Budget sparks prices chaos

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

- Falling concert attendances and the breaching of the psychological £1 and £5 barriers for singles and albums are seen as the main—and depressing—aspects of Sir Geoffrey Howe's package.
- Even the lowering of the punitive top tax rates is not expected to bring -aspects of Sir Geoffrey Howe's package.
- Pressure on the independent record retailer looks like increasing as the larger multiples with their heavy discounting ability make the most of the situation.
- Use of costly gimmicks like picture discs, colour vinyl, shamrock, triangular, square, oblong and heart-shaped singles will inevitably decline.
- EMIL UK managing director Ramon Lopez commented: "It is quite clear the VAT increases have not helped the industry. At 15 percent it is higher than we expected and will certainly affect demand in the next couple of months. The new prices levels and the minimum lending rate increases mean the economy will suffer."

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

Chrysalis managing director Doug D'Arcy, who has taken the middle road on price rises said: "The outlook for the concert business is bad because of higher ticket prices and touring costs. Indications for this are based on the present situation." Budget. Some companies have plumped for partial absorption of VAT, on some lines. Chrysalis is pegging EPs and 12-inch 45s to £1.49 and £1.79 respectively, while Arista has added only a fraction to its singles and deluxe albums—making them £1 and £1.50, with a fall in cassette prices from £4.99 to £4.78.

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UA's UAG prefix LPs, previously £4.75 are priced to £4.99, but the £4.99 UAK albums become £5.99. £4.49 albums go to £4.80. Singles will go up but details are not finalised, and all adjustments are effective from £1.06 for singles and has added an extra 7 percent on to albums giving a new price of £4.99 and £5.25. EMI's £5 singles rise to 95p with a wide-ranging price review due later in the summer. CRS implements the VAT rises today, with a new price structure to be announced on July 1 to include distributed labels like A&M.

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

UK pic disc breakthrough

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

The process has been developed by Mark Hanau of research and development company Belmont Records. Hanau was the man who originally rekindled the industry's interest in picture discs with a Warner Brothers Curved Air LP back in 1971. He has spent two years of intensive research on his new 'Fan-O-Disc.' The advantage of the new process—basically an encapsulation process enabling any album to contain any material up to six microns thick—is that it can be produced on standard presses faster than conventional picture discs and at a more competitive price. The Label is hoping to retail its album (TLPLP 002) at £4.85. It will contain a picture of mythical monster Medusa printed on polyester.
NEWS

Frontline is mounting a wide consumer pop campaign for the release of reggae artist Gregory Isaacs' album Soon Forward (FL 1044) on July 6. Full-page ads will be taken in New Musical Express, Melody Maker, Sounds and Black Echoes while 2,000 two-colour posters will be distributed to shops and 50 displays erected in London shops. Negotiations are currently underway for Isaacs' tour Britain in late July on a bill with The Diamonds. A FREE transparent flexi-disc companions evey copy of Cowboys International's 'Nothing Doing' single (VS 267) released on June 22. The free flexi is entitled 'Many Times'. Virgin is putting a major press and in-store merchandising effort behind the single while Red Shadow is working on London radio and TV promotion. EMI has released a limited edition 12-inch version of the Scorpions' 'Is This Love?'. The other disc is Harvest. Public Image Limited release two versions of their follow-up single 'Death Disco' (VS 274) on June 29. It appears as an ordinary 7-inch and also a 12-inch version entitled 'Mix'/ 'Mega Mix' (VS 27412) in a 15,000 limited edition. KK Records is to back release of the new J.J. Barnes single 'How Long' (CC 9) on June 22 with advertising space in the black consumer press and heavy disco promotion. It is the latest release on the Casino Classics label. After eight years in the A&R department, Frank Rogers has been appointed Decca Records head of A&R, pop product. Roger Bull, formerly Decca assistant pop marketing manager, has now been appointed pop marketing manager. Michelle Friedman has also joined Decca's promotion office as TV promotion executive. David Marlow has become the new press officer at Virgin Records, joining Linda Gamble and reporting to press director Al Clark. Marlow was previously with Zigzag.

