

RECORD BUSINESS

June 25, 1979

VOLUME TWO/Number 15

45p

TOP SINGLE
RING MY BELL/Anita Ward (TK)
(3rd Week)

CHARTMAKER

C'MON EVERYBODY/
Sex Pistols (Virgin) **145**

TOP ALBUM
DISCOVERY/Electric Light
Orchestra (Jet) (3rd Week)

CHARTMAKER

BRIDGES/John Williams **15**
(Lotus)

RECORD BUSINESS MAGAZINE

STAR PICK

BILLY PAUL
Bring The Family Back

Phil. Int. PIR 7456/13 7456

*Selected by 60 British DJs and
producers*

Next Week's Nominations: Page 35

'Grave concern' at price rises—GRRC

RECORD DEALERS have reacted sharply to the sweeping price increases announced by record companies in the wake of the Budget, with EMI and WEA in the front line of criticism.

In a strongly worded statement, the GRRC has accused record companies of forcing retailers into reducing their profit margins. EMI is also criticised for cutting the prompt settlement discount from two and a half percent to two percent.

GRRC secretary, Harry Tipple, told *Record Business*: "Record companies are banking on the fact that we will offer singles below £1 and LPs below £5. We are being forced into lower margins and the whole issue is causing grave concern."

He went on: "The retail trade is under similar pressures to manufacturers and if they want record dealers to stay in business and sell their product they should support dealers not submerge them."

One result of the price rises looks certain to be an increase in the level of imports—already a serious problem for UK record companies, faced with American manufactured singles coming in at a landing price of 30p.

Tony Bronwich, of Callers, Newcastle, commented: "I'm disgusted by the whole thing. It's morally wrong for record companies to force shops to cut their margins. Who is now going to buy UK product when you can get it cheaper abroad. I just won't pay the prices here."

And Laurie Krieger, Harlequin boss and GRRC chairman, said: "It's like sticking a knife into the back of independent dealers for EMI to announce a totally fictitious list price of £1.15 for singles. They know full

well that no dealer can charge more than 99p."

He added: "There should have been consultation with the trade."

Retailers have also complained about the lack of coordination over the announcement of the price increases. WEA Records issued its new price lists last Tuesday—backdated to June 18.

WEA marketing director, David Clipham, said that he appreciated the problems experienced by dealers but it had been decided that it would be easier if price increases were implemented at the same time as VAT increases.

One of the few companies praised by record retailers is Arista which

● to page 4

UK for 45 backwards first A

THE SILLY season has arrived with a vengeance in the music industry. What is claimed as the world's first backward playing record has been released, while WEA has come up with an animated picture disc.

In addition a publishing company has signed up a television weather man and released next month is a musical version of the Apollo moon landing. label GHM new its on release first the as Songs Sesame company production and publishing from comes single playing backwards The.

Freda Gothenburg's 'Like A Dream' (GHM 1A) starts from the centre and plays outwards. In case this doesn't work on all record players the song is also on the B-side as a normal cut. A distribution deal has been set up with Spartan.

WEA's contribution to record gim-

WEA's most expensive TV spend

WEA RECORDS launches its biggest tv advertising campaign to date on July 4 for the disco compilation LP *The Best Disco Album In The World*—at an estimated cost of over £250,000.

The LP is released on June 29 retailing at £5.00, giving dealers a 25 percent margin. The tv advertising, which features special video techniques developed in the US, goes national immediately.

Spearheaded by Boney M's 'Hooray Hooray It's A Holi-Holiday' and 'Painter Man', the album contains 18 disco tracks.



NO EXPENSE was spared to celebrate Stiff's American licensing deal with Columbia/Epic. Pictured at the lavish signing party are (L to R) Lennie Petze (Epic a&R head), Dick Wingate (Epic a&R man), Ron McCarrell (Epic marketing man), Allan Frey (Stiff cook), Barry Taylor (Stiff waiter), Dave Robinson (Stiff gourmet), Don Dempey (Epic managing director).

Stiff, Virgin set US deals

AMERICAN DISTRIBUTION deals have been finalised by Virgin Records and Stiff Records.

Virgin has renewed the association it had with Atlantic between 1973 and 1975 with the signing of a long-term distribution deal.

With promotion and publicity offices already operational, Virgin is planning to open marketing and production departments in New York.

After lengthy negotiations, Stiff Records has signed a licensing deal with Columbia/Epic for the USA and Canada. Stiff artists will appear on either Stiff/Columbia or Stiff/Epic.

Contents

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This week *RB* starts a new monthly feature—a retail business round-up pages 28-28.

ADRIAN GURVITZ
Untouchable And Free

JET LP 220

© 1979 JET LTD

Untouchable and Free
the new single from
Adrian Gurvitz

ADRIAN GURVITZ
Untouchable And Free

JET 147

Taken from the album 'Sweet Vendetta' JET LP 220

Order from CBS Order Desk: Tel. 01-960 2155 CBS Distribution Centre, Barby Road, London W10

Phonogram drive for cassette sales

PHONOGRAM is focussing on the in-car-entertainment market next month with the release of five tape-only compilations.

The overall title of the collection is *Reels On Wheels* and the cassettes fall into four categories: disco, pop, rock and easy listening.

They retail at £4.25 each and are

Merchandising

ELECTRIC RECORDS is releasing the debut single from Writz titled 'Night Nurse' in three different formats. A 12-inch clear vinyl pressing, in a special bag, and normal 7-inch copies, are available now. On July 7, a further 15,000 copies of the disc will be released as a picture disc. The record is cut from a digital master as opposed to a tape master.

MCA RECORDS is to release a special EP on July 6 to mark the first anniversary of the opening of the musical *Evita*.

Retailing at £1.49 and with the first 5,000 copies in a colour bag, it will feature four Elaine Paige tracks from the original cast LP - 'Don't Cry For Me Argentina', 'I'd Be Surprisingly Good For You', 'Buenos Aires' and 'Rain-bow'.

SINGLES FROM Cool Notes and AD 1984 were released by Voyage International Records last week. The Cool Notes' 'Like A Fool' (VOY 004) is available as a 7-inch and limited edition 12-inch. 'The Russians Are Coming' (VOY 005) by AD 1984 will be backed by press advertising and a poster campaign.

FIRST RELEASE from the recently formed label and production company, Karnak Temple Productions, will be a 12-inch single titled 'Standing My Ground' by Xavier.

STIFF RECORDS is flipping the current Rumour single 'Emotional Traffic' (BUY 45). The new A side is 'Hard Enough To Show'.

THE NEW Gem single from the UK Subs, released through RCA Records. Titled 'Stranglehold', it comes in a special picture bag and is pressed in red vinyl.

Phonogram's first tape-only compilations in three years.

The tapes, each running for at least an hour, are *Disco* (REEL 001), featuring Village People, Crown Heights Affair, Hamilton Bohannon, Ritchie Family and the Bar-Kays; *Pop Hits* (REEL 002), including Elton John, the Boomtown Rats, David Essex, Dire Straits, 10CC and Lindisfarne; *Rock Volume 1* (REEL 003), with Status Quo, Black Sabbath, Rush, Nazareth and B.T.O. *Rock Volume 2* (REEL 004), covering Graham Parker, Steve Miller, City Boy, the Rumour, Robert Johnson and Godley and Creme; *Easy Listening* (REEL 005) takes in the Syd Lawrence Orchestra, Paul Mauriat, George Zamfir, the Benny Goodman Orchestra, Stephane Grappelli and Horst Jankowski.

Advertising for the series will be taken in the music consumer and trade press while 4,000 posters will be mailed out to dealers.

PHONOGRAM'S DIRECTOR of business affairs David Baker resigns at the end of June to become commercial and legal director of Video Arts Ltd and Video Arts Television Ltd - which make management training films and television films respectively.

However, Baker will continue as business affairs consultant to Phonogram for an indefinite period and will also be available as a consultant generally to the music business.

Baker joined the company in April,



WINGS TO tour? Paul McCartney caught in conversation with promoter Harvey Goldsmith (right) at the recent reception to launch the new Wings LP *Back To The Egg* staged by EMI at its Abbey Road studios. Pictured with them is Bob Mercer, EMI GRD managing director.

Deals

BERNARD McDONALD, previously with WEA Records' promotion department, has set up his own promotion company which will concentrate on merchandising and point of sale displays. Known as Sneed Merchandising Ltd, it is based at 32, Montgomery Street, Edinburgh. Telephone: 031 557 0577.

PHONOGRAM HAS renewed its licensing deal with disco label H&L, which is headed by Hugo Peretti and Luigi Creatore. First product under the new deal is the Cynthia Woodard single 'California Dreamin'' released this week.

A NEW UK independent label - Plant Music - has been launched by Anthony Yagdaroff. Based at 60 St James' Street, London, SW1, forthcoming releases include product from The Bluesbusters, The Julie Mangos and The Rocstars.

PHONODISC WILL in future be known as Polygram Record Services Ltd. The name change is in line with similar moves taking place in the Polygram Group worldwide.

Ins & Outs

1975. As yet no announcement concerning a replacement for him on a permanent basis has been made.

SUZANNE THOMAS, who previously worked in Chrysalis Records international department, has been appointed international label co-ordinator for Infinity Records. She will report to John Wilkes, MCA and Infinity international manager.

THE NEW Chrysalis promotion manager is Phil Long who moves to the position from being promotion manager at the Music Division. Long was previously promotion manager at EMI LRD.

DAVE ASPDEN, head of television promotions at RCA for the last two and a half years, leaves at the end of this month to join management and production company Sound Barrier. Aspdren will look after day to day running of the company reporting to directors Steve Wolfe and Ronnie Scott, who are managers and producers of Bonnie Tyler.

FIONA TAYLOR has joined Island Music as international manager replacing Denise Smith. She was previously promotion manager with Rebel Records.

TERRY KING Management has signed Caravan and Pye Hastings - renewing the association after a five-year break. BARN RECORDS has signed the Durham-based duo Splinter, who scored with 'Costafine Town' on Dark Horse. Scheduled for release in the near future are a single 'Danger Zone' and an album *Streets Of Night*.

Letters

I FEEL a recent decision by CBS should be brought to your and the rest of the music industries' attention. The decision I refer to is the deletion of three 12" singles, in Anita Ward, Earth Wind and Fire and McFadden and Whitehead. These are at a special price of £1.99, 50p more than a normal CBS single, because they are UNLIMITED! On receiving a delivery from CBS last Tuesday, I found all three of these singles marked out of stock, please re-order. I phoned CBS to be told that they had in fact been deleted and were now only available on 7". What in fact is the reason for the £1.99 price tag, and the meaning of the word UNLIMITED? How can anyone in this industry have any faith or trust in companies that conduct their business in such a way! David Whyte, Penny Farthing Sounds, Ilford.

Peter Robinson, CBS marketing director, replies: CBS RECORDS instigated the £1.99 range for the majority of 12-inch single releases to acknowledge the heavy level of demand for singles in this form. Limited editions of anywhere between 5,000 and 15,000 were frequently insufficient to meet even the initial demand from retailers on these hot singles. We decided to increase price thereby making it possible economically for us to make them more freely available.

We supplied large quantities of all three of the singles quoted despite the manufacturing difficulties these gave us until such time as we felt we were unable to continue.

It is standard industry practice in the US for manufacturers to delete 12-inch singles in this way. We will continue to make our £1.99 range of 12-inch singles as freely available as possible.

WHEN we were preparing our campaign to persuade record dealers that printed music was an ideal sideline, *Record Business* was suggested as a first class medium for our advertising. I thought you would like to know that we are delighted with the good response to the double-page we ran in May and are still following up leads. Obviously we shall be using *Record Business* again. Alan Kirk, Sales Manager, Music Sales Ltd.

PINK LADY
Kiss In The Dark

Elektra/Curb
K12354

DAVE EDMUNDS
Girls Talk

Swan Song
SSK19418

VAN HALEN
Dance The Night Away

Warners
K17371

BRAM TCHAIKOVSKY
I'm The One That's Leaving

Reder
ADA37

Hot Wax

MULLINGS

WHEN ARIOLA m.d. Robin Blanchflower returns from America next month, expect an announcement regarding a label deal for the ultrahot Sky which will not involve the German-owned company's American subsidiary, . . . and another major deal for five of the world's most respected musicians is in the offing for Japan . . . which reminds us to offer a word of congratulations to marketing director Andrew Pryor and all concerned for a splendidly conceived campaign which surely helped give Sky liftoff . . . and a further congratulatory flurry to Mike Stanford and the Cream team for the impressive design at the UK end of EMI's lavish and colourful 172-page advertorial in *Billboard*, skilfully edited by Bob Hart and Dan Davis . . . one of the most interesting sections concerns EMI's future intentions in tv albums. GRD m.d. Bob Mercer says, "We are coming to the end of that phase. We have achieved our objectives and in future we shall treat tv as just another medium . . . I would rather see £1 million less spent on tv next year and £1 million more spent on new acts" . . .

Y'ALL HEAH this - after all the fussin', the Jim Halsey Organisation finally presents its UK country venture with a Roy Clark-Oakridge Boys gig at London's Dominion Theatre on July 12, in conjunction with Derek Block . . . but whatever happened to Robert Paterson's country music extravaganza which we seem to remember was supposed to take place next month at Longleaze? . . . are you ready for the new Mud - with a girl lead singer, one Margo Buchanan. Band is now signed to Carrere but nothing scheduled so far . . . still awaiting new albums from Eagles and Fleetwood Mac, WEA has put back the next Boney M album *Oceans Of Fantasy* until August . . . which, according to sources not a million miles from Manchester Square, may also be the month when Stevie's secret coned finally slip out (a mere 12 months after the LRD sales conference heard the first rough mixes). Rumour also has it that the man actually arrived at Motown's US office with the tape of his next single - and then disappeared without letting on what it was to be - watch this space for the next incredibly boring episode in the continuing saga of the record industry's most definite maybe . . .

