EMI RECORDS has made a significant shift in policy by agreeing to give "selected" one-stop operations long awaited discounts.

The four chosen by EMI are all members of the pressure group BOOST (British Organisation Of One Stop Traders), which has been campaigning for recognition from EMI since its formation in April.

The one-stops are Lightning Records, London, Terry Blood Records, Stoke-on-Trent, Wynd-Up, Manchester and Clyde Factors, Glasgow.

EMI has refused to reveal the level of discount—but it is thought to be about 7½ per cent.

Ramon Lopez, EMI managing director, told Record Business: "There is no question of this being a formalised discount structure. It is more of an incentive scheme which will be run on an experimental basis, the outlets were chosen on the basis of the width of their operations."

Norman Mandell, Lightning director, commented: "We are obviously very pleased with the decision. EMI's offer was better than we had hoped for and it enables us to offer record dealers EMI product at dealer price."

K-Tel woos adult market

K-TEL RECORDS has launched a new low-priced label aimed directly at a slightly older age-group and upmarket record buyer called Lotus Records.

First product for the label will be a package of three albums, all retailing at the new Lotus price of £4.29 comprising of a first-time deal with Decca for Tom Jones catalogue called 'I'm Coming Home (WH 5001), a soft soul compilation entitled Ecstasy (WH 5003) and an MOR collection called Moments To Remember (WH 5002).

The campaign begins in the Granada region on August 28 and the campaign will go national from September 11.

Lotus boss Keith Hudson said: "The albums will normally feature 18 tracks, although the Tom Jones LP has 20. Lotus marks the first time a TV merchandiser has segmentised the market and aimed product directly towards specified sections. There will certainly be at least one more release before Christmas."

MTA business survey

HOW MUCH do sales staff in the record retail trade earn? Is there a norm for full-time personnel? Do salaries vary by region? The MusiTrade Association is anxious to find wage levels in the trade which could then be used as a guideline for future. Included with this issue of Record Business is a form which MTA would like retailers to complete. No identification of individual businesses is required other than the area from which the information is being returned.

WEA ups prices 15%

THE PRICE of WEA albums and singles is to rise from August 29. The increases average out at around 15 per cent and the company blames them on ever-rising production costs.

In the new structure, singles go up from 80p to 90p, mid-price ranges from £2.29 to £2.39, full price LPs from £3.79 to £3.99, and deluxe albums from £4.49 to £4.99. Double albums rise by £1 in both the standard and deluxe ranges and tote albums also go up by £1 to £8.99.

Tapes will rise by similar amounts with the dealer margin cut from 31 per cent to 30 per cent. However, tapes will now qualify for 5 per cent privilege returns. Disc dealer margins remain the same.
Senior men move in RCA staff shuffle

FOLLOWING THE departure of executives Julian Moorhouse and Ken Bruce, RCA has announced a mass of new staff appointments and realignment of departments.

Peter Bailey, previously business affairs manager, takes on new responsibilities as manager, commercial marketing. Winston Lee, of Private Stock, joins RCA as promotion manager and John Howes joins the company from Polydor as national sales manager.

The a and r department has been divided into domestic and international sections with Bill Kimber being a and r manager and Sean Greenfield international a and r manager.

The following department heads will in future report direct to managing director Ken Glancy—Deek Everett, manager creative development, Stan White, personnel manager, Charles Brown, financial controller, John Rolfe, factory manager, Ian Dinley, distribution manager, Brian Hall, now international sales manager, and Jonathan Morish, manager press and public affairs.

MAM talent and staff drive

MAM RECORDS hopes to revitalise its whole operation with significant additions to its executive staff and the signing of new talent.

Managing director Geoffrey Everitt told Record Business: "MAM has been in a kind of limbo for a year while we have been looking for just the right artists and the right personnel to work on those artists."

Tab Martin has now been appointed head of a & r, with Dominic de Sousa as his assistant. Joy Nichols will in future report direct to managing director Ken Glancy as his assistant. Joy Nichols will be reappointed national sales manager.

Cerrone, currently enjoying chart success with the single 'Supernature', has signed a publishing deal with Panache Music for the UK, USA and Canada. Cerrone is pictured at Trident Studios, mixing his next album, with Malcolm Forrester (standing), Panache managing director.

Island plans Sept. LP blitz

ISLAND RECORDS is planning a major marketing assault in September on four album releases from Ultravox—Systems Of Romance (ILPS 9555), Third World Journey to Addis (ILPS 9554), Way Of The Sun by Jade Warrior (ILPS 9552) and Summer With Monika by Roger McGough (ILPS 9551), all released on September 8.

Full page advertisements in the consumer rock press, a big poster campaign, 1,000 T-shirts, 500 point-of-sale displays and window displays of sale displays and window displays from September 25 will be built around a month's tour from Ultravox.

Third World will be supported with 50,000 leaflets, badges, T-shirts, berets, and 500 window displays from September 25.

In addition to sponsoring a new dragster car which is hoped to break the world record, Jade Warrior promotion will feature a limited edition of prints based on the band's four album sleeves, posters, 500 point-of-sale units and a special radio promotion single.

CBS go-slow

MEMBERS OF the Transport and General Workers Union at CBS's Aylesbury pressing plant are currently operating an overtime ban over a pay dispute.

It began last Monday after the union had rejected a management offer of 74 per cent pay rise. The TGWU is thought to be asking for 10 per cent.

A union spokesman told Record Business on Friday: "It is too early to say how much effect the overtime ban is having on production. We are meeting with the management every day."

At the time of going to press, the CBS management was not available for comment.

Quincy sparks new A&M disco banner

FOLLOWING SUCCESS with Quincy Jones's Sounds album and 'Snuff Like That' hit single, A&M Records is building a sequence of sophisticated disco releases under the masthead of "Funk&America."

The campaign is launched on August 25 with an initial release of three triple track 12-inch and 7-inch singles from Brothers Johnson—' Ain't We Funkin' Now', from their new Blaxploitation LP plus 'Strawberry Letter 23' and 'Get The Funk Out Ma Face'; L.T.D.'s 'Holding On', 'Back In Love Again' and 'Love Ballad'; and the company's new signing Atlantic Starr, with ' Gimme A Little Lovin', 'With Your Love I Come Alive' and 'Don't Abuse My Love."

Each release will have a specially designed sleeve, displaying a "Funk&America" logo as well as a special label. The campaign will include full page advertisements in the black music and consumer press, posters, buttons and T-shirts.

Scottland's Top 30

1 (11) THREE TIMES A LADY—COMMODORES (MOTOWN T6511)
2 (1) YOU'RE THE ONE THAT I WANT—JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO)
3 (2) SUBSTITUTE—CLOUT (CARRIÈRE EMI 7784)
4 (25) IT'S ONLY MAKE BELIEVE—CHILD (ARISTA/HANSA A 802)
5 (9) IF THE KIDS ARE UNITED—SHAM (POLYDOR 2059 050)
6 (10) BROWN GIRL IN THE RING-INVERS OF BABYLON—BONEY M (ATLAS/HANSA 91129)
7 (29) IT'S RAINING—D'ARTAGNAN (MAGENT MAG 126)
8 (8) STAY—JACKSON BROWN (ASYLUM K13128)
9 (7) BOOGIE DOGGIE DOOGIE—A TASTE OF HONEY (CAPITOL CL 19626)
10 (15) FOREVER AUTUMN—JEFF WAYNE'S THE WAR OF THE WORLDS (CBS 2455)
11 (9) BROTHERS JAZZ—FATHER ABRAHAM (DECCA PR 1074)
12 (20) NANCY IN THE CITY—MARSHALL HAN (HARVEST HAR 5157)
13 (14) HANGIN' ON THE 45TH STREET RATS (ENGLAND 74)
14 (—) WHO ARE YOU/HAD ENOUGH—WHO (POLYDOR WHO 1)
15 (18) FROM EAST TO WEST—VOYAGE (WTO OT 224)
16 (5) WILD WEST HERO—ELECTRIC LIGHT ORCHESTRA (CH 109)
17 (12) I'LL BE YOUR MAN—RAY DICKERSON (POLYDOR 1925 141)
18 (19) LIFE'S BEEN GOOD—JOE WALSH (ASYLUM 6076)
19 (15) NORTHERN LIGHTS—REVOLUTIONS (WARNER BROS 17177)
20 (—) OH JOAN—LINDISFARNE (POLYDOR 2059 025)
21 (11) RUN FOR HOME—LINDISFARNE (POLYDOR 2059 025)
22 (16) D'AMORE WITH SHADY—SHADO (POLYDOR 2059 025)
23 (13) SHE'S THE ONE—BOB DYLAN (CBS 6498)
24 (13) ALTERED JOHN—ALTERED JOHN (EMI INTERNATIONAL INT 567)
25 (26) TOP OF THE POPS—REZILLO'S (SIRE SIRE 4001)
26 (14) WALK ON BY—STRANGERS (UNITED ARTISTS LP 36496)
27 (22) COME BACK AND FINISH WHAT YOU STARTED—GLADYS KNIGHT & THE PIPS (CBSK 27478)
28 (29) SUPERNATURE—CERONE (ATLANTIC K 11593)
29 (30) IDENTITY—RAY SPEX (EMI INTERNATIONAL EMI 650)
30 (21) 