New England Dan & John Ford Coley
ENGLAND DAN & JOHN FORD COLEY

Atlantic

BRAM TCHAIOVSKY
Atlantic

Radar

DAVE EDMUNDS

Gigi Talk

SSK19410

45

I'm The One That's Leaving

RADAR A37

van halen

DANCE THE NIGHT AWAY

WARNER

K17231

Record Business June 18 1979

WEA signs up Ork from New York

WEA has concluded a licensing deal with New York label Ork Records for the UK and Europe — just over a year after Phonogram had tried, and failed, to do the same. The first three singles on the Ork label, out now, are Television's 'Little Johnny Jewel' (NYC1), the Idols' 'You' (NYC2) and the Revelons' 'The Way' (NYC3). All come in coloured bags with Television's single also available in 12-inch form. Ork, started in 1975 by Terry Ork who was previously manager of Television and the booker for New York club CBGB's, will shortly set up a London office. Further releases on Ork will come from the Erasers, Student Teachers and Chris Stamey.

NEW LABEL Brolly Records has its first release on June 29 — a single titled 'Only Love Can Break Your Heart' by Rafot. Brolly was set up by former FBI musicians Root Jackson and Raffi Pereira with Bernadette Shannon, who heads up the business and marketing side of the company. 'Only Love' (RAIN LL1) is a reggae treatment of the old Neil Young number and will be available in seven inch and unlimited 12-inch — the latter in a colour sleeve.

WEA has finalised a distribution deal with Pinnacle Records to cover this and all future releases, while disco and regional radio promotion will be handled by St. Pierre Publicity.

EPIC RECORDS has signed rock artist Bob Segarini, previously front-man for such bands as Roxy, Dudes and Wackers. First UK release will be the album Gotta Have Pop through a licensing deal with Canadian label Bomp Records, scheduled for early July.

MAC KISSOON has signed a long-term record deal with Epic Records for the world excluding Benelux and Germany, and his first single for his new label 'Lavender Blue' is released in blue vinyl.

FOLLOWING THE collapse of Jeffrey Kruger's Ember group control of publishing subsidiary Sparta Florida Music's catalogue has been acquired by long-time head of the company Hal Shaper. The deal is said to involve "a considerable sum" but no details were revealed by Sparta Florida.

The move gives Shaper worldwide ownership of an extensive catalogue which includes songs by David Bowie, the Moody Blues, Glen Campbell, Michel Legrand and Paul Anka.

BRISTOL BASED band Europeans has signed a long term recording contract with Rando Records. Work has just begun on the first single to be titled 'Europeans'.

LEW LEWIS Reformer play outside Virgin Records, Birmingham as part of the Stiff Records' artist's current UK "dealer tour". The massive sum of £3.50 was raised for Music Therapy.
MULLINGS

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

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

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

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

6 RECORD BUSINESS

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Majors bid to stem new imports flood

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

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

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

EMI Records managing director, Ramon Lopez, commented: "Increased VAT will push up costs here and make the UK an even more attractive market for imports. However, we are now looking at ways of enforcing our copyright exclusivity on imports from outside the EEC. Inside the Community the situation rests on the constantly changing price and currency differentials."

And CBS managing director, David Betteridge, said: "It's an unfortunate fact that at five percent returns like a hawk."

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

Arista snaps up Albion Records on licence

ALBION RECORDS has been licensed to Arista and a single from Martin Rushent on June 22 initiates the deal. Arista has now concluded three licence deals, including the recent agreements with the Zoom and Acrobat labels. Albion was previously with UA Records.

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

Deacon has taken over as managing director and is responsible for the development of Albion Records. He will be reconstituted with Lee Deacon, and will be responsible for the A&R and promotion of Albion Records.