WHILE GEOFF HOWE is uttering his "bring 'em back alive!" tax-cut teasers to the exiled superstars, (did he learn a thing or two as an EMI mainboard director?) we hear that Pink Floyd have quietly departed these shores for the South of France . . . whatever happens to records of companies that didn't make it? - well our man in Finzer spotted lots of old Private Stock and Power Exchange singles being offered as prizes on the darts stall at a local fair . . . the search is on - Radio London is out to find Miss Reggae Rockers 1979 and producer David Carter would like to hear from aspiring black beauties by July 10 . . . although a two-time disappointment in the UK, the Suzi Quatro-Chris Norman duet 'Stumble In' last week celebrated 20 weeks in *Record World's* singles chart . . . also Stateside, Bette Middler's 'Married Men' single seems to have stolen a march on the Bonnie Tyler soundtrack version from *The World Is Full Of . . .* movie . . . Decca fast off the mark to cash in on the music of the fab Five telly commercial by releasing as a single, 'Largo Al Factotum' by Sherrill Milnes . . . last week, CBS and classical manager Peter Stallworthy parted company . . . Hot Stuff, indeed, in the US Donna Summer topsingles and disco chart . . . not quite such hot stuff, EMI America signs Long John Baldry . . . gifts to departing CBS director Norman Stollman at a farewell Crockford's party - books on antiques from April Music, executive talking teddy bear from Jeff Wayne, a painting from GTO and two crystal decanters from CBS . . .

FILM SOUNDTRACK specialists Ronco reading music from Farrah Fawcett-Majors movie *Sunburnt*, with 11 tracks from the film and nine others added . . . Vitas Gerulaitis and Victor Pecci (you know, they play a bit of tennis) digging Dire Straits at Hammersmith after the Paraguayan giant-killer (see *D. Mail*) phoned manager Ed Bicknell with a request for tickets . . . Nick Massey and Mac McIntyre wish it to be known that they are now officially handling K-tel press relations . . . on June 28, BBC-2 screening *Beside The Sea: Muddy Waters* - no, not the vetbluesman in concert, but a documentary on the molluscs of the Dart Estuary.

IT'S OUT NOW! 'TEN YEARS' The long awaited single from STARJETS



GOD BLESS STARJETS

RECORD BUSINESS

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EMI TV re-promotes Beach Boys plus 10

EMI IS going back on television with the first release in its current series of compilation albums, *The Beach Boys 20 Golden Greats* (EMTV1), which to date has sold over 1.1 million units. The album, which had continued to turn over in the region of 4000 copies weekly since its original release, will form the focal point of a re-promotion of 11 of the best-selling TV albums.

A campaign spend of £185,000 has been allocated, with national TV promotion, using the original surfing commercials, running from July 9 to mid-August.

To make the package more than usually attractive to the trade, EMI is building in a number of pricing incentives. The Beach Boys album will be



THE IMPRESSIVE Juke Box browser unit designed for EMI's summer TV re-promotion of the Beach Boys 20 Golden Greats album plus 10 other best-sellers in the series.

given the benefit of a limited 20,000 copies pressing in blue vinyl, and although the new suggested list price is £5.29, orders placed before the end of the month will be serviced at the pre-release prices of £4.40 (LP) and £4.60 (tape).

The catalogue discount campaign is calculated on a sliding discount, supplementary to existing Music Centre discounts, varying from 2½ percent for 15 units to 10 percent for 50 units. Orders for 25-60 units will additionally qualify for a campaign browser and poster.

For orders of 100 or more units (at least 50 from the back catalogue), EMI has available 600 merchandising units designed to resemble a juke box. This will feature a display header for the Beach Boys album and will hold 120 LPs and 32 tapes.

All records will be shipped on firm sale and normal dealer margins will apply except in the case of the Beach Boys and the *Monument To British Rock* albums, where a 25 percent margin is applicable.

The other albums in the package are by Glenn Campbell, Shadows, Cliff Richard, Nat King Cole, Frank Sinatra, Hollies, Cliff Richard & The Shadows, plus *Country Life* and *Don't Walk Boogie*.

Peter Bailey leaves RCA

PETER BAILEY, RCA's commercial marketing director left the company last week after what was officially described as "a basic disagreement on marketing strategy".

Managers who previously reported to Bailey will now report to managing director Ken Glancy.

Conference plans

RECORD COMPANIES are sticking to the UK for this year's sales conferences—the only exception being CBS which is to stage a joint conference with CBS International in Spain, in August.

Conference details are as follows: **WEA**—Cheltenham, September 6-7. **Decca**—Metropole Hotel, Birmingham, July 12-14. **Pye**—Central Hotel, Heathrow, September 6-7. **Polydor**—Dormy Hotel, Bournemouth, August 29-31. **United Artists**—Metropole Hotel, Birmingham, August 4-6. **RCA**—Gatwick Park Hotel, August 30-September 4. **MFP**—Kensington Close Hotel, August 28.

EMI will be holding its sales conferences in Britain early in September, but the location is still to be decided.

MSD factory fire—man dies

DAVE KNOTT, the fitter who was badly burned in the fire which brought MSD's Leicester pressing plant to a halt, died in hospital on June 16. Knott was working on one of the presses when hydraulic fluid escaped from a pressure hose and caught fire.

MSD managing director Ian Miles estimated that the bill for damage, including the probable write-off of 16 presses, repairs to the building and the extra costs of securing emergency pressing elsewhere, could be as high as £750,000. He said that repairs to the building alone would cost £100,000 and thought that it was probable that an alternative factory site would have to be found to install new equipment.

"For the time being we are able to maintain supplies, mainly thanks to CBS, but I am concerned about where we shall be able to find pressing capacity for our autumn release of 22 albums," he said.

Sayer's USSR deal

CHRYSLIS RECORDS has clinched its first deal for the release in Russia of Leo Sayer's record.

An album of the artist's greatest hits is to be manufactured and distributed in the Soviet Union by Mezhdunarodnaya Kniga. The agreement followed a visit to Moscow by Chrysalis director, Des Brown.

Wonder's well-kept secret LP

"STEVIE WONDER's secret is almost out"—or so proclaim the promo T-shirts courtesy of an ever hopeful Motown Records.

Wonder's secret, his new LP *The Secret Life Of Plants*, has been almost out since last Christmas and the on-off, on-off saga of the album is fast approaching the ridiculous with Motown still unable to confirm a release date.

At last year's EMI sales conference it was hinted that the LP—the soundtrack to a forthcoming Columbia film—could be on the shelves by Christmas. At Midem in January, sections of the LP were played at a lavish Motown party with releases expected the

● from page 1

decided to peg singles at £1 and albums at £5.

In addition to the price rises detailed in *RB* last week, Pye Records, DJM and EMI have now issued their new price lists. Other record companies have so far only implemented VAT increases, with further price rises expected from many of them in the next few weeks.

From July 2 EMI singles will retail at £1.15, 12-inch singles at £1.99 and standard albums at £5.29. Other increases include DJM—singles £1.06, standard albums £4.79; Pye—singles £1.05, albums at £4.50 and £5.25; United Artists—UAK albums are £5.39 and not £5.99 as announced last week.

following month.

It was then put back to March because of problems over the sleeve. It was then postponed because of a dispute over the film between Wonder and Columbia. With release planned for June, it was yet again postponed so that Wonder could add "sounds of nature" to the album. It has now been put back yet again so that certain tracks can be remixed on digital equipment.

Motown is still waiting for delivery of the final tapes, with the latest guess at a release date early August.

In the meantime Motown's promotion department has been quietly tearing its hair out. T-shirts and books of the film have been rushed out to the media whenever LP release looked imminent—the latest batch of T-shirts going out last month.

Record dealers have even been sent out sunflower seeds accompanied by claims that the album will be with them by the time the seeds sprout... that was January, and now numerous retailers are the proud owners of nice tall sunflowers.

When the LP is finally released, Motown also hope to put out a single—however Wonder has so far declined to inform the company which track can be lifted. There is also apparently enough material left over from *The Secret Life Of Plants* for a second Wonder LP to be released later this year.

Radio
Luxembourg



CONFUSED WITH FIGURES?

Here are some more:

- 65% of all adults own LPs
- 30% of all adults buy annually. (9% give them away!)
- 12% — very select — spend more than £10 each year.
- 64% of the 'select' are under 35 and 32% currently listen to Radio Luxembourg — 1½ million top L.P. buyers. (Source: T.G.I. 1978)

Phone Nigel Mort on 01-439 7401 to advertise on

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BARRY MANILOW



THE NEW SINGLE

"I Write The Songs"

ARIST 280.

Taken from the Album "MANILOW MAGIC. The Best of Barry Manilow."
Album: ARTV 2. Cassette: ARTVC 2.

ARISTA

Midtown Manhattan majors

Playing for high stakes

"NEW YORK is where the music business started, and in the last few years most of the new artists to break have come from the East Coast," says Ron Alexander, president of Infinity Records. And adds Atlantic Records chairman Ahmet Ertegun: "New York is the place where the offices are and where the business is happening."

After years of waning influence, New York has once again become a key recording centre for America and the business nexus of the worldwide record industry. In part, this is because of such New York-associated music phenomena as disco and new-wave rock. And in a financial sense, the city's recapturing of centre stage from California and London comes from its geographic location as a way station between Europe and Los Angeles in the very more international record business.

"It took a little courage for any company not to fold up its tents and race out to the West Coast sometime in the past decade," says Summer, president of RCA Records. "There was the appearance that the West Coast was the heart and the soul of the record industry. But it's good for the industry that there's now an apparent balance between East and West Coast companies. And possibly the balance has even tipped because New York is clearly the international centre of the record industry — the crossroads."

Despite the size of the \$3.5-billion recording industry, a half dozen entertainment conglomerates — CBS, Warner Communications, Polygram, RCA, MCA, and Capitol-EMI — account for 85 percent of the records that are sold in the United States. And within a small strip of midtown Manhattan, you can find the offices of four of these companies — CBS, Warner, Polygram, and RCA — which together control nearly 70 percent. To be here in New York is a necessity: When Los Angeles-based MCA recently decided to reinvestigate its faltering sales and fading artist roster, it launched a new label, Infinity Records — in New York.

The point is further underlined by the presence in New York of Coen Solleveld, president of Polygram, the world's largest record company, with worldwide sales last year of \$1.6 billion. Solleveld says he is based in New York because he considers the city "such a great centre of activity — perhaps the centre of the entertainment world." His being here also underlines Polygram's goal of gaining a share of the lucrative United States market equal to the 30 percent level it enjoys in many other countries.

As it is, Polygram last year had \$470 million in U.S. sales, or about 13 percent of the market.

As the record industry has multinationalized, it has also crupped monetarily, reaping profits and risks here at a pace outstripping virtually all other entertainment modes.

Last year, the record industry had estimated sales of \$3.5 billion — up 20 percent from 1977. This put it well



AHMET ERTEGUN — "New York is where the business is happening."



COEN SOLLEVELD — based in "the centre of the entertainment world."

above the \$2.6 billion that the motion-picture industry took in at the box office. Until a few years ago the situation was reversed, with motion pictures consistently leading records in total revenues.

What has happened, according to various record-company surveys, is that the generation that grew up with rock 'n' roll has not only continued to purchase records as it has matured, it has increased its consumption as it has grown older and gained purchasing power. Meanwhile, the current teen population has maintained its addiction to vinyl. And the record industry as a whole has been lifted to a new plateau of sales success that makes the 1960s seem paltry by comparison.

The most dramatic evidence of the profit potential of the record business was demonstrated last year by the success of the soundtrack album for *Saturday Night Fever*, with its multiple Bee Gees hits. The two-record set went on to sell nearly 30 million copies worldwide, or 60 million records in all. At a suggested retail price of \$12.98, usually discounted to about \$9 a set, the album's retail sales approached \$300 million, nearly quadrupling the gross rentals on the blockbuster Paramount movie.

On these chart-busting sellers, the profit bonanza is great for both the artists and the record companies. Depending on the recording and promotion costs, the artist and company can each earn up to \$1.50 and even more for each record sold. And the biggest recording artists command royalty rates that place them in an earning league which can make the highest-paid actors seem like pikers.

Recently, for example, Paul Simon reportedly agreed to a \$13-million Warner's contract and ex-Beatle Paul McCartney signed a package worth \$20 million from CBS and British EMI — the richest deal of its kind.

"It seems to be a feast-or-famine thing more and more, and the risk-reward

ratios are such that you're taking bigger and bigger gambles," says CBS/Records Group president Walter Yetnikoff who negotiated the McCartney deal. Yetnikoff is seen in the industry as a prime instigator of the kinds of bidding wars that have inflated artist costs to the point that a block-buster mentality — similar to what exists now in the movie and publishing fields — has developed. There is concern that the emphasis on a few big productions will be at the expense of new artists who may be denied exposure and back-up. In fact, it is estimated that it takes a minimum of \$250,000, with all the costs of recording and promotion involved, to launch a new rock act today.

"It's costing more, a great deal more, but the potential rewards are also a great deal more," Yetnikoff adds. "So how selective and accurate you are in your judgment calls becomes more and more crucial. You can make a lot of money and lose a lot of money. The industry seems to be coming down to winners and losers." One of those losers was CBS's Broadcast Row rival ABC. It lost about \$80 million on its record division over the last four years and finally sold it recently to MCA, which has been expanding its base.

While Yetnikoff's company is clearly one of the winners, recent earnings reports show that escalating costs are beginning to bite into profit margins there. The CBS/Records Group (wholly owned by CBS, Inc.) encompasses a score of labels — the best known are Columbia and Epic — and by itself represents between 20 and 25 percent of the US record business. Recently, it reported worldwide revenues of \$946.5 million in 1978, up 20 percent for the year. But profits of \$93.8 million were up only 12 percent, reflecting the cost of squeeze.

The chief domestic rival for CBS is WEA — the Warner Communications record empire — which by some chart and sales measures has an even larger

share of the U.S. market than CBS and is equally profitable. Last year, WEA — which stands for the Warner Bros., Elektra/Asylum/Nonamesuch, and Atlantic labels — reported operating revenues of \$617 million and operating income of \$92.6 million.

Market share of this magnitude, in turn, gives these companies the leverage to expand further, maximizing promotion and distribution and giving them the wherewithal to maintain a sizable artist roster while constantly working to lure big-name acts away from rivals.

Smaller companies — even ones as large as RCA, which reported worldwide sales last year of \$550 million — are thus replaced at a natural disadvantage. RCA president Summer admits his company was not even in the running when it came to the McCartney contract. "We weren't even asked," he candidly admits.

RCA, one of the oldest labels, has found itself on a dwindling piece of the record pie from its own artists. Last year, the label's share of the business was estimated at about 7 percent — a portion of which is attributable to the continued sales of its valuable Elvis Presley catalogue.

