

# RECORD BUSINESS

June 18, 1979

VOLUME TWO/Number 14

45p

**TOP SINGLE**  
RING MY BELL/Anita Ward (TK)  
(2nd Week)  
**CHARTMAKER**  
BABYLON'S BURNING/  
Ruts (Virgin) 30

**TOP ALBUM**  
DISCOVERY/Electric Light  
Orchestra (J&J) (2nd Week)  
**CHARTMAKER**  
COMMUNIST/Dire  
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RECORD BUSINESS MAGAZINE  
**STAR PICK**  
U.K. SUBS  
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**GEM**  
Selected by 60 British DJs and  
Producers  
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## Budget sparks prices chaos

A PERIOD of disc price chaos seems certain following the Chancellor's shock VAT increases in Tuesday's Budget. Some companies have opted to absorb the extra levy, others are taking advantage of the situation to implement early rises of their own.

- Falling concert attendances and the breaching of the psychological £1 and £5 barriers for singles and albums are seen as the main—and depressing—aspects of Sir Geoffrey Howe's package.
- Even the lowering of the punitive top tax rates is not expected to bring home the rock'n'roll tax exiles immediately.
- Pressure on the independent record retailer looks like increasing as the larger multiples with their heavy discounting ability make the most of the situation.
- Use of costly gimmicks like picture discs, colour vinyl, shamrock, triangular, square, oblong, and heart-

shaped singles will inevitably decline. EMI UK managing director Ramon Lopez commented: "It is quite clear the VAT increases have not helped the industry. At 15 percent it is higher than we expected and will certainly affect demand in the next couple of months. The new price levels and the minimum lending rate increases mean the economy will suffer."

Arista marketing director Denis Knowles said: "The £1 single and the £5 album are contrary to the best interests of the industry. Arista has cut or held prices as far as possible. This has not been easy, but we believe it to be essential, although it will mean a review of costly marketing gimmicks."

Chrysalis managing director Doug D'Arcy, who has taken the middle road on price rises said: "The outlook for the concert business is bad because of higher ticket prices and touring costs. Indications for retailers are

unclear because the extra cash given back by the Chancellor has probably gone to the wrong area of the market to stimulate record sales."

To cover increased VAT in general 99p singles will be £1.05, and £1.49 12-inch 45s will be £1.59. £4.49 LPs rise to £4.78 and £4.99 albums to £5.31.

However, Decca has decided on £1.06 for singles and has added an extra 7 percent on to albums giving a new price of £4.99 and £5.25. EMI's 90p singles rise to 95p with a wide-ranging price review due later in the summer.

CBS implements the VAT rises today, with a new price structure to be announced on July 1 to include distributed labels like A&M.

Some companies have plumped for partial absorption of VAT on some lines. Chrysalis is pegging EPs and 12-inch 45s to £1.49 and £1.79 respectively, while Arista has added only a penny to its singles and deluxe albums, making them £1 and £5, with a fall in cassette prices from £4.99 to £4.78.

UA's UAG prefix LPs, previously £4.75 are pegged to £4.99, but the £4.99 UAK albums become £5.99. £4.49 albums go to £4.80. Singles will go up but details are not finalised, and all adjustments are effective from July 2. UA also plans to launch a £3.99 line of repackaged LPs.

WEA 7-inch singles go to £1.10 and £4.35 LPs to £5.00. Deluxe LPs are held to £5. More details are due next week.

● On the brighter side, record stores experienced a mini-sales boom last week as customers tried to beat the Monday VAT deadline.

Some traders are holding out hopes of a swing to home entertainment as other forms of leisure—eating out, concerts and car fuel all rise steeply—and that could mean more disc buying.



WITH HER single 'Ring My Bell' topping the **RB** chart for the second week running, Anita Ward is presented with a giant cake in the shape of a bell by Epic Records. Pictured with her are (left) Barry Humphries, product manager, and Golly Gallagher, promotions manager.

## 'Going for a song'—gone

PHONOGRAM'S BRAVE 'Going For A Song' cut-price back catalogue promotion experiment has been dropped after only four months.

The campaign—launched on February 1—reduced the retail price of 350 of the company's full-price pop albums and cassettes and introduced a two-tier price structure. Now it is dropped from June 18.

It was hailed at the time as a brave new step to stimulate flagging catalogue sales and the industry watched developments closely. But early on, response from the trade and public pointed to a slow take-up.

Explained Phonogram managing director Ken Maliphant: "Despite some genuine support and encouragement from many sectors of the trade, the campaign is not an economic success. The level of price reductions required to stimulate sales of back catalogue have to be so dramatic as to make them uneconomic, and costs of communicating the message to the consumer are prohibitive."

## UK pic disc breakthrough

A NEW British process for manufacturing high quality picture discs at an economic price is to be launched here next month when London independent outfit The Label releases its *The Label-Sofar* album.

## Contents

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THE POP weekly *Superpop* has joined the list of **RB** chart users and will publish the Top 100 Singles, Top 30 Albums and Top 12-inch charts every week.

The process has been developed by Mark Hanau of research and development company Belmont Records. Hanau was the man who originally rekindled the industry's interest in picture discs with a Warner Brothers Curved Air LP back in 1971. He has spent two years of intensive research on his new 'Han-O-Disc.'

The advantage of the new process—basically an encapsulation process enabling any album to contain any material up to six microns thick—is that it can be produced on standard presses faster than conventional picture discs and at a more competitive price. The Label is hoping to retail its album (TLPLP 002) at £4.85.

It will contain a picture of mythical monster Medusa printed on polyester

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**NILS**  
LOFGREN  
THE NEW ALBUM "NILS"  
AM Album: AMLH 64756  
Cassette: CAM 64756





# MULLINGS

**NO HOLDING CHRYSLIS** these days – with sales of **Blondie's Parallel Lines** now beyond the 750,000 mark and **Leo Sayer's** tv-promoted best over 500,000 copies, it must be able to claim the title of the leading British independent . . . despite denials from the German-based company, rumours that **Ariola** and **Pye** could be contemplating a closer liaison won't go away, but is the truth nothing more than a change in sales responsibility? . . . another rumour that continues to do the rounds is that one of the majors is contemplating a change at the top before the year is out and that the md at another major is a possible replacement . . . farewell last week to CBS senior director **Norman Stollman**, a good friend to many in the UK industry, returning to New York to join **Dick Asher's** CBS International staff – **Maurice Oberstein** hosted a goodbye party for him at Crookford's.

**REGULAR VISITS TO EMI GRD** by manager **Don Taylor** has sparked off a buzz that **Bob Marley** may be about to switch from Island – but since he owes the I.R.D client another three albums, it seems that **Burning Spear** is the artist that has excited EMI's attention . . . and talking about reggae, **Denis Bovell**, lead guitarist with **Matumbi**, now an in-demand producer – he handled the album by reggae poet **Linton Johnson**, has been retained to oversee Island signings the **Slits**, is likely to be in charge of first recordings by latest Chrysalis signings **The Specials** and is also much admired by **Chris Blackwell** . . . what a disappointment for **Gary Farrow**, newly appointed Chinchip promotion manager after the Variety Club Radio 1 lunch – in the absence of the Beeb bus he offered a lift to **Noel Edmonds** (according to **Billy Connolly** due to be honoured for services to the Hair lacquer industry) and **Peter Powell** plus a couple of assorted producers, only to discover his car has been towed away. In the end Farrow scored a lift in the late arriving aforementioned bus . . .

**BPI STATISTICAL** Committee working to find a formula acceptable to members that will give more accurate detailed figures on record and tape sales . . . because devotion to duty kept him at his desk until the last possible moment, Phonogram and **Ken Maliphant** had no option but to travel in Concorde to the US for Polygram top brass conference in Florida . . . congrats to **John Crane**, Polydor financial director, whose wife **Rosaleen** has just given birth to a son **Steven** . . . **Charlie McCutcheon**, a dynamic new recruit to the ranks of independent publicists, working from plush new offices in the Press Centre hard by Fleet Street . . . great sayings of our time – "I was like **Marie Antoinette** or **Joan of Arc** – great women of their time who had to deal with ridicule and misunderstanding" – **Donna Summer** on her fight to be recognised as a serious disco artist as quoted in a Casablanca press release . . .

**HAL SHAPER**, who recently acquired all the Sparta Florida copyrights and didn't have much change from six figures for his trouble, reports that **PmC** has been showing great interest in the material. One day we'll wake up and find that **Macca** has taken over the entire publishing world – but in the meantime he has to be content with mundane events like a reception for the new **Wings** album held at the Abbey Road Studios, in a room designed to resemble a giant frying pan decorated with umbrellas looking like fried eggs . . . incidentally, could it be that as a result of concern by ex-MPL m.d. **Brian Broly** over the use of **Umbrella Records** name, that the movies changed it to **Brolly Records**? . . . after refusal by **Kate Bush**, **Shirley Bassey** agreed after a second approach to sing the theme song for the new Bond movie **Moonraker** . . . faced with the impossibility of getting enough colour sleeves in time, disco production manager **Tilly Rutherford** and the Magnet staff handwrote label information on 5000 12-in blank sleeves to ensure that **Antonia Rodriguez's** revival of 'La Bamba' reached the shops in time . . . last Thursday at 6.30 am, 70 bleary-eyed **Virgin** employees gathered at Paddington station for annual magical mystery tour . . .

**Reg Laws: New 3 track 12" single advertisement**

Tracks are: **Rebel, Hot City Line and Nothing to lose. Mention Limited Edition picture bag.**



## RECORD BUSINESS

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Chrysalis

# Majors bid to stem new imports flood

UK MANUFACTURERS are examining their legal options in a desperate attempt to restrict the level of cheap import singles currently pouring into the country.

As revealed in *Record Business* last week, many retailers are now obtaining hot chart singles from importers at a lower trade price than that offered by British record companies. And the problem looks certain to escalate following the VAT increases announced last week.

The matter was discussed at the last BPI council meeting. However, it was decided that it was up to the individual companies to take whatever action they considered appropriate.

EMI Records managing director, Ramon Lopez commented: "Increased VAT will push up costs here

## Arista snaps up Albion Records on licence

ALBION RECORDS has been licensed to Arista and a single from Martin Rushent on June 22 initiates the deal.

Arista has now concluded three licence deals, including the recent agreements with the Zoom and Aerobac labels. Albion was previously with UA Records.

Controlled by Dai Davies and Derek Savage, Albion has recording, publishing, management and agency interests and was prominent during the early punk boom through its management of the Stranglers.

Martin Rushent, previously known as a producer, releases "Give It All You've Got" (DEL 1), followed by "The Valves with 'Don't Mean Nothing At All' (DEL 3) on June 29. The following weeks sees releases from Runn O'Lochlainn's 'Sweet Narcissus' (DEL 6) and Victor Allan's 'Tomorrow Is My Destiny' (DEL 4).

