS 7302)
 Norman Thomas: UNO MOMENTO — Show Biz (Spiral SPF 7003)
 Dave Lincoln: LOOKS LIKE WE MADE IT — Barry Manilow (Arista 120)
 Phil Easton: STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 Mark Joenz: THE PRETENDER — Jackson Browne (Asylum K 13086)

ADD ONS

UNDERCOVER ANGEL — Alan O'Day (Atlantic K 10926)
 ME AND THE ELEPHANT — Gene Cotton (ABC 4173)
 IF NOT FOR YOUR LOVE — Katie Kissoon (State STAT 54)
 FEEL THE NEED — Detroit Emeralds (Atlantic K 10945)
 MEET THE PEOPLE — Alan Price (Jet UP 36274)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 PARTY LIGHTS — Natalie Cole (Capitol CLX 101)
 MAMACITA — Guys & Dolls (Magnet MAG 96)

Radio Clyde

GLASGOW

HIT PICKS

Dave Marshall: YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 Steve Jones: GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)
 Richard Park: GOOD GOLLY MISS MOLLY/RIP IT UP — Little Richard (Creole 140)
 Tom Ferrie: THE PRETENDER — Jackson Browne (Asylum K 13086)
 Brian Ford: NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 Bill Smith: FLOWERS — The Emotions (CBS 5364)

CURRENT CHOICE

I FEEL LOVE — Donna Summer (GTO 100)

ADD ONS

STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 I GOT CHA — Joe Tex (Mercury 6167 548)
 ANGELO — Brotherhood of Man (Pye 7N 45699)
 HANDY MAN — James Taylor (CBS 5363)
 COME IN FROM THE RAIN — Captain & Tennille (A&M AMS 7302)
 WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 I GOT IT — New York Port Authority (Invictus 5312)
 SPIRITS IN THE NIGHT — Manfred Mann's Earth Band (Bronze BRO 42)
 NIGHTS ON BROADWAY — Candi Staton (Warner Bros. K 16972)

Downtown Radio

BELFAST

HIT PICKS

John Paul: HANDY MAN — James Taylor (CBS 5363)
 Trevor Campbell: THE SOUND OF SUMMER — Starbreaker (Air CHS 2133)
 Brian McSharry: HERE YOU COME AGAIN — Jeff Philips (NEMS NES 106)
 Candy Devine: ANGELO — Brotherhood of Man (Pye 7N 45699)
 Eddie West: VITAMIN U — Smokey Robinson (Motown TMG 1076)
 Lawrence John: LOVE TRANSFORMATION — Nolan Sisters (Target TGT 132)
 Engineers: GIVE ME MY HEART BACK — Jon Malcolm (Penny Farthing PEN 936)

Radio Forth

EDINBURGH

ADD ONS

SYMPHONY FROM THE NEW WORLD — Witchcraft (Sonet SON 2106)
 IF NOT FOR YOUR LOVE — Katie Kissoon (State STAT 54)
 I FEEL LOVE — Donna Summer (GTO GT 100)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 DON'T THINK . . . FEEL — Neil Diamond (CBS 5400)
 I AIN'T TOO PROUD OF LOVE — Diane Solomon (EMI 2647)
 UND VE FLY — Miller's Incredible Big Fat Band (Spiral SPF 7009)
 IT'S ALL OVER NOW, BABY BLUE — Graham Bonnet (Ringo 2017 105)
 DANCIN' EAST — Danny Williams (Ensign ENY 3)
 SKATE BOARD HARMONY — Streetkids (Philips 6006 577)

Radio Hallam

SHEFFIELD

HIT PICKS

Keith Skues: WILL YOU BE MY LOVER — Maxine Nightingale (United Artists UP 36283)
 Roger Moffat: YOU GOT WHAT IT TAKES — Showaddywaddy (Arista 126)
 Johnny Moran: I FEEL LOVE — Donna Summer (GTO GT 100)
 Colin Slade: MONY MONY — Cilla & The Mutations (United Artists UP 36262)
 Rat Stewart: YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 Brenda Ellison: GO BACK HOME, AGAIN — Andrew Gold (Asylum K 13087)
 Bill Crozier: DON'T THINK . . . FEEL — Neil Diamond (5440)

Metro Radio

NEWCASTLE

ADD ONS

DANCIN' EASY — Danny Williams (Ensign ENY 3)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 IT'S YOUR LIFE — Smokie (RAK 260)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 WALLS OF THE WORLD — Mike Batt (Epic EPC 5256)

Radio Orwell

IPSWICH

ADD ONS

SAVE ME — Merrilee Rush (United Artists UP 36272)
 DON'T THINK . . . FEEL — Neil Diamond (CBS 5400)
 GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 1297)
 DO NOTHING TILL YOU HEAR FROM ME — The Rumour (Vertigo 6059 174)
 THE PRETENDER — Jackson Browne (Asylum K 13086)
 RUN FOR COVER — Sonny Worthing (Transatlantic BIG 564)
 FLOWERS — The Emotions (CBS 5364)
 HERE YOU COME AGAIN — Jeff Philips (NEMS NES 106)

Pennine Radio

BRADFORD

HIT PICKS

Roger Kirk: LOVE'S SUCH A WONDERFUL THING — Real Thing (Pye 7N 45701)
 Stewart Francis: THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 John Drake: GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)
 Paul Needle: ME AND THE ELEPHANT — Gene Cotton (ABC 4173)

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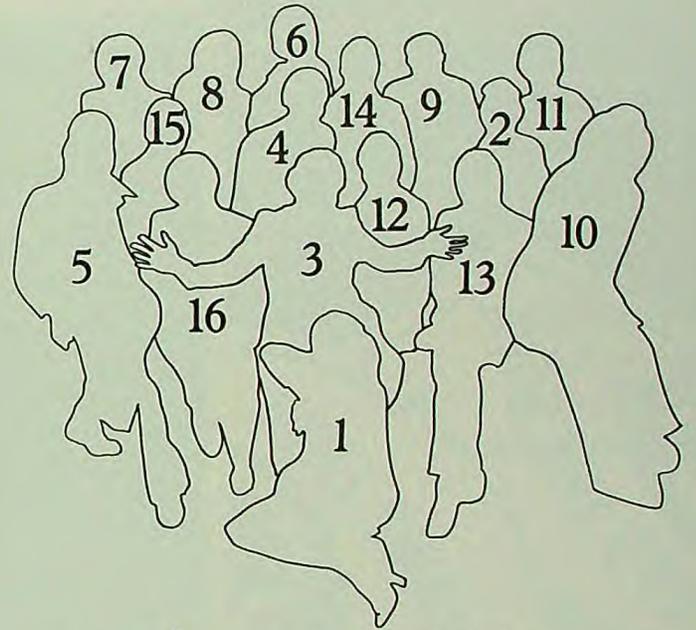
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Stockhausen
Stonebridge McGuinness
Jacquie Sullivan
Robin Trower
Jethro Tull
Ten Years After

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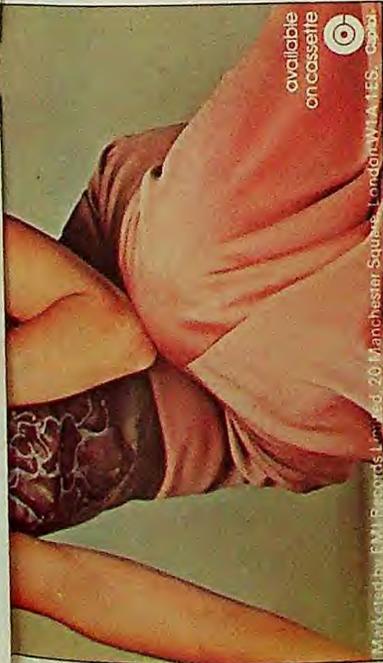


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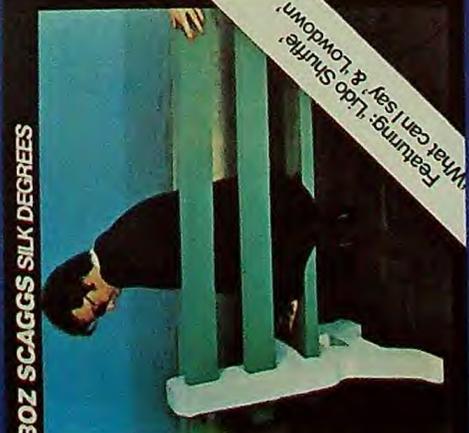
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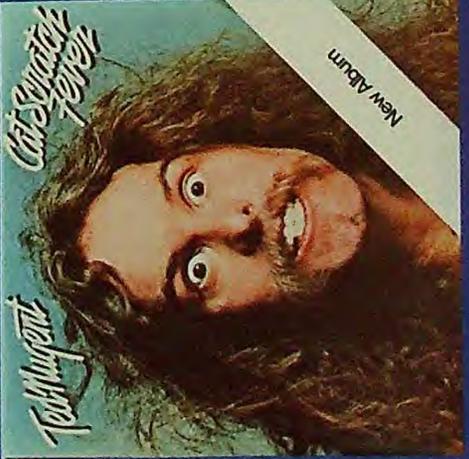
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'What can I say' & 'Lowdown'



**Ted Nugent
Cat Scratch Fever**

New Album

28	58	CAT SCRATCH FEVER Ted Nugent	Epic EPC 82010
29	28	EVEN IN THE QUIETEST MOMENTS Supertramp	A&M AMLK 64634
30	30	BOOK OF DREAMS Steve Miller Band	Mercury 9286 455
31	23	ANIMALS Pink Floyd	Harvest SHVL 815
32	19	I'M IN YOU Peter Frampton	A&M AMLK 64704
33	52	OLD FOUR EYES IS BACK Mike Harding	Philips 6308 290
34	37	SONGS IN THE KEY OF LIFE Stevie Wonder	Motown TMSP 6002
35	NEW	CSN Crosby, Stills & Nash	Atlantic K 50369
36	18	20 ALL TIME GREATS Connie Francis	Polydor 2391 290
37	27	ATLANTIC CROSSING Rod Stewart	Warner Brothers K 56151
38	31	A NIGHT ON THE TOWN Rod Stewart	RIVA RVL P 1
39	46	TUBULAR BELLS Mike Oldfield	Virgin V 2001
40	29	ROCK FOLLIES OF '77 Rock Follies	Polydor 2302 072
41	41	DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
42	44	TIME LOVES A HERO Little Feat	Warner Brothers K 56349
43	33	THE CLASH The Clash	CBS 82000
44	NEW	HAWKWIND Hawkwind	Charisma CDS 4008
45	42	IN THE CITY Jam	Polydor 2383 447
46	NEW	STEVE WINWOOD Steve Winwood	Island ILPS 9494
47	40	HEARTBREAKERS Various	K-Tel NE 954
48	34	YOU TAKE MY HEART AWAY Shirley Bassey	United Artists UAS 30037
49	53	THE VIBRATORS Vibrators	Epic EPC 82097
50	43	IZITSO Cat Stevens	Island ILPS 9451

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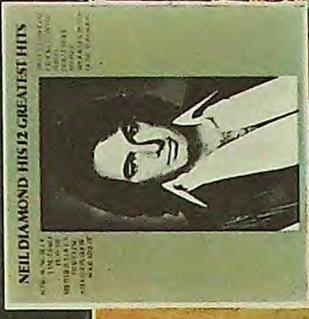


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NEEDLETIME

PENNINE PICK

NIGHTS ON BROADWAY — Candi Staton (Warner Brothers K 16972)

ADD ONS

UNDERCOVER ANGEL — Alan O'Day (Atlantic K 10926)
 DEVILS GUN — C. J. & Co. (Atlantic K 10956)
 HARD DRIVIN' MAN — Eddie & The Hot Rods (Island IEP 5)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 IT DON'T RAIN IN MY BACK YARD — Moments (All Platinum 6146 322)
 I FEEL LOVE — Donna Summer (GTO GT 100)
 FLOWERS — Emotions (CBS 5364)
 MAMACITA — Guys & Dolls (Magnet MAG 96)

Piccadilly Radio

MANCHESTER

THE PRETENDER — Jackson Browne (Asylum K 13086)
 FLOWERS — Emotions (CBS 5364)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 ON BROADWAY — Long John Baldrey (GM GMS 9045)
 GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)
 I FEEL LOVE — Donna Summer (GTO GT 100)
 ROAD RUNNER ONCE — Jonathan Richman (Beserkely BZZ 1)

Plymouth Sound

PLYMOUTH

HIT PICKS

Ian Calvert: LONG DISTANCE LOVE — Helen Reddy (Capitol 152927)
 Carmella McKenzie: SIDE WALK SURFING — Jan & Dean (United Artists UP 36271)

Swansea Sound

SWANSEA

HIT PICKS

Phil Fothergill: THE WARRIOR — Osibisa (Bronze BRO 41)
 Bob McCord: THE PRETENDER — Jackson Browne (Asylum K 13086)
 Mike Hooper: WHEN TWO WORLDS DRIFT APART — Cliff Richard (EMI 2633)
 Dave Bowen: DON'T THINK . . . FEEL — Neil Diamond (CBS 5440)

Colin Mason: THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 Jon Hawkins: COME IN FROM THE RAIN — Captain and Tennille (A&M AMS 7302)

ADD ONS

EASY — Commodores (Motown TMG 1073)
 COME BACK MARIANNE — R B Zipper (Alaska ALA 2006)
 NOBODY DOES IT BETTER — Carly Simon (Elektra K 12261)
 IT' YOUR LIFE — Smokie (RAK 260)
 DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 WE HELD ON — Joe Tex (Epic EPC 5374)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 VITAMIN U — Smokey Robinson (Motown TMG 1076)
 DANCIN' EASY — Danny Williams (Ensign ENY 3)

Radio Tees

TEESSIDE

HIT PICKS

Tony Gillham: UNDERCOVER ANGEL — Alan O'Day (Atlantic K 10926)
 David Hoare: DANCIN' EASY — Danny Williams (Ensign ENY 3)
 Dave Gregory: LADY — Brownsville Station (Private Stock PVT 107)
 Alastair Pirrie: DON'T THINK . . . FEEL — Neil Diamond (CBS 5440)
 Ian Fisher: FLY BABY FLY — David Dundas (Air CHS 2156)
 Brian Anderson: YOUR SONG — Billy Paul (Philadelphia PIR 5391)

ADD ONS

STRAWBERRY LETTER 23 — Brothers Johnson (A&M AMS 7297)
 THINK I'M GONNA FALL IN LOVE WITH YOU — The Dooleys (GTO GT 95)
 COME IN FROM THE RAIN — Captain & Tennille (A&M AMS 7302)

Thames Valley

READING

ADD ONS

AIN'T TOO PROUD TO LOVE — Diane Solomon (EMI 2647)
 BEAUTIFUL ROSE — George Baker Selection (Warner Bros. K 16945)
 MARGARITAVILLE — Jimmy Buffett (ABC 4179)

THIRTY PIECES OF SILVER — Greengage (RCA 5034)
 IF I CAN JUST GET THROUGH TONIGHT — Alfalfa (EMI 2650)
 LET'S GET STEADY AGAIN — Our Kid (Polydor 2058 885)

Radio Trent

NOTTINGHAM

ADD ONS

I FEEL LOVE — Donna Summer (GTO GT 100)
 BREAKAWAY — Dead End Kids (CBS 5400)
 YOUR SONG — Billy Paul (Philadelphia PIR 5391)
 HANDY MAN — James Taylor (CBS 5363)
 BE MY WIFE — David Bowie (RCA PB 1017)
 THAT'S WHAT FRIENDS ARE FOR — Deniece Williams (CBS 5432)
 ROMANCE — Bert Weedon (Polydor 2058 874)
 SKATEBOARD CRAZY — Billy & The Wheels (ABC 4184)

Radio Victory

PORTSMOUTH

HIT PICKS

Glenn Richards: DON'T THINK . . . FEEL — Neil Diamond (CBS 5440)
 Chris Pollard: WHATCHA GONNA DO — Pablo Cruise (A&M AMS 7061)
 Nicky Jackson: MAGIC WOMAN TOUCH — The Greatest Show On Earth (Harvest HAR 5129)
 Dave Christian: GO BACK HOME AGAIN — Andrew Gold (Asylum K 13087)
 Andy Ferriss: BARRACUDA — Heart (Portrait PRT 5402)
 Chris Rider: HERE COMES SUMMER — Wildfire (Casablanca NB 885)
 Anton Darby: FINGER LICKIN' GOOD — Brecker Brothers (Arista 117)
 Howard Pearce: THE PRETENDER — Jackson Browne (Asylum K 13086)

ADD ONS

HEAVEN ON THE 7TH FLOOR — Paul Nicholas (RSO 2090 232)
 VITAMIN U — Smokey Robinson (Motown TMG 1076)
 HANDY MAN — James Taylor (CBS 5363)
 DREAMS — Fleetwood Mac (Warner Bros. K 16969)
 BE MY WIFE — David Bowie (RCA PB 1017)
 ANYTHING THAT'S ROCK AND ROLL — Tom Petty & The Heartbreakers (Island WIP 6396)

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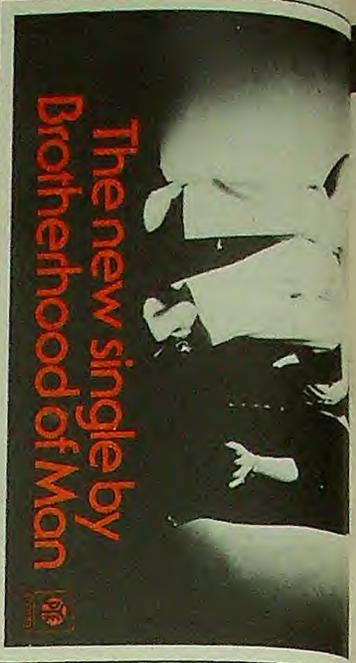
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The new single by
Brotherhood of Man

John Miles

with the 1977
discosensation

Slow Down

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28	43	EASY Commadore		Motown TMG 1073
29	37	GIVE A LITTLE BIT Supertramp		A&M AMS 7293
30	38	WE'RE ALL ALONE Rita Coolidge		A&M AMS 7295
31	41	CENTRE CITY Fat Larry's Band		Atlantic K 10951
32	39	FARMER BILL'S COWMAN The Wurzels		EMI 2637
33	46	I KNEW THE BRIDE Dave Edmunds		Swan Song SSK 19411
34	28	NATURE BOY George Benson		Warner Bros K 16921
35	15	LIDO SHUFFLE Boz Scaggs		CBS 5136
36	29	COME WITH ME Jesse Green		EMI 2615
37	47	GOOD GOLLY MISS MOLLY/RIP IT UP Little Richard		Creole CR 140
38	31	BE GOOD TO YOURSELF Frankie Miller		Chrysalis CHS 2147
39	27	THE SHUFFLE Van McCoy		H&L 6105 076
40	23	GOT TO GIVE IT UP Marvin Gaye		Motown TMG 1069
41	36	ANYTHING THAT'S ROCK & ROLL Tom Petty & The Heartbreakers		Island WIP 6396
42	NEW	STRAWBERRY LETTER 23 Brothers Johnson		A&M AMS 7297
43	50	UNDERCOVER ANGEL Alan O'Day		Atlantic K 10926
44	49	OLD SCHOOL YARD Cat Stevens		Island WIP 6387
45	NEW	PRETTY VACANT Sex Pistols		Virgin VS 184
46	NEW	DREAMS Fleetwood Mac		Warner Brothers K 16969
47	19	SPOT THE PIGEON Genesis		Charisma GEN 001
48	NEW	THREE RING CIRCUS Barry Biggs		Dynamic DYN 128
49	NEW	THE CRUNCH Rah Band		Good Earth GD 7
50	NEW	HEAVEN ON THE 7TH FLOOR Paul Nicholas		RSO 2090 249

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

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AMMS 7298

ONES TO WATCH

Fleetwood Mac
"Dreams" K16969

Carly Simon
"Nobody Does It Better" K12261

Jackson Browne
"The Pretender" K13086

Andrew Gold
"Go Back Home Again" K13087

"BREAKAWAY"

DEAD END KIDS

new single from

CBS 5400



Low budgets, high standards

IF HARRY Lauder was trying to make his way in Scotland today as a newcomer his chances of becoming the international star he was are pretty slim. The media in Scotland have a sophistication that has meant the loss of many of the performers in the Lauder fashion. Tartan is as popular as ever, with specialist shows on every station — both tv and radio — except BBC TV.

But Lauder's difficulty would be that the presentation of most of these shows has now taken on a slickness and professional gloss which the White Heather Club, for all its international success, could never manage. To an extent these shows still represent what Scots are, and what they enjoy, but one may equally suggest that the Welsh all sing in choirs, or the English play cricket endlessly. Tartan programming on radio is specialist listening, and although the television shows gather ratings, it is often because of their timing.

The output of both STV and Grampian is of course dominated by the network. This tends to make for a hypercritical audience, which expects a great deal from local shows. That they more often than not get it is an accolade to the standards of the stations despite considerably lower budgets than national tv can afford. In the last year Scottish Television has had a considerable success rate in networking shows which must be credited as much to the station as to the head of entertainment, David Bell, who left last month.

Grampian is proud of its track record with local talent. It gave breaks to several of the biggest names in Scotland, but notably failed to keep that talent under its wing. Now that STV is also broadcasting Grampian's Welcome To The Ceilidh names like Stuart Anderson, Grant Fraser and Louise Kelly are becoming better known in the central region. The biggest project at Grampian at the moment is a series with Andy Stewart.

The region now takes in from North Fife, north of Orkney, and as far west as Lewis. The other islands—Uist, Harris and Skye are scheduled to get Grampian transmissions over the next year. This, incidentally means a much larger proportion of Gaelic speakers in the audience, who will have to be catered for.

STV's John Loch says that the competition between STV, Grampian and the BBC means an improving quality of output, in which STV has done well.

David Bell, when he joined the stations, was no new broom; he channelled available talent. There are no producers at STV (director/producers are the rule rather than the exception) which Bell still considers a problem, but he seemed to put fire into the station, and the resulting programming, using a great deal of new talent, was well received.

At the BBC Iain MacFadyen has a different standard of excellence since only the merit of the show, and not a station's position in a pecking order, decides whether it will be networked. "There are shows", he says, "which are made specifically for Scotland and to network some of those nationally would create language difficulties. Not Gaelic, just Scottish, which is strange when we see so many series from other regions featuring strong local accents.