RCA has lately embarked on an aggressive strategy to gain market share by manufacturing and distribution agreements with a number of independent labels to bring it above what Summer calls the "critical mass" necessary to maintain a full-blown pressing and distribution network. Significantly, it has just completed a hookup with A&M, a highly successful independent West Coast label, with RCA now taking care of all of A&M's pressing and distribution activities. Some observers believe the deal is a prelude to an eventual purchase of A&M by RCA, though both companies deny it. But it will succeed, Summer says, in moving RCA up to an overall 13 percent of the U.S. market, which "will properly position it."

With the concentration trend gaining, there is some concern among the independent distributors that by the end of 1979 there may be no more independent labels left. And this concern has been enough to cause the Justice Department to delve into potential antitrust problems in this area.

Yet there are some holdouts. "I don't find it is threatening to us," says Arista president Clive Davis, noting that Arista's 6 percent share of the charts is split on *Record World's* 1978 album compilation chart put it ahead of RCA, ABC, MCA, and Motown. "I think it's a threatening trend to all of the artists, who will get lost in the record-company computers." Indeed, But although they may lose their way in the bureaucracies, at least these artists will know how to find those record-company computers in the first place — in New York. by Jack Egan

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Q - How do you make Mondays feel like Wednesdays?

A - Simple - take out a subscription to *Record Business*.

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A - It's the paper that starts the week right. First with the news, fastest with those vital new chart entries, the early-warning Airplay Guide to the future best-sellers, and exhaustive with the new release listings.

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A - Well, it costs a bargain £17.50 for a year, copies delivered first class through the letterbox. But the answer is another question.

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Monday morning blues

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Phonogram completes its Mozart plan

WITH ITS July release of *Mozart: 50 Symphonies* (Philips 6747 374, sixteen LPs) Phonogram completes its mammoth Mozart Edition. Involving 148 LPs presented in 16 de luxe boxes, this must be the most ambitious project ever carried out by a record company.

The complete edition, made up of albums released over several years, covers every aspect of Mozart's music, and leaves one dazed by the thought that a man who died at the age of 35 could have composed so much first-rate music. There are naturally some variations in quality to be found in his massive output of operas, symphonies, concertos, chamber and vocal works, but there is never a dud.

The line-up of famous orchestras and soloists is mightily impressive. Ingrid Haebler is surely the hardest worker of all, featuring in 13 LPs as soloists in the piano concertos and another 14 playing the music for solo piano.

The leading ladies in the opera sets constitute a whole constellation, including Montserrat Caballé, Janet Baker, Mirella Freni, Ileana Cotrubas, Martina Arroyo, Jessye Norman, Kiri Te Kanawa and Frederica von Stade.

What makes these box sets an attractive proposition is that they work out at £2.50 for each LP, whereas two-thirds of them, if bought separately, would cost £4.75. So the various sets are genuine bargains for the keen Mozart collector. The presentation is practical

NEXT WEEK sees the Classics for Pleasure release of an album by James Galway and the London Virtuosi of music by Beethoven, Bach and Telemann (CFP 40318, rrp £1.75). This is the first album by Galway to come out in the budget range of less than £2.

The recordings were made by Abbey Records in 1972 during the now freelance flautist's period with the Berlin Philharmonic. All are attractive pieces for flute supported by two or three other solo instruments, and should enjoy huge sales.



RCA RECENTLY hosted a lunch to present Julian Bream and John Williams with gold and silver discs for *Together and Together Again*, their combined release on RCA. Seen in the picture (L to R) are Ralph Mace, RCA international marketing, Madeleine Kasket, RCA classical promotion, Julian Bream, John Williams and Ray Crick, RCA classical product manager.

and elegant, all the boxes containing booklets with notes by experts.

Phonogram is pleased with sales, which it describes as "remarkably good". Quita Chavez, classical manager, explained: "You cannot expect to sell vast quantities of existing albums collected up into these comprehensive sets, but we have already more than covered our costs. We have performed a valuable service to the real Mozart-loving public, which continues to collect all the great music he composed at medium price level. We have been delighted by the many appreciative letters we have received."

In fact, the Mozart Edition has been so successful that the company is embarking on a similar collected edition of Handel. It's encouraging in generally difficult times that a company finds it can pay off to be so adventurous.

GEORG SOLTI has just been honoured with a Doctorate of Music by Harvard University, an honorary title to add to those already given by Yale, Oxford and other seats of learning. The citation praised him for "the intelligent concern for the composer's purpose which he brings to his matchless interpretations" and pointed to his many recordings which have won world-wide acclaim. Solti's new success this month is the complete *Ariadne auf Naxos* in his series of Richard Strauss operas for Decca (D1083D).

RCA blooms with gold and silver Bream

TO COINCIDE with the current major tour of the UK by the Julian Bream Consort, RCA has reissued three albums starring Bream as solo guitarist, lutenist and accompanist. They all remind us that he remains not only the pioneer of the classical guitar in this country, but also the most versatile and imaginative of all today's players.

As solo guitarist he plays a selection of pieces by Giuliani, Sor and Diabelli on an album rightly entitled *The Classic Guitar* (RL 42760). As lutenist, a field in which he reigns supreme, he is featured in *Dances of Dowland* (RL 42761) as soloist, and in *Sweet, Stay Awake* (GL 42752) he accompanies Peter Pears in Elizabethan songs and others composed by Benjamin Britten.

Bream has recorded steadily for RCA, producing an album a year, and a new one is already in the pipeline, the first of a carefully planned series. The company has embarked on a campaign to promote the 27 units (single albums and box sets) which cover his playing of a uniquely comprehensive repertoire from the classical period to the present day.

Some 2,000 full colour posters have been printed, using the picture of him in his garden to reflect the 'Julian Bream in Full Bloom' campaign slogan.

REVIEW

CHOPIN: COMPLETE NOCTURNES Claudio Arrau. (Philips 6747 485, two-LP set) £8.99

The Chopin *Nocturnes* have always been popular with the public, and they afford a challenge to the performer that no great pianist has ever been able to resist. There is a good deal of competition, therefore, notably from Artur Schnabel, but Claudio Arrau goes right to the top of the league with this new recording. He reaches into the very soul of the music, which he expresses with a freely singing touch underlined by satisfyingly rich sound in the bass.

CLASSICAL TOP 10

- 1 HAYDN:** Symphonies Nos 82 & 83. Academy of St Martin-in-the-Fields/Marriner (Philips 9500 519)
- 2 SCHUBERT:** Lieder. Dietrich Fischer-Dieskau, Sviatoslav Richter (Deutsche Grammophon 2530 988)
- 3 ELGAR:** Enigma Variations. Royal Philharmonic/Del Mar (Privilege 2535 217)
- 4 HAYDN:** Symphonies Nos 94 & 101. Berlin Philharmonic/Karl Richter (Privilege 2535 289)
- 5 PROKOFIEV/RAVEL:** Piano Concertos. Andrei Gavrilov, (Courtesy of St Martin's Records, Leicester)
- 6 MENDELSSOHN:** Overtures. New Philharmonia/Atzorn (HMV ESD 7003)
- 7 THE ART OF TITO GOBBI** (HMV RLS 738)
- 8 JOHN WILLIAMS:** Christmas (PYE TOOFA 12)
- 9 BYRD: MASSES.** Churches/Christchurch Cathedral Choir, Oxford/Preston (ARGO ZFG 858)
- 10 MENDELSSOHN:** Symphony No 4 & Overtures. Vienna Philharmonic/Dohnanyi (Decca SKXL 7500)

PHILIPS MOZART EDITION

The final release in this momentous edition

VOLUME ONE - THE 50 SYMPHONIES

The 30 early Symphonies

Academy of St. Martin-in-the-Fields
NEVILLE MARRINER

These recordings are winners of the Grand Prix International du Disque

The 20 mature Symphonies

Concertgebouw Orchestra, Amsterdam
JOSEF KRIPS

6747 374 (16-record set) £40



PHILIPS

Edited by Brian Harrigan

Two more IRL franchises

TWO MORE independent stations franchises have been awarded by the IBA - for Dundee/Perth and Cheltenham/Gloucester.

The successful applicants are Tay Sound Broadcasting and the Gloucestershire Broadcasting Company which, together with the new stations already announced for Cardiff, Coventry and Peterborough, leave just four of the nine "second generation" IRL station franchises to be awarded.

Chairman of the Gloucestershire Company is Clive Lindley, chief executive of Leisure and Commercial Investments while the vice-chairman is farmer Mark Newent. The board of directors is 11 strong with an average age of 39, and includes playwright and critic Dennis Potter and George Figsforth, who ran Radio Derby from 1971 until last year.

The chairman of Tay Sound is James Pow who was overseas managing director of NCR and the consortium was founded by Kirkcaldy Hospital broadcasting programme controller Daniel Burke with Frank Sutcliffe, Stirling student broadcaster.

If both GBC and Tay Sound emulate the speed of their fellow second generation stations they can be expected to begin broadcasting some time next year.



PAUL McCARTNEY and Wings comport themselves as only a highly serious and significant band should while Roger Scott gives the camera the benefit of his dental equipment during a live interview conducted with the band on Capital Radio.

Roadshow hits the beaches

SEVEN RADIO One disc jockeys are involved in a marathon 35 day trek by the station's Roadshow during a seven week tour of UK holiday resorts.

The live programmes, running Mondays to Fridays from 11am to 12.30pm, will be kicked off by Tony Blackburn in South Wales on July 16 and will be presented, in weekly segments, by Peter Powell, Simon Bates, Paul Burnett, Kid Jensen, Ed Stewart and Dave Lee Travis.

As a result schedules will be switched round with Travis leaving the breakfast show for the seven weeks and taking over Sundays 10am to 1pm.

Andy Peebles takes over the breakfast show and his 8.9-5.0pm evening slot will be filled by Mike Reed.

Thursday's *Talkabout* (7-8pm) will be rescheduled during the period and will return in a new format in the autumn. In its place new disc jockey Al Matthews will present a soul show.

Hallam ends AIR link

HALLAM HAS become the latest IRL station to switch its sales house allegiance from AIR Services to Radio Sales and Marketing. The move will come into effect on August 1 ending a relationship with AIR which has existed since June, 1974.

The managing director of Hallam, Bill MacDonald, implicitly knocked AIR for failing to live up to expectations when he announced: "Our main concern has been our failure to reap the full benefit of Hallam's exceptional audience figures in a major metropolitan market of unmatched prosperity in the UK."

Explaining Hallam's preference for RS&M MacDonald said "They have impressed us with their highly professional and optimistic approach to our particular aspirations and we feel our presence among their relatively short list of clients will help raise Hallam's profile with national advertising agencies".

● HALLAM IS entering two teams in a major pro-am golf tournament taking place in south Yorkshire in September to which the top names on the European professional circuit have been invited. The first consists of celebrities and personalities connected with the station - while the second will be filled by local golfers who come through a tournament being organised locally by Hallam.

The Rockshow Chart

- 2 COMMUNIQUE Dire Straits - Virgin
- 3 LABOUR OF LUST Nick Lowe - Radar
- 3 - NLS Nils Lofgren - A&M
- 10 SHADES IN BED Records - Virgin
- 5 DO IT YOURSELF Ian Dury & The Blockheads - Stiff
- 6 STATE OF SHOCK Ted Nugent - Epic
- 7 REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
- 9 THE KIDS ARE ALRIGHT Who - Polydor
- 9 4 LODGER David Bowie - RCA
- 10 - WHERE I SHOULD BE Peter Frampton - A&M
- 11 8 IT'S ALIVE Ramones - Sire
- 17 RICKIE LEE JONES Rickie Lee Jones - Warner Bros
- 12 DUTY NOW FOR THE FUTURE Dew - Virgin
- 14 - GET THE KNACK Knack - Capitol
- 15 11 DISCOVERY Electric Light Orchestra - Jet

The Rockshow Chart is compiled from the top ten most played albums on each of Britain's leading rock radio programmes. For reasons of space only the top five or six from each contributor are published.

Radio One/Andy Peebles

COMMUNIQUE Dire Straits - Virgin
 SECRETS Robert Palmer - Island
 ALIVE ON ARRIVAL Eric Fortner - Epic
 BREAKFAST IN AMERICA Supertramp - A&M
 DO IT YOURSELF Ian Dury & The Blockheads - Stiff
 NIGHT OWL Gerry Rafferty - United Artists
 RICKIE LEE JONES Rickie Lee Jones - Warner Bros
 WHERE I SHOULD BE Peter Frampton - A&M
 DISCOVERY Electric Light Orchestra - Jet
 NEW ENGLAND New England - Intony

BRM/Robin Valk

NLS Nils Lofgren - A&M
 KID RENTACRYGHI Kid Emoryy Harris - Warner Bros
 SHADES IN BED Records - Virgin
 RICKIE LEE JONES Rickie Lee Jones - Warner Bros
 LABOUR OF LUST Nick Lowe - Radar
 REPEAT WHEN NECESSARY Dave Edmunds - Swan Song

Capital/Nicky Horne

GET THE KNACK Knack - Capitol
 THE KIDS ARE ALRIGHT Who - Polydor

NINA HAGEN BAND Nina Hagen Band - CBS
 CANYON-Cat - Elektra
 FINAL VINTAGE Ted Tuna - Grant
 BACK TO THE EGG Wings - EM

Luxembourg/Stuart Henry

DO IT YOURSELF Ian Dury & The Blockheads - Stiff
 LODGER David Bowie - RCA
 TIME WAITS FOR NO ONE Rolling Stones - Rolling Stones
 NIGHT OWL Gerry Rafferty - United Artists
 AT BROADWAY Bob Dylan - CBS
 STATE OF SHOCK Ted Nugent - Epic

Metro/Malcolm Herdman

COMMUNIQUE Dire Straits - Virgin
 CANYON-Cat - Elektra
 NLS New Longmen - A&M
 LODGER David Bowie - RCA
 MIKE SLID & BUMPER PLAY AMAZING RAB FEI Mike Slid & Bumper - Bumper
 SHADES IN BED Records - Virgin

Orwell/Pete Baraclough

THE KIDS ARE ALRIGHT Who - Polydor
 IT'S ALIVE Ramones - Sire
 LOVE YOU, LOVE YOU Yacht - Radar
 WARD UP HEROES Various - Decca
 THE UNDERSTONES Understones - Sire
 WORD SALES Fischer - 2 - United Artists