Commented Arista marketing director Denis Knowles: "With their Nashville Rooms and Hope & Anchor connection, Derek and Dai have their fingers right on the pulse of the contemporary music scene and it is so important 'getting it right' when marketing fashionable contemporary music."

## MTA drops dealer courses

THE MTA has been forced to cancel one-day training courses scheduled for this month because of the lack of support from record dealers.

It was the first time MTA record management courses were to have been staged outside London—a move demanded by retailers. With various

and make the UK an even more attractive market for imports. However, we are now looking at ways of enforcing our copyright exclusivity on imports from outside the EEC. Inside the Community the situation rests on the constantly changing price and currency differentials."

And CBS managing director, David Betteiger, said: "It's an unfortunate situation. However, we will be looking at five percent returns like a hawk."

John Deacon, BPI director general designate, told *Record Business*: "The BPI does not want to become directly involved in a massive battle with importers. It's a very serious problem for the UK record industry."



PICTURED ABOVE: Richard Robson (left) confirming his new BPI press consultancy with director-general designate John Deacon.

## Arthur Berman dies

ARTHUR BERMAN—one of the best known figures in the Scottish record industry—died suddenly last Tuesday following a brief illness. He was aged 72. He had been working with Solomon and Peres.

He had worked in the entertainment industry since the 1930s when he was employed by Barnett Samuels, later to become Decca. After the war he joined Clyde Factors in Glasgow before setting up his own distribution company Record Enterprises.

## Two injured, factory halted in MSD fire

MULTIPLE SOUND DISTRIBUTORS' Leicester record pressing factory came to a standstill last week after a serious fire which put two employees in hospital, one seriously ill, with burns.

The fire broke out on Tuesday evening while fitter Dave Knott was working on one of the presses. Some hydraulic fluid escaped and ignited. It was only about two minutes before the pressure was turned off and the

factory extinguished, and in that time Knott was severely burned, six presses destroyed and a hole burned in the roof. A press operator, Darwood Kappsi, was also burned but managed to avoid worse injury by escaping into a nearby room.

The fire has resulted in 80 production staff being laid off. In the absence of managing director Ian Miles who

## BPI traps UK's first classics bootlegger

FOLLOWING A raid by BPI investigators in which 400 master tapes of illegal concert recordings were seized, a man appeared in the High Court last Thursday.

John Horwitz, who had been trading as Reel Opera, of Kenton, Middlesex, gave an undertaking to halt the bootlegging operation and also agreed to an inquiry into damages. The action had been brought by the BPI on behalf of EMI Records and Robert Tear.

It is believed to be the first operation in the UK specialising in the bootlegging of classic artists.

## Eight A&M LPs in MFP deal

FOR THE first time, A&M product is to be available at budget prices through an exclusive three-year deal with Music For Pleasure, under the banner 'Sail Into Summer'.

The agreement gives MFP rights to certain A&M product, the first eight albums of which will be released in July, backed with a large-scale advertising campaign.

This will encompass space in *TV Times*, *Daily Mirror*, *Daily Mail*, *Sunday Mirror* and *Scottish Sunday Mail* in August for albums from Herb Alpert and the Tijuana Brass, The Sandpipers, Sergio Mendes & Brazil '77, Chris Montez, Wes Montgomery, Antonio Carlos Jobim and a sound-track collection along with *Ticket To Ride* by the Carpenters—a hits collection including many of their biggest sellers.

The fire has resulted in 80 production staff being laid off. In the absence of managing director Ian Miles who

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film utilising luminous inks and ICI's new DGR (defraction grating replica) material to produce a shimmering effect. A limited number of the 10,000 run will contain a real butterfly.

Certain modification in press metalwork to shape the disc edges for ultrasonic sealing, and new stamping designs are needed for the 'Han-O-Disc'.

## Damont bought by SP&S in surprise move

WEA HAS sold its majority interest in Damont Records, its custom pressing subsidiary, to SP&S Records, the long-established East End firm which specialises in deletions. No price is disclosed.

WEA acquired control of Damont about two years ago when it bought out the the majority stake in the company from joint-founder Dave Miller. At the time Damont was supplying Woolworth with the Stereo Gold Award budget line, but in March this year lost the own-label deal with MSD's Chevron line. Hayes-based Damont also introduced the first UK-manufactured picture discs and has specialised in short-run coloured vinyl pressings as well as supplementing WEA's own pressing facilities in nearby West Drayton.

The sale was completed last week and managing director Monty Presky and other members of the staff will all be retained.

Richard Robinson, WEA deputy managing director, told *RB* that at the time of the Damont purchase, the West Drayton plant later bought from Island had not been part of its planning. This was now being developed as the major manufacturing source and "there was no point in having two plants almost next door." Damont would continue to handle some work for WEA.

A change of ownership will make no difference to existing arrangements for the Damont-backed Hurricane label, started by Phil Presky and licensed through WEA.

SP&S director Peter Harris said that the deal was looked upon strictly as a form of investment and diversification. A return to the budget business was not envisaged with Damont continuing to concentrate on custom pressing.

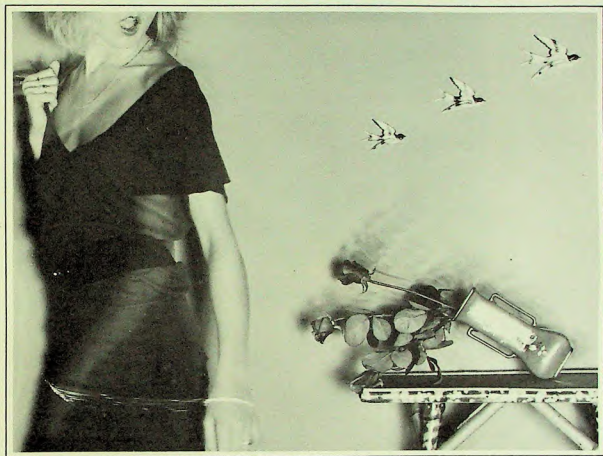
was abroad on holiday, company secretary Richard Jones said that until the undamaged presses had been checked it would not be possible to predict when production could be restarted.

Alternative capacity has been found to maintain supplies of current releases.

Said Hanau: "The process can be used on any press including automatic machines—a big advantage—and there is absolutely no loss in playing quality or lifespan, while the plywood edge of the layers means the discs will resist warping."

Patents are pending worldwide, and Hanau is awaiting results of The Label's tests with Dagenham's Orlake custom pressing company before discussing licensing the invention to major record companies.

**BOMBS AWAY  
DREAM BABIES**



**BOMBS AWAY DREAM BABIES**

**RSS 6**

**THE NEW ALBUM FROM**

**JOHN STEWART**

**FEATURING THE SINGLE**

**GOLD**

**RSO 35**

**B/W 'COMING OUT OF NOWHERE'**



# New York replaces Los Angeles as the THE BEAT

Take a night, any night, right now in Manhattan. Kiss is rehearsing. David Bowie, James Taylor, and Carly Simon are recording. So is Marvin Hamlisch and the cast of Stephen Sondheim's *Stevenson Todd*. Gilda Radner's LP is getting its final mix, and Sly Stone's hits are being disco-sized. Pick a recording studio — Electric Lady, Secret Sound, the Hit Factory, the Record Plant — business is booming at \$200 an hour.

At Mediasound, a former Baptist church on West 57th Street, Engelbert Humperdinck and Paul Anka are waxing mellow while Kool & The Gang funk with rhythm and blues and Talking Heads are recording new-wave rock 'n' roll. Not far away, Walter Becker and Donald Fagen of Steely Dan, America's most polished rock band, are overdubbing songs they've composed since moving back to New York after seven years in Malibu. "When Walter and I left town in '72 it was pretty grim," says Fagen. "It's not grim anymore. I moved into the Stanhope Hotel last summer and from my window I could watch steel-drum bands, Latin, salsa, and even bagpipe groups playing in front of the Met. Then I'd go outside for a walk and all the way down to 43rd Street one tenor sax would fade into another. It's nice to have music in the streets."

Although you wouldn't know it from reading the city's three newspapers, which cover the occasional payola scandal but not the industry, New York's record business is an enormously rich and powerful one, now giving L.A. a run for its billions in the vinyl sweepstakes. In the sixties the business and musical talent flew directly from London to California — Monterey pop and the San Francisco sound concentrated the bulk of the business in Los Angeles. "I remember when all the New York music lawyers were studying for the California bar," says Allen Grubman, a top rock attorney. "The studio scene was so dead," says Phil Ramone, now Paul Simon's sax and Billy Joel's producer, "that you had to subsist on jingles." Later the action also moved to Detroit, Nashville, Philadelphia, and Muscle Shoals, Alabama. Now once again, as in the days of Tin Pan Alley and the days when Alan Freed introduced rock 'n' roll to many of today's record executives at the Brooklyn Paramount, New York is hot.

Consider the following: Corporate headquarters for almost all of the largest record companies is New York. Disco started here and has not only electrified the city but is changing its image across the country. Radio stations in remote parts of Texas now offer free trips to New York to disco-entice winners so they can see disco at the Source. Disco has also opened up vast new worldwide markets for music made in New York; as the foreign market expands, New York is geographically more and more important. The once dormant club scene is vibrating with live music and energy.

"The energy's definitely here," says Michael Klaffenfer, a veteran record executive. "You walk through the halls



WALTER YETNIKOFF: part rabbi — part panther

of CBS, Arista, Atlantic here at 7 p.m., and everybody's still working. Out in California at 4.30 they're all gone. They give you the excuse 'New York's closed.'"

Some of the biggest names to break through to the mass audience in rock in the past two years are based in New York — Bruce Springsteen, Foreigner, Billy Joel, the Blues Brothers. Joni Mitchell has quit Bel Air for a loft in Soho, and even Linda Ronstadt is looking for a New York apartment.

Taking a cue from Ms. Ronstadt's California boyfriend, who has benefited hugely from the cash and cachet of rock 'n' roll, Manhattan Borough President Andrew Stein is attempting to do the same sort of red-tape cutting for the music business that City Hall has been doing for the movie industry. He recently gathered a committee of local record-industry figures to discuss everything from better accommodations for rock stars (who are often given three-rate rooms in first-class hotels because of the damage they wreak) to a pop-music museum and tax breaks for the music industry's millionaires. The committee also wants the Grammys show brought back to New York.