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Eight A&M LPs in MFP deal

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

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

This will encompass space in TV Times, Daily Mirror, Daily Mail, Sunday Mirror and Scottish Sunday Mail in August for albums from Herb Alpert and the Tijuana Brass, The Sandpipers, Sergio Mendes & Brazil '71, Chris Montez, Wes Montgomery, Antonio Carlos Jobim and a soundtrack collection along with Ticket To Ride by the Carpenters—a hits collection including many of their biggest sellers.

Two injured, factory halted in MSD fire

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

The fire broke out on Tuesday evening while fitter Dave Knott was working on one of the presses. Some hydraulic fluid escaped and ignited. It was only about two minutes before the pressure was turned off and the fire extinguished, but in that time Knott was severely burned, six presses destroyed and a hole burned in the roof. A press operator, Darwood Kapussi, was also burned but managed to escape without injury by escaping into a nearby room.

The fire has resulted in 80 production staff being laid off. In the absence of managing director Ian Miles who was abroad on holiday, company secretary Richard Jones said that until production could be predicted when production could be predicted when production could be returned.

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

MTA drops dealer courses

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

It was the first time MTA record management courses were to have been staged outside London—a move demanded by retailers. With various industry traders lining up, the courses should have been held at Bristol on June 13, Leicester (21) and Wakefield (28).

Only two or three retailers have booked places on each of the courses. MTA training officer, Anne Foster, told Record Business: "We are incredibly disappointed."

BPI traps UK's first classics bootlegger

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

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

It is believed to be the first operation in the UK specializing in the bootlegging of classical artists.

Damont bought by SP&S in surprise move

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

WEA exercised control of Damont about two years ago when it bought out the majority stake in the company from joint-founder Dave Miller. At the time Damont was supplying Woolworth with the Stereo Gold Award budget line, but in March this year lost the own-label deal with MSD's Chevron line.

Hayes-based Damont also introduced the first UK-manufactured picture discs and has specialised in short-run coloured vinyl pressings as well as supplementing WEA's own pressing facilities in nearby West Drayton.

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

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

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

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

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"Two injured, factory halted in MSD fire"
Order from Polydor's own distribution company: Phonodisc Limited, Clyde Works, Grove Road, Romford, Essex RM6 4QR. Telephone: 01-590 7766
New York replaces Los Angeles as the

THE BEAT

WALTER YETNIKOFF: part rabbi - part panther

CBS, Aristta, Atlantic here at 7 p.m. and everybody's still working. Out in California at 4:30 they're all gone. They give you the excuse 'New York's closed.'

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

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

Record-company scouts have followed the talent eastward. At Warner Bros., vice-president for talent acquisition, Bob Krasnow, has signed big-name acts like Steely Dan and the Punkadelics. After 25 years in California, Krasnow has just bought a Fifth Avenue co-op. "There's a renaissance going on," he says. "The music business used to look at New York the way the financial community did - it was bankrupt. But that started changing a few years ago when San Francisco O.D.-ed on itself. The chairman decided to play hardball - and not just by stepping up promotion and marketing. He started to record one, but not all the songs on it would be his own compositions. Yetnikoff terms the idea as 'ugly.' He says he was that Simon felt justified in suing to get out of Columbia altogether. The chairman decided to play hardball - and for a New York apartment.

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

"The energy's definitely here," says Michael Klenfinger, a veteran record executive. "You walk through the halls of CBS, Aristta, Atlantic here at 7 p.m. and everybody's still working. Out in California at 4:30 they're all gone. They give you the excuse 'New York's closed.'

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

Herewith, a day in the life . . .

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

When they arrive at her office, Andy reaches into his navy-blue canvas bag and says, "Wait till you listen to this." He pulls out a white vinyl 45 by the Dickies, a group of punks who recorded 'Simpson's' "Naked." Then Paul Simon's "The Sounds of Silence" on the other, both at triple speed. "People like Andy give me the spark to go on," says Blond, placing "Sounds of Silence" on her office stereo. "We are where absolutely horrendous, and Andy Schwartz loves it because that's obviously what he thinks of Paul Simon.