Pennine/Bob Preedy

DUTY NOW FOR THE FUTURE Dew - Virgin
 GET THE KNACK Knack - Capitol
 TURN UP YOUR RADIO ROCKS - RSO
 STATE OF SHOCK Ted Nugent - Epic
 IT'S ALIVE Ramones - Sire
 TOURISTS Tourists - A&M

Swansea Sound/Steve Nicholas

LODGER David Bowie - RCA
 SIRE Sire - A&M
 IT'S ALIVE Ramones - Sire
 WHERE I SHOULD BE Peter Frampton - A&M
 DISCOVERY Electric Light Orchestra - Jet
 BACK TO THE EGG Wings - EM

Tees/Brian Anderson

DUTY NOW FOR THE FUTURE Dew - Virgin
 STATE OF SHOCK Ted Nugent - Epic
 COMMUNIQUE Dire Straits - Virgin
 WORD SALES Fischer - 2 - United Artists
 RICKIE LEE JONES Rickie Lee Jones - Warner Bros
 WHERE I SHOULD BE Peter Frampton - A&M

Thames Valley/John Hayes

REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
 LABOUR OF LUST Nick Lowe - Radar
 DO IT YOURSELF Ian Dury & The Blockheads - Stiff

Victory/Andy Ferriss

NLS Nils Lofgren - A&M
 COMMUNIQUE Dire Straits - Virgin
 I AM Earth Wind & Fire - CBS
 RICKIE LEE JONES Rickie Lee Jones - Warner Bros
 WELCOME TO THE CRUISE Jade Tree - Rocket
 DO IT YOURSELF Ian Dury & The Blockheads - Stiff

BBC Birmingham/Malcolm Jay

THE KIDS ARE ALRIGHT Who - Polydor
 TURN UP YOUR RADIO ROCKS - RSO
 DISCOVERY Electric Light Orchestra - Jet
 VENUS DE WHIRL Cherry Vanels - RCA
 COMMUNIQUE Dire Straits - Virgin
 LABOUR OF LUST Nick Lowe - Radar

BBC London/Stuart Colman

REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
 DO IT YOURSELF Ian Dury & The Blockheads - Stiff
 CHARLADONS D'ANNOU Police - A&M
 LABOUR OF LUST Nick Lowe - Radar
 GIGANT WATKINS & THE DOMINATORS Gigant Watkins & The Dominators - Mercury
 HIDING ABERT Lee - A&M

BBC Manchester/Peter Sharratt & John Woodruff

THE KIDS ARE ALRIGHT Who - Polydor
 WALKING BACK TO HAPPINESS John Cooper Clarke - Virgin
 SLIP STRIKING Fontanges - Gull
 QUALITY PALACE Various - EM
 NLS Nils Lofgren - A&M

KEEP THE BALL ROLLING Bryn Haworth - A&M

BBC Medway/Mike Brill

THE KIDS ARE ALRIGHT Who - Polydor
 STATE OF SHOCK Ted Nugent - Epic
 GET THE KNACK Knack - Capitol
 MOLLY HATCHETT Molly Hatchett - CBS
 COMMUNIQUE Dire Straits - Virgin

BBC Merseyside/Phil Forcs

FORCES OF VICTORY Lynsay Kemp Johnson - Virgin
 A MANCHESTER COLLECTION Various - Decca
 LABOUR OF LUST Nick Lowe - Radar
 DUTY NOW FOR THE FUTURE Dew - Virgin
 WORD SALES Fischer - 2 - United Artists
 LOVE YOU, LOVE YOU Yacht - Radar

BBC Newcastle/Ian Penman, Dick Godfrey, Tom Noble

COMMUNIQUE Dire Straits - Virgin
 SANDY McLELLAND & THE BACULINE Sandy Mclelland & The Baculine - Mercury
 LABOUR OF LUST Nick Lowe - Radar
 DUTY NOW FOR THE FUTURE Dew - Virgin
 WORD SALES Fischer - 2 - United Artists
 TOURISTS Tourists - A&M

BBC Nottingham/Jaye C

NINA HAGEN BAND Nina Hagen Band - CBS
 DUTY NOW FOR THE FUTURE Dew - Virgin
 LABOUR OF LUST Nick Lowe - Radar
 LODGER David Bowie - RCA
 REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
 LOVE YOU, LOVE YOU Yacht - Radar

BBC Sheffield/Winton Cooper

SIXTON SIKES - Warner
 NLS Nils Lofgren - A&M
 REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
 STATE OF SHOCK Ted Nugent - Epic
 REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
 HELL TO REEL, Celtic Blues Band - Warner

★ RADIOACTIVE: Strongest Airplay Gains

MINUTE BY MINUTE DOOBIE BROTHERS—Warner Bros
IF I HAD YOU KORGIS—Rialto
GIRLS TALK DAVE EDMUNDS—Swansong
BAD GIRLS DONNA SUMMER—Casablanca
DISCO COMPUTER TRANSVOLTA—Pinnacle/Firebird
DANCE WITH YOU CARRIE LUCAS—Solar
DON'T KILL IT CAROL MANFRED MANN'S EARTH BAND—
Bronze



THE DOOBIE BROTHERS

YOUR ABC GUIDE TO SINGLES AIRPLAY

AIRPLAY

Basic Key (see foot of page for details)

- A - Main Playlists/Charts
- B - Breakers
- C - Extras
- * - Hit Picks
- ! - Station Pick

% AIRPLAY RATING

100% = maximum play on listed stations plus BBCtv's Top Of The Pops (added later)

NEW ADDITIONS IN BOLD TYPE

		RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
1	74	CHUCK E'S IN LOVE	RICKIE LEE	JONES	A	C	A	A	A	A	A
2	74	THE AMERICAN POPULAR SONG	NEIL DIAMOND	A	B	C	A	A	A	A	A
3	71	CRACKIN' UP	NICK LOWE	A	C	A	A	A	A	A	A
4	71	OLD SIAM, SIR WINGS	A	C	A	A	A	A	A	A	A
5	69	LOVE IS THE ANSWER	ENGLAND DAN & JF COLEY	A	C	C	B	B	A	B	A
6	66	BREAKFAST IN AMERICA	SUPERTRAMP	A	C	C	B	B	B	A	A
7	61	SHE BELIEVES IN ME	KENNY ROBERTS	A	B	A	A	A	A	A	A
8	61	CAN'T STAND LOSING YOU	POLICE	A	B	A	A	A	A	A	A
9	61	IF I HAD YOU	KORGIS	A	A	B	A	A	A	A	A
0	59	MY SHARONA	KNACK	A	C	B	B	B	B	B	B
1	59	MINUTE BY MINUTE	DOOBIE BROTHERS	A	C	B	B	B	B	B	B
2	59	GIRLS TALK	DAVE EDMUNDS	A	C	B	B	B	B	B	B
3	55	HONESTY	BILLY JOEL	B	B	C	B	A	A	A	B
4	55	GOOD TIMES	CHIC	A	C	A	A	A	A	A	A
5	54	SUNBURN	GRAHAM GOULDMAN	B	B	C	B	B	B	B	B
6	53	THEY DON'T KNOW	KIRSTY MACCOLL	A	C	B	B	B	A	A	A
7	52	YOU'RE THE ONLY ONE...	NONA HENDRYX	A	C	A	A	A	A	A	A
8	52	GEORGY	PORGY TOTO	A	C	C	B	B	B	B	B
9	51	DANCE WITH YOU	CARRIE LUCAS	A	B	B	C	A	B	A	A
0	51	GOLD JOHN	STEWART	A	C	B	B	B	B	B	B
1	50	HALFWAY HOTEL	VOYAGER	A	C	A	C	A	A	A	B
2	47	COUNTRY BOY	ALBERT LEE	A	C	A	A	B	A	B	B
3	47	ONE RULE FOR YOU	AFTER THE FIRE	B	C	C	B	A	B	A	A
4	47	SINCE I DON'T HAVE YOU	ART GARFUNKEL	B	B	C	B	B	B	B	B
5	45	BORN TO BE ALIVE	PATRICK HERNANDEZ	B	B	A	A	A	A	A	A
6	44	NOTHING TO LOSE	U.K.	A	C	B	B	B	B	B	B
7	39	STAY WITH ME	TILL DAWN JUDIE TZUKE	A	C	A	A	A	A	A	A
8	36	STARS	SYLVESTER	A	C	A	A	A	A	A	A
9	33	TALK TO ME	THIRD WORLD	B	B	A	C	A	A	B	A
0	33	DEEPER THAN THE NIGHT	OLIVIA NEWTON-JOHN	B	C	C	B	B	A	A	A
1	33	BAD GIRLS	DONNA SUMMER	B	A	A	A	A	A	A	A
2	31	FEAR OF FLYING	CHARLIE DORE	B	A	A	A	A	A	A	A
3	30	THE HEAT IS ON	NOODSHA FOX	B	C	B	B	B	A	A	A
4	30	BRING THE FAMILY BACK	BILLY PAUL	B	B	B	B	B	B	B	B
5	30	TWO UP TWO DOWN	PAUL NICHOLAS	B	C	B	B	B	A	A	A
6	28	DON'T KILL IT	CAROL MANFRED MANN EARTH BAND	B	C	B	B	B	B	A	B
7	28	MAYBE	THOM PACE	B	C	B	B	B	B	B	B
8	27	I WAS MADE FOR LOVIN'	YOU KISS	B	C	B	B	B	A	A	A
9	27	DISCO COMPUTER	TRANSVOLTA	I	B	B	B	B	B	B	B
0	26	I WILL SURVIVE	BILLIE JO SPEARS	C	A	A	A	A	A	A	A
1	26	BAD CASE OF LOVIN'	YOU ROBERT PALMER	B	C	B	B	B	A	B	A
2	25	MORNING DANCE	SPYRO GYRA	B	C	B	B	B	B	B	B
3	24	THE GOLDEN LADY	THREE DEGREES	C	B	B	B	B	A	B	A
4	24	WANTED	DOOLEYS	B	B	A	A	A	A	A	A
5	23	YOU'RE THE GREATEST LOVER	JONATHAN KING	B	C	B	B	B	A	B	B
6	23	IT'D BE SURPRISINGLY GOOD FOR YOU	LINDA LEWIS	B	C	B	B	B	B	B	A
7	22	KID PRETENDERS	A	I	B	B	B	B	B	B	B
8	22	LAY YOUR LOVE ON THE LINE	PUSSYFOOT	I	B	B	B	B	B	B	B
9	22	HERE COMES SUMMER - I CAN'T EXPLAIN	CHILD	B	B	B	B	B	B	B	B
0	21	I CAN'T STAND IT NO MORE	PETER FRAMPTON	B	B	B	B	B	B	B	B
1	21	REAGANE	STYX	B	B	B	B	B	B	B	B
2	21	OO-EH BABY	STONEISBERG MCGUINNIS	B	C	B	B	B	A	C	A
3	20	JUST WHEN I NEEDED YOU MOST	STEVE ALLAN	B	C	B	B	B	A	C	B
4	20	LITTLE LOLITA	KENNEDY EXPRESS	B	C	B	B	B	A	C	B
5	20	I'VE GOT THE NEXT DANCE	DENICE WILLIAMS	B	A	B	A	A	B	A	A
6	19	LET GO	THE LINE MAX WEBSTER	B	A	B	A	A	B	A	A
7	19	FOREVER	YOUNG BOB DYLAN	B	C	B	B	B	A	A	A
8	19	HOW LONG J. J. BARNES	A	B	B	B	B	B	A	A	A
9	18	LOCOMOTION	RITZ	B	B	B	B	B	A	A	A
0	18	I'LL NEVER LOVE THIS WAY...	DIONNE WARWICK	B	B	B	B	B	B	A	B
1				A	B	A	B	A	B	A	B

KEY	RADIO 1	RADIO 2	LUXEMBOURG	CAPITAL	CLYDE	PICCADILLY	BRMB	CITY	DOWNTOWN	METRO
	A	Featured 45		A List	A List	Tarzan 30	Hit 30	Playlist	Top 30	Playlist
B	Additional	5+ plays	B List	B List	Climbers	Climbers	Recap/Play List	Breakers	Breakers	Singles
C		1-4 plays	Non-Disco List	Farias		Extras				
		Record of the Week	Powerplay	Climbers	Personality Picks	Star Plays		Presenter Picks	Hit Picks	New Sounds
				People's Choice	Current Choice				Music Mover	

TV GUIDE

Albums to be advertised this week on television

NATIONAL ALL REGIONS

BRIDGES John Williams
Lulu WA 5015

ANGLIA

THE BEST OF THE DOOLEYS Donny's
Polydor POLS 1009 **10/10**
ROCKABILLY DYNAMITE Various
Warrack WW 5262
THE WORLD IS FULL OF MARRIED MEN
Soundtrack
Rance RTD 2038 **10/10**
ROCK LEGENDS Various
Rance RTL 2038 **10/10**

ATV

MAIN EVENT Various
A. Tel. NE 1246
THE BEST OF THE DOOLEYS Donny's
GTO GTV 038 **10/10**
SONORIBO Ruby Warren
A. Tel. NE 1246 **10/10**
THE WORLD IS FULL OF MARRIED MEN
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Pat Boone
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A. Tel. NE 1032 **10/10**
ROCKABILLY DYNAMITE Various
Warrack WW 5262

WESTWARD

THE WORLD IS FULL OF MARRIED MEN
Soundtrack
Rance RTD 2038
ROCKABILLY DYNAMITE Various
Warrack WW 5262
YOU STEPPED INTO MY LIFE
Pat Boone
Polydor POLS 1009 **10/10**

If a region is not listed there is no campaign there except those listed under "National. All Regions." Compiled in conjunction with Relay Records.

Wholesale & Import Round-up

THE HUGE increases in VAT introduced by the Tory government, coupled with the hefty price rises announced by record companies over the last two weeks, look certain to see imported product playing an even more important role in the UK market.

Many wholesalers and one-stops, who in the past have relied on UK sources, are likely to move into imports with the higher retail prices making it even more financially attractive to ship in not just LPs but current chart singles.

Derek Wrenn, from Scotia, Edinburgh, commented: "We're sticking with British companies for the time being, but imports are going to become increasingly important. In the past it wasn't usually worth importing a lot of stuff - but the latest increases are beyond a joke, and the situation has changed."

One of the fastest selling imports of the week is the Blondie single 'One Way Or Another', available from Charmdale and not at present scheduled for UK release by Chrysalis. Charmdale also has the Kiss LP *Dynasty* on US import.