Record-company scouts have followed the talent eastward. At Warner Bros., vice-president for talent acquisition, Bob Krasnow, has signed big-selling acts like Steely Dan and the Funkadelics. After 25 years in California, Krasnow has just bought a Fifth Avenue co-op. "There's a renaissance going on," he says. "The music business used to

look at New York the way the financial community did — it was bankrupt. But that started changing a few years ago when San Francisco O.D.-ed on itself and L.A. — well, L.A. has never been a forerunner for music. It's a gathering place. New York both starts and gathers."

Of course the music business has its own peculiar style. It's considered worse to be boring than to be dishonest. Despite constant rumors of impending government investigations into payola and mob influence in the industry, the music business remains unconcerned and refreshingly primitive — streetwise and still based largely on gut instinct. Herewith, a day in the life . . .

Susan Blond and Andy Schwartz are leaving the Museum of Modern Art after just having heard a cassette of new Epic artist Tonio K's album, *Life in the Foodchain*. "La Blondita," a former Warhol superstar, is the publicist for the album and head of publicity for CBS's Epic label. "Tonio K loves Dada, so just come to the futuristic concert," she had said when inviting the music press to the first hearing. Blond has curly brown hair and a marvelously nasal voice and gives great lunch at "21." Andy Schwartz is the balding 27-year-old editor and publisher of *New York Rocker*, a 20,000 circulation tabloid of *kanst* punk and "alternative rock" that comes out every five or six weeks — "depending." They are on their way to CBS headquarters down the block.

When they arrive at her office, Andy reaches into his navy-blue canvas bag

and says, "Wait till you listen to this." He pulls out a white vinyl 45 by the Dickies, a group of punks who recorded "Silent Night" on one side and Paul Simon's "The Sounds of Silence" on the other, both at triple speed. "People like Andy give me the spark to go on," says Blond, placing "Sounds of Silence" on her office stereo. It sounds absolutely horrendous, and Andy Schwartz loves it because that's obviously what he thinks of Paul Simon.

Meanwhile, two floors down Black Rock, Walter Yetnikoff, the powerful 45-year-old Brooklyn-born president of CBS/Records Group, is having his own problems with Simon. Yetnikoff presides over a section of CBS that will gross \$1 billion this year. (The entire record industry turned over \$3.5 billion last year; all the movies made was \$2.6 billion.) Yetnikoff is crude and tough, part rabbi and part panther, but forthright enough to inspire trust from artists. It is clear he hates to lose. Simon has not renewed his contract with CBS and after fourteen years with the label is going to its arch rival, Warner Bros., for \$13 million. Simon owes Columbia one more album, however. He started to record one, but not all the songs on it would be his own compositions. Yetnikoff let enough people know how furious he was that Simon felt justified in suing to get out of Columbia altogether. The chairman decided to play hardball — it will cost Simon and Warner \$1.5 million to cover Simon's remaining contractual obligation to CBS. Still pending is Simon's suit for a proper accounting.

Yetnikoff, dressed in a conservative three-piece-suit striped suit set off by an open-collared violet silk shirt — an outfit that clearly demonstrates the dichotomy of his corporate and show-biz responsibilities — prowls around his office while his lawyers haggle with Simon's lawyer. In other parts of show business, he says, "the burn-out factor is nowhere close to the record business. It's much more competitive — there are many more records out there that TV shows or movies, and movie companies don't have the success of record companies. A large part of my job is deal-making, but I also have a corporate responsibility. I can't go hand out in clubs and then come back and make these big moneymaking decisions." Would he have it any other way? "No. The most charismatic people in American culture emanate from the music business — it's the most exciting part of American popular culture. My kids would much rather see the Eagles, or Bruce Springsteen, in a movie than Redford."

A lawyer breaks in and talks to Yetnikoff, in code about the negotiations over Simon. "Make him wait," he says of Simon's lawyer. "I don't feel like settling with the little bastard today." A few hours later the lawyers once again

# focal point of the U.S. recording industry

# GOES EAST

scurry in and out. The final contract of Yetnikoff's newest prize is being worked out — Paul McCartney in the United States for \$10 million. It is a definite coup. Not only is McCartney expected to do movie soundtracks, he may even write songs for Ringo, on CBS's sister label, Epic. John Eastman, McCartney's lawyer, is asked why he came to CBS. "It's simple," says Eastman. "CBS is in New York and Warner Bros. is in California. I hate L.A."

It is decided in Susan Blond's office that Walter Yetnikoff should hear the Dickies' version of "Sounds of Silence." It will make him feel better about losing Paul Simon.

"All right, all right, does everybody know what a groupie is?" David Klein, of Dav-El Limousines, the limo service of Kiss and the Bee Gees, is conducting his school for rock-'n'-roll chauffeurs. There are eight of them all at Dav-El garage on West 77th Street, and they are being indoctrinated into the world of the rock star as seen through the rearview mirror.

Klein, 33, began by parking cars as a teenager in New Rochelle. Today he owns a fleet of 55 limousines, including 29 custom-built Lincoln stretchers — cars 44 inches longer than a regulation Lincoln, 36 inches in the center, and with the rear seat moved 8 inches back so his clients will never, never be seen when the stretch stops for a traffic light. The stretchers cost \$30,000 to build to Klein's specifications, including custom-made stereo systems, and are stocked with liquor, organic fruit juices, Perrier, music-trade publications, and the latest in LP cassettes — provided free by record companies. They rent for \$27 an hour, including tip, and business has doubled every year for the past five — a clear indication of how healthy the music business is in New York.

Klein gives his chauffeurs specific rules to follow:

1. A rock concert is not your party. You belong outside.

2. At times these rock people will become uptight and arrogant with you. Ignore it — it is nothing personal. These people were not brought up in limousines — it's their treat, so understand and accept it. Do not let them abuse the car. I don't care how famous a star is — if he has a fight with his girl friend and decides to put his foot through our stereo, you stop him.

3. Don't tell girls who your male clients are with. You never know when it can screw up a relationship.

4. Never smoke a joint while driving.
5. If a rock star wants to go to 11th and Lex to pick up dope, tell him to take a cab.

Because the Big Apple is home to the media and talent scouts, a certain kind of media mention can make an obscure singer's career skyrocket. Look what



LINDA RONSTADT: looking for a New York apartment

happened to Willie Nile.

Willie Nile lives down in the Village. Last July when Willie, who's 30, was playing at Kenny's Castaways on Bleecker Street, the *New York Times* pop critic, Robert Palmer, there to cover somebody else, wrote a rave review, saying "he would seem to be the most gifted songwriter to emerge from the New York folk scene in some while." The next time he played at Kenny's, a dozen record scouts were in the audience, and a dozen offers for recording contracts followed. He signed with Arista.

It is 2:47 p.m. and a deliveryman knocks on Judy Weinstein's door. He delivers four cartons of 50 records each of "Rock Your Baby" by the Force, "Do It" by Hilary, and "Hot for You" by Brainsform.

Judy Weinstein runs For the Record, "New York's No. 1 Disco Pool," a nonprofit organization the top New York disco D.J.'s belong to in order to receive free disco records. She listens to eight hours of disco music a day, giving advice on disco picks to various tout sheets. "We are the trendsetters in disco music," says Judy. "I heard 80 percent of all disco product is sold in New York."

At 2:59 p.m., another deliveryman enters. He delivers twenty cartons of 25 records each from Atlantic.

In front of Judy in the large room on West 22nd Street, seven disco D.J.'s pore over the scores of new releases they've been flooded with this week. But before they can leave they must fill

out a report on their last week's booty. "My feedback system is the talk of the town," she says. On a scale of zero to five the jocks have to rate the songs according to their opinions and what response trot in their clubs.

It is 3:10. The deliveryman unloads eight cartons of records from TK Records. He is followed by a man hauling four cartons from MCA.

"After about the twentieth new records, I can't hear anything anymore," says Wayne Scott, D.J. at the Cocking on Christopher Street.

At 3:22 p.m., RCA weights in with eight cartons, including a reissue of "There but for the Grace of God Go I," by Machine. The original had contained the line "No blacks, no Jews, no gays." It was then replaced by "Where the upper-class people live."

"It's chaos," says Wayne Scott. "You know you can't throw too much new stuff at the crowd in the club — they get mixed up and sometimes you miss a good record." The phone rings. "That was the Black Music Association," Judy announces. "They're forming a committee on how to keep the R-and-Bartist alive in spite of disco." Then, voicing the most paranoid fears of 95 percent of the industry not connected with disco, she says, "Pretty soon, though, it's all going to merge — rhythm and blues, Euro disco, pop, country-western — it's all going to merge into disco with R-and-B overtones."

At 4 p.m., JDC Records has sent three cartons. That makes 2,000 records delivered in just over an hour. "Sister

Sledge has a song called 'Lost in Music,'" says Judy. "That's how I feel."

Ahmet and Mica Erregun's townhouse was dripping with chic — they were given a divine little dinner party for 30 or so. At just one table sat Jerome Robbins, Stephen Sondheim, Hal Prince, Mike Nichols, Oscar de la Renta, Geraldine Stutz, Aileen Mehle (Suzy), and Mica, Ahmet's interior decorator wife.

Across the room one could see Bill Blass, Dick Cavett, Cy Coleman, and Lady Slim Keith. No one in the music business can come close to Ahmet, the co-founder and chairman of Atlantic Records, when it comes to getting down with the BP. Ding-ding-ding went Ahmet's knife on his wine goblet. "I invite you all upstairs to hear a new singer who I think is very special," he said. "She's only going to sing one or two songs." Her name was Laura Brannigan.

Upstairs, Brannigan's manager, Sid Bernstein, was pacing around very nervously. The guests assembled, and Laura Brannigan was introduced to the toughest audience in the world. She's a tall, pretty woman, and her sexy, Broadway-show voice veered all the way from Barbra Streisand to Grace Jones. Naughty Sam Spiegel whispered that she sounded like a tinny electric heater. The applause was polite, and Cy Coleman took over at the piano immediately afterward.

Two days later in his office at Rockefeller Center, Ahmet explained, "I'm trying to do with her what I did with Bette Midler and Cher so that she has a certain . . . uh, you know, personality, before her first record comes out. Most people in the record business sign a singer and take her to a jukebox manufacturer's convention in a pair of leotards. Maybe Oscar will dress her. I'll call Alex Liberman to see if she can get into *Vogue*. Maybe you'll write a story about her."

That very day Suzy wrote: "Ahmet Erregun, one of the great names in the music industry, thinks he has found a star of the stature of Barbra Streisand in Young Laura Brannigan, whom someone describes as looking like Gary Cooper's daughter Maria Janis if Maria were late for dinner. (You'll have to figure that one out for yourselves.) Laura Brannigan has a remarkable voice, brassy and sexy and brassy all at one, and maybe Ahmet has discovered a comet."