DRECKUS SPINNERS
"If You Wanna Do A Dance All Night"
K11175

REZILLO'S
"Top Of The Pops"
SIR 4001

GORDON LIGHTFOOT
"Daylight Katy"
K17724

MANHATTAN TRANSFER
"Where Did Our Love Go"
K11182

RECORD BUSINESS August 14 1978
A DEVELOPMENT of the Easter country music extravaganza at Wembley could be not one but two star-studded open-air festivals next summer. Meryn Conn's office admits only that it is "looking for ways to expand country music", while Robert Paterson's firm is trying to set up a show at a "fairly smart" venue in July or August—could Woburn Abbey be in mind after the success of Neil Diamond there? Cat Stevens about to re-emerge from lengthy recording sabbatical with a mammoth rock opera called "Alpha Omega" which may well help a new Ariola signing Kim Goody along the way—she's on the LP... for Virgin Richard Branson close to completing the capture of a major American act... DIDN'T THEY do well—at CBS International powwow in Los Angeles, Mike O'Mahoney, former London press officer, now producing promo films, arrived in his l.h.d. Rolls Royce, while Andy Wickham, once a bright young man in EMI's press office, has just been appointed WB's vice-president and director of country music in Burbank... meanwhile welcome back to Roger Esterby, Polydor's new press chief, who was the first CBS press officer at the time of the Oriole takeover—since when we trust he has learned some new jokes... at Phonogram's press office could Brian Harrigan be preparing a personal statement?... while round at Soho Square, Julia Barnes, right hand lady to Elly Smith, is moving on to partner CBS staff photographer Tom Sheehan in a picture syndication firm... THE MPA's Tin Pan Alley Ball takes place in September (not November as previously reported) and ?? paid £900 for two £10 seats at the Three Degrees table—the money, of course, goes to charity... Martin Barter, label manager at EMTL, tied the knot over the weekend at St. Nicholas Church, Durham, to Joy Ritson... more nuptial news—Ariola artist Catherine Howe became engaged last week to Virgin promotion man Rudi Van Egmond... RB's brainy buffs ran New Tracks Records (composed largely of label band The Smarties) to a close finish before losing 53-50 (the closest yet) in Wandel's 'small is even more beautiful' concept?... Cat Stevens about to re-emerge from lengthy recording sabbatical with a mammoth rock opera called "Alpha Omega" which may well help a new Ariola signing Kim Goody along the way—she's on the LP... for Virgin Richard Branson close to completing the capture of a major American act... WHERE WILL it end?—after Charles Shaar Murray, fellow NME scribe Mick Farren, a former member of The Deviants, returns to disc courtesy of Logo... WEA marketing director David Clipsham laid low with German measles... at his Coombe Lodge, Farrarborough home, Charisma Chief Tony Stratton Smith held a Mad Hatter's Tea Party on Sunday... after successful Zoom label launch at Dingwall's attended by simply everybody including Clive Davis' son Fred, Bruce Findlay and Arista staff repeated it all again at an isolated barn outside Edinburgh last Monday and guests reclaming cars found "parking tickets' on their windscreens offering 20p off any Zoom single purchased from Bruce's shops... coming in September as LWT's counter to BBC-1's Multicoloured Swap Shop will be Bill Oddie's Banana—with music, of course... 'Brown Girl In The Ring', currently pushing Boney M back up the charts, based on a song used in a Caribbean children's game... MCA DELIGHTED to learn that FAl film will be seen here from August 24, two months earlier than anticipated and likely therefore to give new impetus to the soundtrack album and the Joe Walsh and Steely Dan singles... new MAM signing Carl Cooper an ex-ferry driver and her voice, according to the blues sounds "as gravelly as the motorway forecourts"... Brian Smith who has just placed his Flight label with Rediffusion originally had a deal with WEA when Ron Smith (no relation) was marketing manager—Smith R. is now m.d. of Rediffusion and Smith B. is also Bruce Forsyth's musical director... sublime musical moments, an old RSG clip on Revolver of Otis Redding storming through a pair of classics and Sid Vicious doing likewise with 'My Way'...
Polydor push to Grease sales?

AMONG THE major campaigns announced during the Polydor Sales Conference was a massive push to back the soundtrack album of ‘Grease’, which is already in the Top Ten.

Two new singles are to be released from the album: Frankie Valli’s ‘Grease’ out on August 18 to be followed by Olivia Newton-John’s ‘Hopelessly Devoted To You’ on August 25. Both will be advertised throughout August in The Sun, and prior to the opening of the film on September 14 full pages will be taken in Man About Town, Girl About Town, Miss London, Look Now, 19 and Honey.

Shops are to be saturated with promotional material including big window displays nationwide, and the film company CIC will be advertising ‘Grease’ on television and radio during September and October.

Naturally the huge success of RSO product figured prominently at the conference, and RSO’s UK md Brian D’Onoghue gave the reps the good news that a brand new Bee Gees album will be delivered to them in late September or early October. The band has been in the studios for the last six months using 78-track facilities and the album is now 80 percent complete.

Polydor product manager Gerry Fyfe revealed the autumn album release schedule including new product from Izhar Cohen, the first studio album from UK reggae band The Cimarons, the follow-up to Jean Michel Jarre’s Oxygene, and a new Barclay James Harvest album.

Fyfe also announced plans to boost sales of the Ritchie Blackmore’s Rainbow album Long Live Rock And Roll which has so far sold 60,000 copies. A single from the album ‘LA Connection’ will be released in red vinyl.

THE JAM’S new single ‘David Watts’/A-Bomb In Wardour Street’ will be backed by full-page advertisements in Sounds and Record Mirror together with full page spot-colour in New Musical Express. Back-up advertising will consist of half-page ads a week later, and there will be concentrated fly-posting in London, Birmingham, Manchester and Glasgow.

THE FIRST 15,000 copies of Wilko Johnson’s Solid Senders debut album will include a free full-length LP of live material. Entitled Solid Senders the disc should be released on September 8.

LIMITED EDITION picture bags feature in the promotion campaigns of two upcoming Arena singles scheduled for August 18. ‘Kizza Me’ (AUS 103) is the title of the Big Star 45 which features ‘Dream Lover’ on the B-side—a track not previously available on any of the band’s albums. Also released on August 18 is ‘California Sun’ (AUS 105) by K. K. Black, former lead singer of the Tuff Darts and now with White Cast.

Music Therapy Charity

‘IT’S A KNOCKOUT’

14th September 6:00 pm.
Acton Cricket & Tennis Club
Manor Park Grounds, East Acton Lane, W3.

Record Companies are invited to sponsor teams, to take part in outrageous ‘It’s a Knockout’ games, in aid of Music Therapy Charity.

(At £20 per team sponsorship)

Bar available
Lots of prizes to be won
Tickets £1.00 (adults) 60p (children)

For full details contact Dee at Island Music 741 1766
EMI readies new tape presentation

EMI HAS been experimenting with a new form of tape packaging, originally developed by MF1 for its Listen for Pleasure series. The packaging, designed to improve the merchandising-display potential of cassettes, incorporates a laminated wraparound board cover attached to the cassette case lugs to keep it in place.

MF1 will be converting all its new tape repertoire to this type of packaging, developed by Garrod and Lofthouse, which allows for facsimile reproduction of the LP sleeve and display of repertoire information. The Rolling Stones Some Girls album was the first full-price album to feature the new-style cover and it has also been used for albums by the Tom Robinson Band, Bob Seger and Mink De Ville. Consumer reaction has apparently been favourable and other companies are now showing interest in the concept.

FOLLOWING THE huge success of WEA's tv campaign for The Nolan Sisters' 20 Giant Hits album, the company has decided to extend the advertising for a further two weeks, and perhaps even longer in selected areas.

It was an unprecedented move by WEA to devote £200,000 TV campaign to a relatively new act but the album has reached 14 on the RB chart and broke into profit after one month on release.

WEA creates new sales team

IN A new-style field sales marketing move, WEA has combined its sales force under the same umbrella as its radio, tv and disco promotional team. The intention is to give greater co-ordination to the overall promotional effort.

The National Sales Promotional Team, as it is known, is headed by six regional managers, all except one promoted from within the company.

WEA says that this move spearheads a new, intensified activity in the field, co-ordinating day-to-day activities of television and radio, universities, disco and at retail level.

Pictured at the Holiday Inn, Heathrow, for the first meeting of the new team are: (standing) national sales promotion manager Mike Heap, (left to right) Mike Oliver (London and East Anglia), Pat Phelan (South), national sales promotion co-ordinator Alicia Winter, Steve Dunn (Scotland), Nick Johnson (North East), John Smith (Midlands), disco promotion manager Fred Dove, Tony Cannon (North West); (front) regional press officer Jackie Chaimo.
NORTH LONDON'S leading wholesaler Lugtons will in future be distributing the Clear to Lugtons label—in the past exclusively handled in the UK by Metrosound.

Dealers price is £5.72 plus VAT, although it is due to rise to £6 at the beginning of September, and the RRP is £9.50 (inclusive of VAT). Among the titles immediately available are San Francisco Ltd (CCS 5001), Direct Disco (CCS 5002), Virgil Fox—The Fox Tunes (CCS 7001), and Laurindo Almeida-Virtuoso Guitar (CCS 8001).

A mass of hits from the '60s and early '70s are also currently available from Lugtons. To name but a few, Roger Miller's 'King Of The Road', 'My World' by the Bee Gees, 'Mighty Quinn' by Manfred Mann, 'Juliet' by the Four Pennies, 'The Man Who Sold The World' from Lulu and 'Beg, Steal Or Borrow' by the New Seekers.

Lightning reports excellent sales on the Bibbo single 'She's Gonna Win', on its own Lightning label. Most of the independent radio stations have held it up and the one-stop is shifting almost 1,000 copies a day.

Relay Records is running a blank tape advertising campaign in the NME which will generate a bit of free advertising. Forms have been sent out to stockists of Audio Mag, Memorex and EMI tapes, and dealers who get around to returning them will be listed in the ads, Relay is anxious to point out that there is no stock commitment.

Rock Bottom, of Croydon, should shortly have a large selection of deletions arriving from the continent—sound at present they are not certain what titles will be included. Dealers can also expect an announcement in the next few weeks regarding heavy discounts on EMI product from the one-stop.

Roger Cornwall, previously with Collets International, has joined Lugtons as field sales manager (record division).

Those silver framed mirrors with a selection of 18 different album covers printed upon them have finally arrived at one-stop Warrens. Selling at £3.95, initial reaction from retailers is apparently quite favourable.

It certainly didn't have BOOST wholesalers long to obtain preferential terms from Ramon Lopez at EMI — what will be the reaction to the coup by non-members?

Let dealers know what's happening in the Record Business weekly one-stop column: contact Tim Smith (01) 836 9311.
EVERY THURSDAY from August 31 giveaways of records, T-shirts and so on. The detailed schedule of towns to be visited will be released shortly.

THE SUCCESS of EMI's World Disco Dancing Championship has taken everyone involved by surprise. Co-organiser John Webster told Record Business that well over 30 countries will be represented at the World Final in December and that the event will be televised by Thames Television. UK Finals are scheduled for the end of September and a TV contract is currently being negotiated. Our picture shows heat winner Lee Harold going through his paces.

THE FOLLOW-UP to A Taste Of Honey's current chart smash 'Boogie Oogie Oogie' is scheduled for release later this month. Called 'This Love Of Ours', the disc is another in EMI's Tower series through which Capitol's US disco product is given simultaneous UK and US release. 'This Love Of Ours' will be among the product to be featured in a nationwide series of Tower promotion nights at discos across the country during September and October, revealed Laura Sudnik of EMI's disco promotions division.