"Perhaps the same will happen for Scotland."

MacFadyen was producer of the

White Heather Club, which now finds its imitators on the other channels. "I wouldn't go back to that. It is dangerous to turn the clock back. We may come up with a contemporary format which is equally acceptable. We manage to cover the same material in Songs Of Scotland where the only kilts are on the dancers."

Is Scotland getting a fair crack of the whip from London? "Not yet," MacFadyen says. "So many artists still have to go south. It's a fact of life. So our prime aim here is to gain as many opportunities as we can for all types of Scottish entertainment — traditional and modern. But it would be superfluous to cover shows like Top Of The Pops or Old Grey Whistle Test. We look at the music and try to devise a different format for presenting it."

MacFadyen is also responsible for Radio Scotland's light entertainment, and much of his output there is either entertainment



Richard Findlay of Radio Forth

documentary, or record programmes. However, the Scottish Radio Orchestra, which also comes under his wing, is a regular on Radio 2 and his next move is to put them on the road. They have already started touring concert halls, and he would like to see them at a regular Saturday lunchtime date in Glasgow.

The hot seat in Scottish broadcasting must be Richard Findlay's at Radio Forth. Having taken over music as well as entertainment of other kinds as head of programmes, he committed himself to a five-night-a-week news show, and now he finds himself as acting managing director, following Chris Lucas.

The trials of Radio Forth have been often reported in *Music Week*, but despite the stations healthier ratings, and better advertising revenue, although the worst may be over, Forth still isn't exactly the IBA's most trouble-free station. There is still a deal of staff discontent at the board's interference in music programming and the long strip shows seem to put an unusual strain on the daytime jocks.

If Radio Forth has more than its share of troubles then the efforts of the IBA to bend over backwards in assisting it do not please Radio Clyde too much.

The IBA seems often to be too strict in the restrictions placed on Clyde, following the apparent clampdown on concert co-promotions, a regular station outlet, beneficial both to artists and the station. Radio Clyde is covered thoroughly in the profile of Andy Park (see page 30). If, as Annan had recommended there are to be more local stations, it is to be hoped that they follow Clyde's example in audience participation, and stage their own local festivals as soon as it becomes a feasible proposition.

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pronouncing
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SPOTLIGHT ON SCOTLAND

THE PROLIFERATION of one-stops throughout Britain seems to be a symptom rather than a cause of the present malaise in the industry. For one-stops to operate successfully there must be a large section of the retail trade which is either dealing on a racking basis, as there is, or a large number of new openings where owners cannot afford account facilities with all the majors. Certainly, the one-stop can sustain a good business by simply providing an ancillary service to record company distribution, but it is hardly going to make any remarkable profits if that is to be its only role.

Although it may have seemed some time ago that record company

One-stops: wholesaling with

distribution was reaching saturation point, it has continued, like so many amoebae, to divide and multiply. Evidently the dealers have now come to the point where the lesser of two evils is to have to deal with dozens of depots, rather than an out-of-stock wholesaler. When any item of product is in short supply, a moral commitment to dealing with one supplier goes out of the window, and any qualms about dealing with a one-stop which has links with a competing record shop are ignored. Pragmatism is also the name of the game when a supplier offers lower prices — the attitude of the retailer has to be financially realistic. He may be paying money to his competition, but it is better than going out of stock or competing with drastic discounts he cannot match.

As they opened, the prophets of doom foretold a dire future for three of Scotland's thriving one-stops, mainly because they were linked to existing retail outlets. Scotia, B & H Records, and Tibro are spread across the central belt, but are supplying throughout the country using bus and train deliveries as well as local van services.

All three have now managed to make the distinction between their wholesale operation and their retail counterparts, and wholesale is at least as important to them as retailing, if not more so.

The Edinburgh one is Scotia where besides one stopping and exporting, Derek Wrenn offers lists of overstocks, deletions and cutouts, and by no means confines himself to dealing with Edinburgh shops.

Tibro is a husband-and-wife partnership in Grangemouth where

Scotland's rural areas make record distribution a specialised problem, as alongside retailers outlets there are non-record outlets which require racking. Shops that started one-stops now make a firm distinction between retail and wholesale — and some specialist labels run their own distribution. Music Week looks at the development of these various outlets.

Gerry and Margaret Connor were in retail as Orbit for six years before opening the wholesale operation. Their original intention was to service libraries, colleges and education authorities. It developed into a cash-and-carry wholesaler, and has now moved further into importing progressive and classical material.

At B&H, Howard Blint has been re-vamping his entire operation following the opening of two more retail outlets in the Gloria's Record Bar mould. He found he was getting such good prices on cutouts, deletions and imports that he could afford to offer them to other retailers and has now moved into wholesaling some Scottish and specialist labels as well as the normal one stop business.

Margaret Connor at Tibro does not consider the fact that they are outside a major city to be a disadvantage — quite the reverse: "We are centrally situated, and have

excellent shipping facilities by road, rail and sea. Our latest move is into importing American new releases and deleted product, and we hope our customers will come to us for this service instead of going to London. But for Tibro it is also a two way deal, and although we already deal with Europe, it is a big move for us."

Howard Blint's attitude of cautious expansion — Gloria's has even done television advertising at a time when there was only one shop, suggesting for a long time that he was about to expand, but he has not done so until now — is reflected in his comments about B&H. "We are opening new accounts all the time, and keeping going, but Christmas might as well not have existed for all the difference it made."

Contradicting his own recent moves he continues: "There are too many shops opening. That sounds strange, but there are too many chancers coming in who don't know enough about the business. I'd like to see a trend back to selection and service rather than discounting. I know we offer some of the biggest discounts in town, but if it is here everybody has to do it. It's not just the chains who are pushing discounts, it's the fly-by-night boys."

Dealing in another area is Scottdis at Denny, where Roger Hickman has now been operating for a year, servicing only non-record outlets. He has reps on the road as far south as London, and although an Englishman himself, admits to having a great deal of trouble with English companies. "I was with a

CML — why we do it ourselves

CML IS the company set up as a service wing for Pan Audio records of Edinburgh, although it now handles a range of other companies' merchandise as well as its own. The initials stand for Corries Music Limited.

Forbes Fordyce explains the thinking behind it: "Our biggest selling act was bound to be the Corries, and we didn't see why Pan Audio should give away 20 per cent for guaranteed sales. Their average sales figures with EMI were about 8,000 a year, and we moved that in five days of Live From Scotland Volume 1.

"We don't think a return rate or sale-or-return are advisable — the retailer has the biggest slice of the cake in any case, and we have a minimum order of £5 so except for

special promotions it shouldn't be necessary.

"As far as the majors are concerned, we are at the end of the map. They are still not servicing Scotland well, so we really had to do it ourselves.

"Also at the marketing end we've found mail-outs to be less than useless. We are considering introducing a newsheet, but it would have to be something that we are sure the retailer would read.

"So far we've had to cover England ourselves, but we have started talking to one-stops and distributors there, and have great hopes for our non-Scottish catalogue. As far as Scotland is concerned, and despite the market depression, we really have nothing to worry about".

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London company the other day, and I was very annoyed at the attitude of their general manager — a Scot — that Scotland was not even worth selling in, as they could get more revenue without the hassles."

He has never worked conventional outlets, he says, for several reasons: "Racking is on the increase. In the States most of the sales are through racks. There just aren't any record shops in Scotland's rural areas — of which there are plenty. If we dealt with

conventional outlet, the record shops would be understandably upset when a rack appeared in a nearby shop. And as we move into TV albums most of the potential customers must be found in non-record outlets.

"In one way I hope the negative attitude of the kind of company I've already mentioned doesn't change. It allows us to get on with the job without the gimmicks and pressure which appear to be a way of life South of the border."

Clyde Factors leads the field in distribution

THE BIG daddy of wholesaling in Scotland is Clyde Factors. It will be many years before any other distributor comes within light years of their stock position or sheer scale.

Managing Director Michael

Woolfson had a few pungent remarks to make on the state of play.

"We all know the trade is soft at the moment. I think some of the symptoms are too wide a range of product, too many tv albums and too many amateurs at the retail end.

"We have recently had a tremendous increase in our catalogue, mainly thanks to the co-operation of the manufacturers, and now we are dealing in all singles. We've now got a good 24-48 hour delivery service which includes non-record outlets, and we are providing specialised services including shrink-wrapping and merchandising.

"Our Scottish repertoire at the moment is dominated by fiddle music — en masse or solo. We've had several successful items, and all of them have healthy sales, but I feel we are now reaching saturation. Our biggest demand is still for budget records. I think this demand will continue, and we are still going great guns with Pickwick product."

And plans for expansion?

"We are gradually stepping up our operation in north-east England, and when the trend of business gets better we will be turning more attention to north-west England.

"In the past year we have become excited about two things. First, the launch of our monthly news magazine Washington Post (so called, because CF are in Washington Street) which seems to have taken a trick all round. The other event that made us feel ten feet tall was the Scotstar awards. It was a real gala night — with the help of the manufacturers and we had about 1,000 people there — dealers from Scotland and manufacturers and friends from London. I think it was an instant success and will now be an annual event.

"We are now turning our eyes abroad, and have already started our operations in North America and Europe — we are concentrating on specialist ranges, especially Scottish material.

"Although the trade is going through a rough time, and will still be a bit dicey during the next year, I don't think we should be too pessimistic. I don't believe there will be a dramatic pick-up, but the autumn should see an improvement. However, I am rather concerned about pre-recorded tape. It may be the blank tape manufacturers who will be in the money in the long term.

"I'm also expecting a steady retreat from one-stop and cash and carry business, and this will put us in a stronger position as a traditional wholesaler and distributor."

Mackie launches new wave company

A NEW wholesale company has been launched in Edinburgh designed specifically to provide a service of new wave material. It is intended to service smaller units already selling punk material and to encourage its acceptance by those other units which have not yet realised that the whole thing is happening.

The new company will trade as 47 Wholesale from 47 Cockburn Street in Edinburgh and has Steve Mackie as its principal.

"Because of the nature of punk there are lots and lots of small independent labels here in Europe and America. For a large number of independent dealers in Scotland to attempt to get in touch with all of these labels, each dealer sending out his individual orders makes for an awful lot of paper work, a lot of delivery problems and increased costs. "If one firm in the area holds the whole thing together, sends one order and then distributes to the dealers in his area the whole thing becomes a lot simpler.

"We are in the process of setting up a wholesale firm to handle what the media are calling new wave products. Most of the material available is through independent labels, including Mike Slaughter and the Dog, which has a very fine single out at the moment, the Busscocks, Radio Stars, Ester, Rocky Erikson, Velvet Underground, Cortinas, Police, Chelsea. Virtually all of these are produced by different companies, which are once more coming to the fore in this country.

"We have already made contact with dealers and reactions have been very favourable so far. This is going to be the Summer of punk; any dealer who is not equipped to go with it is going to miss out."

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SCOTLAND



Upgrading the studios

THERE CAN be little doubt that the biggest advance in Scotland in the past two years has been the upgrading and opening of new studios. Although no-one knows why, Edinburgh has the bulk of the studios, and there still is not a commercially available 16-track outside the city.

The premier studio in Edinburgh, and therefore Scotland, is still Craighall. The names of Bryce Laing and engineer Stuart Jeffrey — taking a crash course in German in preparation for recording the Berlin Tattoo — appear on so much product that it often seems the names are synonymous with Scottish records. Craighall apart from being noted for its work under various producers with military bands of all types, has often been associated with pop. It was there that Pilot did their early work, and it was the original studio used by the Bay City Rollers. Craighall is regularly upgraded with what ever new devices are catching the collective imagination of record producers.

Despite being the grand old man of Scottish studios, Craighall manages to keep up a youthful appearance, though the city's two 16-track studios are mere youngsters by comparison.

REL (Radio Edinburgh Limited) was set up as a two-track in 1972, and Castle Sound first went into business in 1974. Both are now 16-track, both are considering upgrading, and both are in the process of moving out of the city centre.

Neil Ross at REL has applied for planning permission to convert a disused church at Lanark Road to house both the studio and his new record operation. He reckons he will maintain an office in the city centre. "Business couldn't be better", he says, "we're booked to overflow. If 16-track was the best we could get, then I'd be happy with it. But our last single recording went to 70 including overdubs. We've also got a good staff so that I don't have to engineer, although I prefer to on my own productions."

Callum Malcolm is currently looking for a country establishment for Castle Sound. "I'm not wanting a reclusive place, a castle in the air! We want to keep a working atmosphere. There is no room to park here and the building doesn't allow for expansion. I'm taking my time about the idea of going up to 24-track; we are upgrading, but only to the extent of getting better equipment. "Besides the Rollers, who seem to work their way round the Edinburgh studios, Callum has also had a fair proportion of Scottish product. His pet project is his band, Badger, which is signed to MCA; and he was delighted when MCA accepted as a finished master the tape made at Castle Sound: "Scottish product can be just as difficult as pop to record, but a studio is considered to have done nothing until such times as it produces pop product, and we are now doing it, and not just for ourselves."

The outsider in the studio stakes in Edinburgh is Pan Audio where John McKinnon has had work going on at the back of his converted abbey for over a year. The studio is still four-track and does a great deal of work with commercials for both Radio Forth and Clyde as well as TV work.

It is surprising there has never been an adequate commercial studio in Glasgow. Radio Clyde has four-track facilities but has so much demand for them internally that booking them is not that simple. The only eight-track in the city was at Thor. Other than that there was the two-track at GRF and Ca Va, a basement studio in the West End with four-track.

Now things look like changing, as Brian Young of Ca Va has taken over Thor and already has plans to open a four-track in addition to the existing eight-track. While still in the west end, and strictly a demo studio, Young recorded a great deal for Cado Belle and some Average White Band members as well as television soundtracks.

"16-track shouldn't be long in coming. We've already had CBS in quite a lot of cutting demos, and Warners has expressed interest. Now

we reckon we have a good set up. The people working the desk are musicians so they know what is wanted.

"What I'd really like to see is local artists such as Chris Rainbow, who lives in Skye, staying in Scotland and recording. But in the meantime it is easy for a producer to come up for the day and use the place."

Both Grampian Records, which is Britain's most northerly company, based in Wick, and Loudon Records in Str'aven have their own eight-track studios, but neither find that they are too available.

At Wick, Jim Johnston says: "We are producing cassettes at the rate of 30,000 a week now, going up to 50,000 nearer Christmas. We need our studio for producing the one-inch masters for cassette duplication."

John McLarty at Loudon also finds his studio in demand for his own product, but admits that it will shortly be available for commercial productions.

Str'aven is something of an anomaly. Although only a small town in Lanarkshire, it has two studios. Also based there is Bill Garden's BGS productions which moved into the record business last year, but finds a great deal of its time consumed with other types of work.

Like BGS, and as one would expect, Park Film Studios near Kirkintilloch concentrates on dubbing and other work, although it is also tied with a label — Scottish Records.

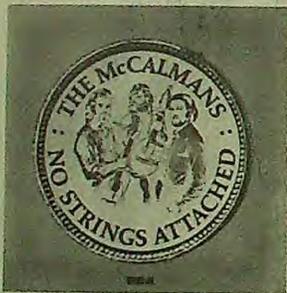
In similar vein Strathclyde Sound & Video in Glasgow has stopped making its studio commercially available because of pressure of work for jingles, although the mobile does occasionally work for groups and societies.

One of the newcomers to the scene, and not strictly speaking a studio, is Dero Sound Service at Cove in Dunbartonshire. Derrick Marsh moved there from Lancashire last year and has set up Scotland's first cutting lathe.

Although he is doing some work for Scottish companies Marsh continues to work on an international level.

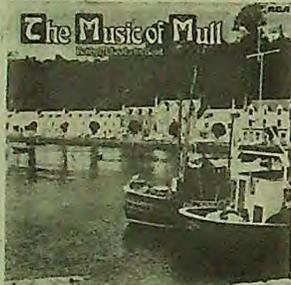
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Mountain deal for first STV recording

STV Entertainments, the subsidiary marketing company set up by Scottish Television last year to handle its marketing and live theatre activities has placed its first record product with Mountain Records.

The album, a selection of material from the Thingummyjig tv series, features show host Jack MacLaughlin (currently on tour with a live version of the show) who is shortly returning to Radio Victory. The artists included are Ethna Campbell, Kathy Kay, Jim McLeod and his Band, accordionist Walter Perrie, The Tartan Lads and Company Policy. As well as Scottish material and record features Country and folk artists.

John Loch, head of public relations at STV says it is hoped that this is only the first product from the station. He told *Music Week*: "Thingummyjig was launched in June 1976 and reached the top ratings on all but two occasions. Since then we have staged the show live in several theatres with great success."

Alex Robertson, who compiled the album and is currently working on a second volume, has also arranged for preparation of a commercial and expects to support the release with press as well as television advertising.

New sales chief to push CBS Scots acts

GEORGE LOGAN has been appointed sales manager for CBS's Scottish force. Based at the Glasgow office, Logan came from a 14-month spell with Garrard, and was previously RCA Scottish sales manager. Before this he was a CBS salesman.

It seems likely that Logan will encourage Scottish product in the CBS catalogue. While with RCA, his largest success was in persuading the company to release a single version of the Royal Scots Dragoon Guards' Amazing Grace, which sold 6 million. He took a few copies of the album from which the single was drawn into a Glasgow record store



and asked them to play the track. Before he had finished taking his orders, the shop had sold out and had to be restocked.

CBS has just released the second single from Glasgow group the Dead End Kids following up the Top 5 success of their last. Called Breakaway (CBS 5400) it is available in a limited-edition colour bag, and has already been positioned as a Luxembourg Power Play.

Ossian release on Springthyme label

FIFE LABEL Springthyme has signed traditional band Ossian, whose first product (SPR 1004) is scheduled for August, entitled Ossian. The band has already performed at clubs and festivals in Scotland, England and on the continent and the new release will be supported by another tour, which will include an appearance at the Celtic music festival in Brittany.

An earlier release on the label, Shores Of The Forth with John Watt and Davey Stewart is picking up sales, predictably in that region, but is now, says label boss Peter Shephard, attracting interest in

other areas. There are also two titles of numbers performed at the Kinross Festival. Shephard, who has been involved with traditional music for several years was a founder member of the association (TMSA) which organises the festival. He started the label in 1973 and is now planning to expand his recording facilities. To this end he has bought a house with an attached outbuilding and a stone walled byre and milk shed, which, he says, would be ideal for a studio he has in mind.

Springthyme is distributed in Scotland by Clyde Factors.

Connolly on record

BILLY CONNOLLY'S two sell-out concerts at the Rainbow are to be recorded as material for a Christmas album from Polydor.

Connolly is currently engaged in 54 date tour of Britain, the first time he has tackled such a large tour. The first half consisted of dates in out of season seaside resorts. The second part takes him from Inverness to London with his final dates in Glasgow.

Unicorn move

UNICORN LEISURE has moved to new premises following its cutbacks in agency commitments late last year. Now all of the company's offices are housed in 129 St Vincent Street (041 226 3561), Glasgow. Besides managing the Apollo Centre and a chain of discotheques and pubs, Unicorn manages Billy Connolly, Sydney Devine, Slik and Christian.

Arts comments

THE SCOTTISH Arts Council has invited comments on the needs and shape of recording in Scotland and has formed a Working Party to prepare a report for consideration by the Council. Comments are invited from all interested in the subject.

Previously the Council has had no approved policy on its relationships with recording activities. Although a deadline of April 30 was suggested it is indicated that further views would be welcomed. The Scottish Arts Council is at 19 Charlotte Square, Edinburgh.



New shops in Gloria chain

GLORIA'S Record Bar, which has operated for many years on the South side of Glasgow with policy of heavy advertising and strong discounts, has made a long forecast expansion with the opening of two new shops.

One is in the East end of the city at 1144 Shettleston Road. Managed by Lesley McKinnon, it will have a slight emphasis on Country Music although both shops will be carrying full stock. The other, in the West, is at 560 Dumbarton Road and is managed by Isabel Muir.

Traders in both areas have remarked that the new operations are affecting their trade. Owner Howard Blint has instigated new stock control systems and will continue to buy centrally from the original shop. Both managers have been promoted from within the company.