As a result of Suzy's column, *Look* is planning a long piece, and three record producers called, wanting to cut her album. "Oscar" is designing her image — "healthy and attractive; she's not a jive sexy girl," says Ahmet. He is getting up a few more evenings. ("I think Nureyev will be at the next one.") Once again the New York record-biz machine is in full gear, and anything can happen.

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## How to sell AND make money

**SPOILED BRATS!** Anyone sitting as an outside observer could easily take that view of our industry commentators. Over the last decade we have been soft and so has our ability to profit from the ever widening interest in the music we have to sell.

The solution to profit problems was oh so simple in those golden years. There was a cost increase, raise retail prices. If there was a volume slowdown, export.

Along came the EEC and, hand-in-hand, a consumer resistance to higher prices. Now we can't raise prices by much any more because those terrible things called imports stop us, and further price increases may just go into the pockets of the blank tape sellers to satisfy the demand for a cheaper supply of music.

The outsider then says: "If you only recorded hits there wouldn't be so much waste and you could reduce your prices and still make money." Not so. Stocking out and recording new talent has always been a speculative venture. Britain remains a premier talent source for the world. I couldn't name anyone who signs and records an act merely to be seen



MAURICE OBERSTEIN

to be in the business. We record what we think has merit.

Answers anyone? 1) Stop competing on an ego basis with each other. Think profit, not chart position. Use 12-ins singles, coloured vinyl, picture discs as genuine leaders to an artist's repertoire, not to stimulate "artificial" sales to simply chart a record. Music is our message. Talent is the resource we must market, NOT marketing for its own sake. How proud we feel when the newest hexagonal-shaped, flimsy, picture disc in full colour sleeve retailing at 39p drives our latest release into the lower reaches of the chart. How sick we feel when our promotion people discover that this doesn't "con" the astute programmers into putting the "record" onto the play list. How much worse when we get the monster size invoice for the cost

## NEW EDITORIAL FEATURES

This week, *Record Business* introduces two new editorial features - Talking Point and Video.

Talking Point will take the form of an occasional contributed column from an industry personality with a point of view he (or she) wants to open up for wider discussion. First guest writer is Maurice Oberstein, chairman of CBS Records, who delivers some controversial views on industry profitability and singles marketing.

Video, to be edited by Polly Broxum who has worked in films and television, will appear regularly with a view to tracking developments in the medium which is being predicted as having a great influence on the record industry in the future as well as alerting retailers to its potential for them.

of this exercise? How much better we could be spending our efforts by first asking the question - is this a hit record? 2) Look at full price rack/one stop/wholesaler as possible conduits through which bigger volumes can be achieved - do not simply look at them on a cost comparison basis to company-owned warehouses. There is such a thing as extra volume covering overheads. A tv-promoted album can sell 500,000 units, where, if there were normally marketed, 25,000 units might be the figure. What this proves is there is a "silent majority" we are not reaching by our display and selling of the product. Certainly CBS's efforts on Streisand, Mathis, Williams, ABBA, produced multi million sales. It must be because we let the public know (albeit at great expense for tv time bought) we were in business, and more outlets, stock-holding in depth must be an answer to the problem of lower profitability per

unit sold. 3) Use meetings of the BPI, MU, MRS, PPL, etc. as forums in which general trade improvements introduced can be floated. It is about time we realised we are in a business together and worked at it. Artists and repertoire will decide who gets what of the cake but we need a bigger cake. But we need a bigger cake. Sharp shooting our competitors when an idea doesn't succeed is a "cheap shot" which does no-one any long term good - it merely provides an excuse for the rest of us doing nothing. More use should be made of the industry trade committee for example to get better display. There should be an active industry quality standards committee which should include manufacturers and dealers alike. The major dealers, multiples race groups, should organise themselves into a NARM-type organisation to lobby for a better understanding for their services by manufacturers.

## VIDEO

THE VIDEO market has received a fillip since video cassette recorders became available for rental in high street television rental outlets. With VCR machines now available for rental for £18 a month from Radio Rentals, DER, Multi-Broadcast, Vision Hire and British Relay, domestic doubts about purchasing a £700 machine have been removed.

Private consumers acquire 6,000 VCR machines each week. There are estimated to be 100,000 plus domestic VCR users in the UK with a forecast growth to 250,000 by the end of 1980.

In recent months, three main formats have taken a clear lead - Philips, Sony Betamax and VHS, which was originated by JVC but licensed to many other companies. Impartial statistics from both the US and UK have increasingly left little doubt that the VHS system is clearly coming to dominate the market.

The advantages of a VCR machine are twofold. First, the owner can record television programmes off-air and watch them at the time of choice. Second, he can choose alternative programming from pre-recorded cassette distributors and dealers.

The immediate demands of the videocassette market must be for pre-recorded material. As domestic VCR use increases, it is critical that software content is there to meet demand, whatever breakthroughs occur in technology.

For the pre-recorded market, this requires constant forward-looking scrutiny of all technological developments, and a continuous effort to ensure

## Rentals boost the market

that the best and widest range possible of video material is there and ready for transferring to whichever system eventually dominates the market.

An added complication is the recent launch in America of the Philips/MCA video disc. Sony, JVC, RCA and others are working on disc formats but, although the disc has certain advantages, such as slow motion, freeze-framing and lower cost, it is too early to predict when the disc will be available in the UK. But it is the immediate demand from the domestic VCR users for the pre-recorded video cassette that must be met.

### VIDEO CASSETTE LIBRARIES

Video software libraries are growing in size and number. Intervention Video, which started six years ago as a music programmer for clubs and discos, leads the market as the UK's largest retail and rental pre-recorded video cassette company. The catalogue is large, distribution established and the headquarters at 102 Holland Park Avenue, London, W.11. include a highly sophisticated videocassette duplicator facility with a capacity for producing 1,000 cassette programmes each week.

Joint Managing Directors, Richard Cooper and Michael Tenner, believe their success is based upon their marketing concept of controlled rental of

video-cassette programmes which guarantees the producer/distributor an on-going financial return based upon a 0 per cent royalty of hiring income. With approximately 80 per cent of domestic VCR users favouring rental access to alternative entertainment, the producer/director share of the £5.51 plus VAT rental fee (for three days) is £2.20.

While continually acquiring new programming, the company already holds exclusive cassette distribution rights to over 400 titles varying from Hollywood classics and adult films to the American Dick Clarke series of 20 concert line-ups, with artists such as B.B. King, Royce Music and Jimi Hendrix, and live concert performances for club and disco use of Dolly Parton, 10cc, Boomtown Rats and others.

Intervention Video has 179 appointed programme dealerships throughout the country selling or renting the product, taking a minimum inventory of 50 titles. Programme cassettes remain the property of Intervention Video while the dealer is licensed to hire them out and retain 25 per cent of the rental receipts. A simple, but effective, rental invoicing agreement enables the dealer to stock-control and comply with royalty return obligations and a major US-owned security agency has been contracted to carry out regular physical field control to ensure that dealer-malpractice is minimal.

To ensure videocassettes are available to

## Edited by Polly Broxum



MIKE TENNAR (standing) and RICHARD COOPER with Video cassette copier.

clients who are too far removed from a dealership, Intervention Video offers a national mail-order rental service and a video club subscription, which will number 6,000 subscribers by the end of 1979.

### THE MUSIC VIDEO

The market for pre-recorded video cassettes for rock, rhythm & blues, country, soul, jazz and classical music is wide open but, until a workable agreement can be reached with the Musicians Union, existing films or tapes or music programmes that have been recorded in the UK cannot be released for the domestic video market.

Meanwhile, video software libraries are pursuing the only alternatives open to them. They are acquiring programming produced outside the UK and producing original material.



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The Music Publishers' Association, representing both popular and serious music publishers, seeks applications for the job of Assistant Secretary. The right candidate will be 25-40, currently earning not less than £5000 p.a., and have proven ability in administration, public relations, and the popular music industry.

Reply in confidence, enclosing c.v., to The Secretary, Music Publishers' Association, 73/75 Mortimer Street, London W1N 7TB.

## ALBUM REVIEWS

### FLAMIN' GROOVIES: Jumpin' In The Night (Sire SRK 6067) Prods: Cyril Jordan/Roger Behchiran

As usual the Groovies have produced an album of pure 60's power-pop of an incredibly high and authentic standard - after all the band is the only surviving example of the genre - but as usual it is a sad fact that it won't be snapped up in its millions, which will be a pity. The band contrives to sound like the Beatles, the Stones, the Byrds and Dylan when doing their numbers while on the self-penned numbers the influence of Lennon screams out. Among the cover versions are 'Please Please Me', '19th Nervous Breakdown' and Dickson & Farrell's 'Boys', all superbly rendered.

### GROVER WASHINGTON JR: (Elektra K52130) Prod: Grover Washington Jr.

Washington's skill as a sax-player and flautist is undoubted and remains unimpaired and undimmed on this collection. Unfortunately both his compositional abilities and his taste in other people's material must lie under a very large question mark. While tracks such as 'Icey' and 'Feel It Comin'' seem to turn the trick the rest is undistinguished and - to be blunt - quite ordinary. Also Washington's penchant for putting violinist John E. Blake Jr well forward in the mix has the unfortunate side-effect of turning much of this collection into a Latinised version of the Palm Court Orchestra. Not too good.

### MONGO SANTAMARIA: Red Hot (Tappan Zee/CBS 83340) Prod: Jay Chattaway

A good seller on import, where it had appeal for the upfront deejay fraternity via its disco revamp of Mongo's own Herbie Hancock-penned 1963 bit 'Watermelon Man', this nonetheless is probably destined only for the specialist racks in the wider U.K. market. The music is basically a Latin-jazz fusion, with funk and disco elements entering here and there. The musicians are all familiar names from the crossover 'mafia', including Bob James, Eric Gale and Hubert Laws, and they make a fiery virtuosic blend on an exhilarating and satisfying set. Dealers with good disco sales could well find themselves shifting it with some in-store emphasis on 'Watermelon Man'.

### DION AND THE BELMONTs: Dion (Ensign EMB 8) Prods: Various

The second album to come out of the licensing deal set up by Ensign with New York label Laurie which was THE small US pop label in the late 50s and early 60s. There are twenty tracks here and everyone's a little gem. For example we have 'A Teenager In Love', 'The Wanderer', 'Donna The Prima Donna', 'Drip Drop', 'Runaround Sue' and 'Come Go With Me'. Authoritative sleeve notes and a great cover go together to make this a very tasty package.

## Best of the rest

### BILLY PAUL: First Class (Philadelphia Int PR 83481) Prods: Various

Ever since the enormous success of the very excellent 'Me & Mrs Jones' Billy Paul seems to have gradually worked his way downwards, in terms of commercial popularity. But that was a song in a million and either Mr Paul or his bosses at Philly have been wearing mufflers over their ears when choosing material since that hit. Things don't really look up that much on this collection. Of the nine tracks maybe two are strong - 'False Faces' and 'I Gotta Put This Life Down'. On the rest Paul does his best but even with a distinctive voice like his there's only so much one man can do. Perhaps if he had just one producer all through the album instead of the (what seems like) dozens credited on the sleeve he might have had more of a chance.