IPI TOMB! Records, the newly-formed company handling the re-release of the Ipi Tambi album, is to release two songs from the show as a double 'A' side disco single later this month. The songs are 'Mama Tembali's Wedding' and 'The Ipi Tambi Theme' which are scheduled for heavy disco promotion together with a dance from the show, the Kata Kata described by Ipi Tambi Records as "a bodily contact dance".

EVERY THURSDAY from August 31 through to the end of November Motown will be running a roadshow in conjunction with Radio Luxembourg. The show will visit towns and cities nationwide and feature top Luxembourg DJs playing Motown records together with screenings of films of Motown acts. There will also be giveaways of records, T-shirts and so on. The detailed schedule of towns to be visited will be released shortly.

SALSOLU'S MID-PRICE compilation Saturday Night Disco Party will be released on September 8 at a retail price of £2.85. Backed by advertising in the black music press, the album will feature Double Exposure's 'Ten Per Cent' which is currently one of the all-time black music press, the album will feature Double Exposure's 'Ten Per Cent' which is currently one of the all-time

WITH 12" records now well established as part of the disco scene, it seems crazy that once you could give them away. There is a friendly argument between Nigel Granger and myself as to who did the first 10" and then 12". It was either All Platinum or Magnet, and it was pretty close—two days at the most. At that time I worked for Magnet, and I still remember Mal Davies' face at the Pye cutting room when I said we wanted a 10" 45 rpm single. Mal knows how to handle the cut as 78s used to be 10" so he was in his element. Magnet's first 10" was 'Save Me' by Silver Convention, followed by 'Fly Robin Fly' in both 10" and 12" versions. Magnet was also first with disco edits. The single versions of 'Fly Robin Fly' and 'Save Me' were different from the album tracks, having been specially edited by Mal and myself. We had loads of fun and there were bits of tape everywhere.

There are good reasons for doing a 12" record at 45 rpm. The volume you can achieve is 2 to 4 db louder than a 7". Also, you get length and you should get better quality, and obviously volume and length are what you want in a disco. On a disco cut from the States you will get a lot of bottom end 'loud bass', the cut seems harder. The bass drum will come pounding through as this is not too low. The whole thing sees of 'Brickhouse' by Commodores on Motown and 8 mins 45 see of 'You and I' by Rick James on Gordy.

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A record I mentioned a couple of times that is now out and doing really well is Wayne St John 'Something's Up' on State STAT 83, 12" and 7". This is the first time I've heard the 12" and I love it.

Another good import on West End Records is 'Doin' the Best that I Can', by Betty Lavette produced by Eric Mitten and Cory Robbins. This US 12" is starting to move very well and should pick up good disco play although it is nowhere as good as the classic hot shot now out here on Atlantic by Karen Young. So watch the disco chart for action.
LAST OCTOBER EMI Records spent over £150,000 introducing a computer operated record token system in the hope that it would make life easier for the 5,000 dealers who sell or exchange up to £10 million worth of tokens every year.

Any new operation has its teething problems. But the EMI switch-over has brought a deluge of angry complaints from retailers and raised a number of questions about the future of the present set-up, itemised by GRRC members at the recent East Midlands branch meeting.

The decision to adopt a computer system was taken by EMI for two main reasons. Firstly, the staff at Hayes was finding it impossible to handle manually the 25 tons of tokens and cards arriving each year. The subsequent delays in crediting dealers had become a serious problem.

The new system was designed to overcome this. Volume has been reduced to an estimated four tons a year with dealers only having to return tokens and not sections of the cards themselves.

Tokens are fed straight into the computer, which automatically works out retailers' monthly accounts. This means that dealers no longer have to count and value their own token stocks—merely check the paperwork they receive from EMI.

The second reason for the change was to overcome the growing problem of forgeries. John Mew, EMI's general manager dealer services, told Record Business: "During a short period last year we discovered almost £60,000 worth of forged tokens. The new system should put an end to this sort of thing as it is virtually fraud-proof."

The new tokens are printed in special high security inks, similar to those used for bank notes, which are impossible to photograph.

The tokens are also divided into three sections—one for the selling dealers, one for exchanging retailers and one for EMI. These three parts are matched up by the computer and any anomalies soon become apparent.

For added security the section of the token returned by the exchanging dealer is printed in computer code which means that anyone stealing or finding the token is unable to tell its value.

Profit margins have remained the same. Eleven percent for selling and for exchanging EMI pay face value less 14 percent—the three percent being EMI's margin for operating the system.

The new system, in theory, reduce the confusion many dealers have experienced in the past. As Mew pointed out under the old system an estimated 36 percent of retailers were underclaiming, and 35 percent over-claiming—which did not leave all that many getting it right.

So what exactly has been going wrong over the last ten months?

Tony Bromwich, from Callers of Newcastle, told Record Business: "The situation has been horrendous since EMI introduced the new system. There have been big delays over credits, a letter of apology every month and EMI reporting a discrepancy when there wasn't one."

And GRRC secretary, Harry Tipple, told Record Business that the scheme itself was basically a good one, but because of the problems at EMI he was refusing to return any tokens until everything had sorted out. He added that numerous dealers had adopted the same policy.

Other complaints raised by dealers included claims that the computer was rejecting any tokens that were slightly bent or defaced and that on some occasions dealers were being charged for tokens sold but not being credited for those returned.

Mew admitted that there had been problems. He commented: "When the scheme was launched we only had one machine operating instead of two and we were therefore unable to handle the volume."

He added: "We are also continuing to receive the old style record tokens which we have left out and because of this we are still operating the old system in parallel to a limited degree."

Mew claimed that the problem of bent tokens had almost been overcome and that the whole operation would be running smoothly by the end of August with all backlog (except the discrepancies) completely cleared.

With regard to dealers who were withholding tokens, he commented: "They are being rather foolish because if they do not return the tokens they are not getting a line for processing—and it will subsequently face extra delays."

Presumably EMI will have come to grips with the new system by the autumn, but the headaches experienced by many retailers have caused the system to be described as a complete reassessment of the whole token system.

Probably the most controversial suggestion is that EMI should relinquish its monopolistic control of tokens with the system being jointly run by the leading record companies, or by an independent body like the MTA.

At the East Midlands GRRC meeting, Jack Ainsley, insisted that an exchanging dealer who also discounted his product did not make a penny on the whole transaction, because of the way the profits are divided into three parts.

Despite the objections raised within the retail trade and the obvious dissatisfaction with the existing system, it seems unlikely that anything will be done—especially if EMI's problems are overcome soon.

Barry Green, assistant to EMI managing director Ramon Lopez probably summed up the situation with regard to any drastic changes at the East Midlands GRRC meeting when he conceded that it might be a good time to rethink the present token set-up, but he doubted that any of the other record companies would be willing to co-operate.

Polydor sales team quizzes management

TOP POLYDOR Records directors had to field some probing questions from the assembled salesmen at an open forum held on the final day of its Albany Hotel, Birmingham, sales conference.

Apart from complaints about mystery discounts on top selling product (see news story) sales representatives were concerned about just apparent decline in the quality of Deutsche Grammophon and Polydor's pre-release policy on hot American product.

Airborne dust during press installation at Phonodisc's Walhamburg plant was blamed as a factor in possible faulty copies of Deutsche Grammophon material, but general standards were extremely high.

It was also revealed that major classical dealers were to be invited to Walhamburg to take up any complaints in person. "We have set up Deutsche Grammophon as a quality label, and pressing standards are by and large better than the competition," said deputy managing director Tom Parkinson. An increase in the quality of playing equipment played a part, too, added Polydor managing director Tony Morris.

The other vexed question was on Polydor's policy of rush-releasing big selling American product. Salesmen complained about the rush spoiling their sales pitch to dealers and called the practice "An over-reaction to the American import problem."

As director Jim Cook replied that the quick release often meant an extra 2-3,000 sales of minority appeal product which might otherwise have been lost to importers. "The quicker these records get on the streets the better for everybody," he said.

A HEAVY concentration on in-store display visuals will spearhead the promotion campaign for Bryan Ferry's forthcoming The Bride Smipped Bare album to be released on September 15.

Up to 600 stores could be featured in the display campaign backed up by colour advertising space in the consumer rock press and supported by corporate advertising from Boots, Smiths and Woolworth. November 11 marks the start of Ferry's UK tour, it was revealed at Polydor's sales conference by Ed label manager Alex Byrne, and other details of the extensive push are yet to be finalised.

POLYDOR RECORDS is launching a dealer window and in-store display contest as part of its autumn campaign. Between November 1 and December 15 retailers are invited to submit photographic entries of their Polydor promotion displays. Judging will take place before Christmas and the top prize will be a £300 holiday voucher with eight other major consolation awards.
They'll shake your bones and rattle your tills.

T Ford and the Boneshakers take to the road this summer to launch a sensational debut album, Rock, Rattle and Roll.

As the only 'live' act on the epic twenty-five date Daily Mirror Pop Club Summer Road Show, the band is guaranteed massive editorial coverage in one of Europe's biggest selling dailies, throughout August and September.

Check your Mirror for dates and venues. With a solid gold feel for real rock 'n' roll, a devastating version of the classic 'IGo Ape' released as a single, and an absolute peach of a promo tour, there's one thing you've got to know. T Ford and the Boneshakers mean business.

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Lindisfarne:

a comeback that will last

Artists: LINDISFARNE/Mike Elliott
Venue: Hammersmith Odeon (3,480)
Promoters: Capital Radio/Adrian Hopkins
Ticket: £3.50 to £2
Audience: Good humoured hippies and rampant Geordie liggers

Current product: Lindisfarne: Album Back And Fourth (Mercury 9109 609) and single 'Run For Home' (Mercury 6007 177) (F)

IT WAS a truly Geordie night. The Londoners even went quiet in sympathy when warm-up comedian Mike Elliott mentioned Newcastle United. Although not for long. Elliott takes up at least half his very funny act with a philosophical treatise on farting—its techniques and exponents. Comedians at rock shows often die the proverbial death but Elliott provided a welcome blast of fresh—or should one say foul—air. He deserves a season at Ronnie Scott's.

Lindisfarne made a triumphant London comeback in the course of a long tour. After peripheral adventures in Jack The Lad and Radiator, it was amazing to find that a vast audience still exists for the band that has taken folk-rock into the realms of football anthems. There's no doubt whatsoever that Lindisfarne's current record success is no fluke. By the end of two very full hours the audience was one swaying, singing mass.

