



# MUSIC WEEK

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## BPI chases 'chart hypers'

by ADAM WHITE

PRIVATE DETECTIVES will be employed by the BPI in its renewed investigations of chart hyping in Britain, and the organisation intends to "pursue one or more of the criminal remedies available" when reports are received of hyping.

Armed with legal advice, director general Geoffrey Bridge has written to member companies as part of the BPI campaign to inform the industry "of our resolute intention to eradicate these illegal practices". The letter, dated January 5, warns of the various criminal possibilities open to the body or to the British Market Research Bureau, which compiles the charts broadcast by the BBC and published in *Music Week*.

These include offences under the

Trade Descriptions Act 1968 (whether committed by individuals or companies) which attract penalties of up to £400 or two years' imprisonment, or both; offences under the Theft Act 1968 (of obtaining a pecuniary advantage) which attracts a maximum penalty of five years in prison, or a fine, or both; and conspiracy to defraud the public, which is contrary to common law and therefore carrying a maximum penalty of life imprisonment.

Chart "hyping" has come under renewed consideration by the BPI Council (*Music Week*, December 17) in the wake of reports received by Bridge and the BMRB, some of which have been aired in the press. The Council intends to draw up a

Code of Conduct which, when approved, will be circulated to all members; they will be required to subscribe to this code thereafter.

The code will apparently deal with several industry matters, and will particularly require BPI members to make every effort "to suppress chart hyping".

"Everyone in the industry must be made aware of the fact," continued Geoffrey Bridge, "that hyping is an utterly unacceptable practice and that it is our intention that the BPI will not hesitate to use whatever sanctions and remedies it has available to suppress further efforts on the part of the minority who are involved, and who would bring the industry into disrepute".

## £1 discount move from Littlewoods

by TERRI ANDERSON

THE DISCOUNTING battle in the record retail trade is soon to reach new levels of ferocity, with the Littlewoods chain throwing in all possible resources in that direction.

Information exclusive to *Music Week* is that from February 6 all albums priced at £3.99 upwards — and new record company price lists show that this will include almost all popular, big-selling full price LPs — will be sold at £1 off. This is not a temporary offer, or promotional exercise; it is settled Littlewoods policy for at least the next six

months.

The price-cutting move marks the beginning of the company's final stage of expansion into record retailing. Record departments were installed in a total of 19 Littlewoods stores between February and August 1977 and proved successful enough for a further 20 to be set up between September and November. It is now announced that within the next three months a further 58 stores will open record counters, bringing the total to 95. Only about half a dozen of the smallest Littlewoods branches will remain without record departments.

## CBS tie-in for Abba LP, movie

FOR THE first time in its history, CBS UK is shipping an album platinum. Abba's latest LP, *Abba — The Album*, has achieved £1 million in advance orders almost two weeks before release. It is confidently expected by CBS marketing and sales executives that it will be the band's biggest seller to date, not least because of the much-publicised film of the band, *Abba — The Movie*. This will have its British premiere (attended by Abba) in London on February 16.

Good news for retailers, because the UK release date was brought forward to January 13 following early release in Sweden, is that they can sell the album at the new CBS RRP of £4.29 from that date, but will not be invoiced for first orders until February 1, when the whole new price list becomes official (story page three). Repeat orders will be invoiced in the normal way, even if they are made before February 1.

The advance order figures last week stood at over 430,000 discs and about 90,000 tape units. John Mair, sales director said that all the stock was already in the depot, and delivery to all the country would take about three days because of sheer volume.

Tony Woolcott, marketing director, outlined the major marketing campaign which is being planned for the album. It will be in three, possibly four, stages, spread over several months. Having shipped such a huge amount of product into the shops and wholesalers, it is felt that the record company now has a special obligation to the trade to let the public know about the album and start the stock moving off the shelves and across the counter.

Woolcott, who pointed out that Arrival had topped two million units so far and the Greatest Hits LP would probably soon do the same, said the new LP would be "the most displayed album ever" with over 1,000 window displays in readiness and plans for more if, as seems

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BRASS TURNS to gold for Logo, as sales of the Brighthouse & Rastrick's *Floral Dance* have now passed 500,000 — and are chasing the million mark for platinum. With their reward are Logo chiefs Geoff Hanington (left) and Olav Wyper (right), together with the disc's producer, Ivor Raymonde.

## Phonogram campus plan for expansion in 1978

by JOHN HAYWARD

PHONOGRAM IS shortly to expand its recently set-up scheme to promote record sales through college campuses.