### THEO VANESS: Bad Bad Boy (Epic EPC 83678) Prods: Michaelae Lana/Paul Sebastian

Very classy Euro-disco, recorded in Paris and mixed at New York's Sigma Sound studio. Just five tracks in total and each one of them sounds like a potential disco hit - particularly 'As Long As It's You' and 'Sentimentally It's You'. In turns mellow and crisp it's a strong album which should go a long way to establishing Vanessa as a cross-over name in this country.

### LAMONT DOZIER: (Warner Brothers K55594) Prod: Frank E Wilson

The word has already spread about this album among the specialist dealers and DJs with it doing rather nicely in our own album imports chart. Quite rightly, too. It's a highly impressive set with Lamont Dozier right on song - confident, smooth and crisp. Tracks that are likely to get the most exposure would seem to be 'Boogie Business', 'Love Me To The Max' and 'True Love Is Bittersweet' - but if the truth be known all eight would fit snugly into any disco programme.

### OHIO PLAYERS: Everybody Up (Arista SPART 1094) Prod: Ohio Players

Nice to see the Players back in the game - if only for the band's great (chauvinistic) taste in album covers. This is their first outing for Arista and is a worthwhile start. After years of making great albums one might have thought the band would be played out eventually but no - they're as funky and as groovy as ever. The horns remain as nerve-tingly as ever, the vocals, if anything, sound better than usual and the songs are tight and well-structured. There is, of course, always the danger that the Players have been quiet for such a long time that they may have to start all over again building up to their previous pre-eminence - but a little disco promo and a little airplay should turn the trick with little problem. Good album.

# The little songbird hits number one



ANITA WARD

ANITA WARD and her excellent single 'Ring My Bell' have given TK Records the sort of start in life that most record companies can only dream about.

The record made number one last week in *Record Business* and even as it was spiralling its way into that position Ms Ward was taking a plane flight from her native Memphis, Tennessee, to make her debut visit to the UK.

Anita was in town last week to promote her record on radio stations, television and in the press and took time out to talk to *RB* about her previous background and her future plans.

She told *RB* that she's just 22 years old and was born and brought up in Memphis. And when did she start singing? "Well," says Anita "if you ask my grandmother she'll tell you that I first started singing in front of people when I was just two years old".

That memorable occasion was when she was travelling from the Army base

where her father was stationed back to Grandma's house in Memphis.

"She tells me that I sang all the way on the train and that even though all the people were trying to get to sleep and everything I was still singing.

"I guess they must have enjoyed it because they were calling me their little songbird at the end of the journey."

Aside from being a particularly attractive young lady Anita also happens to be educationally well-qualified having majored at college in psychology and earned a minor in business administration.

In fact just about two months ago Anita was putting her academic qualifications into action by being a relief teacher. It was at that point that she was offered a spot on *Midnight Special*, probably about the most influential American television music show.

And, as Anita tells it, she only agreed to do it if she could be sure that the organisers would be able to get her back to school on time the next morning so that her pupils wouldn't miss out on lessons.

Anita describes herself as the Cinderella girl who finally got invited to the ball.

She says that she was discovered by her current manager Chuck Holmes when she was walking across the college campus and she was humming a tune.

Holmes tracked her down a couple of days later and said he just couldn't get that hum out of his mind and suggested that maybe she might enjoy embarking on a recording career.

Music was certainly no stranger to Anita's life because she had spent most of her out of school time singing with the noted Rust Singers under the direction of Lassay Van Buren Holmes — a lady among whom Anita acknowledges as a prime influence in her career.

With the Singers and also with the quartet which was an integral part of the choir, Anita learnt her way through the

classics and was also introduced to the delights of acappella singing — which she looks back on today as invaluable and formative experience.

And what does the formidable Miss Van Buren Holmes have to say about Anita's current success with 'Ring My Bell' — surely a light year away from Mimi, the female lead in *La Boheme*. "Well she sent me a telegram just a couple of weeks ago" says Anita, posi-

tively glowing in the experience "saying how much she loved the record and how she wished success for me".

Of course given her experience with the choir and the quartet Anita is well used to life on the road having toured all over the States under the most trying circumstances — one part of which was ensuring that her voice, a soprano, would not be affected by climate changes and such like.

Even now Anita takes extra special care of her voice — she doesn't smoke, refuses drink and always wraps up warm.

"That's why I'm a little worried about the number of disco personal appearances that have been set up for me while I'm over here" she says.

"I love meeting people, because they're the ones that bought my record, but I'm kind of worried that the smoke and everything might hurt my voice".

Anita will be back in the UK around October time with a full stage show worked out and a nationwide tour all planned.

"Right now Lester Snell, who did a lot of arranging for Isaac Hayes on the *Shaft* record is rehearsing a band for me and we expect to get on the road a little later in the States. I'll be back there later on this month so hopefully we'll be playing dates around the end of July or the beginning of August."

Meantime Anita's first album is scheduled for release in this country some time this month. It's an album which took five months, off and on, to record, and one of which Anita is particularly proud.

"I guess I'll be going back in the studio later on this year and when that happens I certainly want to get more involved in song-writing. It's something that I started on with this album and I guess it's part of my personal ambition to be a composer".

## Hudson's Trip to Ensign

ENSIGN RECORDS has picked up the rights to the Hudson People single 'Trip To Your Mind'. Originally available on Hit House the single has been remixed and, according to Phonogram disco product manager John Waller, is 'far superior to the original version'.

Available in seven inch (ENY 27) and 12-inch (ENY 2712) 'Trip' is the debut solo effort by Richard D. Hudson who is known mainly for his keyboard session work with Al Green, the Dells, the Chi-Lites and the Emotions.

## Doctor Music re-released

DISCO SYSTEM Records and Essex disco Croc's have got together to release a special limited edition 12-inch pressing of 'Doctor Music', backed with 'Pepper Box', by French band the Peppers.

'Doctor Music' has been deleted since 1975, but the tune is used as a theme by resident Croc's dj Don Lewis. Just 500 copies have been pressed in 12-inch picture disc format (DISCO CROC 1) and are available at £2.99 only from Roger Frith, Disco System Records, 1, Berry's Arcade, High Street, Rayleigh, Essex.

## Chrysalis push four singles

CHRYSLIS RECORDS is putting the weight of two independent promotion companies, alongside its own in-house operation, to push four disco singles due for release this week.

The singles — all available in 12-inch yellow vinyl as well as standard seven-inch — are 'Boone's' 'There's No Me Without You' (CHS 2315), Michael Colombero's 'Do It' (CHS 2306), La Bionda's 'Baby Make Love' (CHS 2309) and Si Tropez' 'One More Minute' (CHS 2331).

Alan Wright's Leapfrog will be working on the Boone and Bionda releases while Sally Ormsby's Funk Funktion will take care of the other two.

## Magnet staff write it out



MAGNET SEEMS to be going for the world record for the greatest number of hits endings on one record with the release of new Antonia Rodriguez single 'La Bomba' (MAG 149 and 12-inch 149/12).

Remixed by disco product manager Tilly Rutherford to a length of eight minutes 29 on the 12-inch the single is a rework of the old Trini Lopez number and was licensed to Magnet by Germany's Jupiter Records.

The first 5000 copies come in blank white sleeves with the title and catalogue hand-written on — finished bags were unavailable in time for the release, and the entire Magnet staff worked overtime to hand write the blanks. (See picture above).

# READERSHIP SURVEY

The verdict of the 200 dealers in RB's readers' poll:

## Readers vote Record Business tops with dealers . . .

JUST OVER a year after it first appeared, *Record Business* is No 1 with its readers - even though almost all those readers also take *Music Week*.

A survey carried out by *RB* among 200 of its dealer readership in March and April shows that the paper's commitment to providing comprehensive and accurate dealer information has more than compensated for *Music Week's* long-standing and its publication of the official industry chart.

The 200 panellists included 150 record specialists and 50 "multiples and others" (including branches of Woolworth, Boots, W H Smith, John Menzies and Vallances). Each was asked to complete a two-page questionnaire.

No attempt was made to disguise the fact that the survey was being carried out by *RB*, and the aim was to find out readers' opinions rather than market penetration.

196 of the panel also received *Music Week* regularly and 69 received *Radio & Record News*.

*RB's* popularity with specialist dealers is borne out by the high ratings for its disco, airplay and new product coverage. *Music Week* predictably remains strongest with multiples who are most dependent on central buying and the BMRB chart.

Dealers were asked to compare the charts for accuracy, not importance. As is shown here *RB's* charts are steadily gaining ground through the press, commercial tv and radio.

The most dramatic result of all is not published on this page. Over 50 percent of readers rated the monthly TV-advertised LP Guide as 'Invaluable' - a response which has led to *RB's* new weekly TV Guide round-up (see page 12).

Also revealing is the numbers of *RB* readers who use its charts for ordering: Singles (55%), Airplay Guide (44%) and Disco (46%) rating highest with the Album and 12-inch Charts influencing 28%.

## . . . and with the top programmers

WHILE *RECORD Business* was conducting its dealer research, a brief questionnaire was sent to the UK's 25 key radio programmers - five from BBC and 20 commercial. The respondents are listed below.

Although *RB* is not designed as a radio paper does its information content make it a valuable aid to those who compile the country's playlists?

The answer was undoubtedly yes. From 22 of the 25 programmers - only three failed to respond - *RB* emerged as clearly the most useful paper with first or second preferences from every respondent.

### "Which chart coverage do you regularly consult?"

(Number responding positively of 22 possible)

RB Airplay Guide	19
MW Singles Chart	18
RB Singles Chart	17
RB New Singles	17
MWV Album Chart	14
RB New Albums	11
RB Rockshow	11
R&R Playlists	10
Melton Hadman (Metro)	10
RB Disco Chart	10
RB Album Chart	10
R&R Singles Chart	9

No other charts attracted more than 6 positive responses.

Half of the programmers rated the Airplay Guide "invaluable". At the other end of the scale, eight said that the Disco Chart and Rockshow Charts were "of no use to me".