Lindisfarne gave a mixed programme of old favourites and material off the new album Back And Fourth. The new music has a lifting, almost West Coast feel to it—a logical progression for the band and it sounded good. Even though there were loud cheers for such as 'Lady Eleanor', 'Meet Me On The Corner' and 'Fog On The Tyne' Lindisfarne's current stuff was well received and should present no handicaps to the group's progress.

The sound balance was excellent with a set of speakers suspended on high for the benefit of the circle. And Lindisfarne showed a new awareness of presentation with a special backdrop, a traditional folk dance group brought on towards the end, and even that old favourite, balloons falling from on high. It looks like a reincarnation that will last.

DAVID REDSHAW

Artists: JOHN OTWAY BAND
Venue: Red Cow, Hammersmith (225) Tickets: 75p
Audience: Faithful Otway freaks and the odd punk poseur

WITH CLOSURE rapidly approaching, John Otway plus new backing band returned to the venue that helped launch him to the dizzy heights of a Polydor recording contract for a week of special gigs—no doubt designed to help swell the doomed pub's coffers.

If last Monday was anything to go by, Aylesbury's leading light packed the place every night. The old faithfuls that turned out in their hundreds were in little need of conversion as the gangling Otway rocked and pounded his way through a stream of familiar numbers in his usual semi-foolish deadpan style. Stupid love-songs—'Juliet' and 'Josephine', 'Dreaming Babies', 'Murder Man' and, of course, his biggest chart hit 'Really Free'.

Otway's new band is certainly competent, but the recent, abrupt departure of Wild Willy Barrett has taken much of the humour, appeal and delightful entertainment from the new line-up. Otway's main attempt at humour was a bumbling effort at tuning his violin. Where is no way he can recapture the magic of that original duo.

Nevertheless, as Otway has confided album, displays to a number of music papers "he wants this show. StJ

DAVID REDSHAW

Artists: ANNETTE PEACOCK/Tanz Der Youth/Blazer Blazer
Venue: Lyceum, London (1,500)
Promoter: Harvey Goldsmith
Tickets: £2.25 (£2.00 in advance)
Audience: Tourists plus inquisitive locals

Current Product: Annette Peacock: Album X-Dreams (Aurora AUL702)

ANNETTE PEACOCK of New York and Camberley returns to the stage. The lady whose reputation outstrips her achievements (in that she's only been able to cut three albums) made her first major UK appearance for many years at the Lyceum on Sunday. It was a big venue to fill on her debut, and she didn't. Maybe a club would have been a better starting point.

The motley 600 who were there watched Blazer Blazer with disdain. Billed as 'ex-Streetwalkers' they looked and sounded like arch heavy Brit-rockers. Heavy, and diverse as a lump of mud they were too loud and forgettable.

Ex-Damaged man Brian James' new outfit Tanz Der Youth was also loud. It made a kind of supersonic jet-type music, unrelenting, melodically sparse, but occasionally effective through sheer weight and velocity. Signed to Radar now, there's a single coming our way. Bit of light and shade would go down well.

Then came Annette. Her friends didn't include the rumoured Mick Ronson, which piqued some of the audience even after Annette had apologised. Her band (two guitars, keys, drums percussn, bass and sax) included Bernie Holland and the superb Pete Lemmon on keyboards. They were under-rehearsed but didn't let it show too much.

Ms. Peacock's music is rather a schizoid affair. The legacy of her avantgarde musical education is still there, weird, jazz-like chords and melodies. But there is another side, sultry, sensual and just as sophisticated. Her new Aura album, displays both these sides and so did this show. Beginning with 'Dear Bella' (a song about ex-husband Paul Kiley?), Annette and her band started confidently. The single, 'Don't Be Cruel' was next then the longer, mendering 'Real & Defined Androgens' followed by an instrumental.

'This Feeling Within' and 'Too Much In The Skies' are the sensual side of Annette, and both these numbers gave her chance to work with what is a surprisingly powerful yet gentle voice. Meanwhile her band steamed, always restrained and occasionally promising a great deal indeed. Brian Godding, on guitar was playing some tremendous hard-edged stuff, while Bernie Holland was his usual self. The weird, dreamy, 'A Loss Of Consciousness' from her first album (on Polydor) was a revelation, and gave just a hint of what Annette could achieve. It's no coincidence that when Annette regularly played New York Patti Smith was often found in the front row. She's less frenetic than Ms. Smith, but her intensity is almost touching. Maybe it's time for her at last.

CHARLES LINES

Artists: ETTA JAMES
Venue: Dingwalls
Tickets: record company reception
Audience: Every blues and soul fan in the business

Current Product: Album, Deep In The Night (Warner Bros K56402), single, 'Take Another Little Piece Of My Heart' (K17173)

IF THE turn-out at this reception and the sell-out at the subsequent gig is any guide, then Ettas James is poised to sell a few copies of her new, albeit over-produced, album. The deficiencies on the album, the rather smooth and glossy approach, were never apparent in her raucous stage performance. She glossed her way through a whole bunch of classics, including 'Rock Me Baby' 'Any Way You Want Me' and 'Tell Mama' and gave gutsy new meaning to the Eagles' 'Take It To The Limit'.

Her band was fresh out of LA yet never suffered the cool indifference that so many West Coast musicians take from the studios and re-create on the live stage. They were rough and ready and included such notables as Kash McCall, tearing across a jumpy rhythm with some fine guitar lines.

As for the lady, at 40 she must be considered a veteran but she moved and grooved around Dingwalls' tiny stage like a hungry teenager. It's taken a long time to get her onto a British stage and it's to be hoped that the results of this short promotional visit will make a quick return worthwhile.

PETER HARVEY

PEACOCK: sensual and jazzy

OTWAY: new line-up to replace Barrett
Brian Mulligan talks to Pye MD, Derek Honey

"I AM no theoretician," observes Derek Honey, joint managing director of Pye Records and the new man in charge of the company's day-to-day UK activity. "What I am doing is to try to put into effect what we have known for a long time and what we have talked about for five years." Honey's comments refer to the industry's long-running serial—the repeated pronouncements over the years that Pye is about to expand the base of its sales and translate its unpaired expertise on singles into solid album success, while building the artists to go with it. For long enough the intent has been there but, as Honey admits, the realisation has been elusive. The former may well be that Pye's future prosperity—ATV's forthcoming results will show that its records operations made a profit of over £1 million—will be more closely connected with its solid repertoire than with American. The future for one of its licensed labels, Buddah, looks uncertain, particularly if the rumours are right and its major artists Gladys Knight and the Pips are CBS-bound. Pye's other source of American repertoire, Casablanca, is half-owned by the Polygram group and, sooner or later, its UK destination is spoken for.

Pye has, of course, weathered the loss of more important American repertoire in the past when A&M and Warner Bros set up UK companies. As Honey admits, the realisation has actually put it: "Something else has always come along." But a look at what might be available should any of the remaining American licensed labels seek to make a distribution change is hardly a good sign. Pye has, of course, weathered the loss of more important American repertoire in the past when A&M and Warner Bros set up UK companies. As Honey admits, the realisation has actually put it: "Something else has always come along." But a look at what might be available should any of the remaining American licensed labels seek to make a distribution change is hardly a good sign. Pye has, of course, weathered the loss of more important American repertoire in the past when A&M and Warner Bros set up UK companies. As Honey admits, the realisation has actually put it: "Something else has always come along." But a look at what might be available should any of the remaining American licensed labels seek to make a distribution change is hardly a good sign.

"We went outside the industry," says Honey, "because we didn't think we would get anybody of sufficient calibre from inside to come to Pye at this time. For a new image we need new thinking and a non-record man may have better ideas anyway than an industry marketing manager. We have tried before to develop a new image and it has not happened. This time it is going to as far as I am concerned."

"Our staff is right and should provide product on which they can concentrate" 

"The consultants' report emphasised what we knew that Pye was quite good as a singles company but not very good as far as albums are concerned. It has not been getting any better for the last three years. We have continued to churn out as many LPs as we could find in the hope that some would happen rather than concentrating on a few releases which the total company believes in. We have tended to get into a syndrome of panic for turnover and release more records than we have been capable of dealing with. We should accept that our compliment of staff is right and should provide product on which they can concentrate."

"I am looking to gradually increasing the level of complete company involvement and also to the acquisition of new album artists." By the choice of the word "acquisition", the implication is that Pye's change of direction will also bring about a free-spending attitude aimed at making the company more competitive in bidding for established acts, in an area from which it has been conspicuously absent and which has contributed to the decline of the talent roster. Max Bygraves and the Muppets, for all their sales potential, are hardly the stuff from which a contemporary record company is made, even one which has made a £1 million profit. But Honey the financial man has obviously not become Honey the entrepreneur overnight. He remains cautious and parsimoniously aware of Pye's lack of once people realise we do mean what we are saying, maybe we will get some established acts." Honey believes that Pye has already begun to move in the direction of the contemporary market with such acts as Dead Fingers Talk, Cyanide and the Fabulous Poodles, plus a couple of new signings, singer-writers Tom Sorohan and Ron Pasley.

There are plans to augment the A&R Department to step up this activity. Also encouraging for the future is the gradual change of emphasis of the beauhuous Marti Caine from being a comedienne who also sings to singer with a gift for comedy. This Honey sees as being a significant step in improving her record selling potential and if Marti Caine still indicates that the company's past links with MOR are still holding fast, then this is the way he wants it. "I don't want to give the wrong impression," he emphasises. "We are not overnight trying to switch to new wave or contemporary rock. We are still interested in MOR. We just want to improve our ability to sell LPs."

Pye has had a chequered history in the American market. There was the abortive attempt to set up a joint...
More Irish ballads from Robert White

THE SUCCESS of Robert White's When You and I Were Young, Maggie (RCA RL 11698) six months ago was bound to bring the release of this young American tenor's companion album, I Hear You Calling Me. It is prominently featured in RCA's August list (RL 12450).

White's training had been on strictly classical lines, vocal studies at the Juilliard in New York followed by a further spell in Italy. He started his career in early music, and his recordings include the opera II Dafne dating from 1608.

It was inevitable, though, that he would eventually turn to balladaying, since his father, Joseph White, had been famous on NBC Radio during the Twenties, when he sang under the curious name of the 'Silver Masked Tenor.' A friend of the legendary John McCormack, White Senior revelled in the light repertoire which the Irish tenor had made so popular.

Young White was brought up on American and Irish ballads, which he sang on American TV as a boy soprano in shows with Bea Lillie and Bing Crosby. He laid them aside, however, when he took up his professional adult career.