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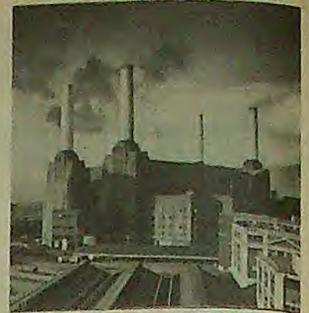
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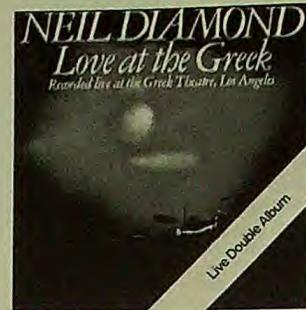
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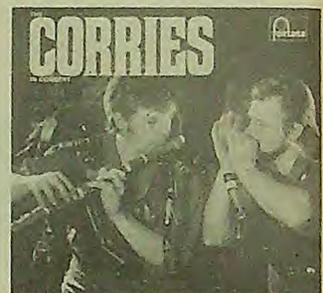
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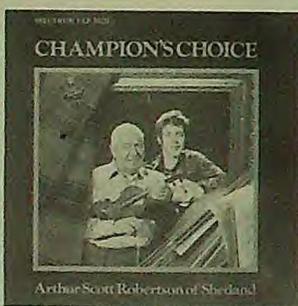
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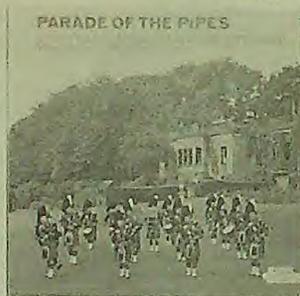
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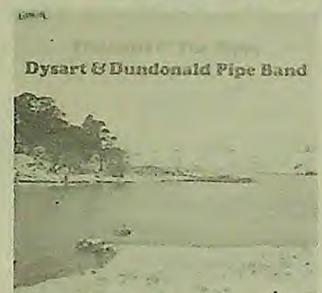
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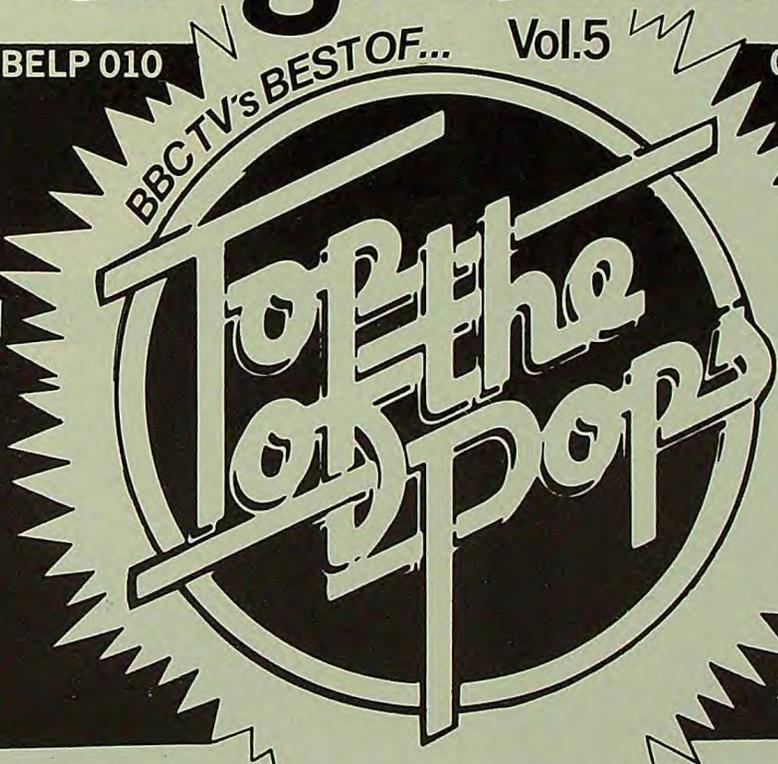
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CLASSICAL

New unit backs EMI sales team

by REX ANDERSON

WITH A view to giving a better service to specialist classical dealers throughout the country, EMI has this week launched a full-time Classical Sales Development team, which, according to John Patrick, general manager classical division, is the first of its kind in this country.

The team consists of five hand-picked classical executives, under the leadership of Michael Gardner, who will cover Glasgow, Manchester, Birmingham and two London areas. The EMI sales force will continue to sell classical product, but the new sales developers will keep a close liaison with them.

Said Patrick: "In the main they will concentrate on the specialist classical dealers who, in our opinion, have not been getting the attention they warrant at the moment."

The team will be responsible for concentrating on the supplement and back-catalogue sales, overseeing stock movement and in general increasing the visibility of HMV product mainly through co-ordination of the company's window dressing service. This display service will be strengthened by the addition of a classical window dresser for the London area and the important national events.

The team will also be responsible for supporting HMV artists on tour, including arranging for personal appearances at selected venues. In addition, and perhaps most important for the general dealer,

they will be searching for ways and means of acquiring and developing new classical outlets.

Under the re-organisation, the team will include promotion manager Joan Coulson and her assistant, Esme Bird, with the intention of fully integrating sales and promotion. This should enable comprehensive service of the company's regional offices rather than concentrating all efforts on London as in the past.

Patrick commented: "We are fortunate in having under contract three regionally-based orchestras in Birmingham, Bournemouth and Liverpool which undoubtedly will benefit from concentration at regional level."

EMI also intends to develop a classical imports service to bring in certain specialised items rather than manufacturing them in Britain. This will enable the sales team to concentrate more heavily on a smaller amount of product, which Patrick envisages may be as little as 12 releases a month. He added: "The sales structure should be developed in such a way that imports are given the same coverage as the other releases, in other words fully integrated into our monthly supplements."

Patrick concluded: "Obviously the setting up of a specialised sales team should be seen in the medium to long term, but we hope that as soon as there is an upturn in the economy, EMI and its dealers will be the first to benefit both in terms of share and sales."



FOLLOWING THE second of two recent London concerts, members of the Berlin Philharmonic Orchestra were given a reception by EMI at the Royal Festival Hall. To commemorate 65 years of recording with the company, members of the orchestra were presented with special EMI watches by the company's international classical division. Pictured (l to r) with the orchestra leader Michel Schwalbe are Peter Andry (director, group classical recording), Beatrix Musker and Judith Barber of EMI international classical division.

Canada ensemble in Europe

THE FIRST all-Canadian music festival in Europe, Musicana, is to take place in London and Paris during November. The London concerts will be at St. John's Smith Square and the Paris concerts at Salle Gaveau.

Participants will include conductor Pierre Hetu and the Nouvel Orchestre Philharmonique; pianists Bouchard and Morrissette, Canadian Brass, the Festival Singers, the Orford Quartet, Quintette a Vent and the Soviete de Musique Contemporaine.

National Arts Centre conductor,

Mario Bernardi will conduct the BBC Symphony Orchestra with Robert Silverman as guest pianist and Cleffer Gilles Tremblay will conduct one of his own works in Paris.

Musicana is being sponsored by the Canadian Department of External Affairs, the Canada Council, the Canadian Broadcasting Corporation, the Canadian Cultural Centre in Paris and Canada House in London.

Co-ordination for the tour is being handled by David Haber Artists Management.

Rediffusion launches Heritage Collection

THIS MONTH sees the launching of a new Rediffusion label, the Heritage Collection, the aim of which is to revive distinguished mono recordings of the early Fifties with an emphasis on neglected repertoire.

The first batch of releases is dominated by four performances of the Czech Philharmonic Orchestra under Vaclav Talich: Dvorak's Stabat Mater and Cello Concerto with Rostropovich (HCN 8011/12 and HCN 8004); Smetana's Ma Vlast and Tchaikovsky's Pathétique Symphony (HCN 8001/2 and HCN 8013).

Rediffusion considers that these performances justify claims that Talich is in the same league as Toscanini, Walter, Mengelberg and Furtwangler.

The remaining titles in the first release on Heritage Collection are: Shostakovich's Leningrad Symphony, which appears for the first time on one record and is played here again by the Czech Philharmonic Orchestra under the baton of Karel Ancerl (HCN 8003); Martinu's Fantaisies Symphoniques (HCN 8008); and Smetana's opera The Kiss (HCNL 8006/7).

The budget series carries a recommended retail price of £1.75. The two-record sets will sell for £3.50 with the exception of The Kiss which together with the Libretto included will sell for £3.98.

AUDIO

Sony adds to hardware ranges

by CLEMENT BROWN

NEW EDITIONS of Sony's illustrated brochures, effective from Spring 1977, reflect considerable extension of the audio and radio ranges. Like a few other makers, Sony now heads the direct-drive turntable range with an advanced unit featuring quartz crystal controlled speed regulation. This model, the TTS-8000, is of studio calibre and has an arm mounting facility to suit the SME pickup arm. Another and somewhat similar unit, again crystal controlled, is the PS-8750. This comes complete with arm and features a photo-electric autostop, the aim being to eliminate any side-pressure on the pickup during end-of-side sensing action.

Comprehensively equipped hi-fi receivers are now headed by the STR-6800D, which is rated at 80 watts per channel and incorporates a Dolby decoder for possible future radio use. Sony includes an introduction to SQ surround sound in their hi-fi brochure and, in addition to separate decoder units, describes the TA-3140F power amplifier, which is offered as an ideal unit for stereo-to-quadrasonic conversions. Music centres as well as radio and television products are specified in separate publications.

Both "total hi-fi" systems of separate units and compact music centres are distinctive features of the current Philips range. An example of the music centre approach is the AH970, which incorporates a receiver for FM and AM, a two-speed turntable, a cassette section and pair of small matching speakers. In addition to tape machines already mentioned in these columns there is the N2415 mains/battery portable

cassette machine for stereo and mono use. This has an in-built electret microphone and is available without speakers if preferred. A new brochure describes the Mark 2 series of Super M magnetic pickup cartridges.

Among new products shown to the trade recently is the Beocenter 2800, a radio and disc centre of distinctive slimline design. B&O claim that its specifications "can compete confidently with those of separate hi-fi units." The tuner section covers FM, medium and long wavebands, with facilities for preset of four stations on FM. Technical features such as a phase-locked loop decoder and ceramic filters contribute to performance on radio, and the amplifier is rated at 25 watts per channel. The electronically governed turntable is automatic and operated by a single master control. A turntable of similar basic design is available separately as Beogram 1902, and there is a more Beocenter, the 4600, which includes a cassette section with Dolby noise-reduction.

MANUFACTURED IN Sansui's Antwerp factory, two new compact speakers result from the application of Japanese technology to meet exciting European listening criteria. Known as ES203 and ES205 (average prices £61 and £114 per pair), these speakers handle maximum inputs of 30 and 50 watts respectively. Both are two-unit systems of 8 ohms nominal impedance, suitable for free-standing use. Finish is simulated walnut with grey grille-cloth.

WHEN BASF introduced their Ferrochrom dual-oxide cassette tape

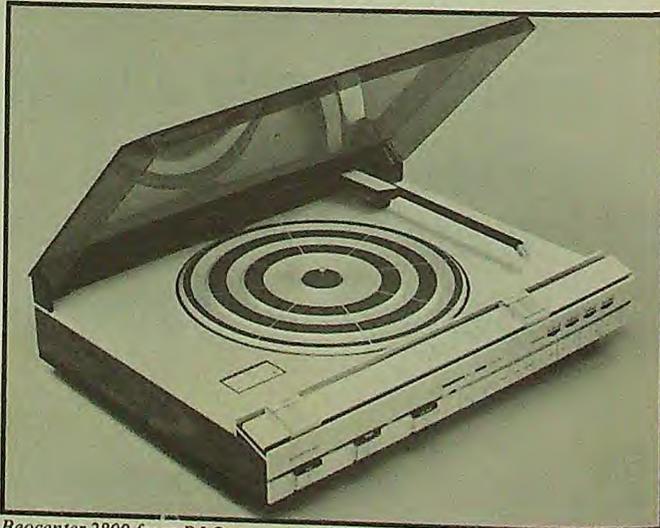
NEW PRODUCTS

18 months ago, few cassette machines were equipped to utilise its characteristics properly. Now, it is reported, many more recorder manufacturers produce machines with the appropriate bias adjustment to give the right recording conditions. BASF offer a reminder of Ferrochrom advantages, especially the high output properties, and of the unusual coating arrangement. The polyester base carries a ferric oxide coating, and on top of this is added a layer of chromium dioxide; the result is that low frequencies are reproduced from the entire coating and high frequencies from the top layer.

B. H. MORRIS & Co (Radio) Ltd have taken over as UK distributors for the up-market Beltek range of Japanese-made car tape equipment. Beltek is one of the higher quality lines of underdash cassette players and cassette/radio units. They incorporate the latest electronic and mechanical innovations, and Morris make a special feature of such points as sensibly located controls, instant play loading mechanism, adjustable width control shafts and quick-reference function indicators. All models come in a complete package with detailed instructions and all basic parts for easy fixing.

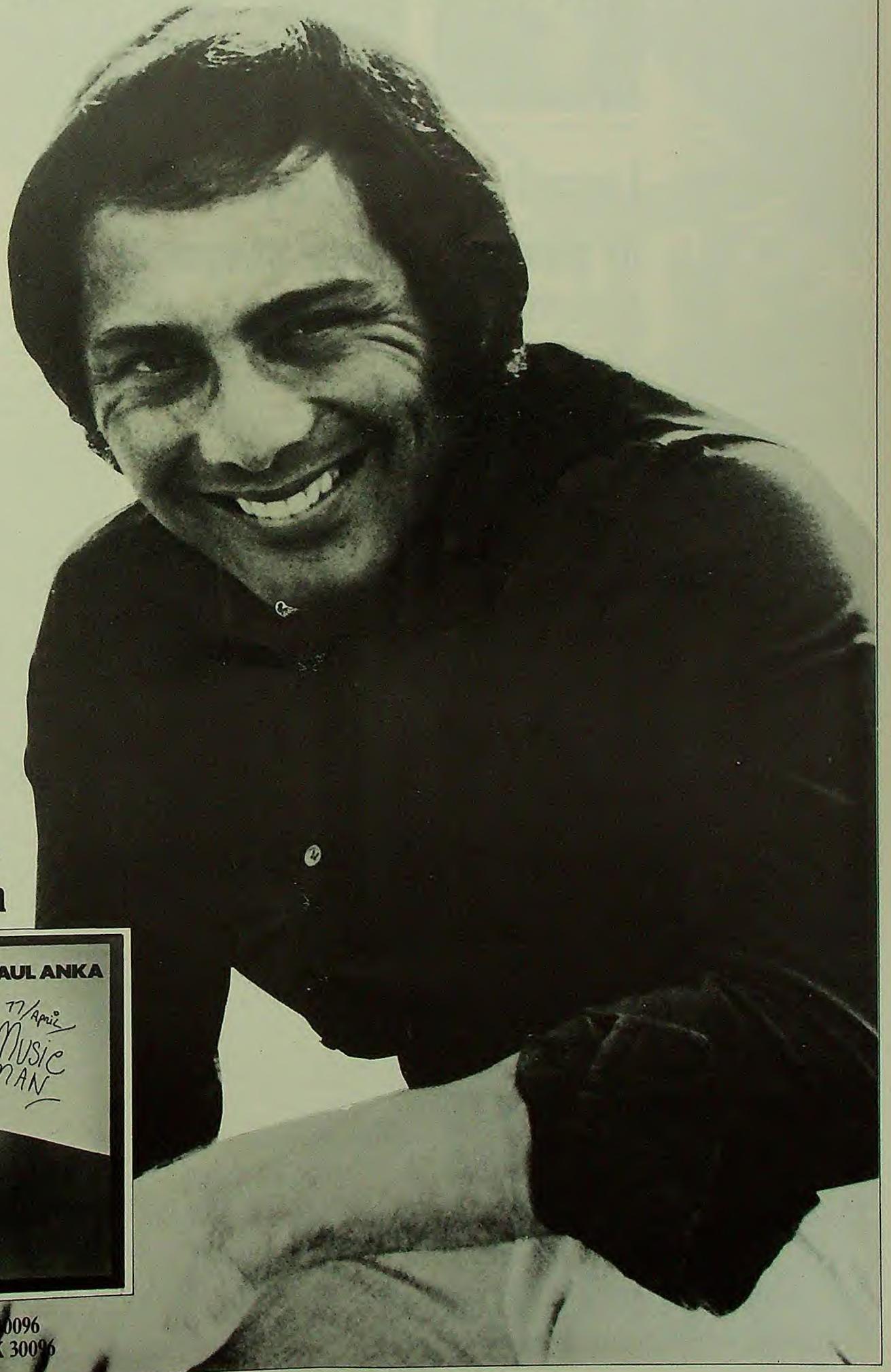


Philips AH970 music centre.

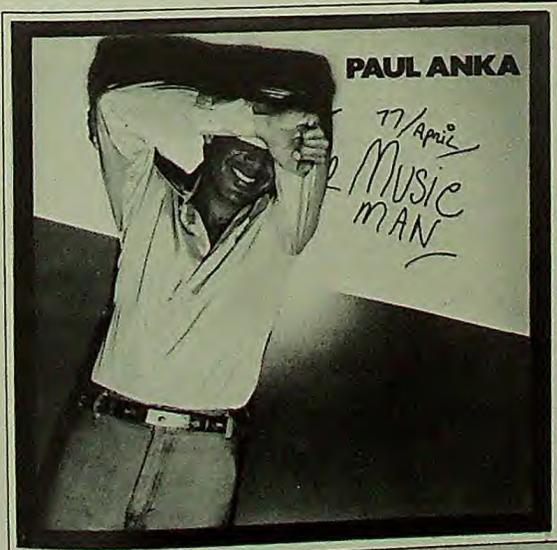


Beocenter 2800 from B&O.

Another great album from the Music Man



PAUL ANKA
The Music Man



Album UAG 30096
Cassette TCK 30096

TALENT

by CHRIS WHITE

LAUNCHING A new rock band is never easy, and harder still during the present economic climate when the high cost of touring is forcing many name groups off the road, or at least to cut drastically concert itineraries, with the result that less exposure is also offered to the up-and-coming bands. In addition there are some indications that record companies are looking more carefully towards their artist rosters, and being that much more selective about signings.

Nobody's Business is the latest "new" band to join the merry-go-round of pop and rock talent, all endeavouring to climb to the top of the heap, but the group is only new in the respect that while its three members have only been together as a unit for a matter of months, individually they have long histories in the pop music business, and know only too well the many problems which they must inevitably face before attaining success.

The best-known member of the band is probably Bobby Harrison, who was formerly drummer with Procul Harum, and was with the group throughout their period of success with *A Whiter Shade Of Pale*. Since then he has had a varied career, including a long period with Snafu, the band put together by Mick Moody (one half of the Young and Moody duo, who recently debuted with an album on Magnet). After that outfit broke up, at a time when some people felt that Snafu was about to break, Harrison tried putting his own band together.

It was when Harrison visited a friend Joe Jammer in Chicago that Nobody's Business was born. Jammer had built a reputation as a session player — hence his adopted surname — and had supported Maggie Bell on her last UK tour, as well as playing with Supertramp. Although only 24, his playing experience ranged from such names as Bo Diddley to Bad Company. Jammer invited Harrison to play on some demo-tapes for the Planetary Citizen Band.

The third member of Nobody's Business is Tony Stevens whose pop music career started with Savoy Brown before he went to the US and joined Foghat, a respected gigging band there. His most recent work, prior to the new band, was as bass



Nobody's Business: Joe Jammer, Tony Stevens and Bobby Harrison.

Launching Nobody's Business in slow and easy stages

player for the television production of *Rock Follies*, as well as playing on the soundtrack album. He also played on the *Tommy* soundtrack LP.

Managing the fortunes of Nobody's Business is Julie Endhoven, one of the few women rock managers in the business, and whose main band in the past has been Strapps, who record for Harvest. She freely admits the difficulties of launching a new band, even though the members are not total strangers to the business: "I was first introduced to Nobody's Business by their road manager, who took me down to a performance at the Speakeasy. They were looking for management, but the band's most immediate problem was finding someone who could devote a lot of time to it."

Julie Endhoven's policy for the group was made clear from the start: although there was no recording contract, — an essential qualification for any group wanting success, she felt that it was important the band should wait

before approaching record companies. "The ingredients were all there, and the necessary talent, but there were still lots of things to be ironed out before they started presenting themselves to various a&r managers," she says. "For instance, although the band had been allowed the use of the Speakeasy Club for rehearsing, and had played three or four gigs there, I thought that it was important to put them in an environment where they could find out what it was like actually living together, as well as playing together."

Stage two of the plan took the shape of a six-week residency on the Isle of Ibiza. Discotheques are currently mushrooming throughout the Balearic islands, and The Exhercis is one of the latest, situated in the tourist resort of San Antonio and capable of holding 1,500 people — which is a nightly occurrence during the long holiday season. Miss Endhoven says: "The proprietor wanted a good British rock band for his opening attraction and it was ideal for us because it provided the

group with a working holiday. It meant that everyone could work together, live together, write together and perform together — in general, sort out any personality conflicts, and provide a good springboard for Nobody's Business' future.

"In addition it was beneficial for my relationship with the group because in London there is not all that much chance for those people looking after the business part to actually sit down with a band, and get to know them in a relaxed atmosphere, and meet them as people. It is usually restricted to a quick five minutes in the dressing room. In fact the Ibiza season had all the benefits of a tour, but without the strain of having to be on the move every day."

Stage three of the Endhoven strategy is about to start — and perhaps rather surprisingly, it ignores the UK record market for several months. "Our intention is to concentrate on the States first, and then on Britain. At the moment the

US has more opportunities for new bands. Touring in the UK has a big hole in the middle, either you have to be a band of enormous status, playing the major halls, or you have to be content with playing pubs and small clubs. There doesn't seem to be much demand at the moment for a working band, whereas in the US a concert-goer will go to see all three acts on the bill rather than just the headliner."

As an introduction to the US market, a 30-minute video film has been made of Nobody's Business in action — "It's not just one camera in front of the stage, filming the band for half an hour, but rather a medley of parts of their numbers, edited into one, and interspersed with various comments. It adds more dimension to the fact that they are not just a group who play music, and a way of showing the record companies in the US that it is more than just a demo-tape. Through the film we hope to give people a hint of Nobody's Business' direction."

Apart from the video tape however, Miss Endhoven feels that the track records of the individual members of the group are strong enough to warrant Nobody's Business visiting the US and playing gigs there. This summer the band will be recording at the Château recording studios in France, and then through autumn until Christmas will be continuously touring the US. "Hopefully by then the band will have achieved some musical standing and made some sort of a name for themselves. Our strategy is that by early next year, word will have come back to the UK and instead of having to start with the usual pub circuit, the public will be able to see the band in some decent halls."

The group's first LP is scheduled for release later this year and will include material written by the various members. Chris Kinsey, responsible for Strapps' second album on Harvest, will produce. Julie Endhoven herself describes the band's music as a cross between rock and funk, "a sort of black rock". She adds: "There are other plans for Nobody's Business including a couple of open air festivals in Britain, and a pop festival in Ibiza which is attracting names like Van Der Graaf Generator, George Melly and Annie Ross."

Logo release puts Meal Ticket on the road



Meal Ticket

CODE OF The Road, the album recently released by Meal Ticket, marks three important "firsts" — apart from being the debut product from a band who have been tipped for success by both public and critics alike, it is also the first album from Logo Records, the company owned by Geoff Hannington and Olav Wyper. In addition, Meal Ticket is the first individual band to be signed to EMI's licensed label division since Alan Kaupé became director.

The reputation of Meal Ticket as a gigging band has grown enormously in recent months, and frequent appearances in London, at such venues as the Nashville and the Marquee, have been sell-outs. Media reaction has been strong and the band has attracted a hard-core of fans, both within the record industry and with the actual public. The challenge now is to convert box-office receipts into solid record sales and with an album now in the shops, and a single *Out Of The Blue* picking up radio play, this target is now in sight.

"We signed with Olav Wyper and Geoff Hannington's company for the simple reason that they were so enthusiastic about us," explains the band's founder member, Steve Simpson. "It wasn't even a case of preferring a smaller record company to one of the majors. We had received offers from various companies but Logo Records didn't have a rock band on its roster. Apart

from Wyper and Hannington's enthusiasm and encouragement for what we were doing, we knew that they were also two men who have got a lot of marketing experience behind them, have bags of initiative and are very hard-working".