Full details of both surveys are available from Godfrey Rust or Nigel Steffens at Record Business (01-836 9311)

**RADIO PROGRAMMERS** questioned were: Paul Williams (Radio 1), Dave Ashby (Radio 1), Tony Prince (Lutonbour), Tim Balafore (Capital), Andy Park (Oxide), Roger Day (Piccadilly), Brian Savin (BRMB), Dave Lincoln (ICI), Charlie McIwaine (Downtown), Malcolm Hadman (Metro), Davery Chubb (Radio), Sassy Willie (Forth), Allen Mackenzie (Beacon), Bob Hydon (Fress), John Barrie (Trent), Alan Richardson (Victory), Stewart Francis (Pinnacel), Dave Bowen (Swansea Sound), Bernard Mulhern (Dread), Neil Jeff Aylake (210), Brian Day and Ian Calvert (Plymouth Sound). *Three* BBC producers did not reply.

### Who has the facts?

% ALL DEALERS % SPECIALIST % MULTIPLES &c  
"Which paper do you find best informed in providing relevant dealer information?"

Record Business	53	57	38
Music Week	30	22	54
Radio & Record News	1	1	0
RB and MW equal	8	10	4
No preference stated	8	10	4

"Which of the trade Singles Charts do you rate as most accurate?"

Record Business	34	38	20
Music Week	48	38	78
Radio & Record News	0	0	0
RB and MW equal	10	13	2
No preference stated	8	11	0

"Which of the trade Album Charts do you rate as most accurate?"

Record Business	26	30	14
Music Week	49	36	84
Radio & Record News	0	0	0
RB and MW equal	11	13	2
No preference stated	14	21	0

"Which New Singles listings do you find most useful and reliable?"

Record Business	75	81	56
Music Week	17	9	38
Radio & Record News	0	0	0
RB and MW equal	5	6	4
No preference stated	3	4	2

"Which New Album listings do you find most useful and reliable?"

Record Business	53	59	34
Music Week	34	29	48
Radio & Record News	0	0	0
RB and MW equal	6	5	10
No preference stated	7	7	8

### How good are *RB's* charts?

"How do you rate Record Business chart services?"

	Invaluable	% ALL DEALERS		
		Useful	Unnecessary	Not stated
Top 100 Singles Chart	29	61	7	3
Top 60 Album Chart	12	70	14	4
Top 75 Disco Chart	37	50	11	2
Top Disco 12-inch Chart	30	51	15	4
Top Disco Import Albums	16	48	32	4
Airplay Guide	27	57	14	2
Rockshow Chart	3	41	51	5

### What's the use?

Dealers agreeing with each statement

% ALL DEALERS % SPECIALISTS % MULTIPLES &c

"Record Business provides information which helps me run my business more effectively"	69	77	42
"The Monday publication of Record Business helps me place and receive orders more effectively"	57	69	22
"I regularly refer to Record Business new release information"	82	85	70

"On which day of the week do you normally receive the trade paper(s)?"

	Mon	Tue	Wed	Thur	Fri	'Any'
Record Business	75	21	3	1	-	-
Music Week	-	-	68	31	1	-
Radio & Record News	10	37	21	17	4	11

### "Which trade paper is most generally useful to you as a programmer?"

(Preferences of 22 respondents)

Record Business	13
Radio & Record News	3
Music Week	2
RB or MW equal	1
No preference stated	3

Quizzed in detail about where they looked for information, the panel strongly backed *RB's* singles sales, airplay and release information, with only the *Music Week/RMRB* Singles Chart scoring as well.

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1	1	RING MY BELL	Anita Ward	12 inch	ATL 1001
2	3	AIN'T NO STOPPIN'	US NOW McFadden & Whitehead	12 inch	ATL 1002
3	4	WE ARE FAMILY	Sister Sledge	12 inch	ATL 1003
4	2	BOOGIE WONDERLAND	Earth Wind & Fire	12 inch	ATL 1004
5	15	SPACE BASS	Slick	12 inch	ATL 1005
6	6	LIVING ON THE FRONT LINE	Eddy Grant	12 inch	ATL 1006
7	5	H.A.P.P.Y. RADIO	Edwin Starr	12 inch	ATL 1007
8	7	THE LONE RANGER	Quantum Jump	12 inch	ATL 1008
9	9	HOT STUFF	Donna Summer	12 inch	ATL 1009
10	10	LET'S LOVEDANCE TONIGHT	Gary's Gang	12 inch	ATL 1010
11	37	MAKE MY DREAM A REALITY	G. O.	12 inch	ATL 1011
12	NEW	SILLY GAMES	Janet Kay	12 inch	ATL 1012
13	8	REUNITED	Peaches & Herb	12 inch	ATL 1013
14	14	GET ANOTHER LOVE	Chantal Curtis	12 inch	ATL 1014
15	NEW	GO WEST	Village People	12 inch	ATL 1015
16	31	DR. JACKYLL & MR FUNK	Jackie McLean	12 inch	ATL 1016
17	NEW	TRIP TO YOUR MIND	Hudson People	12 inch	ATL 1017
18	22	MAKE YOUR MOVE	Joe Thomas	12 inch	ATL 1018
19	12	(EVERYBODY) GET DANCIN'	Bombers	12 inch	ATL 1019
20	NEW	TURN ON THE TAP (EP)	Richard Tee, etc.	12 inch	ATL 1020
21	NEW	WHEN YOU WAKE UP TOMORROW	Candi Staton	12 inch	ATL 1021
22	13	MINDLESS BOOGIE	Hot Chocolate	12 inch	ATL 1022
23	33	BAD GIRLS	Donna Summer	12 inch	ATL 1023
24	11	GET IT UP FOR LOVE	Tata Vega	12 inch	ATL 1024
25	44	LIGHT MY FIRE	Amii Stewart	12 inch	ATL 1025
26	24	A GOOD THING GOING	Phil Coulter Orchestra	12 inch	ATL 1026
27	52	SOUND SYSTEM	Steel Pulse	12 inch	ATL 1027
28	28	BORN TO BE ALIVE	Patrick Hernandez	12 inch	ATL 1028
29	29	FUNKTIFIED	Hi-Tension	12 inch	ATL 1029
30	20	PICK ME UP I'LL DANCE	Melba Moore	12 inch	ATL 1030
31	31	DANCE WITH YOU	Carrie Lucas	12 inch	ATL 1031
32	48	NEVER GONNA SAY GOODBYE	Poussez	12 inch	ATL 1032
33	19	SATURDAY NIGHT	T-Connection	12 inch	ATL 1033
34	30	SHAKE YOUR BODY	Jacksons	12 inch	ATL 1034
35	17	ONE WAY TICKET	Eruption	12 inch	ATL 1035
36	25	GOOD, GOOD FEELIN'	War	12 inch	ATL 1036
37	23	RAZZLE DAZZLE	Heatwave	12 inch	ATL 1037
38	NEW	FULL TILT BOOGIE	Uncle Louie	12 inch	ATL 1038
39	NEW	CHAINS	Gregg Diamond Bionic Boogie	12 inch	ATL 1039
40	26	FEVER	Roy Ayers	12 inch	ATL 1040
41	NEW	MUSIC IS MY WAY OF LIFE	Patti Labelle	12 inch	ATL 1041
42	16	BRIDGE OVER TROUBLED WATER	Linda Clifford	12 inch	ATL 1042
43	NEW	BLACK IS THE COLOUR	Wilbert Longmire	12 inch	ATL 1043
44	NEW	BOOGIE CITY	Phil Hurtt	12 inch	ATL 1044
45	47	LOVE DISCO STYLE	Erotic Drum Band	12 inch	ATL 1045
46	46	FLASHBACK	Ashford & Simpson	12 inch	ATL 1046
47	38	WORK IT OUT	Breakwater	12 inch	ATL 1047
48	45	YOU'RE GONNA MAKE ME LOVE	Jones Girls	12 inch	ATL 1048
49	NEW	BOOGIE MAN	Match	12 inch	ATL 1049
50	NEW	I'M A SUCKER FOR YOUR LOVE	Teena Marie	12 inch	ATL 1050

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## Star singers feature on CBS opera sessions

CBS IS busy in London this month on three major opera recordings. Anyone visiting the Henry Wood Hall, where the sessions are taking place, would find a mightily impressive collection of the world's most highly-paid singing stars.

For starters, Plácido Domingo and Renata Scottò are warbling their way under the baton of Lorin Maazel through Puccini's first opera, *Le Villi*, composed when he was 25. There's another star attraction here, because the two short poems which are spoken before the orchestral intermezzos feature Tito Gobbi.

Scottò is also putting on to vinyl her interpretation of Bellini's *Norma*, the most taxing of all soprano roles. She heads a glittering cast including Tatiana Troyanos, Carlo Cossutta and Nicolai Ghiaurov, with James Levine conducting.

The third opera is *Il Ritorno d'Ulisse in Patria* by Monteverdi, involving the cast currently performing at Glyndebourne. Frederica von Stade and Richard Stilwell head the team as Penelope and Ulysses, with the Glyndebourne Festival Chorus and London Philharmonic Orchestra conducted by Raymond Leppard.

CBS is also busy at the EMI Studios with new orchestral recordings. Michael Tilson Thomas is conducting the London Symphony Orchestra in Tchaikovsky's 'Manfred' Symphony; Philippe Entremont is the piano soloist in Dohnanyi's *Variations on a Nursery Theme* and Richard Strauss's *Burleske* with Okko Kamu conducting; and Murray Perahia is both soloist and conductor with the English Chamber Orchestra in Mozart's Piano Concertos Nos 12 and 27.



RICCARDO MUTI

## EMI's Muti month

ITALIAN MAESTRO Riccardo Muti is certainly EMI's man of the month. The company made a special release last week of his recording of Tchaikovsky's Symphony No 5 (HMV ASD 3717), the fourth in his series with the Philharmonic Orchestra.

This ties in with his series of concerts with the same orchestra at the Royal Festival Hall (June 20, 26, 28 and July 3) in which he will conduct all the Tchaikovsky symphonies. The final concert also stars the phenomenal young pianist Andrei Gavrilov in the Piano Concerto No 1.

Another June album from Muti and the Philharmonia brings Schumann's Symphony No 3 (HMV ASD 3696), the second in a complete series of Schumann. And these recordings only represent Muti's English connection with EMI.

Also this month came news from the US that Muti has been appointed musical director of the Philadelphia Orchestra for an initial period of three years starting next year. He has been a

regular guest conductor there since 1971 at the invitation of outgoing maestro Eugene Ormandy.

Earlier this year Muti's first recordings with this famous US orchestra were brought out. The April release of Stravinsky's *Firebird Suite* and the Mussorgsky/Ravel *Pictures from an Exhibition* (HMV ASD 3645) created a sensation.

## More Strauss from Solti

GEORGE SOLTÌ continues to conduct his way through the operas of Richard Strauss for Decca. Having already given his exciting recordings of *Rosenkavalier*, *Arabella*, *Salome* and *Elektra*, he comes up this month with *Ariadne auf Naxos* (Decca D103D, three-LP set).