Then he met Alice Fally, the grande dame of New York's musical aristocracy—a grande dame who choose to spend nearly half her life queening it in a Venetian palace. "You should sing your ballads," she told him. "I was told he represented a Welsh constituency, so in my innocence I sang 'All Through The Night' in Welsh. The effort nearly killed me, and I guess he wouldn't understand a word."

While enjoying making his ballad albums, but now he feels enough is enough. There is a danger of being typecast, and his chief concern is his concert and opera career. He has been featured as tenor soloist in concerts with many of the leading American symphony orchestras and has starring in Italian opera houses. His first album had wide sales here, boosted by its appearances with James Galway, who gave him generous help. And as his album of American ballads went down so well, the new selection of Irish ballads should do even better.

Robert White's recordings have been in great demand since his appearance on BBTV James Galway's World of Music—check your stocks.
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**AY GUIDE: ACTION FOR THE COMING WEEK**

**TOP NEWSPINS: Strongest New Entries**

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KEY TO GIMMICKS

7"—7 inch single
12"—12 inch single
BAG—Picture sleeve

KEY TO DISTRIBUTORS

CONTACT YOUR ANCHOR SALESMAN OR CBS DISTRIBUTION 01.940 3285

THE ABC OF GOOD MUSIC

YOU’RE ONLY DAYS AWAY FROM THE ‘BISH’ THE NEW STEPHEN BISHOP ALBUM

ABCL 5252 ALSO AVAILABLE ON CASSETTE
IRISH NEWS
Edited by Pat Pretty

IRISH RECORD Factors report heavy advance orders for RCA's James Galway Plays Songs for Annie. As well as the successful 'Annie's Song', the album (RL 25163) has some Irish tunes. 'Brian Boru's March' and the 'Belfast Hornpipe' are featured.

Robert White, the Irish-American tenor seen in the recent James Galway TV show, also has an RCA album, When You and I Were Young, Maggie (RL 11698). And still in tenor territory, Louis Broene Rosenthal is on IR's album release (RPS 112). The Irish singer is currently in cabaret for summer season at Great Southern Hotel, Kilarney.

Sandle Jones songs from her TV shows on Red (SPR 1021). Her latest programme series has just finished transmission, and Sandle is in Dublin's Gaiety Theatre for summer show Gaels of Laughter 78.

Latest record from Gail Linn label is Noirin Ni Riain's Sinne Anlu. Musical arrangements are by her husband Micheal O'Suilleabhain, who also records for Gael Linn.

Jackie Hayden of CBS has produced a record for the International Scout Jamboree at Woodstock, Kilkenney, August 1-10. 'Rocking Down Woodstock Way' (EIR 2) is in new band, Stone Free, featuring scots and marking 70th anniversary of Scout Association of Ireland.

Dolphins Records releasing the Golden Voice of John McCormack, Vol. 1 on DOLB 7020. Ronnie Drew, ex-member of the Dubliners, has new album to be released this month. It's Guaranteed Ronnie Drew (DOLM 5021). Further Dolphins album release is the Dublin City Ramblers singing Irish Republican Jail Songs (DOLB 7021).

Hawk Records has released 'All Creatures Great and Small' by the Johnny Pearson Orchestra (HASP 425). From the series recently shown on RTE television.

Johnny McEvoy's new Hawk album now ready: I'll Spend a Time With You (HALP 174). He is continuing his one-nighters around Ireland.

Solomon and Piers celebrate first year of their WEA distribution with a new spectacular at Dublin's Gresham Hotel, August 9. Dealers, press and broadcasters invited, and WEA personnel from UK expected.

John D'Ards busy at his Trend Studios in Dublin. In past week Donal Ring and his ceilid band, and Rob Strong and his Rockers have been in for sessions.

Billy McBurney's Outlet label has issued three more albums in the Archive series. Folk From the Moors, from 1968, is the first record made by the Sands Family. Eugene Sands, hailed as a folk genius on mandolin and banjo, died in a car crash in Germany in 1975, and Tommy is leading presenter of folk and traditional music on Belfast's Downtown Radio. Album is OAS 312.

Second Outlet album is On Boyne's Red Shore by Houl Yer Whistle, three-piece group singing historical Ulster folk songs (OAS 3005). Singers are Bobbie and Hilda Harvey and Eugene Rea. Harveys run a successful folk club in Downpatrick, County Down.

Newly formed group Cuchaillean have their first record Three Months in Winter on OAS 3006, a collection of Irish folk and traditional tracks, and material written by members of the five. Irish Party Requests is an album of popular Irish songs by various artists of Homespun Records (HRL 152).

AT THE recent conference in Lon- 
don, organised by the Music Trades 
Association and the entitled "Record 
Management and Profitability", David 
Fox of Fox's Ltd. in Doncaster 
addressed the delegates on the subject 
of obtaining greater sales and pro- 
fitability in an increasingly com- 
petitive business. His thesis was that a 
record retailer cannot move forward 
until he has analysed himself and his 
business—thoroughly, truthfully and 
critically. David Fox's task was to 
give the delegates some pointers for 
this process of self-analysis. Many of 
the delegates present were seasoned, 
experienced retailers, yet from the 
reception given to the speaker, it was 
obvious that they valued this oppor- 
tunity to step back and re-assess their 
business and their trading methods. 

Much consideration should obvi- 
ously be given to a knowledge of 
every shop's customers. Can they be 
accurately assessed by age group, by 
whether they are regular or casual and 
by the type of product they buy? The 
next stage is to compare the consumer 
profile of the shop with the consumer 
product, and then to investigate what 
extent the shop is catering for the 
area at large or to what extent it is 
specialising for particular sectors of 
the market. On the basis that very 
few shops can be all things to all peo- 
ple it is worthwhile knowing the par- 
ticular strengths which they can build 
on. David Fox mentioned the charac- 
ters of a university town which well 
be losing out if many of his 
PCTs. 

He operation “fiOO ' square ' feet' and 
neut any 'day to rival, The impact his 
on the type of product they buy? The impact his own shop was making on 
are played. or at least being capable of so doing. 

THE NEW ALBUMS 

EMI & Pye August album informa- 
tion unavailable at the start of the 
month. 

A TASTE OF HONEY 

TASTE OF HONEY 

Capitol E '6679 

TCE-SV 11714 

ATOLL 

TERTIOS 

Anita Arl 5006 

BOBBY LYLE 

NEW WARRIOR 

Capitol E '6679 

TCE-SV 11714 

CALDERA 

TIME AND CHANCE 

Capitol E '6679 

TCE-SV 11714 

CARL JACKSON 

OLD FRIENDS 

Capitol E '6679 

TCE-SV 11714 

CHARLES JACKSON 

PASSECT BREEZES 

Capitol E '6679 

TCE-SV 11714 

CLIFF BENNETT & THE REBEL ROUSERS 

THE MUSIC OF CLIFF BENNETT & THE 
REBEL ROUERS 

EM '6679 

TCE-2175 

DICK HAYMES 

RAIN OR SHINE 

Capitol E '6679 

TCE-SV 11714 

Sales and profitability 

Ann Foster, Training Officer, 
reports on the first of the new 
MTA Training Courses 

because they attract customers in 
in the first place, they generate sales 
and they then turn a healthy gross profit 
into a miserable net figure if they are 
not kept in perspective. Self service 
as opposed to personal service was 
examined. There seems little now to 
justify the luxury of personal service 
except a highly specialised product 
which requires a great deal of detail 
and extraordinary devotion to the sale, 
or secondly lack of adequate space 
to operate self-service effectively. 
David Fox's opinion was that the minimum 
amount of space for a self-service 
operation is 1,000 square feet, and 
extra space can sometimes be created 
by doing away with extras such as 
hooks, as customers know the 
records they want anyway. He also 
suggested a rule that no singles should 
ever be played to the customer as the 
profit margin simply did not justify 
the use of costly resources such as 
single and presentation; earphones 
are quite adequate for the LPs that 
are played. 

Sales analysis was also important, 
not just the figure itself but how the 
sales are taken, when they are taken 
and how much profit they bring in for 
the business. The delegates were 
encouraged to ask themselves how 
many are sold in the shop and what 
the margins are. Was it enough and if 
not how could it be increased—David 
Fox suggested a target of two LPs per 
customer as the minimum. He also 
suggested ways of generating greater 
sales and reinforcing that important 
concept of customer loyalty. His 
scheme was one that had been suc- 
cessful in other shops and it was the use of the discount vou- 
cer—£1 in value and printed to 
semble £1 notes—which was given 
with the sale of every full price LP, 
which the customer can redeem on 
the next purchase. It was much more 
effective than 50p and £1 reductions 
and best of all, it brings the customers 
back into the shop. It should be done 
in short bursts and can be used to 
levy upon non-peak periods. Rather 
than feeling pleased when the cus- 
tomer does not return to redeem the 
voucher, with the next purchase, the 
retailer should ask himself what went 
wrong. 

A retailers should also ask himself 
when the peak sales, in par- 
ticular if there was any day to rival 
Saturday, and if so, was there enough 
staff to cope. It was suggested that 
sometimes retailers did not make pro- 
vision for extra sales, as one single 
till was estimated to be capable of taking 
£1,500 in a day. The suggestion was 
not that doubling the number of tills 
will double the turnover, but rather 
that the shop must give the air of tak- 
ing money and doing brisk business, 
or at least being capable of so doing. 
Extra facilities means extra overheads 
which have to be paid for and all the 
expenses of the shop should never become 
out of hand. The shop should analyse 
monthly its current gross profit and 
net profit figure, both planned and 
actual and the rate of stock-turn 
should be calculated at regular inter- 
vals. For a shop which discounts as 
a trading policy, then the rate of stock- 
turn to aim for is six and above, 
which still does not compare so 
favourably as it should with the large 
multiple chains who are currently 
achieving around 9.3. 

Dick Fox certainly did not set out to 
be an ideas factory; it was just the 
way that his interesting and pro- 
tective talk developed.
Independent Scottish pop comes of age

Tim Smith chronicles the marriage of Zoom to Arista

ARISTA RECORDS took the plunge and signed its first British licensed label at the end of July—Zoom, run by the enterprising and energetic Scot Bruce Findlay, owner of the Bruce’s chain of record outlets.

The deal deserves closer examination for a number of reasons. Firstly, it is symptomatic of the current decline and fall of the mass of independent labels that burst into life during the heady days of 1977. One by one they are being forced to the major companies.