London-based I-Stop has picked up distribution of the ESP catalogue, which includes product from The Fuggs and Pearls Before Swine. I-Stop has a huge range of US cut-outs at present, with more expected in later this week - Jethro Tull and Third World material among the titles.

Lightning Records, currently compiling a 1,000 title catalogue of overstock albums, has two new albums on the shelves on the Rolling Rock rockabilly label - Ray Campi's *Rockabilly Rebellion* and Jimmy Lee Maston's *Salacious Rockabilly Car*.

New batch of American albums also in stock at Lightning. Among them are

Joe Thomas' *Make Your Move*, Smokey Robinson's *Where's The Smoke*, Passport's *Garden Of Eden* and *Brown Sugar* by Tom Brown.

In addition to all K-Tel's current tv advertised product, North London's Lughtons has two new albums in from the Roller Coaster label - *Rocking In The Country* by Hogshead and *Songs For People Who Are Still Growing Up* by Dr Robert and Friends.

Up in the wilds of Aberdeen, Mike's Country Music Room has the new Sleepy La Beef album *Early Root And Rockin' Sides*, *Sweet Temptation* by Ricky Skaggs with Emmylou Harris on the Sugar Hill label and J.B. Hutto and The House Rockers' *Record Life*.

Spartan Records, *Good Trade* plus a number of other London one-stops will be handling distribution of the new Venigmas' single 'Red Revenge' (GRAD 2), the second disc to be released by West Midlands retailer Graduate Records.

Croydon's Bonapartes has a new Siouxie And The Banshees single in stock on European import - titled 'Metal Postcard' and sung in German. Also in stock are a load of US cut-outs that include Graham Parker and Genesis.

London reggae one-stop, Mojo Records, has a collection of import albums in stock - Dr Alimantado's *Kings Bread*, on the Ital Sounds label, Ken Booth's *I'm Just A Man*, Bunny Maloney's *Magic Woman*, on Moodisc, plus *Pure Horn* which features Dean Frazer. Mojo also has two fast selling 12-inch singles - L. Thompson's 'She Is Mad With Me' and a version of 'Reunited' by Lew and Kevin.

Finally, Rick French, import manager, has parted company with Camden-based Pacific Records.

US DISCO TOP 20

- 1 2 **BAD GIRLS/HOT STUFF** Donna Summer - Casablanca
- 1 1 **RING MY BELL** Anita Ward - TK
- 3 4 **BORN TO BE ALIVE** Patrick Hernandez - Columbia
- 4 0 **NO ROMANCE/KEEP ON DANCIN'** Theo Vanessa - Prelude
- 5 10 **WHEN YOU WAKE UP TOMORROW** Carole Station - Warner Bros
- 6 6 **HAVE A CIGAR** Rosebud-Warner Bros
- 7 7 **AIN'T NO STOPPIN' US NOW** McFadden & Whitehead - Phil Int.
- 8 14 **LOVE MAGIC** John Davis Mobster Orch. - Columbia
- 9 5 **BOOM! WOOO! DANCIN'** SHOES Claudia Barry - Chrysalis
- 10 9 **CUBA** Gibson Bros. - Mango
- 11 8 **STARS** Sylvester - Fantasy
- 12 13 **HIGH ON MAD MOUNTAIN** Mike Theodore Orchestra - Westbound
- 13 11 **MUSIC IS MY WAY OF LIFE** Patti LaBelle - Epic
- 14 - **HEAVEN MUST HAVE SENT YOU** Bonnie Pointer - Motown
- 15 - **YOU GONNA MAKE ME LOVE SOMEBODY ELSE** The Jones Girls - Phil Int.
- 16 - **CRANK IT UP** Peter Brown - Drive
- 17 17 **POUSSEE** Poussez - Vanguard
- 18 20 **BOB-A-RELA** Bob-A-Rela - Channel
- 19 16 **WORK THAT BODY TAANA** Gardner - West End
- 20 19 **ROCK IT TO THE TOP** Manius - SMI
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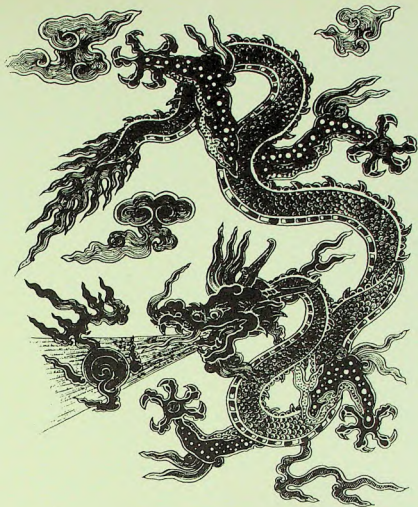
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2	AIN'T NO STOPPING US NOW McFadden & Whitehead	PH 12412 7546	PH 12412 7546
3	SPACE BASS Slick	FTC12412 7541	FTC12412 7541
4	BOOGIE WONDERLAND Earth Wind & Fire		CBS
5	WE ARE FAMILY Sister Sledge		ATL
6	THE LONE RANGER Quantum Jump		WOL 1207 31
7	H.A.P.P.Y. RADIO Edwin Starr		WFLA 1207 31
8	SILLY GAMES Janet Kay		WFLA 1207 31
9	LIVING ON THE FRONT LINE Eddy Grant		WFLA 1207 31
10	GO WEST Village People		WFLA 1207 31
11	LIGHT MY FIRE Amii Stewart		WFLA 1207 31
12	HOT STUFF Donna Summer		WFLA 1207 31
13	DR. JACKYLL & MR. FUNK Jackie McLean		WFLA 1207 31
14	YOU GONNA MAKE ME LOVE Jones Girls		WFLA 1207 31
15	LET'S LOVEDANCE TONIGHT Gary's Gang		WFLA 1207 31
16	TRIP TO YOUR MIND Hudson People		WFLA 1207 31
17	BORN TO BE ALIVE Patrick Hernandez		WFLA 1207 31
18	MAKE MY DREAM A REALITY GO		WFLA 1207 31
19	MAKE YOUR MOVE Joe Thomas		WFLA 1207 31
20	REUNITED Peaches & Herb		WFLA 1207 31
21	DANCE WITH YOU Carrie Lucas		WFLA 1207 31
22	GET ANOTHER LOVE Chantal Curtis		WFLA 1207 31
23 NEW	I'VE GOT THE NEXT DANCE Deniece Williams		WFLA 1207 31
24	GET IT UP FOR LOVE Tata Vega		WFLA 1207 31
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30 NEW	GOOD TIMES Chic		WFLA 1207 31
31	WHEN YOU WAKE UP TOMORROW Candi Staton		WFLA 1207 31
32	NEVER GONNA SAY GOODBYE Poussez		WFLA 1207 31
33	BAD GIRLS Donna Summer		WFLA 1207 31
34	I'M A SUCKER FOR YOUR LOVE Teena Marie		WFLA 1207 31
35	ONE WAY TICKET Eruption		WFLA 1207 31
36	GOOD, GOOD FEELIN' War		WFLA 1207 31
37	RAZZLE DAZZLE Heatwave		WFLA 1207 31
38 NEW	BRING THE FAMILY BACK Billy Paul		WFLA 1207 31
39	A GOOD THINK GOING Phil Coulter Orchestra		WFLA 1207 31
40	PICK ME UP I'LL DANCE Melba Moore		WFLA 1207 31
41	FUNKTIFIED Hi-Tension		WFLA 1207 31
42	FEVER Roy Ayers		WFLA 1207 31
43	SATURDAY NIGHT T-Connection		WFLA 1207 31
44 NEW	STARS Sylvester		WFLA 1207 31
45	MINDLESS BOOGIE Hot Chocolate		WFLA 1207 31
46	CHAINS Gregg Diamond & Bionic Boogie		WFLA 1207 31
47	WORK IT OUT Breakwater		WFLA 1207 31
48	BRIDGE OVER TROUBLED WATER Linda Clifford		WFLA 1207 31
49 NEW	I'LL NEVER FORGET Dexter Wansel		WFLA 1207 31
50 NEW	TALK TO ME Third World		WFLA 1207 31

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Top 40

THE CARS: Candy-O (Electra K52148) **Prod: Roy Thomas Baker**
The Boston-based outfit employs the same musical formula with *Candy-O* that produced such healthy sales with the recent debut LP — dominant bass and drums, jerky, deadpan vocals — nothing really new. But it paid off last time and it probably will this time, especially with the next single 'Let's Go', which kicks off side one of the LP, strong enough to stimulate sales and see the album into the charts.



Top 60

JOHN COOPER-CLARKE: Walking Back To Happiness (SJCC 1) **Prod: Martin Hannett**

Live LP pressed as a 10-inch in clear vinyl and including such Johnny Clarke favourites as 'Gaberidine Angus', 'Majorca', 'Bronze Adonis' and 'Twat'. But there is no musical backing which created a wider appeal for the first album, and sales are subsequently likely to be restricted to the most fanatic fans of the Salford punk-poet's lavatory humour, but may scrape the bottom rungs of the chart.

VARIOUS: The Main Event (K-Tel NE 1046) **Prods: Various**

K-Tel takes a stab at the new wave market with a 16-strong collection of strong cuts from the best of British neo-punk, plus some good American material. No Sex Pistols, but some pretty good stuff from the Boomtown Rats, Squeeze ('Cool For Cats') Patti Smith ('Because The Night') and Jonathan Richman's 'Roadrunner' in there among the more pop end of the market like Blondie's 'Presence Dear'. Must be a chart entry for the summer months.

Best of the rest

PETER TOSH: Mystic Man (Rolling Stones CUN 39110) **Prod: Peter Tosh**

Tosh's first album under Jagger's auspices was no great success although the single 'You've Gotta Walk' proved that good reggae/rock fusion was in fact possible. But this album will again probably satisfy no one camp fully. His lyrics are as uncompromising as you'd expect but his idea of making reggae acceptable has been to soften it down in all ways, and he has thus taken away all the most distinct characteristics of the music. He is touring Britain now but seems likely to put off as many people as he attracts.

AMANDA LEAR: Never Trust A Pretty Face (Ariola ARL 5020) **Prod: Anthony Monn**

Germany's so-called disco queen compensates for what she lacks in vocal range, with sultry spoken intonations which have more than a touch of Marlene Dietrich's huskiness to it. Against throbbing Munich disco backings and aided by a oop-ooing choir, the overall impact has a certain cohesiveness which in small doses can be quite enticing. But two sides of an album add up to rather a marathon listen — except perhaps for those who have seen the lady in live action, which by all accounts is something else.

NINA HAGEN BAND (CBS 83136) **Prod: Band Tom Muller Ralf Nowy**

Nina Hagen is from East Germany, now living in the West and conceivably a relief to the powers that be that she's our side of the Iron Curtain. With her powerhouse German band she delivers a particularly venomous form of new wave, singing like a more baltic Lene Lovich and using those same swoops and squeaks to considerable effect. She sings in German, but it sounds perfectly valid. The demented face peering out from the sleeve is perfectly in context and the sheer energy and force of her singing suggests that it will be difficult to deny her a place in Western contemporary music.

ROY AYERS: Fever (Polydor 2391 396) **Prod: Roy Ayers**

Roy Ayers who once had a reputation as a jazz vibes player, has with album six for Polydor crossed over into the land of funk and disco, a fellow-citizen of George Benson, but with rather less of a nod in the direction of original influences. While instrumental skills now take a back seat to Ayers' ordinary singing, the album scores positively on the strength of its drive and constantly swinging approach. His recent hit version of 'Fever' will help promote the album.

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Best of the rest

PETER FRAMPTON: Where I Should Be (A&M AMLK 63710)

Prod: Peter Frampton/Chris Kinsey
Frampton's first album for some time because of the Sgt Pepper film role and his road accident. His easy listening FM format - mid-tempo rockers, melodic love-songs and orchestral backing - is sure to have massive success in the US, but British sales are unlikely to be anything as strong. Includes his new single 'I Can't Stand It No More', but highlight is 'Everything I Need', a cut featuring the Tower Of Power horn section.

ZONES: Under Influence (Arista SPART 1095) Prod: Tim Friese-Green

Scotland seems to be gaining fast as a top line talent source again, and here come Zones, full of good ideas and members of Silk to launch another assault on the Sassenach charts. The material is strong new wave/pop of the kind Simple Minds has recently been selling well, featuring interesting keyboard textures and quirks and some flashy but effective guitar playing from singer Willy Gardner. Arista has a big campaign mapped out for Zones including four different album sleeves, and the band is involved in two forthcoming film and tv projects, so visibility will be high.

DUKE ELLINGTON: Unknown Session (CBS 82819) Prod: Irving Townsend/Michael Brooks

A tasty collection of Ellingtonia which has lain unused in the vaults since it was recorded 19 years ago. This is small-group Ellington, with Nance, Brown, Hodges and Carney in the front line, and the themes generally are re-workings of previously recorded material, although with the exception of 'Mood Indigo' not the master's special relaxed charm and this album is a fine addition to the wealth of recorded material available.

BRUFORD: One Of A Kind (Polydor POLD 5020) Prod: Bill Bruford.

Bill Bruford's career as a drummer has taken him through a variety of bands, among them Yes, King Crimson and Genesis, which will help stimulate interest in this album by his own four-piece band. It is an excellent collection of top class instrumentals with a jazz-rock base, but where light and shade as well as melody are given equal prominence, against which Morrissey blows a variety of fluent saxophones and Jim Mullen's guitar swoops elegantly. What emerges is high quality easy-listening with a hint of jazz, the kind of instrumental album that would catch on in the States, but which will probably be largely ignored by UK radio.