The scheme, originally mooted by Phonogram a&r man Dave Bates, was launched last September with the co-operation of 12 university and polytechnic social secretaries, who agreed to work closely with Phonogram on five of the company's college-oriented acts.

The albums by Clover, City Boy, Boomtown Rats, Graham Parker and the Rumour and Thin Lizzy, were given widespread exposure on college discos, radio station, newspapers and record shops.

Phonogram provided the campuses with review copies of the albums along with extensive promotional aides, while students were given an exclusive 70p discount on the promoted product at their campus or local record store.

Since the formation of the

scheme, the list of colleges taking part has more than doubled and now includes over 30 universities and polytechnics around the country.

Explained Phonogram managing director Ken Maliphant: "The scheme has two objectives. Firstly,

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## Survey commends music industry to investors

A DETAILED financial survey of the music industry, published in the quarterly review of a major UK research company, recommends the industry to investors as "deserving greater credibility than has been afforded it by the stockmarket" to date.

In the recently-published Autumn review of the entertainment, catering and leisure industries Max Dolding, analyst for Vickers, de Costa & Co., has taken an outsider's view of the music business. A long and fairly meticulous feature is devoted to the topic.

Basic facts and figures were gleaned from the BPI, BMRB and *Music Week*, and while much of the information is familiar to those in the business, it is rare that such information is set out so clearly, and without distortion. Some of the conclusions drawn and offered as

guidance to potential investors are a reminder that the view of the music industry taken by those outside it is often soberingly different to that of the people directly involved.

Two companies are reviewed in detail — EMI and ATV (with special attention given to its record company arm, Pye). Both are described as having arranged their interests "so as to reduce speculative risk to tolerable proportions while providing the mechanism by which advantage may be taken of upswings in the demand cycle of the industry". The feature looks at the record industry under the obvious and necessary headings of: Background, Charts, Record company profitability, Types of company, UK outlook, UK in the world context, Blank tape and

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# ABBA

THE ALBUM

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# ABBA

THE ALBUM



## ALBUM REVIEWS

## POPULAR

## MAX BOYCE

**The Road And The Miles.** EMI MB 103. **Producer: Bob Barratt.** This is Boyce's fourth album for EMI, and the previous three have all achieved gold status. The difference with this is that for the first time the Welsh performer has made a studio recording, as opposed to a live one, and there is no comedy material included. Boyce has a pleasant voice which is ideal for folk material, and the songs here have been taken from all quarters of the British Isles. Titles include *The Road And The Miles To Dundee*, *The Water Is Wide*, *The Waters Of Tyne*, and *Will Ye Go, Lassie Go?* Pete Seeger's *Turn! Turn!* is also a good inclusion and could even make an ideal vehicle for a single by Boyce. The sales potential here might not be as great for previous Boyce albums, but dealers can still expect a good response from his many fans.

## JONI MITCHELL

**Don Juan's Reckless Daughter.** Asylum BB 701. **Producers: Henry Lewy and Steve Katz.** Few female artists have managed to remain as consistently interesting or as musically progressive as Joni Mitchell in the past ten years. Apart from the brief marking time with *Miles Of Aisles*, she has surged confidently forward, setting her floating, agile voice against increasingly complex and jazz-tinged backings. With this latest double album she continues the evolution to produce yet another new sound, this time driven very much from the front by master bassist Jaco Pastorius. *Sides One and Four* carry on in the direction of the last LP *Hejira*, with Mitchell's lyrics continuing to explore and analyse

personal relationships with increasing candour and adventurous melody lines. *Sides two and three* are more experimental with a throwaway Latin instrumental called *The Tenth World* and what many are claiming to be the singer/songwriter's masterwork, *Paprika Plains*, a 16-minute biographical *Odyssey* featuring piano, bass and sax improvisations. This album is bound to be a sure-fire target for the album-token market as well as being snapped up by Ms. Mitchell's army of fans.

## PAMAYRES

**Will Anybody Marry Me?** EMI EMC 3216. **Producer: Bob Barratt.** Recorded live at the Fairfield Hall, Croydon, and Miss Ayres' first album for EMI. Sales potential here should be massive as much of the featured material was also included in Miss Ayres' recent London Weekend Television series, and she remains a popular tv personality. An album which manages to convey her irresistible personality to the listener, and which should appeal to all her fans, it also follows two LPs which have combined sales of 500,000 units.