The second release from the Valves and Band Café Jacques and the label idea was shelved.

Findlay still manages the band, who are now recording for CBS, but he is shortly due to give up this role because of his commitments with Zoom.

Findlay summed up his decision to launch Zoom following the huge successes of such independents as Stiff and Chiswick and the boost the market was receiving from the advent of the new wave.

There are several reasons why Zoom was started. In the meantime however he “discovered” sophisticated rock and roll material to the pop-starved Scottish music scene.

A number of releases had not achieved the sales they were capable of because of the set-up. The market has now also become far more cautious.

So Findlay signed the deal with Arista. He is convinced that the financial benefits this will bring will not only help break some of his acts but also help to keep them on the Zoom label.

He explained: “I’ve got more chance of real success now with my acts because if an act is on the point of making it, they need heavier financing than I alone can give.

Without it they would leave labels like Zoom and go to the major companies.”

Findlay does concede that he may still lose acts to majors despite the backing of Arista—but he is in with a better chance.

And Arista will no doubt be pleased to know that Findlay settled for the company because “I would far rather deal with a company that I actually like and respect although I might have got better terms elsewhere”.

But will Zoom lose some of its identity along with its independence? Findlay is confident that it will not. He claims he will have a considerable say in promotion and marketing plans as well as, obviously, being totally responsible for the signing of all acts. He told Record Business: “Zoom is very much my taste, my idea, and very much the sort of music I like to hear. It’s an unashamed pop label with the repertoire progressing with what is happening at the time. We wouldn’t sign up anyone who was obscure or too intellectual”.

Three new releases are scheduled for August 18 under the Arista/Zoom agreement. Ex-Incredible String Band member Mike Heron, a teenage friend of Bruce Findlay, has a single entitled ‘Sold On Your Love’ (ZUM 5). There is also a single ‘Some Other Guy’ (ZUM 6) by The Questions and ‘Love Is Blind’ (ZUM 7) by Nightshift. All are Edinburgh artists.

Findlay is now working on three new signings. Negotiations are well advanced with Scottish band The Tools, singer/songwriter Mark Towley and Tim Lawrence, ex-Cadets, who is in the process of forming a new band.

Hopefully, Zoom will be able to develop its repertoire under the new deal—which runs through to 1983—and achieve some well deserved commercial success as opposed to mere regional recognition.

Findlay summed up his decision to forge the link with Arista: “1977 was the year we did it on our own—1978 is the year we take advantage of the majors”.

CELEBRATIONS: To mark the Zoom/Arista deal in Edinburgh: Pictured with Bruce Findlay (bottom right) are members of the extremely youthful band The Questions and another Zoom act Nightshift.
ons with the Russians

How UK companies are finally waking to the commercial prospects in Eastern Europe by John Hayward

Product rather than whole label deals. In this way Eastern countries have the pick of the world’s repertoire and can carry on cherry picking because, as he put it, they are the government.

He said the key to making a deal with the East in general was personal contact. He himself has made 14 trips to Poland and a visit from an act—Procol Harum—was even more beneficial.

“The jazz/rock group Aural are just completing a Polish tour which was very successful, and shortly afterwards Wison contacted me to distribute a cassette of their debut album which we have agreed.”

The UK record company’s problems are far from over once the socialist record department is interested. Next comes a long period of liaison with the state agency that oversees the import and export of goods for currency.

“This works in an extremely complex way,” said Brown. “Sometimes commodity trading is an easier way of doing a deal than for hard cash, although Chrysalis has not done this yet.

“I know Abba managed to negotiate a deal of crude oil from Rumania instead of royalties, and we would not rule out the possibility of doing a similar deal if all else failed.”

East Germany has taken David Dandas’s ‘Jeans On’ single which sold very well and Brown has just completed negotiations for release of a special Jethro Tull ‘Best Of’ collection, for which the Germans picked their own choice of tracks. His first estimate of sales would be around the 60,000 mark.

Brown commented that the Soviet Union was a great deal more difficult to crack. He has been in discussions with the Russians for 18 months so far, and expects it to be as long again before he concludes an agreement.

“It’s interesting that the live concert market in Russia is very healthy for British acts. It is possible to tour there 365 days a year through the state-owned Gosconcert agency, and Ian Anderson amongst others has expressed interest in going there.”

In Brown’s opinion, it all adds up to the growing international appeal of popular music. “As long as a group is not politically controversial there are very few acts that are not welcome in the Eastern bloc. Their own pop music is developing fast too, and it won’t be long before their performers are releasing records over here on reciprocal deals. After all German and Swedish rock has cracked the market already.

“If we keep working at it, I think the socialist countries market will grow dramatically. Records are just part of a broader picture of the increasing prosperity of these states.”

“When I go there, I see young people wearing the international uniform of jeans and t-shirts, while the governments have realised that pop music is relatively harmless and does nothing to interfere with their chosen political system.

“The cassette market is particularly healthy there, and it is easy to fall into the trap of thinking Russia and the Eastern bloc is a bleak, backward territory. It is a much more prosperous place than you imagine but I have seen traffic jams there, the people have money to spend on clothes and records and concert tickets . . . they are catching up fast.”

The same theme was taken up by United Artists’ European co-ordinator Ronnie Bell. “The people are neat and tidy. They don’t look too much different from people here.”

And he was anxious to point out how businesslike the Soviet company is, in particular, where he has just successfully concluded a major reciprocal deal whereby UA has access to a vast wealth of classical repertoire to launch a whole new facet of UA’s catalogue.

“Almost every country of the Eastern Bloc is a rich source of classical repertoire,” said the veteran Bell. “And in return they are anxious to conclude deals for UA pop or MOR material by people like Gerry Rafferty and Shirley Bassey.”

“After EMI, who have been dealing with the Soviets for 30 years, I think UA has the closest dialogue with the Eastern bloc, and we are thinking ahead five-10 years to a time when these countries will be producing artists who will sell on the world market.”

UA’s Veteran European co-ordinator Ronnie Bell.

GERRY RAFFERTY: in demand in Eastern Europe.

Bell explained that the Russian disc company Melodiya was extremely efficiently set up, with pressing and distribution centres in every major area, and a Melodiya shop in Moscow that rivalled the Oxford Street HMV store for the number of titles in stock. His negotiations with the Russians were concluded with surprising speed—they only took 18 months, but Bell commented on the importance of reciprocal arrangements.

“Everything has to be conducted on the principal of reciprocity,” he said. “We have undertaken to develop their pop artists where possible and Connie Francis, for instance, has recorded a song in Russian.

“The secret is that material destined for the socialist market has to be pure music, solely for pleasure listening. They don’t like imposed releases and always retain freedom of choice on artists and product.”

Bell also made the point that the relationships with the Eastern Bloc countries were very fragile, and that although there were many benefits to be derived for both sides, Western record companies had to tread very carefully.

The rewards can be massive too. A major Soviet act can sell two million discs and Bell is currently talking about an initial sales target there of 100,000 for a Shirley Bassey album.

“If that works out, we can look forward to very high sales indeed in the future,” he said.

And one final tip. It seems work has already started on a theme tune for the forthcoming Moscow Olympics and the race is on to get the song signed for a worldwide rights. UA’s publishing arm is in on the act trying to find suitable material and Bell believes the Russians are working on their own number.

Meanwhile watch out for another of Bell’s brainchildren—‘Country and Eastern Music’—a hybrid Hungarian music inspired by the American tradition and being transposed from the original Hungarian to English lyrics right now.
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Alive to 45s.
Autumn fling for Don Williams product

THE SUCCESS of Don Williams K-Tel compilation album Images (K-Tel NE 1035) looks like being the first shot in a busy Autumn flurry for the easy-on-the-ear country artist's product. A new single is about to be released and Anchor is also closely watching the progress of Williams' currently high-placed K-Tel album before deciding about tv promotion on its own next album Express.

On August 18 Anchor puts out a double 'A' side single on Williams, 'Not A Chance'/'Tulsa Time' (ABC 4231). These two sides are unavailable on any Williams album so far although they will be included on Expressions. A release date has not yet been set for Expressions. A second late September is a probability.

Last week saw Williams' vintage album You're My Best Friend (ABC 4231) re-enter the lower reaches of the chart. Anchor's marketing manager Ray Still comments: "Through the year the TV that Don has done has pushed some of these albums, and the K-Tel album has helped."

Williams' next TV appearance will be at the end of October when he has his own Special screened on BBC-2. He has appeared live at the Wembley Festival this year and had his slot shown on BBC-2's coverage of the event.

Another of Anchor's country acts, Freddy Fender, will not be having his latest album released here yet. His Swamp Gold LP has been well-received in America and is currently available in Britain on import but Anchor will only release it here if import sales look encouraging.

Crystal's crossover newie

WITH HER new album When I Dream (UA UAG 30169) Crystal Gayle looks likely to consolidate her position as a crossover artist.

Produced as usual by Allen Reynolds in Nashville, the album is a successful attempt to fuse country and ballads. Dolly Parton and Willie Nelson have been criticised for recent albums but Crystal appears to be treading the perilous path more successfully, her pure voice and Reynolds' production winning fans from both camps.

Reynolds has assembled an array of name Nashville sessionmen for the album but the songs come from various sources.

Saloon confirms the Oak Ridge Boys' enormous vocal talent. Everything in this package is first-rate. The instrumental backup comes from James Burton, Al Casey, Kenny Buttry, Joe Osborn, Charlie McCoy, Lloyd Green and other noted sidemen. The songs are nicely varied with material from Darrell Linen, Fredric Weller, Troy Seals and Faye Van Hoy. Production is faultless and the four-part harmonies of the Boys are bang on target.

NETWORTH, a one-stay Performance Per (RCA PL 12503) Reissue production: Bob Ferguson

Saloon's sleeve note is at pains to point out that this isn't a 'Greatest Hits' set by the master Nashville guitarist, but rather a representative selection of his most innovatory tracks through 20-odd years of RCA recording. A finely chosen set it is, too, with Atkins' amazing development of technique brilliantly highlighted. Collectors will pounce upon it for the extremely rare items upon it for the extremely rare items from the Boys are bang on target.
**Singles reviews**

**Hits of the week**

**WINGS**—**LONDON TOWN** (PARLOPHONE R6021)
Producer—Paul McCartney; writers—Denny Laine/Paul McCartney; publishers—McCartney/ATV
Following the inexplicable single release of 'I've Had Enough', the title track from the latest Wings LP is a far more obvious chart-rider. McCartney is at his best on melodic up-tempo ballads such as this.