## Caballe's Spain

MONTSERRAT CABALLE takes a rest from opera in an album devoted to songs of her native Spain (Decca SXLR 6888). This was issued in Spain last year on Discos Columbia, but has just been released in the UK this month.

## REVIEW

ELGAR: FALSTAFF and COCKAIGNE OVERTURE London Philharmonic Orchestra/Vernon Handley. Prod: Barry McCann. (CFP 40313) £1.49

This should be another big success for Vernon Handley, whose conducting of English music in CFP's Lambert & Butler Master Series has brought him critical praise and wide sales. There's quite a lot of competition with these two Elgar masterpieces, but the combination of a really idiomatic performance, fine recording quality and budget price should make this album a winner.

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## TOP 10 CLASSICAL

- 1 LUCIANO PAVAROTTI: THE WORLD'S FAVOURITE TENOR ARIAS (DECCA SXL 6649)
- 2 SCHUBERT: QUINTET INC. MSTISLAV ROSTROPOVICH, MELOS STRING QUARTET (DEUTSCHE GRAMMOPHON 2530 980)
- 3 NEW YEAR'S DAY CONCERT IN VIENNA. VIENNA PHILHARMONIC/BOSKOVSKY (DECCA D147D 2)
- 4 LUCIANO PAVAROTTI SINGS DUETS (DECCA SXL 6858)
- 5 BEETHOVEN: SYMPHONIES NOS 5 & 8. BERLIN PHILHARMONIC/CLUYTENS (CLASSICS FOR PLEASURE CFP 40007)
- 6 ELGAR: THE DREAM OF GERONTIUS. SOLOISTS, CHORUS, NEW PHILHARMONIA/BOULT (HMV SLS 987)
- 7 ART OF LUCIANO PAVAROTTI (DECCA SXL 3689)
- 8 MOZART: DIE ZAUBERFLÖTE. SOLOISTS, CHORUS, BERLIN PHILHARMONIC/BOHM (DEUTSCHE GRAMMOPHON 2709 017)
- 9 BEST OF JOHN WILLIAMS (CBS 61843)
- 10 POULENC: CONCERTOS FOR ORGAN & HARPSICHORD. GEORGE MALCOLM, ACADEMY OF ST MARTIN-IN-THE-FIELDS/MARRINER (ARGO ZRG 878)

(Courtesy of Audiosonic, Shrewsbury)

# SINGLES REVIEWS

## SUPERTRAMP - BREAKFAST IN AMERICA (A&M AMS 7451)

The title track from their current album, which is topping the U.S. charts at present, this bears all the distinctive Supertramp keyboard and horn trademarks. Certainly as strong as 'The Logical Song' and therefore should meet with equal success.

## TEENA MARIE - I'M A SUCKER FOR YOUR LOVE (MOTOWN TMG 1146)

A debut single from a white lady on Motown, this sounds like a certain chart contender. Stablemate Rick James wrote and co-produced the cut, and also shares lead vocal chores. Ideal disco fare, with a 12incher available, and its catchy hook is likely to grab radio programmers as well.

## THIRD WORLD - TALK TO ME (ISLAND WIP 6496)

Already in the lower part of the charts, this commercial offering from the 'Now That We've Found Love' chartmakers should take off now that it's been made available on 12inch. An obvious seller to the band's usual audience, and its airplay accessibility should interest a wider selection of buyers.

## KNACK - MY SHARONA (CAPITOL CL 16087)

A new four-piece from Los Angeles, who have been building up a following in their home town, the Knack are firmly rooted in the mid-'60s British pop



## VIOLINSKI - SAVE ME (JET 146)

Vocal outing for the second single from the Mik Kaminski five-piece. Typical British rock sound to it, which will probably hinder more than help its chances, as it's not particularly outstanding. Obviously a chart record on the strength of 'Clog Dance', but unlikely to get much beyond the half-way mark.

mould. Their debut is an instantly catchy track, with the expert production touch of Mike Chapman, and with airplay accumulating, a definite chart-rider.

## JUDIE TZUKE - STAY WITH ME TILL DAWN (ROCKET XPRES 17)

Tzuke's 'For You' debut was one of the

most startlingly original singles of 1978. This second release from her impressive *Welcome To The Cruise* album is a much more straightforward offering, which is sure to do well in airplay terms. In a sparse week for singles releases and with some muscle from Rocket, this could give Ms. Tzuke a well deserved chart placing.

## CHERYL LYNN - STAR LOVE (CBS 7318)

After the inexplicable failure of 'Got To Be Real', it's hard to see this less immediate cut catching any chart action. A vibrant disco work-out, there are some masterful production touches from Toto's David Paich and his pater Marty. Much will depend on disco reaction.

## U.K. SUBS - STRANGLEHOLD (GEM GEMS 5)

One of the more popular of the new wave bands, the U.K. Subs have also been one of the last to sign with a major company. Gem are to be commended for adding them to an already varied roster, which includes current chart-rider Patrick Hernandez, but this particular cut is a disappointment. Pic bag and coloured vinyl should help however.

## PETER FRAMPTON - I CAN'T STAND IT NO MORE (A&M AMS 7449)

After a long break without any product due to a serious road accident and his role in the 'Sgt. Pepper' pic Frampton returns with his highly successful FM radio style. An obvious US smash, but unlikely to reap much more than moderate airplay success over here.

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## Marketing the unacceptable face of Motorhead

**HOW AN** awareness of the needs of fans and some modern world marketing plays helped put a tottering dinosaur back in the reckoning.

TWO YEARS ago you could almost have written off Motorhead. The three-man, "take-no-prisoners", heavy metal outfit seemed to belong to another age. Never having made the big time anyway, Motorhead riper than most for the scrapheap. At least other monolithic riffs 'n' mayhem aggregations had old hits and worldwide followings to fall back on while waiting for the punk whirlwind to spend itself.

In the summer of 1979, it would hardly have seemed conceivable that Lemmy's boys would be back in the reckoning with picture sleeves, a carefully orchestrated dealer campaign and a long-term contract with that h/q of denim and flailing hair Bronze Records (Uriah Heep, Manfred Mann).

Given the band's doubtful saleability (this reviewer can remember being forced back to the Hammersmith Odeon bar in double quick time when Motorhead opened for Blue Oyster Cult some years ago) Bronze appears to have proved that anything can sell by to date shipping 60,000 of Motorhead's *Overkill* album, and 40,000 of the last single. Although it must also be said that the company's coup on the purely musical front has been the acquiring of top



**AN OVERKILL** of packaging to match the overkill on record.

producer Jimmy Miller to record the band.

The figures are not huge but they represent healthy sales for a band written off by many, and Bronze thinks it can do much better.

Bronze's general manager Robert Lemon relates how his company dipped its toes in gingerly at first by agreeing "to test it out with one single, 'Louie Louie'", a macho demolition job on The Kingpins' old classic. 30,000 punters were impressed enough to buy with little supporting airplay but one valuable TOTT appearance, and Bronze honoured the rest of the deal by signing Motorhead for three years. "It led us to

the conclusion that there was a following, albeit a rough one" muses Lemon, pithily.

Dealers, Bronze decided, were the people to concentrate on, bearing in mind Motorhead's ambience and following.

Bronze's then m.d. David Beteridge had been approached by Motorhead's manager Doug Smith after the band's deal with independent Chiswick expired and Bronze had acknowledged that the band had a street level buzz going for it but was doubtful just how far such a buzz could be generated.

After the test with 'Louie Louie', Bronze was faced with selling the first album and single package. "There was restricted airplay - mainly John Peel and the commercial stations - so we concentrated on the dealers, particularly the small ones. The thing was to get it into the shops and aim the merchandising/marketing at them."

Bronze could count on a certain amount of press - Lemmy is good copy for the pop press and this overcame any sense of unfashionableness about the group. Also, Motorhead had made a few strides in the credibility stakes of late. Its deranged image and back-from-the-dead persistence endeared it to those fans who were also into Iggy, the MC5 or Ted Nugent. Motorhead has toured hard and never allowed itself to lose touch with the fans.

"The thing to do is to get the buzz

about new product. There wasn't going to be much airplay so we released the title track from the *Overkill* album as a single to tie in with the marketing."

The album was released in green vinyl and the single in a limited edition special bag. "But that was really fair on them," Lemon recalls about the single. "They wanted it in a bag. The kids are fans. The merchandising sold at gigs is phenomenal."

*Overkill* came in an archetypal HM sleeve. The Motorhead horns 'n' helmet logo exploding in horrific fashion on the front and some raw live shots of the band on the back. Metal fans don't appreciate the subtleties of life. This theme was echoed with vacuum-form posters sent out to 1,000 shops two weeks in advance of the product. It gave an opportunity for a demand to build up at grass-roots level by the time album and single hit the counters.

"This time" (with the new single 'No Class' - also off the album) "we're doing unlimited editions of the single in three different sleeves. A separate member of the band on each sleeve and the album design on the back to keep that going. No, we don't expect to make money from the single but it really is an attempt to build Motorhead and also we've got the world to recoup from. Because of the success Bronze has already had in Europe our record licences work very hard for us."

DAVID REDSHAW

## LIVE MUSIC

## The loneliness of the long-distance r&b band

**Artists:** DR FEELGOD **Inmates**  
**Venue:** London, Empire Ballroom  
**Leicester Square (1,750)** **Current product:** Dr Feelgood, Album *As It Happens* (UA UAK 30239), single 'As Long As The Price Is Right' (UP 36506)

AS LONG as the price is right - an apt comment on the Feelgoods in 1979 perhaps. The band had trimmed its cloth to present a ballroom gig and although the venue was nearly full one thought back to the days when Carney's finest could fill Hammersmith Odeon without trouble.

What it amounted to was that followers of the band had a great time leaping and jumping around in a perfect venue for Oil City music for £3 a time but can the band hold and even expand its floating rock following?

The Feelgoods are still The Feelgoods, whatever musical fashion prevails at the time. Hell-for-leather r&b with Lea Brilleaux hunched and tense and bassist Sparko looking like your everyday public bar layabout. Guitarist John Mayo has fitted in admirably on the musical level and his guitar lines were an understated delight, but one must repeat again that Wilko added a nutty dimension to a band that just will not project as anything more than four honest Joes off the street.

The music of course was tough and uncompromising as ever but a strong



**DR FEELGOOD:** Tough but a feeling of sameness

feeling of *deja vu* prevailed. 'Milk And Alcohol' and 'Down At The Doctor's' built the gig to a climax but there's a kind of ceiling to a Feelgoods performance, a point at which the cranked-up way in which the band approaches its material can't be cranked up any more and sameness sets in.