Simpson started Meal Ticket in February 1976, although the outfit was then known as Bill Esher and the Beacons (Belisha Beacons). "I'd been playing in Ronnie Laine's band Slim Chance but then he (Laine) decided to kill it. Willy Finlayson, Jack Brand and myself started doing some fun gigs in Gravesend when we suddenly realised that we had the basis for a good band ourselves. That's how Meal Ticket was born, and following the addition of Ray Flacks, Rick Jones who is Canadian, and drummer Chris Hunt, we started playing gigs further afield, eventually breaking into the London pub and club circuit."

The *Code Of The Road* album was recorded at The Point, a relatively unknown studio in London's Victoria, but which is becoming more in demand by other artists. "It was unusual because the console was in the same room as we were playing — there was no physical separation at all. There was a minor problem in that the engineer had to listen to the music through cans rather than speakers, but the results we got were very good."

From playing frequent gigs at the

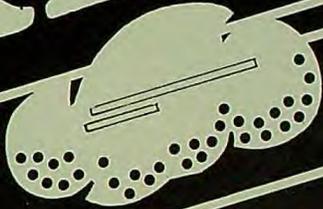
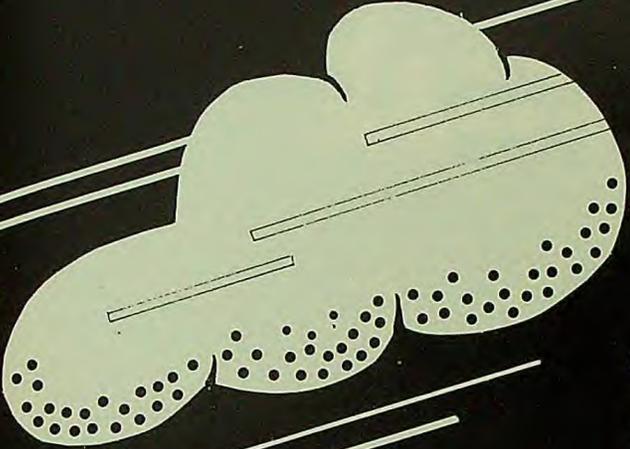
400-capacity Nashville Rooms, Meal Ticket has now progressed to playing on support bills for Ry Cooder at Hammersmith Odeon, and the Atlanta Rhythm Section at the New Victoria Theatre. Last Friday (1), the band was playing its first top-of-the-bill show at the New Victoria which holds more than 2,000. "That concert was a watershed for us and now hopefully we are heading for the medium-sized venues, seating between 500 and 3,000 people," Simpson admits. "Strangely enough, we did a 'warm-up' concert for the New Victoria gig at a Knightsbridge club, but our manager Mike Ross decided that it should be a low-key affair. On the posters we were advertised as Luncheon Voucher! Word must have got round though, because the place was packed and we got a great reception."

For a "new" pop band, the average age of Meal Ticket's members is high — Simpson at 29 is the youngest, Rick Jones is the oldest at 37, and four of the members have growing families. "One of the guys has a 16-year-old daughter who is very much into punk and new wave music, and she has brought along her friends — including some of the Sex Pistols — to our gigs."

"They didn't like what we were doing, but they did at least appreciate that what we did we did well," Simpson added.



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RETAILING COUNTER INTELLIGENCE

Forgotten man on Sanday Isle

SANDAY IS a small island in the farthest corner of Britain, the Orkneys. Its size is indicated by the fact that the only address needed for reaching James Walls' business establishment there is: Roadside Shop, Sanday. The full tally of potential customers in his neighbourhood is 600, although more business is done with tourists and with other islands.

One feature of shops in such places is usually that they sell everything, and Walls' is no exception; rowlocks, ratatouille (tinned) and records are all on the list of merchandise available, but altogether they add up to a staggering turnover of more than £45,000 a year, of which record sales are a small but healthy proportion.

However, running a record department on a speck on the map is hard. For example, Walls could sell more records, particularly of certain artists who have found favour with the local inhabitants, but he cannot get supplies. Prompted by a copy of *Music Master* he wrote some time ago to several record companies with whom he had not dealt before. Only RCA replied, and he was told that it required a first order to be in the region of £300-worth of product. "Surely, when I am a record dealer already this amount is uncalled for?" he asks. "RCA is the company I would most like to deal with but they insist on that amount of money. I've explained that I live on a very small island, and that amount is impossible to handle." Walls has dealt for years with Decca, Topic, Gramplan of Aberdeen and Thule of the Shetlands without any difficulties, and was very surprised at the trouble ensuing from his attempt to broaden his stock.

He is a man used to difficulties in running his business, and accepts philosophically that, when everything has to be brought to his island by boat — in an area of sea not renowned for its placid conditions — goods often arrive "all bashed", and have to be returned. Sometimes weather and high seas cut Sanday off from the rest of civilization completely.

These two factors combine to present special difficulties to Walls in his record department — firstly because records tend to get bashed more easily than sea boots or sacks of potatoes, and secondly because a journey time which can stretch to six weeks from order to delivery at the shop means that making returns to the record companies within their

EDITED
by
TERRI ANDERSON

time limits is often impossible. "Wholesalers and suppliers don't seem to realise how far away we are and how small we are."

One thing Walls is unlikely to become involved in is the high street cut-price war; the nearest record dealer is on the mainland — three hours away by boat. As a result his customers come from the other islands in the group, but only in summer when the weather is good enough to make a record-buying boat trip look like a good idea.

However, Walls confirms that music, and listening to records, is a major form of relaxation where there are so few other forms of entertainment, so people probably buy more discs per head than in the major cities. Scottish music, not surprisingly, is very popular, with classical music a close second; also folk artists like Bridie Gallagher and the Freeman; and well-established country artists like Dolly Parton, Charley Pride and the late Jim Reeves are greatly in demand, although it is these that Walls is having difficulty in stocking. While he cannot fulfil a demand for a £300 initial order from RCA — or any other company operating a similar rule — Walls says he can promise "steady orders" and over a year "it would add up to quite a few hundred pounds for the record companies". He would be resigned to paying extra post and packing for delivery from the companies "so long as it wasn't extortionate."

Walls, born and bred on Sanday and never been further south than Manchester, has built up his record business over six years. Lately he has noticed that cassettes for some reason are growing in popularity compared with records, and "there's no problem about minimum orders on those." A patient man, Walls shows no sign of irritation when he reviews the difficulties peculiar to being a dealer on a Northern isle, or when he reveals that he receives leaflets giving details of new releases from RCA every month and adds, "I keep sending in my orders, but they won't send me anything."



THE HMV Greensleeves campaign included a competition for an in-store display using the company's merchandising materials. Judged by marketing manager Michael Letchford and colleagues, the winners were James Asman Ltd of 63 Cannon Street, London EC4 and Flyright Records of 38 Sackville Road, Bexhill on Sea. Pictured here with EMI salesman Bob Coles is Diane Stephenson of Flyright.

Punk adds interest to an otherwise stagnant scene

WHATEVER ONE'S reaction to the quality of the music the current development of the new wave phenomenon has added interest to an otherwise stagnant musical scene, and it poses many questions about the marketing of this particular type of product. Principally because the music denies itself, by its very anti-establishment stance, the advantages of radio and television exposure, except in the odd instance of sensationalist news journalism, the companies responsible for the product have had to seek other avenues for bringing it to public notice. It has therefore become a music sold on gimmicks and artificially cultivated demand.

Like many other movements in popular culture the punk rock or new wave began in London, and with the assistance of a disproportionately large amount of coverage by the rock media for what was in its beginnings a very minor locally based cult, the impact in terms of record sales is now being felt nationally. Even now it is a trend which is very limited in its appeal to the record buyer and can still be regarded as no more than a minority movement, but as record companies fall over each other in an undignified scramble to jump on the bandwagon, some fairly impressive sales figures are being notched up for certain groups in this field.

Media overkill?

I am somewhat disturbed at the role of the music press, who have never been noted for their restraint, in the promotion of the new wave. Last year the desire to create new movements led them to an overkill on reggae, which in terms of popularity and record sales is the original non-event. Now they are turning their sights towards punk rock, and are trying to create new superstars in the face of public apathy or even antipathy so they can duly demolish them in six months time. I often think that any performer who can survive a *Melody Maker* promotional campaign for over 12 months is a true superstar.

The record company marketing men have had a field day with their new wave product. Free singles with an album, 12-inch singles (although these are now standard aren't they?), limited editions, coloured vinyl, and, of course, the essential picture sleeve on the first 5,000 copies. The reason for all this gimmickry is twofold. Firstly to sell a product which is not being heard by the potential audience through the normal channels. Indeed, it is interesting that from my experience many of the customers are buying records they have not heard before and are often not all that interested in the sound of the record at all, but regard it merely as a collectors item. Secondly, the limited edition idea in whatever form promotes a heavy initial sale, which presumably results in early chart recognition and the consequent snowball effect which that produces. I have never known a musical trend before which has been so promoted in this way, and it is probably sufficient comment on the music that it is unable to stand on its own merits. Musical fads and fancies will come and go, and new wave inevitably will too — and pretty quickly I should imagine — but hopefully future trends will rely on the quality of the music and the performers rather than the promotional gimmickry of the record company marketing men.

The
Mike
Davison
column
Ali Baba Records,
Liverpool

Middle-class punk buyers

Before leaving the subject of punk rock, I have been most disappointed to find that the customers for this type of music are far removed from the authentic punk rockers depicted in the press. The attraction appears to be entirely to the middle class, grammar school type of teenager who seems more interested in maths homework than anarchistic revolution. It is by no means a working class movement, since on Merseyside at least, soul is still the music of the working class youngster. I am sure that most of the kids who buy the new wave records are doing so because of their semi-rarity value, and if they have managed to obtain the new single, by one of the more obscure groups they are one-up on their mates at school. This is also why some shops who still have copies of "Anarchy in the UK" by the Sex Pistols are able to sell them at £4 to £5 per copy.

TV campaign 'a disaster'

RCA must dread the mention of tv advertising after two disastrous forays into that field, particularly after giving away their two most successful artists for tv compilations

by Arcade. I must admit that I did think the Jack Jones album would sell quite well, since he was in the country to promote it and his product had never really been sold in a greatest hits package before. However, any weight the campaign may have had was dissipated by running the advertising over two months rather than two weeks. Tv advertising has to have short term impact to cut through the welter of records promoted on the box these days.

Reps need a hearing

The complaint I hear most from reps these days, apart from the terrible state of trade everywhere, centres around their failure to get their executives at head office to listen to them, whether it is concerning sales targets or the release of a particular single. Considering that the reps are in liaison with management level at the various record companies it is obviously important that there is communication between the two parties. I can however understand the reps' frustrations, having found in conversations with many record company executives that they have no idea how shops are run and the economics of running a small business. The failure to grasp the essentials of life in the market place is often revealed in the mass of rubbish they foist on their reps expecting them to sell this product into the dealer. Similarly in terms of promotion, if promotion managers looked at actual shops they would realise that much of their expenditure is wasted since shops physically cannot use the amount of material issued. I realise that there are excuses to be made on behalf of the record company management, not least overwork, but allowing the reps greater access to them and greater facility to question their decisions, and hopefully, themselves getting into shops to see what goes on, must all have a beneficial effect on their own production.

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RETAILING

The life of Reilly

IT COMES as no surprise to learn that Colin Reilly who runs the flourishing Wynd Up wholesale company from the Sedgely Park Industrial Estate near Manchester was a teenage recipient of the Duke of Edinburgh's gold award given, among other things, for public service.

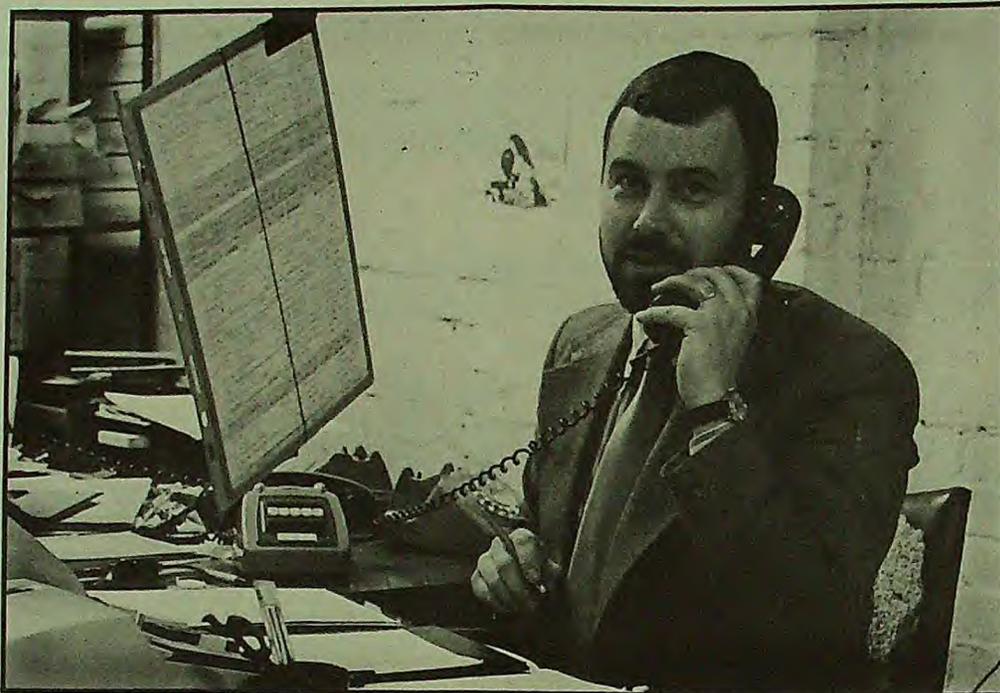
Reilly was 16 at the time and a police cadet, the first on the Manchester force to be so honoured and the effort then rewarded has characterised his unusual business career ever since — the award was also for sporting prowess and he still runs three miles at six o'clock every morning before going to work. Now 32, with a staff of 10 and a turnover for the 12 months ending June in the region of £2 million from a business started only three years ago, Reilly has developed his business career on a combination of good commercial sense, remarkable capacity for hard work and long hours, plus a dedicated belief in the value of customer service. Keep the customers satisfied and the rewards will come is a philosophy which Reilly has proven to be as relevant today as ever it was.

Reilly was smartly off the mark with retail distribution of the five-volume Motown Story, advertised with an "As seen on tv" tag, which was in fact a reference to an earlier attempt by a different firm to sell the pack as a direct mail item. But the other firm, Valer Records of Manchester, liked Reilly's style and subsequently gave him exclusive retail distribution of a tv-promoted 2LP, The Black And White Connection.

The first time Reilly grabbed at a commercial opportunity was while he was on the Manchester police force. The owner of a furniture factory opposite his home asked if he would be interested in his spare time in driving a lorryload of goods to Colwyn Bay for ten shillings an hour. Reilly accepted and was soon working nights for the police and by day as a lorry driver. "I was earning £16 per week at the time and when I was offered £25 to manage the factory. That was an offer a hard-up copper couldn't refuse," he recalls.

Later, with his police superannuation of £150, Reilly and his wife Dorothy leased a vacant Maypole grocery shop in Manchester. The first quarter rent took £97.15s, the remaining £52.5s was spent on stock. Thus the Reilly's first flower shop was opened, run by Dorothy a trained flower arranger, while Colin bought blooms at Manchester wholesale market before work and delivered orders during his lunchbreak and in the evenings.

Brian Mulligan talks to the man who runs Wynd Up Records with faith in the Lord and a belief in keeping the customer happy.



A good example of Reilly's initiative and belief in the effectiveness of personal service occurred during the time of the flower shops — one eventually grew to a chain of three. Visiting a Manchester restaurant, Reilly heard the owner complaining about the delivery of mushrooms. He discovered that the proprietor wanted them early in the morning, but was unable to place his order at a time suitable to the suppliers. Reilly, mindful of his daybreak visits to the wholesale market, offered his services.

"We worked out a scheme whereby I would ring the restaurant about closing time at 11.30 pm. Many's the time I fell asleep with phone in hand while waiting for him to give his order. I was getting up in time to be at Manchester Smithfields before five in the morning." But Reilly's ability to do without sleep enabled him to extend the scope of his clientele to other firms which

wanted to place late orders for early deliveries.

As the wholesale business prospered, a shop next door to one of the flower shops became vacant. Reilly had already checked out that there was only one type of outlet missing along this particular road which ran from Manchester to Bury. This was a record shop.

Now he was faced with a problem. He appreciated the business opportunity but knew nothing about records or the retailing.

Luckily he had a friend, Nigel Ragett. "Nigel had a record player and was therefore regarded as being qualified to run a record shop," says Reilly.

Surprisingly the two innocents prospered. Or maybe not quite so surprisingly, for Reilly had put his faith in the Lord. An actively religious couple, the Reillys help run a young people's association at their local church. "After services there would be a meeting for discussions

which meant that we would wind up at somebody's house. That and the association of the phrase with the first gramophones gave us the idea of the name for the shop. The spelling was changed slightly just to make sure that people pronounced it properly and didn't think we were scared of what we were selling."

The immediate success of the first Wynd Up shop led to the opening of two more, which made a total of six, including the flower shops.

By this time, Reilly was working 80-90 hours a week which, even with his undoubted stamina, was doing nothing for his home life or health. So a decision was taken to dispose of one of the businesses. Not without some misgivings on the part of Dorothy Reilly, whose skill as an arranger and maker of bouquets was in no small measure responsible for its prosperity, it was agreed that the flower business should go, and that the way ahead lay in records.

Before long there were three Wynd Up shops, during a six month spell of learning the trade from behind the counter of his Prestwick outlet, experienced the frustrations of waiting for orders which too often were never delivered on time.

His suspicions that his problems were similar to those of other small dealers of course proved only too true and Reilly decided to move into wholesaling.

It was not, he recalls, a move which was encouraged by the major manufacturers. But Reilly pressed on regardless, running the wholesale company from the stockroom of his Prestwick shop.

"I had to buy records at dealer price, but the smaller dealers and market traders whom we were supplying were willing to buy at slightly over the odds. It was better for them to be able to get the records when they wanted them without the expense of ordering from London. We have always been able to work on very small margins and we worked the wholesale business the same way as we did the fruit and veg — say you will deliver and you do."

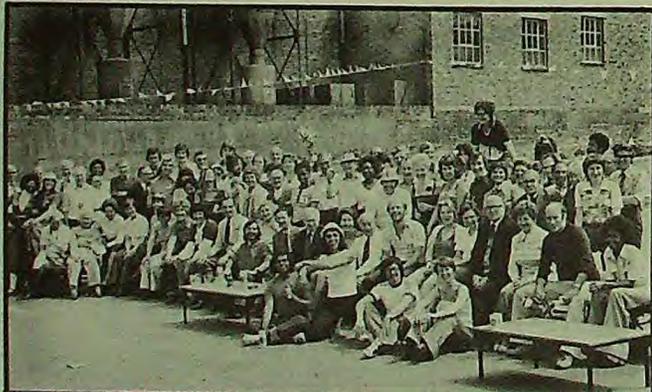
The wholesale business now supercedes the retail involvement and is run from a warehouse on a modern industrial estate about one mile from the former Prestwick shop. Nigel Ragett, who managed the first shop is now a director, and Leslie O'Meara, son of the late John O'Meara, the architect of Selecta distribution, joined Wynd Up last November as sales manager from Selecta Manchester.

There are 250 accounts being regularly serviced, plus about 1000 juke boxes, which puts Wynd Up's singles turnover in the region of 25-30,000 copies weekly. The firm also offers a comprehensive stock of albums, both pop and classical.

But even with a proven track record, Reilly considers that he has still to win the total confidence of his suppliers.

"Wholesaling has to be the way of the future, but at this moment in time the majors give us from what I would describe as good support to downright discouragement.

"One major has criticised us for making 24-hour deliveries, when it delivers only once or twice a week. There is a feeling that Wynd Up is making the dealer lazy, but I think that some of the big companies would see a city centre shop be out of stock from Friday to Tuesday rather than encourage it to do business with me. You see, they have these huge distribution systems and they must keep them. It doesn't seem to matter that they are not selling in volume."



JUBILEE MOOD prevailed for an afternoon last month at Lugton's wholesalers, at Cross Lane, Hornsey, North London, when the flags and bunting were produced for the company's Jubilee party and disco.

Minimum orders — or heavy fines?

I HAVE noticed with interest the compliments paid to WEA for the efficiency of their new distribution system, but regret that no-one has yet stated the obvious: CBS always have been, and still are, equally courteous and efficient; certainly from our point of view, no change was necessary or desirable; the minimum (free delivery) order required for CBS/WEA combined has gone up, "at a stroke", from £25 to £45, and this in midsummer! — not a time which is notably the best for sales — and the charge from 85p to £1.85.

At the present time minimum orders and charges, for the major companies, are as follows:

On £145, assuming gross margin of £72.50 and VAT of £17.40 on

£217.50, each shop must dispose of £234.90 (at retail values) each and every week just to cover the minimum orders, for the charges would otherwise be approximately 10 per cent of the gross profit, and in a lot of cases more than the nett return.

This week RCA appear to have recognised the situation, presumably for a trial period. When will the other manufacturers realise that many shops are being forced to give customers the worst possible service. For example, formerly we were able to order CBS/WEA twice a week, thus keeping on the ball for new product, and giving customers' special orders a 3-4 day delivery. Now we are lucky if we can order once a week from each, for it is

Company	Minimum Order	Charge Levied
EMI	£25.00	£2.00
Phonodisc	£30.00	£1.00
Selecta	£15.00	£-.50 (or £10 for £1)
CBS	£25.00	£-.85
Pye	£15.00	£1.00
RCA	£15.00	£-.75
WEA	£20.00	£1.00
	£145.00	£7.10

Company charges

LETTERS

cheaper not to order and lose the profit, than to incur these charges.

What other industry charges you for a catalogue to encourage you to sell their back catalogue product, and then fines you heavily for so doing?