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THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

Action Of The Week



C'mon Everybody Revived at 45

This Week	Last Week	Wks on Chart	SALES RATING	AIRPLAY RATING	TITLE/ARTIST	Label/Cat. No	D	Dealer Use
1	1	5	85	90	RING MY BELL ANITA WARD	▽ TK TKR 7543	C	
★2	5	6	69	32	ARE 'FRIENDS' ELECTRIC? TUBEWAY ARMY	BEGGARS BANQUET BEG 18W	C	
★3	7	5	49	69	UP THE JUNCTION SQUEEZE	A&M AMS 7444	C	
4	2	7	49	69	SUNDAY GIRL BLONDIE	● CHRYSALIS CHS 2320	F	
5	3	10	47	63	DANCE AWAY ROXY MUSIC	● POLYDOR POSP 44	F	
6	4	8	41	76	BOOGIE WONDERLAND EARTH WIND & FIRE WITH THE EMOTIONS	CBS 7292/12 7292	C	
★7	12	5	36	62	THE LONE RANGER QUANTUM JUMP	ELECTRIC WOT/LWOT 33 A		
8	8	6	34	76	WE ARE FAMILY SISTER SLEDGE	ATLANTIC K11293	W	
9	9	10	34	36	THEME FROM 'THE DEER HUNTER' SHADOWS	▽ EMI 2939	E	
10	6	7	32	79	AIN'T NO STOPPIN' US NOW MC FADDEN & WHITEHEAD	PHIL.INT. PIR 7365	C	
11	15	6	25	64	H.A.P.P.Y. RADIO EDWIN STARR	RCA CT 2408	R	
12	11	6	24	45	MASQUERADE (EP) SKIDS	VIRGIN VS 262	C	
13	19	6	23	74	NIGHT OWL GERRY RAFFERTY	UNITED ARTISTS UP 36512 E		
14	10	6	22	73	SHINE A LITTLE LOVE ELECTRIC LIGHT ORCHESTRA	▽ JET 144	C	
15	14	8	21	62	HOT STUFF DONNA SUMMER	CASABLANCA CAN 151 A	A	
★16	31	3	19	82	LIGHT MY FIRE (137 DISCO HEAVEN) AMII STEWART	ATLANTIC/HANSA K11278 W		
★17	22	3	18	89	GO WEST VILLAGE PEOPLE	MERC.6007 221/9198 274 F		
18	18	5	18	74	LIVING ON THE FRONTLINE EDDY GRANT	ENSIGN ENY 26	F	
19	20	8	18	87	WHO WERE YOU WITH IN THE MOONLIGHT DOLLAR	CARRERE CAR 110 W	C	
★20	25	6	17	10	CAVATINA JOHN WILLIAMS	CUBE BUG 80	A	
★21	30	2	17	30	BABYLON'S BURNING RUTS	VIRGIN VS 271	C	
22	13	11	17	26	REUNITED PEACHES & HERB	▽ POLYDOR POSP 43	F	
23	16	15	14	11	THE NUMBER ONE SONG IN HEAVEN SPARKS	VIRGIN VS 244	C	
24	24	5	14	40	GERTCHA CHAS & DAVE	EMI 2947	E	
★25	36	7	14	46	SAY WHEN LENE LOVICH	STIFF BUY 46	E	
★26	52	3	13	12	SILLY GAMES JACET KAY	SCOPE SC/SJC(T) 2	W	
★27	44	3	13	80	LADY LYNDA BEACH BOYS	CARIBOU CRB 7427	C	
★28	47	2	13	61	DO ANYTHING YOU WANT TO THIN LIZZY	VERTIGO LIZZY 004	F	
★29	74	2	13	*	STRANGLEHOLD U.K. SUBS	GEM GEMS 5	R	
★30	45	3	13	34	HEAD OVER HEELS IN LOVE KEVIN KEEGAN	EMI 2965	E	
★31	50	2	12	70	OLD SIAM, SIR WINGS	PARLOPHONE R6026	E	
★32	41	3	13	7	SPACE BASS SLICK	FANTASY FTC 176	E	
33	33	6	11	70	CRACKIN' UP NICK LOWE	RADAR ADA 34	W	
★34	54	3	10	69	CHUCK E'S IN LOVE RICKIE LEE JONES	WARNER BROS K17390 W		
35	32	7	11	44	THE COST OF LIVING (EP) CLASH	CBS 12-7324	C	
36	23	7	9	60	ACCIDENTS WILL HAPPEN ELVIS COSTELLO & THE ATTRACTIONS	RADAR ADA 35	W	
37	21	9	11	10	BOYS KEEP SWINGING DAVID BOWIE	RCA BOW 2	R	
38	17	13	11	8	POP MUZIK M	● MCA 413	E	
39	40	5	8	60	SHE BELIEVES IN ME KENNY ROGERS	UNITED ARTISTS UP 36533	E	
★40	51	6	8	24	MAYBE THOM PACE	RSO 34	F	
41	42	5	8	54	I'D BE SURPRISINGLY GOOD FOR YOU LINDA LEWIS	ARIOLA ARO 166	A	
42	43	7	8	49	HALFWAY HOTEL VOYAGER	MOUNTAIN VOY 001 F		
★43	61	4	7	56	BORN TO BE ALIVE PATRICK HERNANDEZ	GEM/AQUARIUS GEMS 4	R	
★44	49	4	6	69	ONE RULE FOR YOU AFTER THE FIRE	CBS 7025	C	
★45	NEW	1	9	6	C'MON EVERYBODY SEX PISTOLS	VIRGIN VS 272	C	
★46	53	2	9	12	AT HOME HE'S A TOURIST GANG OF FOUR	EMI 2956	E	
47	28	20	9	2	BRIGHT EYES ART GARFUNKEL	☆ CBS 6947	C	
★48	79	2	7	30	DANCE WITH YOU CARRIE LUCAS	SOLAR FB 1482	R	
49	35	10	7	21	I WANT YOU TO WANT ME CHEAP TRICK	EPIC EPC 7258	C	
★50	88	2	5	65	MY SHARONA KNACK	CAPITOL CL 16087	E	
★51	NEW	1	4	79	BREAKFAST IN AMERICA SUPERTRAMP	A&M AMS 7451	C	
52	46	4	7	7	BLIND AMONG THE FLOWERS TOURISTS	LOGO GO 350	R	
53	29	10	7	21	PRIME TIME TUBES	A&M AMS 7423	C	
54	27	11	7	9	PARISIENNE WALKWAYS GARY MOORE	MCA 419	E	
★55	63	5	4	59	LOVE IS THE ANSWER ENGLAND DAN & JOHN FORD COLEY	BIG TREE K11296	W	
★56	75	5	7	1	GANGSTERS SPECIALS	2 TONE TT 1	M	
57	38	9	7	5	JIMMY JIMMY UNDERTONES	SIRE SIR 4015	W	
58	26	11	7	6	ROXANNE POLICE	A&M AMS 7348	C	
★59	80	6	5	39	WANTED DOOLEYS	GTO GT 249	C	
60	34	9	6	16	DOES YOUR MOTHER KNOW ABBA	▽ EPIC EPC 7316	C	

THE TK label, never hotter thanks to the unprecedented success of Anita Ward, is not about to let the pace slacken. Next undoubted top tenner is Peter Brown's 'Crank It Up', which barely had time to show its head on import before being rushed onto UK 12-ins. Brown has been out of the limelight while disco has generally been exploding far and wide, but this cut is still a commercial winner. Also now on release, although after a considerably longer wait, is the B. Baker Chocolate Co. album, an import charter for some months now. 'Snow Blower' or the American 12-ins 'Higher And Higher' seem the likeliest candidates for single extraction, but CBS is wisely letting the album show

Disco dealer by Barry Lazell

some of its apparent muscle first. TK's other current winner, Uncle Louie, is seemingly being left for the time being to the importers, despite a month of extremely strong chart action both on 'Full Tilt Boogie' and the eponymous album.

Slick's 'Space Bass', rapid chart climb notwithstanding, was the cause of some dealer confusion initially. Because of EMI's delivery problems and LRD's consequent reluctance to announce release dates on potentially affected product, nobody seemed to know exactly when it hit the market. More oddly, some dealers were still having their orders for Slick extended when others had the record in stock and were shifting it by the boxful — and when, in fact, it had already entered RB's disco chart at 15! One may well sympathise with EMI's ambivalent position — though it hardly consoles dealers who might have lost sales — but did CBS realise that the same thing has been happening with the Tappan Zee 'Turn On The Tap' EP?

A few raised eyebrows greeted the arrival of the Phil Coulter Orchestra's 'A Good Thing Going' in the chart. Certainly sales of this, and the three subsequent entries on Neil Rushton's 'Inferno' label are regional, but not so tightly regional as to make their inclusion doubtful. Shops across the East and West Midlands, Yorkshire and the North-West have been doing extremely healthy business with the Inferno product, and considering the in-demand pedigree of the material on the Northern disco circuit, this is no great surprise. A lot of the hot new tunes tend to be equally regional at first, breaking in London and the South-East and spreading out from there. James Brown's 'It's Too Funky' (Polydor) and Jackie Moore's 'This Time Baby' (US Columbia) are current examples.

As a footnote to recent news stories about imported chart singles easing pricier UK equivalents off some dealers' shelves, it's worth noting that some of the British catalogue numbers on RB's disco chart are partial missings. Imported 12-ins pressings, usually from the Continent, tend to fill the continuing demand for the larger size when a limited UK run is exhausted.

Newish imports worth watching are 'Radiation Level' by Sun (Capitol), the Flakes' 'Miss Fine Lover' (Source), Dexter Wansel's 'I'll Never Forget (My Favourite Discotheque)' (Philly Int), and 'Sexy Cream' by Slick (Fantasy), which is the 'Space Bass' band's new 12-ins 12-ins.

Finally, any customers who stare your attractive young female counter assistant full in the face and announce 'About Time I Fucked You' are merely seeking an American RCA release by Maurice Starr. Better warn your staff though.

THE DISCO CHART

The UK's only sales-based Disco/Soul Chart — with Beat/s-per-minute ratings

The Last	Week	Chart	Title	Artist	Label	Speed
1	1	BING MY BELL ANITA WARD	TK TKR 754312	7543	100	
2	2	AKN'T NO STOPPING US NOW MCFADDEN & WHITEHEAD	Phil Int PIR 3261/12	7365	C	
3	3	SPACE BASS SLICK	Fantasy FT212FC	716	B13	
4	4	BOOGIE WUNDERLAND EARTH WIND & FIRE	CBS 729212	7292	C	
5	5	WE ARE FAMILY SISTER SLEDGE	Atlantic K11293	11293	B17	
6	8	THE LONE RANGER QUANTUM JUMP	Electric WOT/WOT	33	A	
7	7	H.A.P.P.Y. RADIO EDWIN STARR	20th Century T/GCD 2408	R	135	
8	12	SILLY GAMES JANET KAY	Scope SG2	7	F	
9	6	LIVING ON THE FRONT LINE EDDY GRANT	Ensign EN 25	6	F	
10	15	2 GO HOT VILLAGE PEOPLE	Mercury 6607	221/18	274	
11	25	4 LIGHT MY FIRE AMI STEWART	Atlantic Hansa K11266	F	129	
12	8	HOT STUFF DONNA SUMMER	Casablanca CAN 151	A	122	
13	16	DR. JACKYLL & MR. FUNK JACKIE MCLEAN	RCA PB/PC 1575	R	116	
14	48	8 YOU GONNA MAKE ME LOVE SOMEBODY ELSE JONES GIRLS	(Phil Int) FR 7361/13	C	112	
15	10	5 LET'S LOVEDANCE TONIGHT GARY'S GANE	CBS 7280/12	7282	C	
16	17	7 TRIP TO YOUR MIND HUDSON PEOPLE	Ensign EN 27	F	128	
17	28	5 BORN TO BE ALIVE PATRICK HERNANDEZ	Gem Aquarius GLMS 412	A	133	
18	11	3 MAKE MY DREAM A REALITY GO	Anista 12-263	F	122	
19	18	8 MAKE YOUR MOVE JOE THOMAS	TK TKR 7544/11	7544	C	
20	13	11 REUNITED PEACHES & HERB	Polydor POSP 43	F	Slow	
21	31	4 DANCE WITH YOU CARRIE LUCAS	Sony R/B/FC 1482	R	128	
22	14	6 GET ANOTHER LOVE CHANTAL CURTIS†	PER 79129	5003	A	
23	35	2 I'VE GOT THE NEXT DANCE DENISE WILLIAMS	CBS 7399/13	7399	C	
24	24	8 GET IT UP FOR LOVE TATA VEENA	Motown TMG1/2TM 1140	E	122	
25	2	2 TURN ON THE TAP ERIC THIELE, ETC.	CBS 7323	7333	C	
26	27	4 SOUND FLYER DEE PULSE	Island WIP/WP 849	E	128	
27	19	16 (EVERYBODY) GET RICH! BOMBERS	Flamingo FM125M 1	E	127	
28	45	4 LOVE DANCE STYLE EROTIC DRUM BAND	Scope SC 1	W	128	
29	49	3 BOOGIE MAN MATCH	Flamingo FM125M 2	E	128	
30	NEW	1 GOOD TIMES CHEE	(Atlantic) DK 4801	IMP	128	
31	21	2 WHEN YOU WAKE UP TOMORROW CANDI STATON	Warner Bros K15730	W	128	
32	3	3 NEVER GONNA SAY GOODBYE POUSSÉ	Vanguard VVS/L 5014	A	132	
33	23	3 BAD GIRLS DONNA SUMMERT	Casablanca CAN 155	A	122	
34	50	2 I'M A SUCKER FOR YOUR LOVE TENA MARIE	Motown TMG 1146	E	128	
35	10	1 ONE WAY TICKET Eruption	Atlantic Hansa K11266	W	128	
36	7	4 DENZAC AT THE DISCO LALI	MCA/12RAC	124	109	
37	19	3 DAZZLE DAZZLE HEATWAVE	GTO GT 248	C	95	
38	51	7 BRING THE FAMILY BACK BILLY PAUL†	Phil Int FR 7456/13	7458	C	
39	26	5 A GOOD THING GOING PHIL COULTER ORCHESTRA	Inferno HEAT 4	B	N/bnfm	
40	30	15 PICK ME UP P.L.L. DANIELA MOORE	Epic EPIC 17212	7234	C	
41	29	3 FUNKIFIED H-TENSION	Island WIP/WP 6489	E	128	
42	40	5 FEVER ROY AYERS	Polydor POSP/POSPX 53	F	128	
43	13	11 SATURDAY NIGHT T-CONNECTION	TK TKR 7536/12	7538	C	
44	NEW	1 STARS SYLVESTER	Fantasy FT212FC	177	E	
45	26	6 MINDLESS BOOGIE HOT CHOCOLATE	RAM/12RAC	292	E	
46	39	4 CHAINS GREGG DIAMOND BIDDIC BOOGIE	Polydor POSP/POSPX 50	F	128	
47	47	5 WORK IT UP BREAKWATER	Anista ANIST 28712	287	E	
48	42	9 BRIDGE OVER TROUBLED WATER LINDA CLIFFORD	R50 CANTON/R50/SX 30	F	130	
49	NEW	1 I'LL NEVER FORGET DEXTER WANSEL	(Phil Int) 228 3652	IMP	128	
50	NEW	1 TALK TO ME THIRD WORLD	Island WIP/12WP 6496	E	127	
51	64	2 THIS TIME BABY JACKIE MOORE	(US Columbia) 23-10904	IMP	128	
52	14	4 SHAKE YOUR BODY JACKSONS	Epic EPC 7181/12	7181	C	
53	57	6 RICHARD EVANS BURNING SPEAR	(Horizon) SP 12-700	IMP	117	
54	14	4 KNOCK ON WOOD AMI STEWART	Atlantic K11274	W	139	
55	53	13 DANCER GINGER SOCCIO	Warner Bros K17357	W	122	
56	4	4 DENZAC AT THE DISCO LALI	PFE Int FR129	5002	A	
57	3	3 GROOVING YOU WANT MY MASON	(Anista) CP 704	IMP	122	
58	58	6 WHY LEAVE US ALONE FIVE SPECIAL†	Asylum Y 12054	W	128	
59	12	5 ROCK YOUR BODY FORCE	(Phil Int) 128 36759	IMP	124	
60	2	2 CRANK IT UP PETER BROWN†	TK TKR 7545/13	7545	C	
61	41	2 MUSIC IS MY WAY OF LIFE PATI LABELLE	Epic 7395/13	7395	C	
62	46	8 FLASHBACK ASHFORD & SIMPSON	Warner Bros K17345	W	128	
63	70	3 TO FREAK OR NOT STEWART-THOMAS GROUP	Anista ART/ST 175-212	F	128	
64	NEW	1 DISCO CIRQUE MARTIN CIRQUE	PFE Int 7912P	5001	A	
65	63	4 THEY'RE TALKING ABOUT ME JOHNNY BRAGG†	Inferno HEAT 2	B	N/bnfm	
66	6	6 EVERYBODY HERE MUST PARTY DIRECT CURRENTS	Sideways SD1/2SD 110	E	115	
67	67	4 I CAN TELL CHANSON	Anita ARI/ARC/ARC 168	A	124	
68	65	4 IF THAT'S WHAT YOU WANTED FRANK BEVERLY	Inferno HEAT 4	B	N/bnfm	
69	38	5 FULL TILT BOOGIE UNCLE LOUIE	(TK TKD 143)	IMP	112	
70	65	6 ARE YOU READY FOR LOVE ELTON JOHN	Rockett XPRES 1312	F	120	
71	NEW	1 THE BOSS DIANA ROSS	Motown TMG1/2TM	1150	E	
72	2	2 IT'S TOO FUNKY JAMES BROWN	Polydor PFD 510	IMP	128	
73	NEW	1 MUSIC MACHINE MUSIC MACHINE	(PFE) 7N/7NL	46199	F	
74	2	2 MAKIN' IT DAVID NAUGHTON	R50	F	128	
75	NEW	1 WORK YOUR BODY SANDY MERGER	(RCA) PD 11561	IMP	128	