Support act The Inmates appear to be of the current Mod Revival genre but could well make their mark. They have style, dynamics and work hard although one would have like to have heard more of their promising self-penned material. They are unsigned as yet but should find a record company before long. Incidentally, there were quite a few new-wave mods around and should the movement take off it could well benefit The Feelgoods.

DAVID REDSHAW

settled in behind a black Gibson Les Paul and powered out some thoughtful guitar lines around the heavier material from the LP. The reception for the band was strong enough to warrant more gigs here.

JOHN HAYWARD

## BOOK REVIEW

**STATUS QUO:** The Authorized Biography. By John Shearlaw, Sidgwick & Jackson.

A BOOK which the publishers expect to sell through record dealers rather than book shops. It's a straightforward but well-written volume about the rise of our premier headbanging band, attractively packaged with lots of pics and a high proportion of interview material.

The author writes for *Record Mirror* and has chronicled Quo around the world, so he was a natural choice as biographer. For this reason, don't expect any real literary verité approach but he does include a great deal of other, more suitable background that will delight the true fan and cause him to shed even more dandruff. The book sold well on the last Quo tour and should be a good item for the dealer who wants to stock a few surefire pop books.

DAVID REDSHAW



# ALBUM REVIEWS

**DAVE EDMUNDS: Repeat When Necessary (Swan Song SSK 59409)**  
Prod: Dave Edmunds

Released hand in hand with the new Nick Lowe album, *Repeat When Necessary* features identical personnel—Rockpile boys Billy Bremner and Terry Williams plus Basher himself on bass, but does not feature a single original track. Still, it's good solid rock 'n' roll with the highlights being Costello's 'Gid Talk' and Graham Parker's powerful 'Crawling From The Wreckage'. When it comes to sales, those punters faced with the choice of this or Lowe's *Labour Of Lust* will probably go for the latter.

**STELLA PARTON: Love Ya (Elektra K52136)** Prod: Jim Malloy/Even Stevens

Quality crossover country with enough country style to attract the ethnic fans and enough modern gloss to appeal to MOR enthusiasts. Stella Parton has shown that you can exploit this musical area successfully, and although she may not chart with the album she could still clock up good sales with it. Included is her hit single 'Stormy Weather'.

**AVIATOR: Aviator (Harvest SHSP 4096)** Prod: Aviator

A new quartet recently signed to Harvest, which might have been rated something of a supergroup when such epithets were common. Drummer Clive Bunker (ex-Jethro Tull), Jack Lancaster (woodwinds and keyboards sessioneer), singer and guitarist Mick Rogers (ex-Manfred Mann) and bassist John Perry (ex-Quantum Jump) have brought forth a fairly interesting and reasonably well-played AOR set. Unfortunately ideas seem to be a little thin on the ground, although there is little doubt of their collective instrumental ability. There are a couple of good tracks— notably 'Lay Down Your Weary Tune' and 'Time Traveller'. But Aviator somehow never seems to take off.

**McFADDEN AND WHITEHEAD: McFadden And Whitehead (Philadelphie International SPIR 83613)** Prod: Whitehead/McFadden/Jerry Cohen

After years as a highly successful songwriting duo, McFadden and Whitehead have come up with their first solo album and with their 'Ain't No Stopping Us Now' currently enjoying huge chart success after strong initial impact. The LP, which naturally includes the single, will not disappoint the recent converts—a perfectly produced collection of soft soul/disco cuts and romantic ballads all written by McFadden and Whitehead. It's hard to see massive chart success, but sales will be steady.

**NOEL: Is There More To Life Than Dancing? (Virgin V2126)** Prod: Ron & Rusty Mael

The sort of album that gives disco a bad name. It's extremely lightweight and of the genre with awful girly vocals but it may be that the picture edition will see initial sales and the artsy-tricky production by the two ex-Sparks guys may also attract some interest.

**JOHN WILLIAMS: Bridges (Lotus WH 515)** Prod: Not listed

What with the upward progression of the single 'Cavatina' and the impressive chart action on the Sky album, guitarist John Williams is a distinctly not property currently. This album, put together from tracks recorded for Cube some years ago, features him playing tasteful solo guitar, framed against soothing strings in moody instrumentals and displaying his virtuosity on a number of J.S. Bach compositions. With a nationwide TV campaign behind it, this album has massive sales potential at this time.

**THE LURKERS: God's Lonely Men (Beggars' Banquet BEGA 8)** Prod: Philip Jarrell

One of the few primal punk acts still operating on a wave of enthusiasm and with an overdose of Dansette-ported treble permeating its music. The Lurkers' second album makes no

**CANDI STATON: Chance (Warner Brothers: K56641)** Prods: Candi Staton/Jimmy Simpson

With 'Nights On Broadway' already to her credit Ms Staton is at least a name among the general public—and a big name among the disco cognoscenti. She should win quite a few more over with this album which is well produced and performed. She sings well and with feeling particularly on 'I Ain't Got Nowhere To Go', 'I Live' and the beautiful 'When You Wake Up Tomorrow'. Could be a strong album sales-wise given the support it will almost certainly get in the discos.

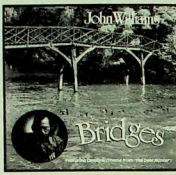
**JOE EGAN: Out Of Nowhere (Ariola ARL 5021)** Prod: David Courtney

Gerry Rafferty's former Stealers Wheel partner returns from a lengthy silence with an album of his own songs which seems squarely aimed at Rafferty's own new-found fans. Egan's mellow, easy style and Courtney's production add up to a sound uncannily like that of Rafferty on many tracks. The songs range from the pleasantly insouciant to the brightly commercial but regardless of its potential in artistic terms, the album is only likely to sell moderately unless there is a hit single first to establish Egan in the public consciousness as a solo name.

**GEOFF LOVE ORCHESTRA: 20 Explosive TV Themes (EMI Note NUS1168)** Prod: Norman Newell

Useful browser addition which always stands a good chance to attract interest, particularly in the light of the strong following for Love's instrumental albums. With 20 themes featured, there's nothing much missing from current and recent shows, and even one still to come, 'Hollywood'. Among others included are 'Dick Barton', 'Lillie', 'That's Life', 'Coronation Street', 'Who Pays The Ferryman?' and 'One-Din Line'.

## Top 40



## Top 60

concessions to 'progression'; it simply thrashes out 12 tracks of breathless, uncomplicated teen music— genuine power pop. By anyone else this would probably bomb but the Lurkers fanatical following of punks and skinheads should see it into the charts, especially as the band is currently touring.

**VARIOUS: It Takes Two (Motown STMR 9002)**

Motown's repertoire over the years has been illuminated by a fair number of duets, many of which have become pop classics. A few obscure items are featured, but most of the winners are here, among them enduring tracks by Marvin Gaye with Tammi Terrell, Kim Weston, Diana Ross and Mary Wells, plus the Supremes with the Four Tops and the Temptations, all of which stand the test of time admirably.

**DIONNE WARWICK: Dionne (Arista SPART 1096)** Prod: Barry Manilow

Fifteen years ago this lady made her first big impact in the UK with the transcendent 'Walk On By' and the consequent album *Presenting Dionne Warwick*, which still stands as a beauty today. Wonder if this one will sound equally in a decade-and-a-half? Probably not, due to the production in the main, which seems too lush and syrupy by half. But Ms Warwick herself is on the highest form giving her unparalleled vocal treatment to such delights as 'I'll Never Love This Way Again', Isaac Hayes' 'Deja Vu' and 'Who, What, When, Where, Why'.

**AURAL EXCITERS: Spooks In Space (ZE Records ZE 3304)** Prod: Bob Blank JAMES WHITE & THE BLACKS: Off White (ZE 3303) Prod: James White

The first two releases in the UK on the NY-based label feature a well-produced disco album and a band described as New York new wave. Aural Exciters is notable for Bob Blank's thoughtful production touches which give the albums a listenable as well as a danceable appeal and the winsome singing of Taana Gardner who, disco freaks will be aware, has been figuring recently in the American Disco charts. James White's album is a bit distant from the frantic British

stuff. While containing the usual aggressive vocals, the album is lifted out of the conventional by White's strange dissonant alto sax playing which sounds as though he is a freemont jazzman striving to earn a crust, particularly on the nightmarish instrumentals of the B-side. Not recommended to the faint-hearted.

**SHIP'S COMPANY OF HMS ARK ROYAL: The Last Farewell (BBC REH 357)** Prod: Mike Harding

If every member of the crew of the Ark Royal at the time she was taken out of commission, plus all those who have served on the carrier not to mention friends and relations respond to the nostalgic pull of this album then it could well achieve best-seller status. As it is respectable sales must be in prospect for this singalong collection by the crew which contains both 'The Last Farewell' and 'Goodbye', which have already achieved a more than useful following among the public when released as singles.

**THE GREG KIHN BAND: With The Naked Eye (Beserkley BSEK 20)** Prod: Matthew King Kaufman/Kenny Laguna/Glen Kolotkin

Greg Kihn came in with the initial new wave fever but it soon transpired that his music had more to do with the spirit of the 60s Californian garage band primitives than with the new London punk. This is pleasantly hook-laden American rock with lots of airplay possibilities and very good of its type but probably with not enough aggression to make it stick in the charts.

**HINGE & BRACKET: In Concert (EMI One Up UO227)** Prod: Norman Newell

With their considerable musical skills, Hinge and Bracket have elevated drag entertainment to a new level of enjoyment, with the humor never going beyond a little 'spinsters' bickering and amusing introductions of Gilbert and Sullivan with a touch of Ivor Novello and Verdi thrown in for balance. H&B are assisted by Lindsay Benson, Richard Day Lewis, plus strings and a choir. Predictably a good-time is had by all, and their regular broadcasts and recitals will ensure a degree of consumer interest in the LP.

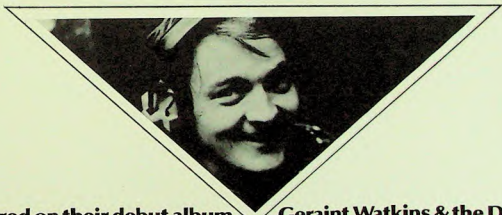
**JOHN OTWAY: Where Did I Go Night? (Polydor Z383 532)** Prod: Neil Innes/Steve James

The offbeat Otway has been well-exposed by the media, and it will be interesting to see whether his carefully developed image of unpredictability will trigger a response among record buyers for his first solo album. It's tempting to suggest that if Bob Dylan had been born in Aylesbury, he might have sounded a bit like Otway does, but Otway's quirky phrasing is clearly his own and the strange way he emphasises words to give his charm. He's also coming on as a writer and 'Blue Eyes Of The Belle' and the excellent 'Best Dream' outstanding in a splendidly produced album, suggest that he's right in his own conviction of impending stardom.

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