If the manufacturers want shops to go to the one-stops and so-called wholesalers, then they should come clean and say so. Many years ago Decca, EMI and Lugtons carried all makes, but the trade was temporarily told that vast savings and increased efficiency would follow manufacturers going direct. Is there any managing director of any record manufacturer who could truthfully say that this has proved to be the case for the record shop.

I would like to meet such a man face to face, for I do not believe he exists, not even in the Cloud Cuckoo Land, in which their Ivory Towers are placed. J. R. BRAGMAN, Leakes, 63, Sidcup High St, Sidcup, Kent.

ONE HUNDRED YEARS
1877 OF RECORDED SOUND 1977

RETAILING

The dealers know best

THIS MONTH Viewpoint is contributed jointly by four Brighton record retailers, who contacted *Music Week* after reading an IMIC report in which remarks on distribution and dealer/manufacturer relations made by Sam Sniderman, President of the Sam The Record Man chain of shops in Canada, were reported. The Response comes from Downtown Sounds, Fine Records, Kennynlyn Music Centre, and Audio Books, and a fifth signatory to the opinions expressed is S. M. Bennett, dj at Southern Sounds disco in Brighton.

ON READING the article headlined Record Industry Needs Closer Contact, by Chris White in *Music Week* of June 4, we as dealers found it very interesting, and were most impressed at how true it all was.

We are all situated in Brighton, along with 18 other record retailers, and a suggestion we would like to make is that the record companies should appoint a group of people drawn from a&r, from promotions, and somebody from the top level. They could travel to various areas of the country, perhaps starting with Brighton, inviting local disc jockeys and dealers along to meetings where they could discuss the business and put forward their ideas. We, the dealers, think we are in a better position to know what sells to the public, and what is happening in our particular areas.

For instance — numerous shops, including ours, sell imports, but how long does it take the British record industry to cotton on to a good imported disc? The Bo Kirkland and Ruth Davis single You're Gonna Get Next To Me was selling for six months on import, with its fame spreading only by word of mouth between dealers who had spotted its potential early. Then the record company recognised it. Really, we dealers were responsible for its becoming a Top 20 hit. But word of mouth does not always work, because the people at the top of the record companies have the last word, and this is where the communication breakdown mentioned in the *MW* piece occurs.

Another fine example in the import field is the French release, Come To America by the Gibson Brothers. We believe Polydor has the rights to this record, and we talked to reps and the promotions people about it, telling them it would do well because we were getting it on import and people were buying it. What do they do? They release Non-stop Dancing (Polydor 2058890). So they ignore the single which the buying public actually is asking for.

We would, incidentally, appreciate seeing more record company reps dropping in at local discos. We have only noticed representatives of the WEA sales force and EMI Charttoppers, and to them we say "Good on ya!"

Brighton is a good outlet for music, as all the record companies must know; many records start to sell from one small area of the country and then spread to become national big sellers. We have already mentioned the Bo and Ruth single, and to what could be a big list we add Latin Hustle, Rock Your Baby, and the first time release of Feel The Need. We dealers are buying imports, and sell them fast. Surely the record companies hear all these imports, but do they really listen to them?

At this point, feeling as strongly as we do about the dealers' part not just in introducing imports to buyers but in breaking new product generally, we would like to mention the BBC. Why does the BBC always

DEALER VIEWPOINT

get the credit? It is the dealers working six days a week, who practically make the hits and must sit back quietly and take none of the credit.

Also, our opinions do not count where it matters — the only record company people we see are the reps. They come into the shops with their cases of new releases, and get downhearted or irritated when they tell us this or that is going to be a hit and we reply "No it isn't". Another communications breakdown.

While radio airplay does not always make a hit, the heavy work done by local djs and dealers — mostly on imports — can make a great contribution to success, if the record companies pick up quickly enough on what we are selling. This is where the good dealers should really get the credit, for selling imports — sometimes three months in advance of British release and radio play. In this area dealers could tell the promotions men what is likely to be a hit.

With more communication with the dealers and the djs, the promotions men could become more aware of public demand. In this town, as in others, there are a number of discos where the public can hear the latest records; the djs play them to as many as 20,000 a week here. This is what breaks the big sellers.

So come on record companies — more communication for your benefit and ours.

TONY WOOLLCOTT, marketing director of CBS, replies to the main points above as an experienced record company marketing executive, and not specifically as an executive of CBS — which is a company not mentioned in these dealers' comments.

"On the subject of communication inevitably in any company that employs a number of people, be it 100 or 1,000 there is a recognised chain of command and with that chain of command, channels of communication. By definition the people responsible for decision making in the head office have to take a national rather than a regional view of the situation and the need to do this inhibits their ability to secure this information on a first hand basis.

Secondly, the breaking of records into large successful hits can only come about a combination of effort from the dealers on a national basis, the media — radio, press, television, discs etc, the record company concerned and, of course, the artist. For any of them to claim disproportionate credit is unrealistic.

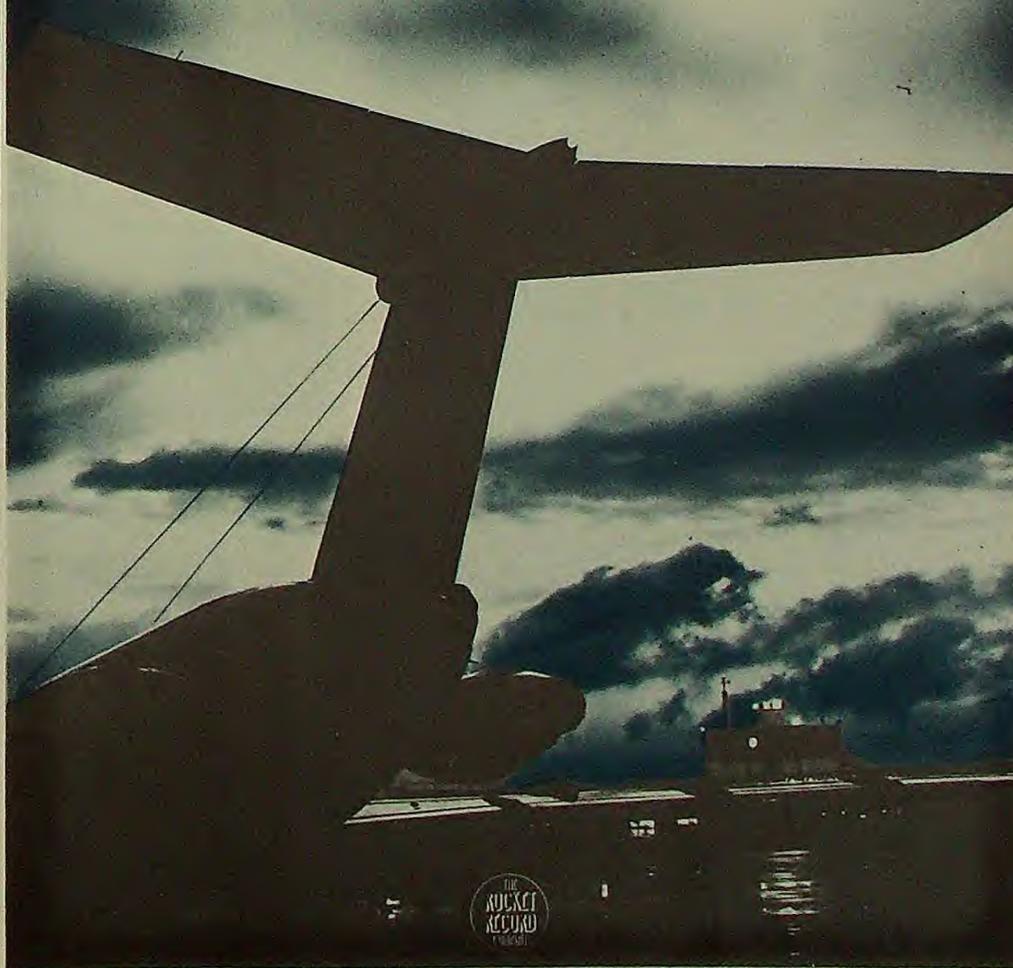
Finally, on the subject of the speed with which successful imports are translated into successfully released local records can only be a matter of a) judgement, which after all, somebody has to make and b) the recognition of the fact that a successful import does not automatically translate to a successful locally-released record which can be borne out by the fact that out of the many, many records that are imported, something less than one percent translates to local success. It is a naive record company that refuses or avoids releasing a potentially successful record and I cannot believe that many naive record companies stay in existence successfully for very long."

- BLUE- BLUE- BLUE-

NEW SINGLE-NEW SIN

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TIME FLIGHT" ROKN 527



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RETAILING

Full list of James Last from CRD

AS A REMINDER to any who may possibly have lost count, CRD supplemented its May lists of imports with a full list of the James Last albums now available from the company. These number 30 titles, but some are double albums and two are boxed sets. Not a man to rest on his laurels, by the time the June list appeared Mr Last had added another title to that list — volume 5 in his Sing Mit series. In another area CRD continues its specialist supply of ethnic folk records; the eight listed for May including music from Vietnam, the Sioux Indians of North America, and Easter Island.

A second release from the enterprising new jazz label Lee-Lambert Records appears on Selecta's June list as do albums of Prussian and British royal music, the latter featuring St Paul's Cathedral choir performing the music of the Jubilee Festival Service there on June 7. With the release of this record the Guild Label joins Selecta's roster.

CRD Blossom Dearie. My New Celebrity Is You. BMD 103. A double LP featuring a distinguished line up of backing musicians and including Pretty People and Killing Me Softly With His Song in the track listing. Retail price: £6.98.

Various Artists. The All Star Medicine Show. RRR 010. A quality band of experienced musicians giving the full treatment to blues and boogie as they are currently performed. Wide European acclaim should extend to Britain following this release on Red Rag Records. Retail price: £2.99

Sonny Terry. Wizard of the Harmonica. SLP 218. A re-released gift for those who have a sneaking yen for Terry's mouth harp playing without the gravelly tones of Brownie McGhee on top. Retail price: £3.29.

Various Artists. Hard Times. Rounder 4007. The title is the theme of this anthology of songs from hall of fame men like Champion Jack Dupree and Arthur Big Boy Crudup. Retail price £3.49.

The Who. Greatest Rock Sensation. 2345 104. Includes Magic Bus, My

PICK OF THE IMPORTS

Generation, Happy Jack. Golden Earring. Portrait of ... 2482 92. Includes Ce Soir, Radar Love. Rory Gallagher. Sinner. 2499 102. Includes Used To Be, Hands Up. All three imported for Polydor. Retail price—£2.99 each.

EMI Black Theatre Company. Umbatha. WML(L) 2000. A South African import, brought in at a request of EMI's UK m-o-r division. This Zulu musical interpretation of Macbeth broke box office records at its first London run in 1972, and a national UK tour has just begun and will go on into August.

Richard Torrance, Bareback. SW 11610. A West Coast rock man with a big following back home now imported from the US to celebrate a recent deal with Capitol in America, having previously been with Shelter/A&M. Retail price: £3.99

The Crusaders. Pass the Plate. 5C 054 92782. Once called the Jazz Crusaders this well-known and long-lived band moved to r&b and now expands their range further. This LP charted in the US and was the band's last on Motown, but is having a first showing now in the UK. Retail price: £3.40.

Deodato. Artistry. 5C 062 95988. A 1974 album now made available here from Holland. Retail price: £3.75.

Gene Vincent. Record Date. 2C 064 80038. Original 1958 recording with original sleeve, including Five Feet Of Lovin', Wayward Wind; Hey Good Lookin' and Summertime. Retail price: £3.75.

SELECTA Terry Smith with the Tony Lee Trio. British Jazz Artists Vol. 2. LAM 002. This second Lee-Lambert Record release features skilled jazz guitarist Smith, and tracks include Willow Weep For Me, Grooveyard, and All Blues. Retail price: £3.25.

Choir of St Paul's Cathedral. Royal Music from St Paul's. GRSP 7010. This superb choir, with the Kneller Hall trumpeters, specially recorded this LP at the cathedral for Guild as a Jubilee souvenir. Praise My Soul, Britten's Te Deum, the Credo from Vaughan Williams' Mass in G minor and God Save The Queen are included. Retail price: £3.35.



DADDY KOOL Records shop front in a London West End side street, with slightly hesitant potential customer.

THE SPECIALIST SHOPS

Daddy Kool,
Hanway Street,
London W.1.
by
TONY JASPER

Reggae? We rule—
says Daddy Kool

DADDY KOOL is situated at 44 Hanway Street, London W.1 and with no taste for modesty, it describes itself as the ruler of reggae music. It is owned by Keith Stone, who has a brother in the record business is owner of All Change records.

Daddy Kool opened in 1975. The shop is small, and usually packed with customers who sprawl out into the narrow winding Hanway Street which runs off Oxford Street at its Tottenham Court underground station end. Stone has in less than two years widened his activities beyond the shop into a mail order business, reggae wholesale operations and Daddy Kool Records.

He originally had the idea of running a soul and blues shop with some reggae. He found increasing trade in the latter and now reggae is to all intents and purposes the only music stocked.

Keith Stone is white and he believes he is one of just a handful of white owners who stock the music which is largely bought by black people, though he says there is a growing white buying audience.

He speaks of perils afoot for any ordinary white dealer who wishes to stock or specialise in reggae. There is natural suspicion from many West Indian groups as to possible motives and the fact that they cling very much together makes inroads extremely hard. More difficult than anything else for a dealer is simply establishing a regular supply of material, which appears on countless labels, outside of product marketed in a small way by major record companies.

The reggae world is not organised in the somewhat tidy, business-like fashion of the general record scene. Stone soon realised that you can visit a dozen small reggae shops in areas where the population is heavily West Indian and find a totally different stock. He found shops took records from whoever called with product, and callers from a small label only visited a fraction of stores.

Stone says he runs his business the black way, but to do this takes time and some luck. In the first place there was a need to establish confidence with the people from whom he would obtain his records. Initially, he was taken for a ride and took a lot of bad stock, but gradually he became accepted. One of his customers at Hanway Street had a father in the distribution business and, becoming friendly

with Stone, he introduced him to various contacts. With word of mouth communication in operation, Stone found many doors opening to him.

He did not want his store to stock just a selection of available product, and so he set himself the task of being one of the few reggae shops which carries a virtual complete range of available material. To do this he toured endless reggae-shops and gradually learnt the music, the artists, the right addresses from where records could be obtained. Stone still spends three or so days a week engaged in this process.

So he finds himself one day visiting areas of Birmingham, another day he is in the Brixton area of London and thence he might move to West London. All the time he is listening to music often made in back-rooms and talking finding out the basic information. This has enabled him to establish maybe the country's hottest shop for general reggae catalogue, and for the most sought after pre-releases. He also carries considerable stock of oldies from around 1959.

Stone is aware of the constant change in reggae and a general lack of familiar, constantly recording artists. He is also aware of what some call "heavy reggae" and what is regarded as "sell-out" music. Surprisingly, he mentioned how most of his customers would see Bob Marley amongst the latter. Stone says reggae is about communication.

In Jamaica and elsewhere, people speak politics and social messages in the music, for where there is a high degree of illiteracy, music can be the means of saying something. Reggae music expresses existing culture. And usually the music doesn't spawn many stars. When someone has a record out he is quite likely to visit a place like Daddy Kool. If there are one or two classic albums around which are constant best-sellers, then Stone would name Right Time from The Mighty Diamonds and most material from John Holt and Marcia Griffiths. And when he mentions John Holt, he does not mean the flowery, watered-down cuts which gave Holt general chart entry a few years back.

Keith Stone reckons a good shop sale is two to three hundred copies of a single, and in terms of his own record label, Daddy Kool Records, he thinks of 10,000 copies as a big album seller. He imports singles and sells them for £1.20 — this gives him a profit per copy of 30p. Albums imported may sell from £5.50 to

£7.56, though there are some much lower priced. The disco 12" single is popular in reggae, as it is in soul areas.

It might be thought, with the high unemployment amongst black people that few had money to spend on records, but Stone says the black community often buy as a group in a way which white people do not. He says black teenagers club together and they share their discs. He finds there is among them much more of a race to own the hottest music than is found in conventional, white pop-buying circles. The fact that Stone has white buyers has already been mentioned, but to this can be added a specialist clientele, from Radio One's John Peel to an array of white club disc jockeys. Stone also supplies, BBC Radio London's Steve Barnard with latest sounds.

To make it possible for basically white shops to stock reggae, he began his wholesale business. Stone says the terms of supply are no different from those of the general trade. He has a service charge of 10 per cent. He supplies shops like The Other Record Shop in Edinburgh, and Henry South, Southampton.

His mail order business is healthy and for trade he advertises in the black music press, particularly *Black Echoes* and the only all-reggae magazine, *Pressure Drop*.

When interviewed Stone was ready for his round of the London reggae shops, taking with him a fair supply of albums. He says there is a process of record swapping amongst reggae dealers.

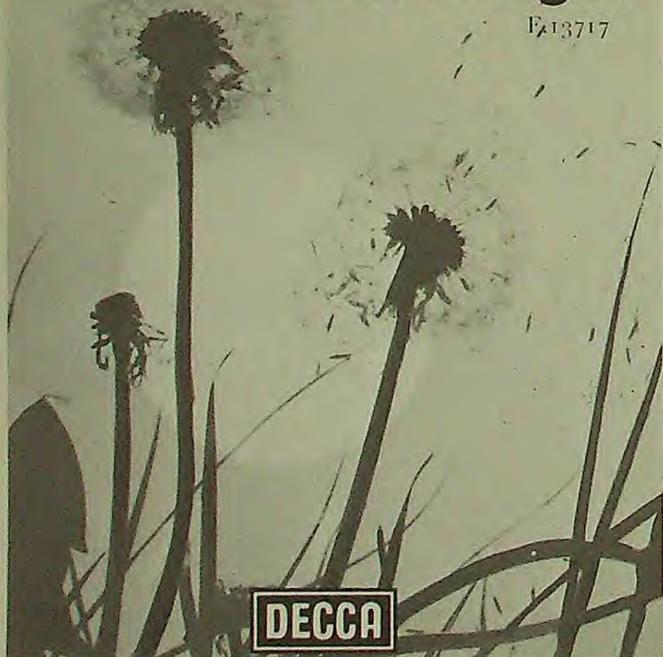
He leaves his shop in charge of his Jamaican assistant who will become a junior partner in the business. Keith Stone finds running a reggae record shop quite unlike that of any other kind of record store and he enjoys it.

Summer Breeze

the refreshing new single from

John Lodge

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RELEASES MUSIC WEEK

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

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 HIDEAWAY, Our Love Will Keep Growing. DETOURS MCA 306 (E).
 HIGH SCHOOL DANCE/LOVIN' YOU IS LIKE LOVIN' THE WIND, Boogie Fever/Hot Line, THE SYLVERS. Capitol CLX 102 (E).

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 I BELIEVE IN LOVE, Into My Dreams, KENNY LOGGINS. CBS 5441 (C).

IN MY DREAMS/LIFE'S BEEN GOOD TO ME, NEW WINE. Spark SRL 1154 (A).

IS IT TRUE WHAT THEY SAY ABOUT GEORGIA, Nightmares, KENNY LYNCH. Polydor 2058 897 (F).

IT DON'T RAIN IN MY BACK YARD, Next Time I See You, THE MOMENTS. All Platinum 6146 322 (F).

IT'S A LIFETIME THING, Only The Beginning, THELMA HOUSTON & JERRY BUTLER. Motown TMG 1074 (E).

IT'S EASY, Who Loves You More, ATLANTIS. Jayboy BOY 113 (ZLHR).

I WANTED TO CALL IT OFF, Keep Your Mind On Love, CILLA BLACK. EMI 2658 (E).

J
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 JOYOUS SOUND, Mechanical Bliss, VAN MORRISON. Warner Bros K 16985 (W).

L
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 LITTLE GREEN APPLES/ENGLAND SWINGS, King Of The Road/Jody & The Kid, ROGER MILLER. Philips 6168 019 (F).
 LONG WEEKEND, Pride Comes Before A Fall, EARL ROBERTS. Polydor 2058 899 (F).

N
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 NEON NIGHTS, Don't Miss The Message, ATLANTA RHYTHM SECTION. Polydor 2066 822 (F).

P
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 PEOPLE IN LOVE, I'm So Laid Back, I'm Laid Out. 10cc. Mercury 6008 028 (F).

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 SILVER BIRD, I Am Danny's Girlfriend, TINA RAINFORD. CBS 4489 (C).
 SKATE OUT, Skateboards & Summertime Fun, RICKI & THE QUEEN TEAM. EMI 2654 (E).
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 TIME OF OUR LIVES', Won't You Be My Lady, JOHN CHRISTIE. EMI 2651 (E).

W
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 WHERE THE UNIVERSES ARE, The Moon Is A Harsh Mistress, JIMMY WEBB. Atlantic K 10978 (W).
 WE NEVER DANCE TO A LOVE SONG, Let's Dance It All Over Again, THE MANHATTANS. CBS 5375 (C).
 WOMAN IN YOUR ARMS, Let Go, MARTI CAINE. Pye 7N 45704 (A).

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 A STAR IN THE GHETTO, Keepin' It To My Self, AVERAGE WHITE BAND & BEN E. KING. Atlantic K 10977 (W).

B
 BE MY MOONBEAM, Twilight Asylum, Oscar. DJM DJS 10788 (C).

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 COME BACK MARIANNE, Lamplight Lady, R. B. ZIPPER. Alaska ALA 2006 (ZLHR).

DE
 DENISE, Come Back, RANDY & THE RAINBOWS. Philips 6146 706 (F).
 DISCO MANIA PART I, Disco Mania Part 2, THE LOVERS. Epic EPC 5212 (C).
 ELECTRIC MONEY, Mad About The Movies. P. C. LYONS. DJM DJS 10799 (C).

F
 FLATTERY, One Night Of Love, SIMONE. Spiral SPF 7007 (ZLHR).

H
 HASTA MANANA, Your Love's Broke Thru. THE BOONES. Warner Bros K 16971 (W).

TOTAL ISSUED

Singles issued by major manufacturers for week ending July 8th, 1977.