## SHAKTI WITH JOHN MCLAUGHLIN

**Natural Elements.** CBS 82329. **Producer: John McLaughlin.** With Shakti, the small group of classically-trained Indian musicians with whom he toured in mid-1977, John McLaughlin has taken his approach to the guitar one step further and achieved a successful fusion of Indian and jazz-rock musical ideas. Playing acoustic throughout, the British guitarist contributes darting solo outings against the complex rhythms of the tabla drums and other esoteric

percussion, leaving the powerful talent of L. Shankar to burst through with dazzling modal runs on violin and viola. The joyful atmosphere of celebration is summed up in titles like *Get Down And Scruti* and *Come On Baby Dance With Me*.

## THE WURZELS

**Give Me England!** EMI NTS 138. **Producer: Bob Barratt.** The title track is the theme from the *Confessions From A Holiday Camp* film, and the LP includes other familiar Wurzel favourites like *Farmer Bill's Cowman*, *Speedy Gonzales*, *Jubilee Day* and *Nellie The Bionic Cow*. All good fun, if rather monotonous listening for the non-Wurzel fans — but they won't be buying this LP anyway.

## BLUE OYSTER CULT

**Spectres.** CBS 86050. **Producers: Murray Krugman, Sandy Pearlman, David Lucas and Blue Oyster Cult.** With this album *Blue Oyster Cult* tones down its image as a savage and somewhat intellectual heavy metal outfit to deliver some songs that might have come from the repertoires of the heavy pop groups like *Nazareth* or *Starz*. Certainly there is nothing her as metallic as *Hot Rails To Hell* or *Screaming Dizz-Busters* from the Band's earlier work, although *Golden Age of Leather* and *Nosferatu* are strong on menace and forbidding guitar work. Perhaps the new approach will bring the band to more British fans' attention via airplay.

## MISCELLANEOUS

**The English Language. Stag 1.** This is the controversial album marketed by Creole, which contains literally dozens of swear words and is obviously played at the listener's own personal risk. The album was

recorded before an 'invited' audience and features actor David Donaldson. Such is its rather questionable content that the multiples have refused to stock the record and there have been distribution problems too. However there must be demand for it, if the advance sales are any criteria to go by, and the ultimate popularity will rely very much on the word of mouth.

## FINCH

**Galleons Of Passion.** Rockburgh Records PDLP 101. **Producer: Sandy Robertson.** Very pleasant LP from this Dutch-based four-piece, reminiscent of the innovative melodic rock served up by *Focus* earlier in the decade. The essential feel is very European featuring soaring instrumental themes embroidered with some fine synthesiser work from *Ad Wammes* and strongly-stated guitar from *Joop van Nimwegen*. There is plenty of light and shade in the work with light as well as heavy touches. The market for this kind of rock is beginning to become limited, however, and is likely to be so for *Finch* unless the band comes in for heavy media attention or visits the UK for a tour. Dealers: *Rockburgh Records* are available from PO Box 283, London SW6 2JU.

## COUNTRY

## GLEN CAMPBELL

**Live At The Royal Festival Hall.** Capitol ESTSP 17. **Producer: Campbell.** Recorded during Campbell's sell-out concerts at the famous concert hall, and the two albums contain a feast of music by him. The hits are included, of course — *Rhinestone Cowboy*, *Dreams Of The Everyday Housewife*, *Southern*

*Nights*, *Phoenix*, *Galveston* and *Wichita Lineman* — and other family favourites like *If You Go Away*, *Soliloquy* from *Carousel*, *MacArthur Park* and *Amazing Grace*. Should be a consistent seller.

## JAZZ

## JOE VENUTI

**'Sliding By'. Sonet SNTF 734.** Listening to this invigorating set it is difficult to believe that *Joe Venuti* is 78 years of age. However many years have flowed beneath the bridge of his violin, the man remains a tonic. Playing with all the verve and imagination of a 20-year-old, he gets excellent support from *Dick Hyman*, *Piano*; *Bucky Pizzarelli*, *guitar*; *Major Holly*, *bass* and *Cliff Leeman*, *drums*; like-minded swingers anyway but with the old boy's violin belting away out front... *Magic!* Sonet have taken ads for this and the *Philly Joe Jones* release on SNTF 735 in *Jazz Journal International*, which should help sales along.

## MAYNARD FERGUSON

**'New Vintage'. CBS 82282.** Snappy contemporary big band outing with the stratospheric trumpet of *Ferguson* soaring above the combined efforts of over 40 musicians in fine style. *Maria* (from *West Side Story*), a souped-up version of *Scheherazade* and the inevitable theme from *Star Wars* will leave the pulses of any jazzers fairly quiet, but the leader and his men stretch their legs on a romping work out with *Sonny Rollins' Airegin*. The album, produced by arranger *Jay Chattaway*, is not really aimed at the jazz market but the music is impeccably played and meticulously arranged.

## MARKET PLACE

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