**TOM ROBINSON BAND**—**TOO GOOD TO BE TRUE** (EMI 2847)
Producer—Chris Thomas; writers—Tom Robinson/Dolphin Taylor; publisher—EMI
With a melodic line reminiscent of Van Morrison’s ‘Moon Dance’, this marks a change of style for TRB. A much softer approach than hitherto with a strong rhythm track under Robinson’s fine vocals. Should appeal to a far wider audience than the band’s previous efforts.

**JAM**—**DAVID WATTS** (POLYDOR 2059 054)
Producers—Vic Smith/Chris Parry; writer—Ray Davies; publisher—Davey Pic-sleeved and coupled with an equally strong double A-side in ‘A-Bomb In Wardour Street’, this will be snapped up by fans the instant it hits the counters. ‘Watts’ is the more distinctive side, on the face of it an odd choice for this group, but adapting well to their controlled high-energy style. Insistent wordless backup vocals are a strong hook.

**GORDON LIGHTFOOT**—**DAYLIGHT KATY** (WARNER BROS K 17214)
Producers—Lenny Waronker/Gordon Lightfoot; writer—Gordon Lightfoot; publishers—Heath Levy
Capital Radio’s ‘People’s Choice’ winner in the face of ostensibly stronger opposition, this tuneful mid-tempo folk-rock ballad from Lightfoot’s *Endless Wire* album stands as a noteworthy left-field contender for both the airwaves and the charts. An appealing stop-start quality and some impeccable production touches give it a winning sound.

**ROBERT RIGBY**—**BLUE STAR** (FLIGHT ETA 1)
Producer—Brian Smith; writers—Victor Young/Eddie Haymer; publisher—Chappell
This familiar standard melody was last a hit some 23 years ago for the Cyril Stapleton orchestra. Rigby tackles it in similar fashion to Gerry Marsden’s famous reading of ‘You’ll Never Walk Alone’, but his rather thin voice lacks impact. Easy listening jocks could push it along, though, if they get behind the disc in any number.

**LITTLE NELL**—**FEVER** (A&M 7374)
Producers—Harley / Thompson / Chapman; writers—John Davenport/Eddie Cooley; publisher—Redwood/Carlin
Translucent yellow vinyl for Little Nell’s revival of the one-time Peggy Lee hit. Predictably it’s a disco arrangement, but a strong one, highly electronic in the style of Donna Summer’s ‘I Feel Love’. Her recent ‘Do The Swim’ picked up some action: this is at his best on melodic uptempo ballads, but over-the-counter appeal must be adapted well to their controlled high-energy style. Insistent wordless backup vocals are a strong hook.

**WALTER EGAN**—**MAGNET AND STEEL** (POLYDOR 2001 807)
Producers—Lindsay Buckingham/Richard Dashut/Walter Egan; writers—Walter Egan; publisher—Heath Levy
Standout cut from his debut Polydor LP, and a current American top 20 hit, this catchy mid-tempo rhythm ballad sounds an airplay cert. Excellent use of instrumentation and girl chorus to counterpoint Egan’s expressive vocal. Sales will obviously start slowly, but many will be hooked by this after a few hearings.

**PROCOL HARUM**—**CONQUISTADOR** (CHRYSALIS CHS 2244)
Producers—Chris Thomas; writers—Gary Brooker/Keith Reid; publisher—Essex
Familiar orchestra-backed live version of a Procol standard, with their equally famous baroque ballad ‘Salty Dog’ on the flip, from the same 1972 live album. ‘Conquistador’ has gone top 20 before, but these two numbers plus ‘A Whiter Shade Of Pale’, in recurring cycles, look like keeping the band going on 45rpm forever.

**ERIC CARMEN**—**BABY I NEED YOUR LOVING** (ARISTA ARIST 207)
Producers—Eric Carmen; writers—Eddie & Brian Holland/Lamont Dozier; publisher—Jobete
Rich production mix swathes a competent but hardly remarkable updating of the Four Tops classic, taken from Carmen’s *Change Of Heart* album. Its familiarity and catchiness will probably endear it to some radio programmers, but over-the-counter appeal must be minimal.

**ZONES**—**SIGN OF THE TIMES** (ARISTA ARIST 205)
Producers—Graeme Douglas; writers—McIsaac/Gardner/Hyslop; publisher—Mews
A sharp, stomping rocker with sparse but effective vocals, and lengthy instrumental passages which mingle elements of heavy metal and Kraftwerk. Chunky synthesiser drives the whole thing along well, and if it has enough commercial bite to hit, given exposure.

**MOTORS**—**FORGET ABOUT YOU** (VIRGIN VS 222)
Producers—Peter Ker/Nick Garvey/Andy McMaster; publisher—Island
A breathlessly urgent, chug-along production with a strong vocal hook rather than the insistent instrumental motif which dominated their recent Top Four ‘Airport’. Will sell strongly and last; the 12” version in red vinyl obviously making all the initial running.

**MANHATTAN TRANSFER**—**WHERE DID OUR LOVE GO** (ATLANTIC K 11182)
Producer—Tim Hauser; writers—Lamont Dozier/Brian & Eddie Holland; publisher—Jobete
Man Tran try to make it three in a row from their *Pastiche* album with this old Motown classic. Unfortunately the group’s style doesn’t particularly suit this type of song, although there is some nicely underplayed sax work from Don Roberts. Probable airplay hit, but could well struggle sales-wise.

**DAVID ESSEX**—**OH WHAT A CIRCUS** (MERCURY 6007 185)
Producer—Mike Batt; writers—Tim Rice/Andrew Lloyd Webber; publisher—Evita
Here in a specially recorded single version, this Essex speciality from Evita utilises the familiar ‘Don’t Cry...’ melody, but at a rocked-up tempo and with completely different lyric in English and Spanish. A heavily choral production, and not one of David’s best lead vocals, but getting blanket radio support and obviously has huge sales potential.

**Best of the rest**

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LEO SAYER: Leo Sayer (CBS/Parlophone CDL 1198) Prod: Richard Perry

An important platter for Sayer whose popularity has been on the wane since Thunder In My Heart. It is necessary for Sayer to get a single away, and perhaps the obvious track is the one co-written with Raydio’s Ray Parker Jr, ‘Frankie Lee’, with its disco possibilities. A galaxy of sidemen add class to the arrangements, while the material— including Andy Fairweather-Low’s ‘La Booga Rooga’ and Buddy Holly’s ‘Raining In My Heart’—yields opportunity for Leo to show off his vocal versatility. It ought to score well into the Top 40.

JOANNE MACKELL: Joanne MacKell (UAG 30180) Prod: Joe Falsia

United Artists is ploughing in its money to get a hit out of this, and with the help of a well-chosen material, it should do. The material includes the Bob Seger number ‘Fire Down Below’, which is out as a single, but possibly the most notable track is ‘Trip The Light Fantastic’, written as are all the other cuts by Mack herself. Wait and see on this one.

DEAD BOYS: We Have Come For Your Children (Sire SRK 6054) Prod: Felix Pappalardi

The big thing this has going for it is anger. It is punk of a metal-tinged, Vital boys variety. Dead Boys are a New York band, one of whose members was badly knifed earlier this year out of CBGB’s club. Their main asset is the bally, sullen voice of singer Stiv Bators although a general lack of competence with singing, buzzsaw guitar that sometimes ventures into a near solo, indicates that the band might well progress in time. But at present it’s last year’s thing. Well OK, so were The Rezillos, but the fact that Dead Boys aren’t touring here may not help their album chartwise.

TUFF DARTS: Tuff Darts (Sire SRK 6048) Prod: Tony Bongiovi

Tuff Darts were previously known here only for their tracks from the CBGB’s sampler album, at which time their lead singer was Robert Gordon, now departed for rockabilly climes. Their new singer has a certain amount of character but doesn’t really compensate and the music is finally a rather unremarkable amalgamation between punk and hard rock. Unlikely to do anything in the current market.

JOHNNY WINTER: White Hot And Blue (Sky 82963) Prod: Johnny Winter

A refreshingly excellent album from Winter which more than confirms his ability to survive the ravages of over a decade of musical developments and upheavals. Classic blues, completely laid-back, a meaty rock ‘n roll number ‘One Step At A Time’ and a couple of Taj Mahal originals ‘E-Z Rider and Doin’ Duck’. Brother Edgar joins in on piano for a couple of numbers to help recapture the old magic. But it’s doubtful whether sales will extend beyond ageing blues enthusiasts.

VARIOUS ARTISTS: Alan Freed’s Top 15 (Pye PKK 5733) Prod: Various

Tracking the Freed name with gusto to cash in on American Hot Wax, this release sets out to be a collection of rock oldies on which the late DJ’s name is invoked. This time, it’s a re-release of a set which Freed compiled from his personal favourites (he also wrote some liner notes). Included are such excellent—and half-for gotten—goodies as Santo and Johnny’s haunting guitar instrumental ‘Sleepwalk’, Wilbert Harison’s r&b classic ‘Kansas City’, The Spaniels’ ‘Lycy Goodnite’, Goodnite’, Lee Dorsey’s ‘Ya Ya’ and The Cadillacs’ doo-wop goodie ‘Speedoo’.

MASS PRODUCTION: Three Miles High (Cottition K 50510) Prod: Ed A. Allerbe/Mass Production

Fat-sounding American funk, strongly percussive orientated and very exciting on the faster cuts. This ten-piece line-up may well need to tour here to make an impression but even allowing for the rather unconvincing slower numbers, the band could well score some disco hits when discriminating DJs start picking off the dance numbers.

THE BROTHERS JOHNSON: Blam!! (AMLI 64714) Prod: Quincy Jones

Although there’s still a reasonably high funk quotient—inevitable with Louis Johnson on bass—the brothers are moving towards the arranged sophisticated style of their mentor, Quincy Jones. Warm synthesizer and bouncy brass sections do not compensate for the purer funk that fans will want. Of the seven tracks, four cop a groove, but even then it’s lightweight compared with material on the first two albums. Best track is a slowie: ‘So Won’t You Stay’.

PHIL UPCHURCH: Phil Upchurch (TK TKR 82542) Prod: John Tropea/Phil Upchurch

Another veteran guitar player, Upchurch deserves a slice of the action enjoyed by his friends, John Tropea and George Benson. A cato style is well suited to the slick jazzy arrangements of standards like ‘Strawberry Letter 23’ and ‘Free’ indeed, it’s hard to imagine one of his own, more refined compositions, appealing late night listening.