	This Week	This Month	This Year
EMI	8 (7)	53 (45)	264 (169)
Decca	2 (1)	11 (9)	57 (86)
Pye	1 (0)	16 (15)	84 (98)
Polydor	3 (4)	23 (20)	123 (160)
CBS	5 (4)	36 (30)	147 (128)
Phonogram	5 (5)	25 (20)	87 (81)
RCA	1 (2)	23 (22)	115 (94)
WEA	5 (10)	37 (32)	118 (82)
Others	12 (26)	91 (79)	411 (470)
Total	42 (59)	314 (272)	1406 (1359)

ALBUM REVIEWS

POPULAR

STEVE WINWOOD
 Island ILPS 9494. Producers: Steve Winwood/Chris Blackwell/Mark Miller Mundy. This is being promoted as Winwood's first solo album in a 13-year career as a recording artist. Factually the statement is correct, but it suggests the album is a Winwood showcase, whereas in fact he emerges simply as the singer in a very good band. Good Taste abounds, with an overall feeling of comfortable confidence between singer and musicians being generated throughout. The songs are as substantial and agreeable as might be expected, and the band functions with expert cohesion, but without any of the parties involved ever seeming likely to break out in a sweat of dynamism. The unassuming funkiness so typical of this most reclusive of superstars is compulsively engaging and his reputation will ensure strong sales, which could become really significant if he decides to promote by stage appearances.

NEIL SEDAKA
 Neil Sedaka And Songs: A Solo Concert. Polydor 2672 036. A fine souvenir of Sedaka's May appearance at the London Palladium, this two-disc set should appeal to the singer's fans as well as to casual buyers who may see it as his ultimate "greatest hits" collection. The show itself was an ambitious, one-man attempt to trace his musical life and times, which — on the evidence of this recording — was enlightening, entertaining and only occasionally awkward. Some songs are performed in full, others in brief. Titles include material from his early years (Stupid Cupid, The Diary, Oh Carol, Happy Birthday

Sweet Sixteen) and from his re-emergence as a major artist of the Seventies (Laughter In The Rain, Love Will Keep Us Together, The Immigrant, That's When The Music Takes Me), plus the number which figured in both the Sedaka incarnations, Breaking Up Is Hard To Do. The recording quality is excellent, the sleeve — with illustrations of memorabilia provided by the man himself — of special note, and the sales potential strong.

DAVID RUFFIN
 In My Stride. Motown STML 12064. Producers: Van McCoy & Charles Kipps Jr. One of the most expressive voices in soul music today belongs to Ruffin, who here presents his third album produced and written by McCoy and partner Kipps. The union works as well as before, if not better, with the singer tackling the uptempo songs (There's More To Love, You're My Peace Of Mind, I Can't Stop The Rain, Questions) with much gusto, and the ballads (Just Let Me Hold You For A Night, Hey Woman) in his inimitable, intimate style. There are many critics of the identikit nature of the McCoy/Kipps repertoire — the arrangements are certainly predictable — but it does provide Ruffin with a secure musical base upon which to build his own distinctive vocal approach. The result is a fine album, which contains at least one potential smash single, Nightmare. A small stride for originality, but a giant stride for excellence in artistry!

GENE PITNEY
 The Gene Pitney Collection, Volume 2. Pickwick PDA 034. A two-album set which is not over-crammed with hits — the best known one is the still-stunning Something's Gotten

Hold Of My Heart — but it is still a good representation of Pitney's recording career in the late Sixties. It features his versions of other people's hits, including Stop!—In The Name Of Love, You've Love That Lovin' Feelin' and Green Grass Of Home, as well as his own Maria Elena.

JOHNNY MATHIS
 The Johnny Mathis Collection, Volume Two. Pickwick PDA 032. A collection of love show songs from Mathis, mainly dating from the Fifties and very early Sixties, but still demonstrating his incredible skill as a vocalist. The voice and material remain timeless, and with a retailing price of just over £2, this collection must be a big seller — and particularly when it is released at a time when other product by the singer is being promoted on TV.

ARTHUR GREENSLADE
 Abba's Greatest Hits — Instrumental Versions. RCA PL13036. Producer: Greenslade. The well-known arranger conductor and pianist here takes a stroll through Abba-land with a small sessions orchestra. To the dedicated pop punter speculation about why an instrumental Abba album has been made — with the full endorsement of the group's manager — and why it is on RCA rather than CBS, is probably more interesting than the album itself. However, it could very well attract an untapped and potentially very big audience of m-o-r appreciators, because without the vocals, and with the creaseless texture of Greenslade's arrangements the music emerges as a selection catchy, lightweight, easy-listening tunes which would appeal to many other than the chart pop buyer. All the instantly memorable melodies are on the track list —

from Waterloo through SOS, Dancing Queen and Money Money Money to Knowing Me Knowing You. Ideal for in store play, and potentially a big seller in a current very soft market.

VARIOUS
 The Roxy London WC2 (Jan-Apr 77). Harvest SHSP 406. Producer: Mike Thorn. Full marks to Harvest for putting this fine documentary recording together featuring eight new wave groups of the lower echelon performing in "their" club during the most vital and vibrant months of punk movement. The atmosphere of breaking new ground is accurately captured by means of aggressive stage announcements and snatches of fans' conversation, while the music burns out of the grooves with the maximum of commitment if not always the greatest musical skill. Nobody taken in by the national press's version of "punk rock" ought to give this raw little opus a spin before making any more glib put-downs in their sensational columns. Featured bands are Slaughter And The Dogs, The Unwanted, Wire, The Adverts, Johnny Moped, Eater, X-Ray Spex and Buzzcocks. Stand-out tracks come from Wire (Lowdown), The Adverts (Bored Teenagers), and Buzzcocks (Love Battery).

MOON
 Turning the Tides. Epic EPC 82084. Producer: Barry Blue. A second LP which has all the professional assurance and expertise of a third or forth — probably because the band has crammed an enormous amount of live work into its life, including the first 18 months, since signing with CBS. The sound is tight and pacy, but almost 'cool' in the jazz sense at times. The r&b, funk and record influences are used by a talented line-up to produce a tight

rhythmic bed on which the often light and sophisticated melody lines and Noel McCalla's lead vocals can lie. Also Blue has pulled one of his extra good production jobs together on this LP. The band has just completed a college tour and immediately starts a national tour with Boxer and Crawler in the CBS Heat on the Street corner package.

BROWNSVILLE STATION
 Brownsville Station Private Stock PVL P 1021. Producer: Eddie Kramer. Brownsville Station is best known for a single that went fairly high in the charts a few years back, Smokin' In The Boys Room. With that single they showed potential as a good, hard rocking, if fairly basic band but unfortunately have never lived up to that early promise. Their current album starts off well enough, but never gets out of the thundering hard-rock mould. It all begins to sound the same after the first track. Brownsville Station had better come up with a few new ideas if they want to make an impact.

ANDY BOWN
 Come Back Romance All Is Forgiven. EMI EMC 3176. Produced: Tom Allom. Andy Bown has been lurking in the background for a long time and after this album will probably continue lurking. It is a pleasant collection of love songs and rather outmoded lyrics like "the more I see, the more I realise nothing happened without reasons" very nice on the third playing through but with nothing to grab the unsuspecting listener. Love Love Love recently got the occasional radio play. Backing is by competent sessioners including two of the Strawbs' latest line-up but there's something missing somewhere. Deserves slightly better sales than it will get.

TO PAGE 58

RADIO/T.V.

DOWN AT Thames Valley Radio, Neil French Blake has a master-plan. The 210 deputy m.d. unveiled it at a conference a fortnight ago. It is a bold, radical proposal for a four-tier radio system, decimating the BBC networks as we know them and establishing 80 local commercial radio stations serving 400-800,000 people each.

By now, no doubt, it is lying, third pile from the left, in the mountain of paper that will make up some of the Home Secretary's summer reading — the Comments on the Annan Report—where like dozens of others it will be quietly and politely dismissed.

It's not that there's anything basically wrong with bold schemes, it's just that after two and a half years of talking the time has arrived when a civil servant somewhere has to sit down and draft precisely what is going to be done. Options have given way to action.

The Annan Report has already passed into parliamentary mythology as jolly good stuff. Unfortunately, for all its pithy prose and splendid analysis, it doesn't seem to have won many converts, not least because many are still not sure precisely what it all means. Sooner or later the radio cake has to be divided up, and everyone would rather have it sooner, and for good reasons.

At the heart of the matter are two questions: are we going to continue with both commercial and BBC local radio? And if so, or not, who will run it?

Annan's said "No" and "A Local Broadcasting Authority", and he will probably be proved wrong on both counts.

Everywhere should have local radio. That at least is agreed. At present, depending on whose figures you believe, 60 or 70 per cent of the population can hear local radio of some kind, some more than others. Air-space is limited, but again how limited depends on whose figures you believe. Certainly expansion needs to be planned. Annan's answer is attractive: scrap the existing structure, set up a new authority, lump all local radio together under it and, in the short term anyway, set about giving everyone at least one — and normally only one — local station.

Unfortunately, pleasing as this idea is, it is a cause without a champion. The BBC doesn't want it, the IBA doesn't want it and the ILR stations would go along with it but aren't too bothered. The BBC will hang on to its local stations to the bitter end and commercial radio simply wants more commercial radio, and soon.

Some ILR companies will

Radio Forth sells Mary, Queen of Scots

RADIO FORTH has sold Mary Queen of Scots to Australia for about £5,400. The dramatisation of Mary's life, in 130 12-minute parts, was broadcast in Scotland last summer and is the first sale of its kind by an ILR station. New Zealand and the USA are also possible buyers.

Scoop for Radio London's Alex Pascall with Bob Marley's appearance on the Black Londoners show last Friday Radio Hallam applying to the IBA for round-the-clock broadcasting.

Clyde's Steve Jones starts a five week, five nights a week Scottish tv magazine show called Watch This Space on August 1. The show starts in Glasgow and will move to Edinburgh to cover the Festival.

John Rosborough has been appointed production manager at Downtown, assisting m.d. David Hannon on the programme side. John joined the Northern Ireland station as an engineer.

The Annan report: Now someone must make a decision

EDITED
by
GODFREY RUST

probably back the Local Broadcasting Authority idea as a way of getting BBC local radio out of the way, but their association — the AIRC — contains too many who question the LBA's funding or necessity to endorse the Annan proposal fully when its comments are published later this month. Hallam, for example, is fiercely opposed to any merger with its rival BBC station in Sheffield, and that is the kind of problem the LBA would have to resolve. Seven other major cities have both BBC and ILR stations.

Nor has the BBC been idle. For ten years the poor relation within the Corporation, local radio has found itself pushed to the front of the stage in the campaign to hang on to the BBC's "roots" (though as one MP commented acridly, they are roots that grew 50 years after the plant). The BBC has published a list of 66 places where it would like to have radio stations in England (Scotland and Wales, of course, have regional

'Nineteen loosely-tied companies are no match for the BBC when it comes to public relations'

services, though interestingly enough Orkney, Shetland, Inverness and Aberdeen have all recently acquired regional 'opt-out' services remarkably like English local radio).

The BBC claims that it would take just another 30p on the licence fee for local stations to mushroom everywhere. The AIRC, in its comments, will try to put a rocket under those calculations, but nonetheless several ILR directors have expressed concern at the lack of noise coming from the commercial lobby while the BBC's propaganda campaign rolls along. The truth is that 19 loosely-tied companies are no match for the BBC when it comes to public relations, and in the end it may just come down to public relations. As one Bristol MP

remarked: "I pay tribute to my local station. On many occasions I am invited to appear on it." However good or bad a job it is doing, BBC local radio is there and possession is nine tenths of the law.

ILR wants quick expansion. More stations would spread the load of centralised services like Independent Radio News and, more important, give advertisers a genuinely national marketplace. Annan wants more commercial radio and despite his making hopeful suggestions about trust funds and universities it is unlikely that there would be any significant source of income for expansion apart from advertising.

When commercial radio does expand it will take on a different look, if not a different sound. Despite the gaps on the map there are not too many sites for independent, self-supporting companies. In the North East, for instance, Durham, York and Harrogate could all use a station without necessarily being able to support one fully. Radio Tees' m.d. John Bradford outlines his ideal set-up for towns like these: new companies with 51 per cent new capital and 49 per cent held by Tees, with their own programme output but a central operation, for example, for sales. Swansea Sound foresees a similar brotherly relationship with a Cardiff station.

Northern Ireland, as always, is a special case. Downtown Radio can reach 80 per cent of the population but the province's geography isolates Londonderry. Annan, Downtown and Londonderry all want to see a station there, but Downtown in its comments to the Home Office notes "the last thing we want to see is Radio Orange and Radio Green." They would be interested in some kind of joint operation.

In Scotland, Radio Clyde has long been interested in opening up the highlands and islands, but perhaps with a direct 'satellite' of the Glasgow station, opting in and out of Clyde's programming as required. (The BBC, in its English plans, would operate in a similar way). Over in Edinburgh, Radio Forth has ideas for stations both north and south, either as satellites or 'partners.'

Slicing the cake may not be that simple, however. Tayside — the east coast region between the Forth and Aberdeen — probably has more in common with industrial Glasgow than administrative Edinburgh. Radio Clyde is not disinterested in a tie-up with a new ILR station there, and Clyde with a trading profit since the day it opened is the northern flagship of ILR. The prospect of major stations staking out their regional claims is an intriguing one for the Home Office and the IBA to juggle with.

Nor would it be the only territorial battle. From half-a-dozen contenders, Air Services and BMS emerged three years ago as rep houses, between them, for all ILR stations. BMS now has seven, Air 11, Pennine Radio having changed sides this year to give Air a 'Yorkshire radio' monopoly. Would BMS, or any newcomer for that

matter, have a chance to represent any new ILR station, say, on Humberside?

How far a 'satellite' system would operate depends on how small a truly independent station can be. Orwell and Plymouth Sound operate successfully with potential audiences of less than 300,000 — but without BBC competition. Orwell's John Wellington is adamant that the station is doing everything a BBC local station could usefully do, and its audience figures when released later this week will be way beyond what any BBC station could ever claim. Nonetheless the BBC wants a station in Ipswich.

One thing that won't change is the kind of music that ILR plays. Britain will have no all-rock, soul or country stations — yet, at least. ILR has to be all things to all men, which is impossible, so it compromises on Top 40, or potential Top 40. There will always be regional tastes, as in Downtown, Clyde or Thames Valley. Indeed, a full ILR network could well provide the basis for worthwhile regional charts. But primetime minority broadcasting is out.

There are two ways, in the future, in which it might happen. Leaving aside the possibility, say, of a national commercial album station, London may in time have more stations which would be bound to play something different from Capital. That won't be, though, if at all, until the rest of the country is locally served and that won't be till the late eighties at the very earliest. LBC has had a hard enough time finding its feet so how many more stations could London support just now? (New York, of course, has more than all Britain, but then it hasn't the BBC or the IBA, and shoeing radio — or managing-director-on-a-bicycle radio as Annan might call it after his endearing references to Canada — is hardly the British style).

'It would not take long before local radio was in a mess that would take a decade to sort out'

The second way is by utilising both medium wave and VHF bands for different programmes, and here is a curiosity. In Britain this is strictly forbidden—in the US the *opposite* is forbidden. Many stations have wanted to broadcast minority interest programmes, especially Asian programmes and sport, on medium wave while continuing 'regular' broadcasting on VHF (or vice versa). Thames Valley had the classic case last year when their special stereo contribution to a Thames tv 'simulcast' of a Bernstein piece came right in the middle of their soul show.

The Home Office has always refused, until recently on the grounds that they were "waiting for Annan". Now Annan has come it still refuses anyway, for no apparent plausible reason other than the fact that it leaves them, as controllers of the airwaves, in a position to whisk away the medium wavebands at any time without anyone losing a service. But so long as those frequencies aren't actually needed why shouldn't existing stations be allowed to do what the IBA and Annan want: increase variety and cater better for minorities? The fear of companies operating a complete alternative station, as they do in the USA, is unfounded. Yet in the long term even Annan notes that split signals are inevitable if there's going to be enough radio cake to go round. It's in that situation that there could be substantial minority music broadcasting; and in the meantime must Pennine's regular listeners put up with an hour of unintelligible Indian or Pakistani for a Home Office whim?

The IBA could go ahead tomorrow offering new franchises for local radio stations, but where would they go? Several companies have suggested that the Local Broadcasting Authority should be set up and, in the meantime, let's fill in the gaps on the map — Cardiff, Dundee etc. But what about Leeds or Bristol, where the BBC already operates? It wouldn't take long before local radio was in a mess that could take the LBA a decade to sort out, but then can there be a sensible ILR network without some of the major population centres?

What the Government will do, in the white or green paper that is promised for the autumn, is not for *Music Week* to say, but there are some clear options. It could go the whole hog with Annan, whatever that means, and tear down the whole malformed structure to start again.

Or it could leave local radio in the hands of the BBC and IBA. The reasons for keeping ILR with the IBA are strong. It has the experience, being a larger organisation it can apply economies of scale, Annan agrees that it awards franchises and operates its transmissions in an exemplary way, it can go ahead with expansion now and so on. An LBA would be one more bureaucracy, time-consuming, costly and so on. The arguments are endless, but in the end if the IBA can do the job it is easier to leave things be. There is also something very British about a continued BBC vs. ILR split. Healthy competition and that sort of thing.

But full ILR and BBC networks of 60 or so stations each are unlikely. There may be enough frequencies but there may not be enough money. A BBC station in Ipswich, as Orwell fears, might be the difference between commercial success and failure — and does Ipswich really need it?

Annan agreed, and the BBC knows, that more commercial radio is the priority. If BBC local radio stays it will have to content itself with taking what it is given — which may mean playing second fiddle in the big cities and playing archive material to the farmers in the places that commercial concerns just don't want to know about.

John Bradford pinpoints the other possibility: "I have a terrible foreboding that maybe there is going to be another interim period." There could be, and for political reasons that have nothing to do with broadcasting. It would be the worst of all worlds. Whatever happens there will be few, if any, new stations before the Eighties, despite the consortia already formed in different parts of the country to snap up franchises the moment they are offered.

For all his wit and wisdom, Annan may be left behind by events. The Report, splendid as a talking point, in spite of its proposals says little that is new and much that is contradictory. It calls for variety but sees only one station in each place. It asks for a new authority but applauds the IBA and its stations. It talks of different keepers for different animals; but then economies has a way of torpedoing even the finest metaphor. The Annan Report, at least its radio chapters, may well become an eminently readable piece of wishful thinking.

Whatever the Government proposes, Parliament must act on, and that is worth one cautionary tale taken from an exchange in the Commons earlier this year:

Mr Hughes (Durham): Apart from Radio Clyde, there is no local radio, either BBC or anything else, in the whole of Scotland.

Mr Reid (Clackmannan and East Stirling) pointed out the BBC's highland services.

Mr Hughes: I meant commercial radio stations other than Clyde. Radio Clyde is the only commercial station.

Mr Reid: There are four.
There are, of course, two.

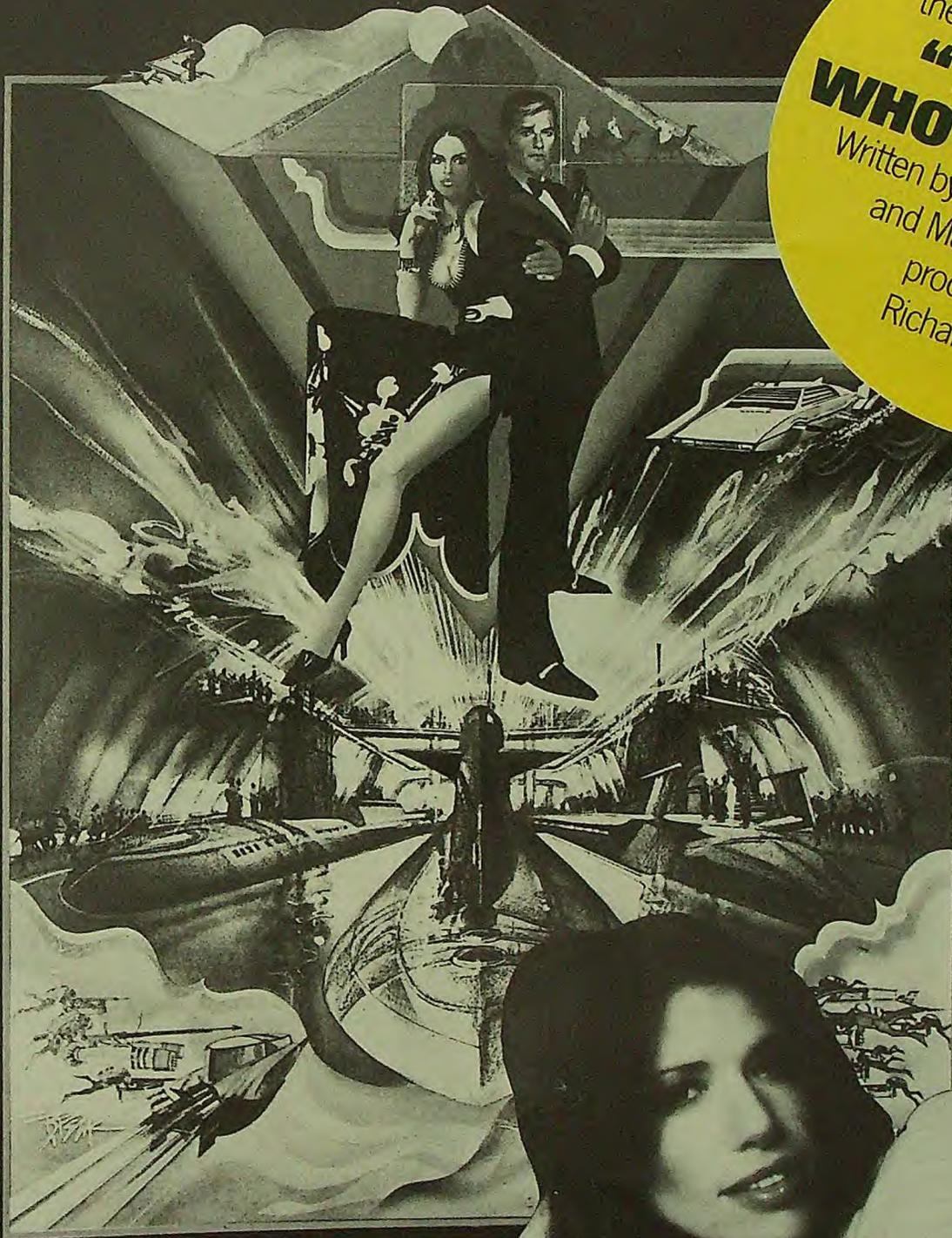
LAND LINES



HALLAM'S MIKE Rouse has stardom written all over him. Three years ago Mike was given a suit and invited his guests Slade to autograph it. The tradition continues, the signatures being embroidered afterwards by company secretary Graham Blincow's talented wife. Here Noddy Holder relives his former triumph.