†Previously imported product — Beat/s-per-minute Imp-Import

Compiled by Record Business Research from sales from specialist dealers

BPMs supplied by © Paul Anthony, of the Rum Runner, Birmingham. See

Singles Charts for distributor code key.



DONNA SUMMER - BAD GIRLS (CASABLANCA CAN 155)
The title track from Donna's current album, and issued as it was in the States, hot on the heels of 'Hot Stuff'. Though they share a pumping disco rhythm, this has a less immediate sound than its predecessor and may take a little longer to register its slightly more subtle approach. A chart cert, nonetheless.

PATTI BOULAYE - DISCO DANCER (POLYDOR POSP 61)
Recent thumbs-down for the first 'new' Juke Box Jury panel could actually have given this a welcome burst of initial publicity. It's a full, bursting disco production on a song which, while it hardly puts great demands on the distinctive Boulaye tonals, is easily the most commercial thing Patti has ever recorded. Pic sleeve and spinoff action from the 'Music Machine' film (in which she stars) will all help it along.

ATLANTIC STARR - (LET'S) ROCK 'N' ROLL (A&M AMS 7452)
From their imminent album *Straight To The Point*, this is the track which has been receiving a lot of disco play via import. A crackling disco funkier with a particularly crisp and punchy instrumentation, it will find instant acceptance in the disco market, and is certainly strong enough to cross to pop and airplay.

COWBOYS INTERNATIONAL - NOTHING DOING (VIRGIN VS 267)
An appealing mid-tempo rocker with particularly catchy instrumentation, which sounds likely to pick up healthy airplay. The band have a commercial sound and image, and will do well with this, given the exposure. Pic sleeved.



PETER BROWN - CRANK IT UP (FUNK TOWN) (TK TKR 13 7545)
A machine-gun disco-rocker which crackles its way through no less than 10 minutes on 12-inch without the interest waning, thanks to the superb interplay of song and arrangement. The first for a while from Brown, but it will restore his name to the chart heights in short order.

TYCOON - SUCH A WOMAN (ARISTA ARIPD 254)
Wide-screen pomp-rock somewhere between Queen and Yes (with maybe a nod at Jethro Tull). The arrangement is rich and commercial, and the song certainly strong enough to register - but the real selling point here is the David Hamilton-style soft-focus nude spread delightfully across the picture disc.

SEX PISTOLS - C'MON EVERYBODY (VIRGIN VS 272)
Another Eddie Cochran revival from the Pistols, and like 'Something Else' it features the late Sid Vicious on lead vocal. Driving and aggressive, it still leaves the well-known song fairly intact, and should have little trouble following their two recent top ten hits in a similar direction. Pic sleeved.



LAX - DANCIN' AT THE DISCO (PYE INTERNATIONAL 7P 5052)
Strong on import for several weeks now, this is an out-of-the-ordinary disco production with strong male/female vocal interplay and some punchy brass riffs, making for a distinctive enough sound to lift it out of the general disco pile. With exposure, could well cross over.

BOB DYLAN - FOREVER YOUNG (CBS 7373)
A live version of the Planet Waves oldie, taken from the At Budokan album. Though fairly well known, the song is not one of Dylan's best slower numbers, and this rather dragging, droned version of it adds little to the original. Will see some sales action, but basically uncommercial.

Cooper-Clarke struggles

Artist: JOHN COOPER-CLARKE
Venue: London, Royalty Theatre (924)

Current product: Album *Walking Back To Happiness* (Epic SJCC 1)
AFTER BREAKING his wrist a couple of months back in Erie, John Cooper-Clarke, unable to play guitar himself, decided to temporarily drop his backing band the Invisible Girls. It was a pity. Without musical support it's hard for him to sustain an audience's interest for the length of time expected from a headlining act.

To be fair, he did his energetic best and was generally well received by a less-than-full house obviously long converted to his original and quirky brand of humour. He rushed through the highlights of his two albums - 'Post War Glamour Girl', 'Gaberding Angus', 'T'wat', 'Bronze Adonis' and 'Majorca', pausing only to catch his breath and sip a strange coloured liquid.

Artists: MANFRED MANN'S EARTH-BAND
Venue: London, Hammersmith Odeon (3,480)

Current product: Album *Angel Station* (Bronze BRON 516)
Single 'Don't Kill It, Carol' (BRO 77)
POLITE IS the word to describe Manfred and his boys at this show and, come to think of it, one has rarely seen such a well-behaved audience at the Odeon. Manfred's fans are a sort of in-between crowd - too well-brought-up to be Sabbath fans, not stylish enough to go for Thin Lizzy's rock chic, too rock to go for Leo Sayer, but then again too hi-fi orientated to groove to Ted Nugent.

Manfred Mann, like the fans, is the acceptable face of rock. The band in toto is highly accomplished musically, as well-rehearsed as anyone and entertaining up to a point. But the live show lacks fire - the only true excitement coming from a thunder-lash explosion and a bit of voice-bag trickery by one of the guitarists.

The band filled out its allotted time not by a lengthy live repertoire but by greatly extending its well-known numbers - such as 'Give Me The Good Earth', 'You Angel You' and 'Davy's On The Road Again'.

Trouble with that approach though was that the tight structure of the original versions - which amounted to about half their attraction - was lost completely in great rounds of keyboard and guitar solos.

FILM REVIEW

THE BUDDY HOLLY STORY

FILMS WHICH use a pop music theme as the basis for a plot have a nasty habit of requiring a suspension of disbelief by the audience, of tripping over their own clichés and falling into a yawning (in all senses of the word)



As the so-called poet of punk, Johnny Clarke has, perhaps, received more than his fair share of publicity. Record sales have so far failed to extend beyond his healthy cult following, and it's doubtful how much longer he will be able to make people laugh as a bill-topping attraction.

TIM SMITH

credibility gap. The *Buddy Holly Story* which is rooted in reality could have been a cringing disaster. Had it been made ten or even five years ago it probably would have been. That it succeeds adequately as an entertainment - and to a rather lesser extent as a documentary (whatever happened to Norman Petty?) - is a tribute both to its confident, affectionate direction and possibly Hollywood's latterday awareness that pop music movies don't need to be dressed up in trisal and sentimentality to appeal to the public. Not that there are neither sentimentality nor clichés in the film, but they don't intrude.

It will not be necessary to be a Holly fan to enjoy the movie, but those who are will not be disillusioned. The story of the young musician's struggle for his music to be accepted, his frustrations, eventual acceptance, marriage, crisis of confidence and retirement from touring, leading to the comeback minus the Crickets before the final tragic light is unaffectedly told. It is blessed with the added dimension of reality by the engagingly natural performance of Gary Busey who not only succeeds in looking strikingly like Holly, but also turns out to be a respectable soundalike while preserving enough individuality to make the vocal performances more than just straight copies. In this respect he is well backed up by Don Stroud and Martin Smith as the Crickets (but not called Jerry Allison and Joe B. Mauldin). There are some good musical moments, notably the first triumphant New York engagement as the only white act on a soul show at the Apollo, a duet with an Eddie Cochran look-and-soundalike and the solo comeback with orchestral accompaniment.

It should do reasonable cinema business, and there ought to be some useful sales mileage in Warwick's tv-promoted soundtrack album.

BRIAN MULLIGAN

RETAIL BUSINESS: a monthly roundup

The view from over

Sales of back-catalogue have suffered in Britain largely due to discounting on new releases. Has America been similarly effected?

Solomon: We are very much a back-catalogue specialist carrying on average 30,000 titles. In the US retailers discount back catalogue product anyway, and in our experience catalogue still sells very strongly so there has been no need to try and maintain sales.

Silver: When we discount new releases our purpose is to attract new customers and by expanding and maintaining back catalogue it is a way of telling the consumer that we have all his musical needs at our shops.

Lieberman: I think we are having the same problem which is caused by two factors. The first is the discounting of new releases and the other is inflation.

We are moving into the \$8.85 price area and the consumer can no longer pick up that second piece of product and get change out of ten dollars. Record clubs are also a big factor. They are now the biggest single vendor of albums and while the stores are discounting the Top 20, the clubs can offer back catalogue even cheaper than I can as a big rack jobber.

NARM estimates 700 million dollars worth of business now goes through the clubs. Then around 50 percent of US sales are through discount houses like Woolworth and Sears, who by definition go for the tv-advertised or Top 20 product so catalogue business is restricted there too, through pressure for stock turnover from the powers that be. Independent retailers are feeling the same pinch.

The five per cent returns privilege has been the subject of debate here recently. How do you deal with returns? Do you consider them advantageous or would you rather purchase on a firm sale with a better dealer price?

Solomon: We have 100 per cent sale or return in our chain, running at about ten per cent. I'm very much against the type of returns system operated in Britain - I am convinced that this sort of restrictive returns policy has hindered the growth of the UK record market - no one is willing to gamble. We couldn't work without s-o-r. We would end up in trouble very quickly.

Silver: Of course we prefer both better price and returns privilege. But if it's one or the other, I prefer returns

AT JET Records' recent international sales conference in London, Record Business spoke to three leading US retail personalities. Topics discussed included the methods employed by American retailers and their attitudes to the problems facing UK dealers.

The three dealers interviewed were Russ Solomon, president of a 23-strong Tower Records chain based in California, David Lieberman, president of David Lieberman Enterprises - a national rack-jobber and one-stopper with 11 branches, and Lennard Silver, president of a chain of 50 stores in NE America, known as Record Theatre and based in Buffalo.



DAVID LIEBERMAN, president of the Lieberman Enterprises retail chain.

because it gives us a chance to send back our mistakes plus we can speculate on new product.

Lieberman: The returns privilege is even more important to a rack jobber because we are involved in a two-step operation. We make our educated guesses on how product will sell, but the returns facility is vitally important to the exposure of new talent, which in turn is crucial to the whole business. At the same time the physical cost of returning records is very real, so we are constantly instituting more sophisticated returns procedures to control the situation within acceptable limits - but those limits may be as high as 20 per cent.

Faulties is another problem area. Do you find the incidence of badly manufactured records on the increase? How do your customers react to them?

Solomon: Quite a high level of faulties are returned to us. They account for about a third of our overall returns, however there has been no significant increase in badly manufactured records. We don't have any problems with the manufacturers over return faulties.

Silver: The faulties problem is on the increase as the play-back equipment is of much better quality today. We accept all returns for the same item only, but the customer makes you feel like you handle second grade records - it's very uncomfortable.

Lieberman: Yes, naturally we are concerned by the faulties level, although we probably don't notice it as much as the more discerning buyer in the specialist retail trade. Quality control has got to be improved, but the big problem we face is the customer taking the product out of the store, taping it and bringing it back as faulty. We are taking more steps to look at this.

How many staff do you employ? How do you go about selecting them and what sort of training do you offer them? Do you give bonuses for achievement and what would be an average weekly wage for a sales assistant?

Solomon: We employ between 18-40



staff in each of our branches - this might sound a lot but we are open seven days a week from 9.00 to midnight and have to cover the shifts. Managers do all staff training in-store and wages for shop assistants range from 120 dollars to about 200 dollars. Staff do receive bonuses, although we are at present trying to improve the situation with some sort of profit-sharing scheme. Staff loyalty and commitment is essential.

Silver: The minimum wage in the US is 2.90 dollars per hour. We usually pay more than minimum. We have bonus programmes for management only based on volume, markdowns and shrinkage.