A laudable feature of the energetic rebirth of Stax has been the inauguration of an intelligent reissue programme for the label’s golden era catalogue material. This first compilation to focus on its lesser-known blues repertoire, and may well surprise black music fans looking for a glimpse of the undercurrents in its Memphis funk output. At the turn of the decade, though, the label was attracting such blues notables as Little Milton Campbell, harmonica player Little Sonny, and guitarists Albert King and Freddie Robinson. All these are here, along with Johnnie Taylor and others, on a mixture of rare U.S. singles cuts and previously unissued items which will have aficionados drooling at the counters. The sleeve notes and packaging echo the care of the compilation, and while ultimately a specialist release, this is an object lesson in how to use catalogue material.

CLIFF BENNETT & THE REBEL ROUSERS: THE BEST OF . . . (EMI NUT 14) Production: Joe Meek/Borgurss/David Paramo/Compilation: Colin Benne/Phillip Bannister

A laudable feature of this exhaustively compiled retrospective compilation in EMI’s ‘NUT’ series highlights one of Britain’s raunchiest, most professional bands of the sixties. Guaranteed to blow minds on stage. Auckland and Co. were always somewhat underated on disc, and only scored a handful of hits, the biggest being a cover of McCartney’s ‘Got To Get You Into My Life’. The balance of their recordings, though, leaning heavily into American R&B, were rarely below-par, and this album rounds off in fine form. A notch below-stardom, for a T. As a nostalgic item obviously, but one of lasting musical quality. Copious notes and personnel/ recording details are to the standard now expected of this series.

THE BRIGHOUSE AND RAISTRICK BRASS BAND: Bandstand (PV PKV 50505) Prod: Uncredited

A laudable feature of this comprehensive collection of the output of the famous brass and reed band is the surfeit of ‘Floral Dance’, brass band music is unlikely to become more than a perennial minority interest. This album presents the previously unissued item which is likely to appear a safe bet of ‘Floral Dance’ soundalikes will find that their musical horizons are about to be expanded with a few classical pieces. Top marks to the lads.

ENGELBERT HUMPERDINCK: The Last Of The Great Romantics (EMI EMC 3257) Prod: Charlie Calello

His first new album for months and there’s nothing to stop it selling other than his continuing absence from these shores. However, Arista has shown what can be done with unfashionable Barry Manilow and EMi might be expected to put some marketing muscle behind a singer with a strong, easy-listening sales potential, despite unimpressive results latterly. The man remains the archetypal romantic ballad-ender, smooth and virile by turns, and has some well-suited material to tackle, including such songs ‘You Light Up My Life’, ‘Love Me Tender’, ‘Love Is All’ and ‘Just The Way You Are’.

BETTY WRIGHT: Live (TK TKR 82541) Prod: Ron Albert/Howard Albert

A well-executed representation of Ms. Wright’s output with an excellent mixed bag of songs including Leon Russell’s ‘A Song For You’ and Gambit/Huff’s ‘Me And Mrs. Jones’ along with self-written comparatively bubblegum ‘Tonight Is The Night’. Unfortunately the interlinking raps become a little tedious when heard repeatedly on record.

MUNICH MACHINE: A Whiter Shade Of Pale (G.I. OASIL 5009) Prod: Giorgio Moroder and Pete Bellotte

This is a faultlessly produced electronic album which celebrates the machine-like aspects of disco music quite unashamedly. In so doing Moroder and Bellotte have achieved electronic music which reflects the times far more accurately than the hippy-dippy dromings of bands like Tangerine Dream. Even vocalist Chris Bennett manages to blend perfectly with the machine, but the final result inevitably lacks the impact of the contrast of his feel and Moroder’s mechanism so superbly accomplished in ‘I Feel Love’.

THE ROYAL TOURNAEMEN 1978 (Columbia SCX 6589) Prod: Bryce Laing

Scarcely had the final notes of the Last Post died away than EMI has the annual recorded memento of the Royal Tournament on release. This year’s album of one of London’s most popular musical occasions has excellent sound quality with contributions from the Massed Bands of the Army, the Hong Kong Police and the Gurkha Rifles Bands and a stirring finale of Beethoven’s music for Wellington’s Victory at Waterloo, the theme of this year’s event.

SOUVENIR OF WALES: One of the best tours of our time (EMI One Up OUP 222) Prod: Bill Barratt

An essential stock item in the right tour locations. This 22-track compilation concentrates on male voice choirs singing traditional favourites like ‘Men Of Harlech’, ‘All Through The Night’ and ‘We’ll Keep A Welcome’. There is also a little contemporary folk, a short version in Welsh and sounds from a steel works, coal mine and mountain railway to broaden the spectrum.
Can Child break the teenybopper drought?

IF CHILD'S current single 'It's Only Make Believe' continues its upward chart progress the British music scene could soon see teenybopper fever for the first time in around two years. For Child, and perhaps spreading to other groups.

Child has made numerous tv appearances, particularly on the late-afternoon pop/kid shows, but this kind of exposure is not a guarantee of success. Witness Flintlock. However, there are now signs that this good-looking four-boy group is set to break through with its records and live gigs as well.

Child's previous single 'When You Walk In The Room' (an old Jackie DeShannon composition) made the 40s region of the RB chart but its latest, Conway Twitty's hit 'It's Only Make Believe', after a slow start looks to have caught hold.

Mike Devere is Child's manager. He discovered the band three years ago and leaves no doubt that he intends, by astute handling, to get them to the top. He particularly admires the way Abba has been handled. An interview with Child quickly turns into an interview with Mike Devere. He obviously orchestrates their every move.

Child as a group had practically no gigging experience before Devere discovered them. They needed a lot of grooming, he says. Child's trademark is a clean, lamb-like appeal and the fact that they don't sound vocally strong on record apparently doesn't matter. The group's singles have been hummable songs, heavily orchestrated. And lack of vocal prowess never stopped the Bay City Rollers.

"Whatever punk stood for, we stand for completely the opposite," says Devere stouily. "We're there for the kids."

Mind you this hasn't stopped his lads being quite butch when they've a mind. "If a punk band comes up to my boys and threatens them, they'll say: 'Oh yeah? Want to come outside then?'

Child has actually only done five gigs in three years. But this policy of building tv recognition and then carefully picking venues seems to be paying off. Child is now set to play a 5,000 open-air gig in Sheffield. The group is playing what Devere calls "The old Bay City Rollers' circuit", Odeons and the like that hold 3,500.

Another valuable promotional gimmick is the "fun bus", a vehicle which is taking Child around major cities and, currently, seaside resorts.

Apart from meeting the fans and giving away posters and posters, the group can visit radio stations for interviews and make guest appearances at record shops.

Child is reaching a new generation of fans unaffected by punk and rock. Devere is unworried about such things as picking old songs to record. "Show me kids who can remember 'It's Only Make Believe'. The point is it's a good song."

City Boy: learning to write for the singles market

FOR THREE years City Boy has been bashing away at the UK club and college circuit. A band which had cycled some pockets of critical praise but whose three Phonogram albums had done very little, the boys admit: "It comes as something of a surprise" to find a hit single so high in the charts.

City Boy is a Birmingham band—its first public appearance was at Barbarella's in September 1974—and it has toured most of the world's major markets; a debut tour with Manfred Mann's Earthband in Germany and Scandinavia (better markets for it than Britain) and supporting Hall and Oates in America.

Bearded lead singer Lol Mason agrees that City Boy is basically a "words band" (the second album Dinner At The Ritz was a concept in which an observer in a restaurant wrote comments on the various diners). But he thinks that the chart record '5-7-0-5': "Taught us a lot about how to write for the singles market. It was recorded before the rest of the album and was a definite attempt to write a single. Once you've got that the rest is so much easier."

With new managers and the chart single, City Boy hopes that its newly released album Book Early will reach more than the regular coterie of admirers. A pre-Christmas tour is set with one "big date" set for London, one for native Birmingham and four smaller ones. The band has now seen its live fee double to £800 and hopes that this single is the start of a path to album success, which is the medium they all want to make happen.

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<td>BABY STOP CRYING</td>
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<td>IT'S ONLY MAKE BELIEVE</td>
<td>ARIOLA HANSA AHA 522</td>
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<td>RUN FOR HOME</td>
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<td>COME BACK AND FINISH WHAT YOU STARTED</td>
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<td>LIFE'S BEEN GOOD</td>
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<td>USE TA BE MY GIRL O'JAYS</td>
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<td>HAD ENOUGH - WHO ARE YOU WHO</td>
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<td>WALK ON BY STRANGERS</td>
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<td>COME ON DANCE, DANCE SATURDAY NIGHT BAND</td>
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<td>OH WHAT A CIRCUS DAVID ESSEX</td>
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<td>YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS &amp; DENIECE WILLIAMS</td>
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<td>YOU LIGHT MY FIRE</td>
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<td>FM (NO STATIC AT ALL) STEELY DAN</td>
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<td>NO ONE IS INNOCENT (A PUNK PRAYER BY RANDY BIGGS)</td>
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<td>TOP OF THE POPS REZILLOS</td>
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<td>IS THIS A LOVE THING RAYDIO</td>
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<td>DON'T BE CRUEL (TO A HEART THAT'S TRUE)</td>
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<td>RAININ' THROUGH MY SUNSHINE</td>
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<td>ONLY YOU CAN ROCK ME - CHERRY UFO</td>
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<td>IT'S THE SAME OLD SONG KC &amp; THE SUNSHINE BAND</td>
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<td>THE RACE IS ON</td>
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<td>MISS YOU ROLLING STONES</td>
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<td>THE MAN WITH THE CHILD IN HIS EYES</td>
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<td>TWO OUT OF THREE AIN'T BAD MEAT LOAF</td>
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<td>PRIVILEGE (SET ME FREE) (EP) PATTI SMITH GROUP</td>
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<td>I THOUGHT IT WAS YOU HERBIE HANCOCK</td>
<td>CBS 6530</td>
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</table>
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Panelists as of June 30, 1978

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Claude Hall, Editor & President, CLAUDE HALL’S INT'L. RADIO REPORT
Jim Maddox, Station Manager, KUSF
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David Ruble, Vice President—KORVETTES
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Burk Balbin, Vice President, Marketing and Sales—ABC RECORDS
Brian Roberton, CANADIAN RECORDING INDUSTRY ASSOC.
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Lexie Arnold, Vice President—CAPITOL RECORDS
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Marvin Slabnik, Vice President—DECCA
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