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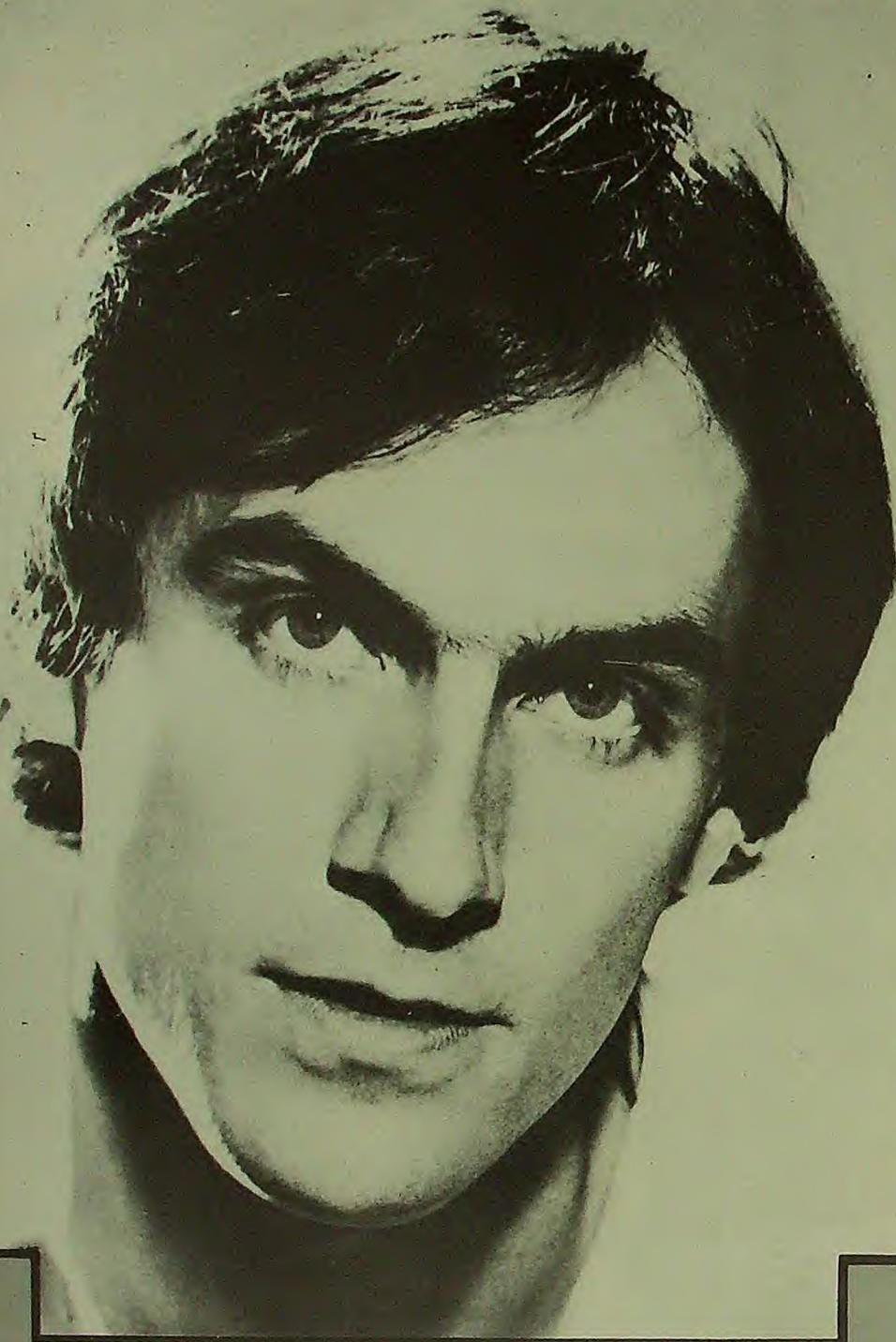
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Produced by Peter Asher

ALBUM REVIEWS

POPULAR

FROM PAGE 55

BLONDIE CHAPLIN

Blondie Chaplin Asylum K 53062. Producer: Rob Fraboni. A creditable debut album from the South African born Chaplin, whose claim to fame is that he played for the Beach Boys on the Holland album. For his solo debut he has the help of another sometime Beach Boys stand-in, Ricky Fataar, and with other excellent musicians has managed to put together some well sung, well performed and well produced songs. However, as a debut album it doesn't stand out — it is not the sort of album that will make djs want to play it, and will need a lot of backing from WEA to make sure it moves. Keep an eye out for Chaplin in future, though; he could come up with the real goods one day, and one day soon at that.

BURTON CUMMINGS

My Own Way To Rock Portrait PRT 82012. Producer: Richard Perry. Burton Cummings has not achieved the success that his music would lead the first time listener to expect. He sings with gusto and attack, and for this album he has written some songs that hook the listener and hold the attention all the way through. But his previous outings on disc have been undermined by what CBS have described as "identity problems". He is a hard man to track down and takes on very little promotional work, preferring to keep in the background. The record buyer has therefore been presented with one previous album and several singles in the UK that have had plenty of airplay, but no image or face to hang them on, with the result that Cummings very quickly fades from the public view. CBS is trying to get the elusive singer over here for some promotion work on tv and radio. Without this there must be pessimism about his chances.

MISCELLANEOUS

THE CHIEFTAINS

Live. Island ILPS 9501. Producer: Paddy Moloney. This famed, never anything but live, Irish ceildh band has been recorded full flood at two concerts in Canada. Not only the music — as brilliantly and individualistically performed as ever, but also the band's customary remarks to each other and to nobody in particular, and tin whistler Moloney's very Irish introductions, are all caught by the microphones. Tracks include the lovely Carolan's Concerto, Carrickfergus, a powerful traditional ballad interpreted delicately by harper Derek Bell, and a fast and merry selection of jigs and slides, plus intricate pipe melodies, mostly as old as the hills they come from. The Chieftains have created a premier league of their own for traditional instrumental music albums, and a new LP from the band is usually welcomed in the widest of folk-buying circles.

VARIOUS

Walt Disney's Original Soundtrack Parade. Pickwick PDA 029. More than 25 songs from Mary Poppins, Jungle Book, Peter Pan, Lady And The Tramp and Bambi are featured on this two-LP set which is an ideal gift for any child who loves the Disney movies — and how many don't? Attractive packaging, a bargain price and very strong repertoire. A good stock item for the children's record market.

MAX BYGRAVES

Max-A-Million — Golden Greats Of The Twenties, Thirties and Forties. Pye NSPL 18522/18526/18527. Producer: Norrie Paramor. These are three albums, retailing separately, and all featuring the

usual Bygraves formula — some of the most popular and enduring songs of the three given periods, put into very easy-listening medley form. Apart from Bygraves' own proved success as an album seller, these LPs tie-in with the repeats of his recent BBC TV series, spotlighting the music of the Twenties, Thirties and Forties. Strong sales no doubt, and maybe chart entries too.

JOHNNY CASH

The Johnny Cash Collection. Pickwick PDA 033. Some of these recordings are making their umpteenth appearance on the re-issue market, but for most Cash fans this will probably be a welcome compilation. Tracks include *Ballad Of A Teenage Queen*, *Oh Lonesome Me*, *Blue Train*, *Train Of Love* and *Hey Good Looking*. Good budget value.

VARIOUS

Original Soundtrack Parade, Pickwick PDA 030. A total of 28 hit songs from *Snow White*, *101 Dalmations*, *Winnie The Pooh* and *Cinderella*, amongst other Walt Disney movies. The recordings have actually been leased from Walt Disney Productions, and are heard on the films.

JACK DORSEY'S GALAXY OF STRINGS

Carpenters And King. BBC Records REM 278. Producer: Jack Dorsey. Predictably, this two-album set features the music of the Carpenters, and Carole King, performed by the 101 Strings Orchestra. Retailing at £3.25, which is a new price category for BBC two-LP sets, the music is ideal for Radio Two listeners and may even generate some sales if given the proper exposure.

**

SON SEALS

Midnight Son Sonet SNTF 728. Producers: Son Seals, Bruce Iglauer and Richard McLeese. Son Seals started his career as one of the hottest bluesmen of his generation in Little Rock Arkansas 16 years ago — at the tender age of 18. Since that time, he has carved himself out a reputation for no nonsense, raw blues of the highest intensity, music typical of Chicago's South Side. This album does nothing to damage that reputation. Son has included a horn section that sets off his sudden, hard guitar breaks to perfection, and the album as a whole features many tracks of intensity and power that still sound crafted and almost perfect within the genre. It won't be a million seller — what blues album ever is? but for the many aficionados of Son Seals' music it will be an automatic buy.

**

GLENN MILLER

The Legendary Glenn Miller. Vol 14-17. RCA PL 42016/42019. Compiled by Alan Dell. This is the last batch of the complete chronological recordings of the amazingly prolific Miller band through personnel changes, various vocalists, instrumentals only, the big band sound and the war years. One would have to be a devoted fan to want to buy them all. These are strictly interest-only packages, as the sweet Glenn Miller sound popularised again over a year ago was featured fairly late in the bandleader's career. Miller, to most people, means Bobby Hackett's solo on *String Of Pearls* (when he was not playing guitar), the first-ever gold disc (for Chattanooga Choo Choo) Billy May on trumpet in *American Patrol*, numbers like *In The Mood*, *Moonlight Serenade*, and many more, all of which are available on the many and various sets RCA has released, including those more recent re-issues. These are no doubt collectors' items for many people, but for the average buyer there is little that will appeal.

**

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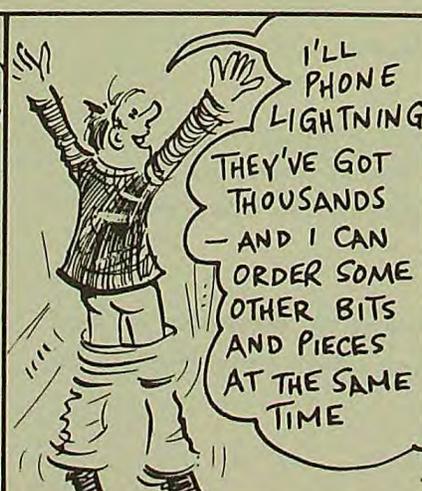
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CHART FOR PERIOD JUNE 18-JUNE 24

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)
 - - 1 = 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	14	□ A STAR IS BORN Soundtrack (Phil Ramone)	CBS 86021 (C)	31	23	20	● ANIMALS Pink Floyd (Pink Floyd)	Harvest SHVL 815 (E)
2	2	5	□ THE MUPPET SHOW The Muppets	Pye NSPH 19 (A)	32	19	4	I'M IN YOU Peter Frampton	A&M AMLK 64704 (C)
3	4	4	□ THE JOHNNY MATHIS COLLECTION Johnny Mathis	CBS 10003 (C)	33	52	3	● OLD FOUR EYES IS BACK Mike Harding (Mike Harding)	Philips 6308 290 (F)
4	3	8	THE BEATLES AT THE HOLLYWOOD BOWL The Beatles (Voyle Gilmore)	Parlophone EMTV4(E)	34	37	38	○ SONGS IN THE KEY OF LIFE Stevie Wonder (Stevie Wonder)	Motown TMSP 6002 (E)
5	5	32	● ARRIVAL Abba (B. Andersson/B. Ulvaeus)	Epic EPC 86018 (C)	35	—	—	CSN Crosby, Stills & Nash	Atlantic K 50369 (W)
6	12	11	STRANGLERS IV The Stranglers (Martin Rushent)	United Artists UAG 30045(E)	36	18	4	20 ALL TIME GREATS Connie Francis	Polydor 2391 290 (F)
7	11	16	□ LOVE AT THE GREEK Neil Diamond (Robbie Robertson)	CBS 95001 (C)	37	27	11	● ATLANTIC CROSSING Rod Stewart (Tom Dowd)	Warner Bros. K 56151 (W)
8	6	28	● HOTEL CALIFORNIA Eagles (Bill Szymczyk)	Asylum K 53051 (W)	38	31	9	● A NIGHT ON THE TOWN Rod Stewart (Tom Dowd)	RIVA RVLP 1 (W)
9	9	9	□ DECEPTIVE BENDS 10 cc (10cc)	Mercury 9102 502 (F)	39	46	4	● TUBULAR BELLS Mike Oldfield (Oldfield/Newman/Heyworth)	Virgin V 2001 (V)
10	7	30	● A NEW WORLD RECORD Electric Light Orchestra (Jeff Lynn)	Jet UAG 30017 (E)	40	29	4	ROCK FOLLIES OF '77 Rock Follies	Polydor 2302 072 (F)
11	8	5	EXODUS Bob Marley & The Wailers	Island ILPS 9498 (E)	41	41	25	● DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E)
12	13	20	□ RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Calllat)	Warner Brothers K 56344 (W)	42	44	8	TIME LOVES A HERO Little Feat (Ted Templeman)	Warner Bros K 56349 (W)
13	15	25	● ENDLESS FLIGHT Leo Sayer (Richard Perry)	Chrysalis CHR 1125 (E)	43	33	11	THE CLASH The Clash (Micky Foote)	CBS 82000 (C)
14	26	3	I REMEMBER YESTERDAY Donna Summer (Giorgie Moroder)	GTO GTLP 025 (C)	44	—	—	HAWKWIND Hawkwind	Charisma CDS 4008 (F)
15	22	5	WORKS Emerson, Lake & Palmer (Various)	Atlantic K 80009 (W)	45	42	7	IN THE CITY Jam (Vic Smith/Chris Parry)	Polydor 2383 447 (F)
16	14	4	KENNY ROGERS Kenny Rogers	United Artists UAS 30046 (E)	46	—	—	STEVE WINWOOD Steve Winwood (Mark Miller Munday/Steve Winwood/Chris Blackwell)	Island ILPS 9494 (E)
17	—	—	AMERICAN STARS 'N' BARS Neil Young	Reprise K 54088 (W)	47	40	2	HEARTBREAKERS Various	K-Tel NE 954 (K)
18	32	11	□ GREATEST HITS Smokie (Mike Chapman/Nicky Chinn)	Rak SRAK 526 (D)	48	34	3	YOU TAKE MY HEART AWAY Shirley Bassey	United Artists UAS 30037 (E)
19	25	7	IN FLIGHT George Benson (Tommy Lipuma)	Warner Bros. K 56327 (W)	49	53	3	THE VIBRATORS The Vibrators (Robin Mayhew/The Vibrators)	Epic EPC 82097 (C)
20	17	68	● GREATEST HITS Abba (B. Andersson/B. Ulvaeus)	Epic EPC 69218 (C)	50	43	9	IZITSO Cat Stevens (Stevens/Kirshenbaum)	Island ILPS 9451(E)
21	36	4	THE BEST OF THE MAMAS & PAPAS Mamas & Papas	Arcade ADEP 30 (D)	51	49	17	● PORTRAIT OF SINATRA Frank Sinatra (-)	Reprise K 64039 (W)
22	20	22	● 20 GOLDEN GREATS Shadows (Norrie Paramor)	EMI EMTV 3 (E)	52	39	8	ALL TO YOURSELF Jack Jones (Various)	RCA TVL 2 (R)
23	10	6	SHEER MAGIC Acker Bilk (Terry Brown)	Warwick WW 5028 (M)	53	45	2	TWO DAYS AWAY Elkie Brooks	A&M AMLH 68409 (C)
24	21	31	● THEIR GREATEST HITS 1971-1975 Eagles (-)	Asylum K 53017 (W)	54	51	6	SNEAKIN' SUSPICION Dr. Feelgood (Bert de Coteaux)	United Artists UAS 30075 (E)
25	35	6	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers (Denny Cordell)	Island ISA 5014 (E)	55	—	1	● GREATEST HITS Hot Chocolate (Mickie Most)	Rak SRAK 524 (D)
26	24	7	SILK DEGREES Boz Scaggs (Joe Wissert)	CBS 81193 (C)	56	—	1	● A DAY AT THE RACES Queen (Queen)	EMI EMT 104 (E)
27	16	3	COMING OUT Manhattan Transfer	Atlantic K 50291 (W)	57	—	—	HIS 12 GREATEST HITS Neil Diamond	MCA MCF 2550 (E)
28	58	2	CAT SCRATCH FEVER Ted Nugent (Lou Futterman/Tom Wierman/Cliff Davies)	Epic EPC 82010 (C)	58	—	1	● WISH YOU WERE HERE Pink Floyd (Pink Floyd)	Harvest SHVL 814 (E)
29	28	12	EVEN IN THE QUIETEST MOMENTS Supertramp (Supertramp)	A&M AMLK 64634 (C)	59	55	3	SILVER CONVENTION: GREATEST HITS Silver Convention	Magnet MAG 6001 (C)
30	30	6	BOOK OF DREAMS Steve Miller Band (Steve Miller)	Mercury 9286 455 (F)	60	—	1	THIS IS NIECY Deniece Williams (M. White/C. Stepney)	CBS 81869 (C)

ARTISTS A-Z

ABBA	5, 20	FRAMPTON, Peter	32	MUPPETS	2	SMOKIE	18
BASSEEY, Shirley	48	FRANCIS, Connie	36	NUGENT, Ted	28	A STAR IS BORN	1
BEATLES	4	HARDING, Mike	33	OLDFIELD, Mike	39	STEVENS, Cat	50
BENSON, George	19	HAWKWIND	44	PETTY, Tom & The Heartbreakers	31, 41, 58	STEWART, Rod	37, 38
BILK, Acker	23	HEARTBREAKERS	47	PINK FLOYD	31, 21, 58	STRANGLERS	6
BROOKS, Elkie	53	HOT CHOCOLATE	55	QUEEN	56	SUMMER, Donna	14
CLASH	43	JAM	45	ROGERS, Kenny	16	SUPERTRAMP	29
CROSBY, STILLS & NASH	35	JONES, Jack	52	ROCK FOLLIES	40	10cc	7
DIAMOND, Neil	7, 57	LITTLE FEAT	42	SAYER, Leo	13	VIBRATORS	49
DR. FEELGOOD	54	MAMAS & PAPAS	21	SCAGGS, Boz	26	WILLIAMS, Deniece	60
EAGLES	8, 24	MANHATTAN TRANSFER	27	SHADOWS	22	WINWOOD, Steve	46
ELECTRIC LIGHT ORCHESTRA	10	MARLEY, Bob & The Wailers	11	SILVER CONVENTION	59	WONDER, Stevie	34
EMERSON, LAKE & PALMER	15	MATHIS, Johnny	3	SINATRA, Frank	51	YOUNG, Neil	17
FLEETWOOD MAC	12	MILLER BAND, Steve	30				

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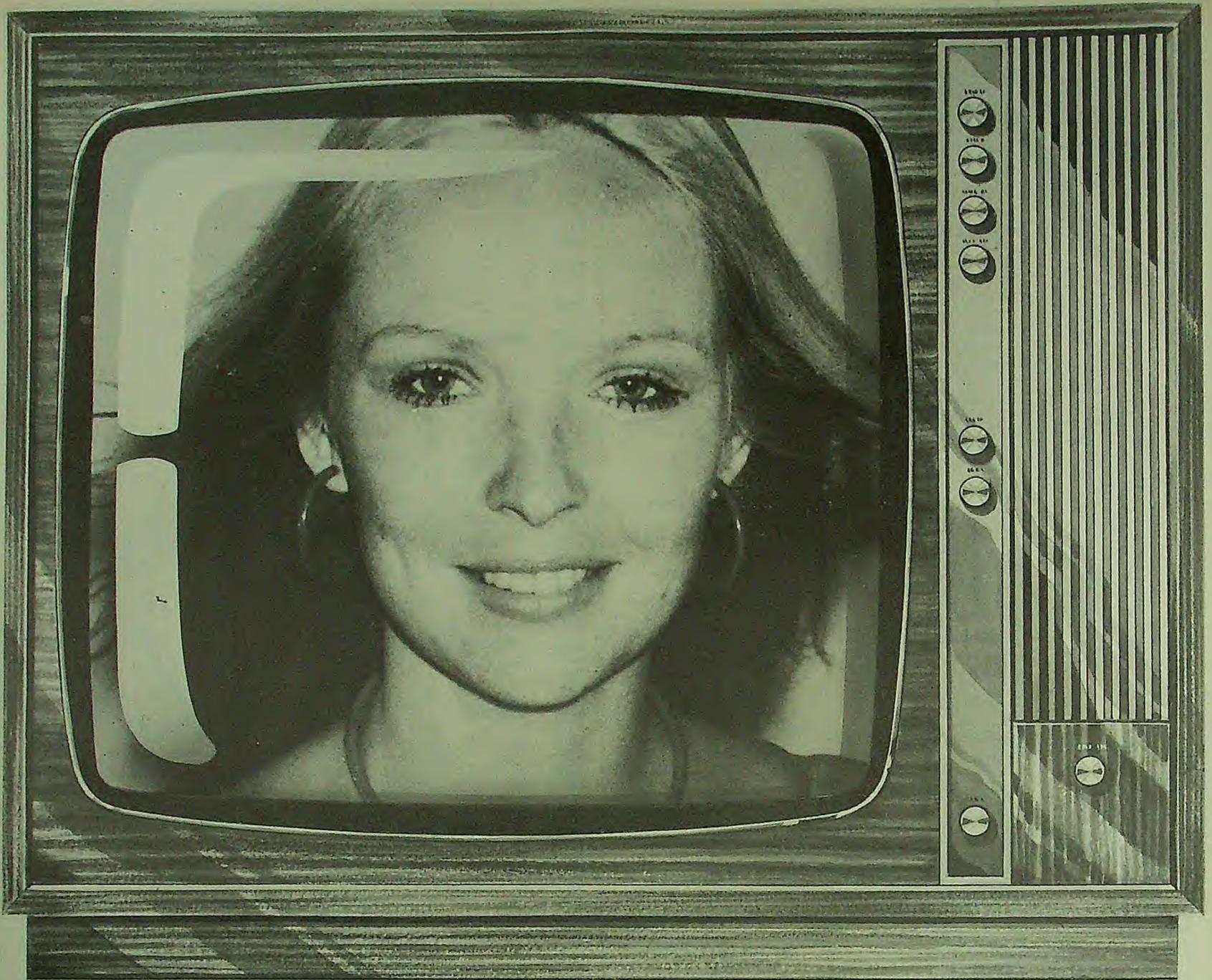
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 = 1/4 MILLION (SILVER)
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 MUSIC WEEK, JULY 9

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 Pinnacle, V - Virgin.