Lieberman: I don't directly employ any store clerks, although I believe 3-5 dollars per hour is the going rate.

Do you promote your stores using press and radio advertising? Is this funded in collaboration with record companies and how does it work?

Solomon: We make extensive use of radio advertising as well as press advertising. Radio ads are fairly cheap - usually between 18 and 150 dollars per slot, and we use about 100 different radio stations in all. Record companies pay for all the adverts out of the regular allocation they give us. Some of the time we produce the adverts ourselves.

Silver: We use all the media available - 70 per cent radio and 30 per cent press. It's all funded by record companies.

Lieberman: As a rack jobber we do all the advertising for our customers. We effectively run the record departments for the mass-merchandising chains like Sears and Woolco, which means we provide fixtures, shop-fitting, advertising and the whole gamut. Our customers want their

From Britain's fastest rising black stars

LIGHT OF THE WORLD



LIGHT OF THE WORLD
Limited Edition 12" single ENY 29 12

the water



RUSS SOLOMON, president of Tower Records – a 23 outlet chain based in Sacramento, California.



PRESIDENT OF Transcontinental Record Sales, Lennard Silver.

names in front of the public, so we get a quarterly allowance from the record companies and administer all the funds. We recover about 90 percent of our advertising costs from the manufacturers.

Discounting is the accepted way of trading in America. Can you give details of your price structures and the kind of profit margin you work on.

Solomon: Everything is discounted and we operate a three-tier price structure. We have "advertised price" – which covers special offers for limited periods, from which we made very little profit. Then there is the "hot list" – new product on which we only make about 10 per cent. Finally there is catalogue which is slightly reduced. Our overall margins average out at 23 per cent.

Silver: No comment.

Lieberman: Strong merchandising means the mass merchants can work ONCE AGAIN there is a hullabaloo from the industry about falling profits and the general lack of enthusiasm by the public for recorded product. Perhaps, if the record companies made greater efforts to provide what the customer wants when he wants it, some of the apparent public hostility towards the industry would be assuaged. There is nothing more annoying to a retailer – and his customers – to find "out of stock" against items on consecutive weekly orders, or to be told that limited editions were sold out prior to release – often through company reps who can only service the larger accounts.

Difficulty in obtaining supplies is always frustrating, and no small contribution to the retailers' worries. Let's look first at the TV merchandisers. Because of these companies' minimum order requirements, the small independent retailer usually has to obtain his supplies from wholesalers or one-stops. There should be no problem with this; however, it frequently occurs that wholesalers do have the product in

to margins as low as 20 percent because they have no mark-down exposure. There is no stock to protect and his yield in gross profit dollars out of a small amount of space is high. They are constantly pressing for a 25 percent gross, but that's difficult because there is such heavy competition from the more vigorous retailers. The mass merchant is terribly afraid that if his records aren't sharply priced the rest of his merchandise will suffer in comparison, so the way we achieve it is by featuring TV-advertised product and the Top 10 or 20 at a special price so at least the most visible product is competitively priced against the one-stop retailer. It makes no sense the way we discount in this business because we are selling our best product at a discount with the older stuff more expensive.

At one time records were regarded as a top value purchase. Now there are complaints that they are

time for the start of a campaign, and sometimes there is only a selective distribution to them. Arcade's recent Anglo TV test campaign for the Peters and Lee album "Love and Affection" (ADEP 39) is a typical example; only five wholesale outlets were used. Of these two were racking merchandisers, two were remote from the region and the other one I didn't happen to trade with. And I was not prepared to open an account for just a few records – there is a limit to the number of one-stop accounts one can operate! The efficacy of Arcade's test must be doubtful.

I haven't had any problems with Ronco product but I wonder if other retailers have; only one of my three wholesalers had both *20 Rock Legends* and *The World Is Full Of Married Men* in time for the start of the TV campaigns in my area.

Turning now to the problem of limited editions, I fail to understand how the companies can complain about falling sales at the same time as severely restricting the availability of the more desirable items. I can find very little

becoming too expensive. Have there been any signs of consumer price resistance in America?

Solomon: There has always been some consumer resistance and it is at present possibly increasing. There is far more emphasis on singles purchases these days.

Silver: There has been a great deal of resistance lately. Discounting of new releases isn't enough for most people – they wait for the discounted items to be put on sale even lower.

Lieberman: The price tag never stopped a hit but it is important when considering back catalogue and new talent which gives the customer no incentive to buy anything new. However, I reckon a record has a hell of a value when you stack it up against any other kind of gift. It has emotional appeal and fits exactly with personal taste. If I wanted a gift with all those characteristics I would have to pay a lot more than I would for a disc. We have spoiled the consumer with tremendously low prices. Sometimes discounting can degrade the value of what you are selling and that's a big danger right now with records.

What sort of purchasing pattern exists in your stores? Do customers buy several albums each time they visit and do they buy albums in disc and tape forms simultaneously?

Solomon: We have a very high percentage of multiple sales in many of our stores. Tape and disc sales tend to be separate with tapes accounting for about 27-34 per cent of turnover.

Silver: Most of our sales are multiple. Very seldom does anybody buy records and tapes simultaneously.

Lieberman: There is some multiple purchasing at specialist retail level because of the more knowledgeable consumer who goes there. We certainly see some multiple sales and simultaneous disc and tape sales, but our stores are more impulse buying centres. Gimmeck singles – 12-inch product,

coloured vinyl, picture discs etc – are the order of the day here, and TV advertising is now regarded as essential to maximise volume. Is there a comparable picture in the US?

Solomon: We have a very similar situation on gimmick singles and TV product. However demand for picture discs is now falling off very fast.

Silver: Coloured vinyl is as popular today as quad was in the past, we have zero sales on quad. TV advertising is important only by maximising the sales of better sellers. It does very little to expose new artists.

Lieberman: With 12-inch singles certainly. Singles are more important in the UK than the US, but one thing we might find is that as the price of albums escalates the \$2.98 single will become more important. Picture discs had a flurry last autumn but sales were disappointing. From time to time manufacturers do 7-inch promotional picture discs but there has not been much impact as yet.

How much potential is there in the US for the recently developed picture disc?

Solomon: Obviously there is a tremendous potential for video discs, but it's going to be a long time before there are enough customers or a large enough catalogue available – and we still don't know for certain how much of the sales will come through record shops. The whole market could be completely messed up by all the offers of picture discs.

Silver: No comment.

Lieberman: The picture disc is probably going to mean the biggest change in the way people spend their leisure time since television. Test marketing exercises have been exciting, and the discs don't cost much more than a standard album and the hardware is bound to come down in price, so the possibilities are limitless and the playback fidelity is superb. However, I believe serious marketing of the picture disc to the masses must be two or three years away.

Dealer viewpoint by Martin Anscombe

evidence in my shop that the limited edition tag now generates any more interest than freely available product – indeed, it is what you haven't got and can't have that breeds the apathy and/or hostility in customers that the industry is so worried about! We are told that many of the gimmicky and limited editions are unprofitable but are used to break new, or revitalise established, artists. Vast sums are spent on advertising such product but to me it seems quite daft to heavily promote something which is, or will quickly become, almost impossible to obtain. Take, for example, Pye's Blonde on Blonde picture disc (7NFX41689), 'sold out' in advance of release; if they didn't deliberately limit production, they certainly grossly underestimated demand. Malcolm Flanagan of Pye says they 'will get it

right next time to save unnecessary confusion and embarrassment'. Some unnecessary confusion and embarrassment would be saved if Pye's delivery advice notes at least acknowledge ansafone orders for sold out items.

Themes are another problem. I've lost count of the number of times that production or availability has been too late to catch a series at the peak of interest. *Tales Of The Unexpected* was released on March 30 but it took five days to get any out of Pye (and then some customers were not too keen on the disco treatment). I queried RK and Pye about the supply problem but their answers conflicted.

In many cases of difficulty, a letter to the offending company has at least elicited a reply. Bert Herman of Arcade is now aware of the small dealers' problems of obtaining stock, and has promised to ensure supplies in the future. MSD sales and marketing director Ben Godbol says he will do something about Warwick back catalogue. The moral of the story is don't just sit there and mutter – let the companies know your problems.

RETAIL BUSINESS: a monthly roundup

ACCORDING to one local retailer, Sheffield is "Not so music orientated as many other cities". It doesn't have the country & western fervour of Merseyside or the strong folk scene to be found in the North East. While it has made one contribution to rock's new wave (notably through Cabaret Voltaire, and the Human League), the most important rock market is in heavy metal. The situation is symbolised by the fact that the city has no HMV store and the Virgin branch is stuck out at the far end of The Moor, a main shopping street, opposite a building site.

The city centre itself has fewer independent retailers than you might expect, although the multiples, national and regional, are there in force. The largest of the independents is Bradleys, in Fargate. It is part of a chain of nine shops in Yorkshire and Lancashire, three of which are in Sheffield itself.

Bradleys' manager, Betty Dyson, clearly relishes the battle of wits with the multiples. With only a limited number of discounted albums, she relies on being able to spot likely best-sellers in advance and on being flexible enough to "cream off" a significant section of the market for them before the multiples realise what's happening. A recent case in point was the Sky album, featuring John Williams.

"We only order a few of his classical albums, but we did quite well on 'Travelling'", said Dyson. "But the band was coming to Sheffield and we thought the album might take off. So

Heavy metal rules in Sheffield shops



BETTY DYSON, manager of Bradleys.

instead of ordering the usual 10, we got 25 in. We sold them. If you are prepared to take a bit of a gamble like that, you can come out ahead."

Her other tactic to keep a reasonable share of sales on major albums is to encourage customers to place pre-release orders. This has become more important at a time when record companies' release dates are often unreliable. Posters in the store window for a forthcoming album with an "80p (or whatever) Off - Order Now" sticker have produced results like 50 orders for



BARRY EVERARD, owner of Record Collector

the Dylan "Live At Budokan" set by the time it came into the shop. At the time of the interview, Betty Dyson was preparing a similar campaign for the Queen album.

Bradleys also has a certain amount of deletions and Continental overstocks. In-store promotional material directs customers attention to "Italian Imports". To Betty Dyson, this is part of the initiative the independent dealer must be prepared to take.

On the debit side, Dyson singles out home taping and families as causes for concern. In the tape area, cassettes are "holding their own at last year's level", but in a current promotional campaign on blank tape, "the stuff's just walking out the door".

Barry Everard's Record Collector store in Fulwood Road, Broomhill is unique among Sheffield shops in that none of the stock is supplied by record companies. It is entirely made up of deletions and secondhand discs, with deletions accounting for about three-quarters of sales.

While the deletions trade is generally thought of as a "bargain bin" sideline, Everard feels that recent developments, especially in US deletions and European overstocks, now make a shop like his viable in a city the size of Sheffield. "The disparity between the UK and US markets, particularly in new wave and reggae, means that American cutouts of popular British artists come on the market while the album is still current here", he says. Examples he gives include Graham Parker, The Jam and Burning Spear.

Record Collector is situated in Broomhill, a mile or so out of the city centre. But, as Barry Everard points out, it is an area where many students live, as well as having the advantage of lower rent and rates. He regards pricing as very important and currently stocks nothing at over £3.25.

But he emphasises that it all depends on where, when and what deletions dealer buys. He keeps in close contact with various warehouses and is able to come up with coups like acquiring hundreds of current albums at £1.50 from a warehouse going out of business. Aside from those imported albums which compete with full price British catalogue

items, successful deletions are usually of three kinds. Pete Atkin, whose six RCA albums Everard is selling steadily at £1.25, is an example of a performing artist with a cult, mainly college, following but with no record contract at present and nothing in catalogue. Then there are early records of musicians who have now become successes. Skid Row (Gary Moore) and Brinsley Schwarz (Nick Lowe, the Rumour) are among those Everard has done well with here. Finally come the "collector's items", the rarities and obscurities.

On second-hand records, he comments that "the taste of the people who sell runs to the obvious, the really popular records of the last few years. Since these are usually still in the catalogue, it gives the shop a broader range than deletions alone can provide."

While Betty Dyson and Barry Everard are optimistic about the retail trade, Pete Martin of Revolution Records, South Gallery, Exchange Street (Sheffield's pedestrianised shopping centre) is less sanguine. After five years as a retailer, he feels that current record company policies continue to favour the multiples over the independent outlets. He offers the trend to earlier and earlier deletions as something by which "the people who lose out are the artists and the shops" and is concerned about pressure from the multiples to be included among the chart return shops.

Martin's declared policy is to "sell stuff no one else bothers with". This mainly means specialised singles markets like Northern Soul and disco (which he has around 500 imported titles) and rockably and rock 'n' roll. He is also a partisan of local music and stocks self-produced singles by Sheffield punk and heavy metal bands, without taking a percentage.

Virgin Records is the other main outlet for these "home made" records and manager Russ Stanton reckons to have sold nearly 400 copies of the single by local heroes Def Leppard. New wave band Human League also sell well locally, and Stamp thinks that the Virgin connection helped them nationally, since he was able to inform other Virgin managers about the group.

On the day of the interview Virgin had just sold some £1000 worth of Knobowton tickets, but the shop's poor location means that there is normally very little passing trade. This makes customer satisfaction vital to the shop and Stamp places great emphasis on taking orders for items not in stock. The store is also the only one in Sheffield with listening facilities, four sets of headphones.

As to the customers themselves, Stamp mentions in particular local disc-jockeys, who take advantage of the DJ discount, and a "good solid punk element who are the politest customers we've ever had". Asked to summarise the Sheffield retail scene, he observes that the general musical outlook, on radio and among record-buyers, is slow to catch on to new developments. To provide each independent store with its own separate custom and there is little direct competition in that respect. Dave Laing.

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This change of number is part of a scheme to improve access to the Order Desk



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The Outrageous Tour

JUNE 22 SWINDON - BRUNEL ROOMS

JUNE 23 LONDON - HAMMERSMITH ODEON

JUNE 24 BLACKPOOL - TIFFANYS

JUNE 25 NEWCASTLE - MADISONS

JUNE 26 MIDDLESBROUGH - MADISONS

JUNE 27 EDINBURGH - USHER HALL

JUNE 29 NORWICH - CROMWELLS

JUNE 30 WATFORD - BAILEYS

JULY 1 BIRMINGHAM

JULY 2 LEICESTER - BAILEYS

JULY 3 BRIGHTON - SHERRYS

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