This Week		Last Week	Wks. on Chart	TITLE	ARTIST	LABEL & NO.	PUBLISHER	PRODUCER	STAR BREAKERS
£ 1	1	4	SO YOU WIN AGAIN	Hot Chocolate	RAK 259	Island Music	Mickie Most	BE MY WIFE, David Bowie, RCA PB 1017	
2	2	6	SHOW YOU THE WAY TO GO	The Jacksons	Epic EPC 5266	Carlin	Kenneth Gamble/Leon Huff	DEVIL'S GUN, C J & Co., Atlantic K 10956	
£ 3	3	6	FANFARE FOR THE COMMON MAN	Emerson Lake & Palmer	Atlantic K 10946	Boosey & Hawkes	Greg Lake	YOUR SONG, Billy Paul, Philadelphia PIR 5391	
£ 4	5	7	BABY DON'T CHANGE YOUR MIND	Gladys Knight & The Pips	Buddah BDS 458	Warner Bros.	Van McCoy/Charles Kipps	IT'S YOUR LIFE, Smokie, RAK 260	
5	14	3	MA BAKER	Boney M	Atlantic K 10965	ATV	Frank Farian	WHEN TWO WORLDS DRIFT APART, Cliff Richard, EMI 2633	
£ 6	9	5	SAM	Olivia Newton-John	EMI 2616	Rondor/Blue Gum/Carlin/DJM	John Farrar	I'M IN YOU, Peter Frampton, A&M AMS 7298	
7	4	11	LUCILLE	Kenny Rogers	United Artists UP 36242	Campbell Connelly	Larry Butler	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND, Gary Glitter, Arista 112	
£ 8	10	8	PEACHES/GO BUDDY GO	The Stranglers	United Artists UP 36248	Albion/April	Martin Rushent	THE MUPPET SHOW THEME, Muppets, Pye 7N 45705	
9	6	7	YOU'RE MOVING OUT TO-DAY	Carole Bayer Sager	Elektra K 12257	Chappell/Copyright Control	Brooks Arthur	SOUTHERN COMFORT, Berni Flint, EMI 2621	
10	7	14	A STAR IS BORN (EVERGREEN)	Barbra Streisand	CBS 4855	Warner Bros.	B. Streisand/P. Ramone	ME AND THE ELEPHANT, Gene Cotten, ABC 4173	
11	21	4	DO WHAT YOU WANNA DO	T Connection	TK XC9109	Sunbury Music	Cory Wade/Alex Sadkin	TRANS AMERICA PROD. CO.	
£ 12	16	6	YOU'RE GONNA GET NEXT TO ME	Bo Kirkland/Ruth Davis	EMI International INT 532	Sunbury	Bo Kirkland		
13	8	8	TELEPHONE LINE	Electric Light Orchestra	Jet UP 36254	UA/Jet	Jeff Lynne		
14	20	5	OH LORI	Alessi	A&M AMS 7289	Alessi Music	Bones Howe		
15	NEW ENTRY		I FEEL LOVE	Donna Summer	GTO GT 100	Heath Levy	Moroder/Bellotte		
16	11	7	HALFWAY DOWN THE STAIRS	Muppets/Jerry Nelson	Pye 7N 45698	Ascherberg/Chapels	Jim Henson		
17	18	10	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	Heatwave	GTO GT 91	Rondor/Tincabell	Barry Blue		
£ 18	24	4	SLOW DOWN	John Miles	Decca F13709	Velvet/Rak	Rupert Holmes	WIDESCREEN PROD.	
19	12	6	GOD SAVE THE QUEEN	Sex Pistols	Virgin VS 181	Copyright control	Chris Thomas		
£ 20	22	4	FEEL THE NEED	Detroit Emeralds	Atlantic K 10945	Carlin	Abrim Tilmon	WEST BOUND RECORDS INC.	
£ 21	25	6	I CAN PROVE IT	Tony Etoria	GTO GT 89	Fast Western/Andrew Heath	Don Schroeder		
22	40	2	ONE STEP AWAY	Tavares	Capitol CL 15930	ATV	Freddie Perren		
£ 23	26	3	EXODUS	Bob Marley & The Wailers	Island WIP 6390	Rondor	B. Marley & Wailers		
24	17	6	GOOD OLD FASHIONED LOVERBOY	Queen	EMI 2623	EMI/Queen Music	Queen		
25	NEW ENTRY		ANGELO	Brotherhood Of Man	Pye 7N 45699	Tony Hiller/ATV	Tony Hiller		
26	44	3	I JUST WANNA BE YOUR EVERYTHING	Andy Gibb	RSO 2090 237	Chappell	Albhy Faluten/Karl Richardson		
27	13	12	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart	Riva 7	Rondor/Cat	Tom Dowd		
28	43	2	EASY	Commodores	Motown TMG 1073	Jobete	Carmichael/Commodores		
£ 29	37	3	GIVE A LITTLE BIT	Supertramp	A&M AMS 7293	Rondor	Supertramp		
£ 30	38	3	WE'RE ALL ALONE	Rita Coolidge	A&M AMS 7295	Heath Levy	David Anderle		
31	41	2	CENTRE CITY	Fat Larry's Band	Atlantic K 10951	Warner Bros.	Vincent Montana Jnr.		
£ 32	39	3	FARMER BILL'S COWMAN	The Wurzels	EMI 2637	Belwyn Mills	Bob Barratt		
33	46	2	I KNEW THE BRIDE	Dave Edmunds	Swan Song SSK 19411	Rock	Dave Edmunds/Rock Pile Prod.		
34	28	6	NATURE BOY	George Benson	Warner Bros K 16921	Chappell/Morris	Tommy Lipuma		
35	15	9	LIDO SHUFFLE	Boz Scaggs	CBS 5136	Heath Levy	Joe Wissert		
36	29	5	COME WITH ME	Jesse Green	EMI 2615	Red Bus	Ken Gibson		
37	47	2	GOOD GOLLY MISS MOLLY/RIP IT UP	Little Richard	Creole CR 140	Prestige/Peter Morris	S. J. Prod/Key Seven Music Inc.		
38	31	6	BE GOOD TO YOURSELF	Frankie Miller	Chrysalis CHS 2147	Island	Chris Thomas		
39	27	14	THE SHUFFLE	Van McCoy	H&L 6105 076	Warner Bros.	Van McCoy		
40	23	10	GOT TO GIVE IT UP	Marvin Gaye	Motown TMG 1069	Jobete	Art Stewart		
41	36	3	ANYTHING THAT'S ROCK & ROLL	Tom Petty & The Heartbreakers	Island WIP 6396	ATV	Denny Cordell		
42	NEW ENTRY		STRAWBERRY LETTER 23	Brothers Johnson	A&M AMS 7297	Sunbury	Quincy Jones		
43	50	2	UNDERCOVER ANGEL	Alan O'Day	Atlantic K 10926	Warner Bros.	Steve Barri/Michael O'Martian		
44	49	2	OLD SCHOOL YARD	Cat Stevens	Island WIP 6387	Screen Gems	David Kirschenbaum		
45	NEW ENTRY		PRETTY VACANT	Sex Pistols	Virgin VS 184	Copyright Control	Chris Thomas		
46	NEW ENTRY		DREAMS	Fleetwood Mac	Warner Brothers K 16969	Copyright Control	Fleetwood Mac/Dashut/Caillat		
47	19	7	SPOT THE PIGEON	Genesis	Charisma GEN 001	Fuse Music	David Hentschel/Genesis		
48	NEW ENTRY		THREE RING CIRCUS	Barry Biggs	Dynamic DYN 128	Carlin	Byron Lee		
49	NEW ENTRY		THE CRUNCH	Rah Band	Good Earth GD 7	Rondor/Tin Lid	Richard Hewson/Tin Lid		
50	NEW ENTRY		HEAVEN ON THE 7TH FLOOR	Paul Nicholas	RSO 2090 249	Pendulum/Chanty/Chappell	C. Neil		

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I Just Wanna Be Your Everything	26F
I Knew The Bride	33W
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Ma Baker	5W
Nature Boy	34W
Oh Lori	14C
Old School Yard	44E
One Step Away	22E
Peaches	8E
Pretty Vacant	45V
Sam	6E
Show You The Way To Go	2C
Slow Down	18S
So You Win Again	1E
Spot The Pigeon	47E
Strawberry Letter 23	42C
Telephone Line	13E
The Crunch	49R
The Shuffle	39F
Three Ring Circus	48ECR
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Undercover Angel	43W
We're All Alone	29C
You're Gonna Get Next To Me	12E
You're Moving Out To Day	9W

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 1 Russ Ballard, 2 Kenneth Gamble/Leon Huff, 3 Copland, 4 Van McCoy, 5 Farian/Reyan/Jay, 6 Farrar/Marvin/Black, 7 R. Bowlinger/R. Bynum, 8 Stranglers, 9 Sager/Midler/Roberts, 10 B. Streisand/Paul Williams, 11 T. Coakley, 12 Kirkland/Davies/Powell, 13 Jeff Lynne, 14 Billy & Bobby Alessi, 15 Summer/Moroder/Bellotte, 16 A. A. Milne/F. Simpson, 17 Rod Temperton, 18 Bob Marshall/John Miles, 19 Sex Pistols, 20 Tilman, 21 Tony Etoria, 22 St. Lewis/Parren, 23 Bob Marley, 24 Freddy Mercury, 25 Tony Hiller/Lee Sheridan/Martin Lee, 26 Barry Gibb, 27 Danny Whitten/Cat Stevens, 28 Richie, 29 Rick Davis/Roger Hodgson, 30 Boz Scaggs, 31 Montana/James/Walker/Hall, 32 Greenaway/Cook/Bayliss/Bunn/Budd, 33 Nick Lowe, 34 Eden Abbez, 35 B. Scaggs/R. Paich, 36 Yellow Stone/Gibson, 37 Marascalco/Martinez/Blackwell, 38 Andy Fraser, 39 Van McCoy, 40 Marvin Gaye, 41 Tom Petty, 42 Shuggie Otis, 43 Alan O'Day, 44 Cat Stevens, 45 Jones/Matlock/Cook/Botten, 46 Nicks, 47 Collings/Banks/Rutherford/Hackett, 48 B. Ell/V. Barratt, 49 Richard Hewson, 50 Bugatti/Muskar.

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PERFORMANCE

Meal Ticket

THE USE of superlatives in live rock reviews has become so debased over the years that it is difficult for a reviewer to convey to his satiated reader the excellence of a really good concert.

So it is going to be hard to sum up Meal Ticket's arrival as a major force after its debut headlining concert at London's New Victoria on Friday however well the band performed, because there just aren't enough glowing epithets in the thesaurus to do justice.

In short, the concert was wildly and ecstatically successful, filling every seat in the half and giving the crowd the sort of show that is rarely witnessed these days. The material was of a high enough standard to be compared to the Band's work in the late-Sixties and early-Seventies. The delivery varied between wry humour and gut wrenching ballad. The sound was full-bodied, and after the first couple of numbers precise enough to show off every vocal and instrumental lick to its full advantage.

Concentrating mainly on material from the Code of the Road album, Meal Ticket opened with Day Job, its sly knock at the music business with Rick Jones taking the lead vocal. Then came a pair of up-tempo, country-rock numbers sung by Willie Finlayson and a narrative ballad, spoken rather than sung by Rick Jones called Rolling In A Following Sea. This concerned a man in love with the sea and might well become as much a regular in the set as the fabulous Keepin' The Faith which cropped up later in the set.

It is this type of song, written like most of the material by Jones and partner Dave Pierce, which makes Meal Ticket stand out from the general ruck of bands. Thoughtfully written, with as much reliance on lyric as melody, they span a range of subject matter and emotion that is rarely found in contemporary rock.

Back to the set and with the Last One To Know, sung by Willie Finlayson, the band got into a four-part harmony that simply soared out of the speakers, followed by a passage of slinky guitar full of Eastern promise from James Caan lookalike Ray Flacke to preface Gurni Flacke's guitar playing was excellent throughout, and it is no surprise that he has been working on the new Sutherland Brothers album as a replacement for Tim Renwick.

More beefy vocalising from Finlayson came next, on the best song in the hour's set, Golden Girl, yet another beautiful ballad delivered with all the punch the six-piece could muster.

On through Snow, with the busy three-guitar front line all contributing to the wall of sound, and into Man From Mexico which really seized hold of the crowd via an acappella outro that had the audience singing along almost as loud as the band.

The New Vic was now as firmly behind Ticket as possible as the band cruised through a country funk treatment of All Over Now and a quick hoe-down to enable Steve Simpson to show off his fiddle playing.

An encore was a foregone conclusion, but Meal Ticket managed to bring a smile to the crowd when Rick Jones re-emerged carrying an acoustic guitar and picked his way through Code Of The Road without accompaniment and left the stage again.

Was the crowd going to be cheated of its favourite tear jerker No-One Belongs To Me? Of course not, and the whole band reassembled as Flacke got stuck into the guitar intro.

This song, written by David Clayton-Thomas, but now adopted by Ticket as its own, fits beautifully into the set and finished with a long burst of chorusing which the audience took up and raised the roof. They were still bellowing it out as the house lights came up and people began filtering into the street.

The concert was nothing less than a total victory for Meal Ticket — average age at least 30. The build-up has been painfully slow, but completely without hype and now all that remains is for one of the band's meaty country ballads to crack the chart to confirm that there is still some justice in the world.

JOHN HAYWARD.

Bad Company

LIKE DAVID Frost, Bad Company seem to have risen without trace. From the wreckage of Free, Mott the Hoople and other concert-fillers at the turn of the decade, Bad Company almost alone have emerged a supergroup, for good reason and without any fuss.

At Earl's Court Racing Cars — from another rock generation — were good company for them. Too late for heavy rock and too early for punk, they have their own brand of soft-edged rock ballad and a singer-songwriter (Morty) who has matured into a formidable big-stage performer.

For the 11,000 heavy rock fans they played down their quiet side, dismissing the hit single They Shoot Horses, Don't They in just two verses and ignoring completely Ladee-Lo and Downtown Tonight, the more poignant tracks from their first Chrysalis album. Material from their forthcoming follow-up, Weekend Rendezvous, is a little more complex, but eager to please they leaned heavily on their pub-rock background with Pass The Bottle and Hard Working Woman. No encore but they earned one.

Bad Company didn't need to be eager to please. All three of their albums have gone platinum and the next, Burnin' Sky, will follow suit. Along among British acts they have mastered the American art of being both laid back and flat-out at the same time.

They began inconspicuously enough but by half-way through Shooting Star, Run With The Pack and their best song, Bad Company, had the audience in ecstasies. Paul Rodgers and Mick Ralphs may not be the most acute lyricists in the business but they have a good line in rock and roll anthems, and the head-shaking, eyes-closed pilgrims who threaded their way dutifully forward at the beginning of the set were there for the experience not the words — perhaps fortunately as the sound mix wasn't all it could be.

The Earl's Court monster tv screen is a blessing, especially for the £3.50 ticket-holders unlucky enough to find themselves behind the sound mixer. For a generation weaned on the zoom-lens the camera-shots more than made up for the static dots a hundred yards away on the Exhibition Centre stage. Even with the synchronised lighting for Simon Kirke's drum solo the stage effects seem oddly pedestrian in such a vast arena.

The band were on top form, Rodger's soulful vocals and Ralphs' powerful guitar mixing in thickly with Burnell and Kirke's non-stop pounding. Bad Company are no great innovators, but with their following who needs to be? They don't even make a pretension of being

unpretentious. These lonesome cowboys shoot straight from the hip.

GODFREY RUST

Johnny Nash

WHEN JOHNNY Nash strolled on stage at the New Victoria Theatre last Sunday, he was greeted with the sort of adulatory response associated with singers well known to these shores through regular visits. But this was his first UK concert appearance, and the measure of his popularity, a renown based solely on his recordings and tv appearances, can be gauged by the audience and its response, obviously, all fans of long standing. The hour-long wait did nothing to dampen the enthusiasm of the predominantly white family audience, many of whom had brought along the kids and the grandparents, all dressed in their Sunday best and determined to have a good time.

Nash too was out for a good time, and he was evidently pleased by the response. He swung straight into an immaculate Greatest Hits performance, and every song was greeted with instant recognition and waves of applause that merged into a singalong. Nash moved effortlessly from one hit song into another, backed by an excellent band that included a string section who looked more like fugitives from the Albert Hall than part of a reggae band. They looked continually bemused by the noise and adulation.

The songs that were greeted with the most response were old numbers like the Marley composition that Nash made his own, Stir It Up, and his hit of two summers ago, Tears On My Pillow. Nash's music, in a sense, the more traditional, and more acceptable face of reggae, at least to the broad public that was represented in the audience. It is political and smooth, ultimately based on good dancing rhythms. It is the sort of reggae that many young people grew to know and love in 1969-70, before the politicisation of Marley and even people like Max Romeo swept an essentially simple form into the music press as "Third World" music. Nash does nothing more nor less than sing good reggae well. He is light-years removed from politics, but proved continually, through the evening that he can reggae with the best of them.

He can also sing calypso and soul — half way through his set, he picked up an acoustic guitar and performed a medley of West Indian songs like Island In The Sun and Kingston Town.

He built towards the climax of his set with perhaps his two best known hits, Wonderful World and More Questions Than Answers. The audience was lapping everything up, and were vociferous in their demands for an encore as he left the stage, rather suddenly. He came back, once, to perform an outstanding version of I Believe, and for the first time the crowd was hushed as it listened to an excellent demonstration of the power of his voice. He left them happy, still asking for more. The only question remaining was why he had not been here before — with this sort of performance

he could expand the predominantly m.o.r. base of his popularity substantially if he came here regularly. And there is no doubt that he will on this tour.

TONY BRADMAN

It's only Rock 'n' roll

AT LAST, rock and roll shown for what it really is by last Tuesday's ITV Playhouse. Tony Bicat fearlessly (presumably because he doesn't make his living from it) laid bare the music business in its stark garb of exploitation. The star exploits the fans, the company exploits the star, the company in its turn just a puppet of the conglomerate which is held to ransom by the demands of their shareholders and so on. It must have been true, because Thames Television is so closely associated with EMI.

The plot was an everyday story of record industry forces. Junky rock star Dave Head is kidnapped after concert by sinister and rather incompetent gang demanding £250,000 ransom. While managing director and accountant calculate whether he is worth more dead or alive they receive rock star's finger, cut off by irate gang-member taunted by star's apparent lack of concern about life, death, politics, his own non-ongoing situation etc. Courageous music journalist confronts m.d. with company's hypocrisy. Anxious to prove financial strength to creditors, conglomerate hands over cash. Rock star is shot anyway.

There were, it's true, some small inaccuracies. Did he really have two number one hits in two months? Do m.ds really wear ties and know nothing whatsoever about music? Can you wear a stocking over your head for 24 hours without severe discomfort? Is it standard practice to quote Swiss Bank account numbers when arranging payment of ransom? Would the Melody Maker actually be the paper to break open a major kidnap story? Is it really so hard to get to speak to an m.d.! And wouldn't a kidnap in fact be rather good publicity instead of bad?

However these are surely minor quibbles when set against the thrust of the story. The tense boardroom scene exposed the pressures within a corporation at a time of crisis. The Research Department, lacking finance and fed up with all the spare money always going to bail out kidnapped rock stars. The American connection — "I'm here to speak globally" — with his plane (Concorde?) to catch. The cynical exposition of the value of a human life. "Could he be another Buddy Holly or Jim Reeves?" is indeed a question that needs to be answered.

The most meaningful cameo was provided by the confrontation between the journalist and the m.d.: the small man against the system. Can he who pays the paper call the tune when the fat's in the fire was the moral with regard to this one.

Yet some avenues were left unexplored. Surely the kidnapers were put to it by a rival company anxious to cripple the competition's expansion plans? Or would, the company, fearing Dave's waning popularity, have staged

the whole thing, paid itself the money and got rid of a liability while cashing in on health posthumous album sales? And the punk angle was completely ignored.

As Dave was hauled from the Thames we were left with the cryptic possibility: "That man could have changed rock and roll as we know it". All in all, if this sort of thing goes on it casts serious doubts about the kind of security provided at gigs these days. Someone really ought to look into it.

GODFREY RUST

Archie Bell & The Drells

DESPITE NINE years of hard work and hit records, Archie Bell and the Drells have never really broken out of soul music's second division. No clue to that apparent injustice was provided last Sunday (26) at London's Sound Circus either, for the quartet staged a show that was laden with — well, showmanship.

Bell's lead vocals and the Drells' back-up work were exemplary, the former cruising confidently over spirited contributions from the latter. Dance is the keynote of their repertoire, of course: I Can't Stop Dancing, I Could Dance All Night, Let's Groove, Everybody Have A Good Time (the act's current UK hit), Where Will You Go When The Party's Over, The Soul City Walk.

And dance is the keynote of their choreography, too, carried out with enthusiasm, wit and energy — the last quality especially evident on a floor-shaking version of Carl Douglas' Kung Fu Fighting. There are those critics who carp "anachronism" when confronted with such Sixties stage antics; but for a dance-oriented combo like Bell and his Drells, it is essential — and highly enjoyable.

Dance is not everything, though, and the group showed itself to be on a par with their stablemates at Philadelphia International, the O'Jays, on a couple of soulful ballads, I Won't Leave You Ever and Wildflower. And here, as on all the material, the contributions of their back-up band, the Bell System, were indispensable (the combo boasts a pair of stars in their own instrumental right, on congas and lead guitar). Few American r&b acts have boasted such stellar sidemen, and, thankfully, the theatre's sound system permitted full appreciation of their work.

Archie Bell and the Drells' UK tour (London was the last date) has concentrated mainly on the North, and yet although the South sees many of soul music's better-known names, it seldom sees better performers. Everybody have a good time, indeed!

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