Meanwhile, two floors down Black Rock, War- ner Bros.'s Susan Blond and Andy Schwartz are more competitive - there are many more artists. Is it clear that clearly demonstrates the dichotomy of his corporate and show-business responsibilities - prowls around his office while his lawyers haggle with Simon's lawyer about other parts of business deals. He says, "the burn-out factor is nowhere close to the record business. It's much more competitive - there are many more record out there than for TV shows or movies, and movie companies don't have the success of record companies. A large part of my job is deal-making, but I also have a corporate responsibility. I can't go hand in clubs and then come back and make these big moneymaking decisions. Would he have it any other way? No. The most charismatic people in American culture are emanate from the music business - it's the most exciting part of American popular culture. My kids would much rather see the Eagles, or Bruce Springsteen, in a movie than "Restford."
focal point of the U.S. recording industry

GOES EAST

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

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

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

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

Klein gives his chauffeurs specific rules to:

1. A rock concert is not your party. You belong outside.
2. At times these rock people will be belligerent and arrogant with you. Ignore it — it is nothing personal. These people were not brought up in limousines — it's their treat, so understand and accept it. Do not let them abuse the car. I don't care how famous a star is — if he has a fight with his girl friend and decides to put his foot through our stereo, you stop him.
3. Don't tell girls who your male clients are with. You never know when it can screw up a relationship.
4. Never smoke a joint while driving.
5. If a rock star wants to go to 11th and Lex to pick up dope, tell him to take a cab.

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

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

It is 2.47 p.m. and a deliveryman knocks on Judy Weinstein's door. He delivers four cartons of 50 records each of "Rock Your Baby" by the Force, "Do It" by Hilary, and "Hot for You" by Brainstorm.

Judy Weinstein runs For the Record, "New York's No. 1 Disco Pool," a nonprofit organization the top New York disco DJ's belong to in order to receive free disco records. She's listened to 50,000 records, she's heard it all. As well, she's in the audience for most of the record biz machine is in full swing this week.

LINDA RONSTADT: looking for a New York apartment

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

In front of Judy in the large room on West 22nd Street, seven disco DJ's pore over the scores of new releases they've been flooded with this week. But before they can leave they must fill out a report on their last week's booty. "My feedback system is the talk of the town," she says. On a scale of zero to five the jocks have to rate the songs according to their opinions and what response trot in their clubs.

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

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

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

"It's chaos," says Wayne Scott. "You know you can't throw too much new stuff at the crowd in the club — they get mixed up and sometimes you miss a good record." The phone rings. "That was the Black Music Association," Judy announces. "They're forming a committee on how to keep the R-and-B discs out they're breaking this record. You can't have too much new stuff on the turntable. Enjoy that record."

The applause was polite, and Cy Coleman's knife on his wine goblet. "I was introduced to the toughest audience in the world. She's a tall, pretty woman, and her sexy Broadway-show voice veered all the way from Barbra Streisand to Grace Jones. Naughty Sam Spiegel whispered that she sounded like a lumpy electric guitar.

The applause was polite, and Cy Coleman took over at the piano immediately afterward.

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

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

As a result of Suzy's column, Look is planning a long piece, and three record companies are calling, wanting to cut her album. "She's designing her own image," Ahmet says. ""healthy and attractive; she's not a jive girl," says Ahmet. He is getting up a few more evenings. ("I think Nureyev's gonna go be at one, and maybe Ahmet has discovered a comet.

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

How to sell AND make money

MAURICE OBERSTEIN

by Maurice Oberstein Chairman CBS Records

NEW EDITORIAL FEATURES

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

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

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

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

The solution to profit problems was oh so simple in the golden years. There was a cost increase, raise retail prices. If there was a volume slowdown, export. Along came the EEC and, hand-in-hand, a consumer resistance to higher prices. Now we can’t raise prices by much any more because those terrible things called imports stop us, and further price increases may just go into the pockets of the blank tape sellers to satisfy the demand for a cheaper supply of music.

The outsider then says: “If you only recorded hits there wouldn’t be so much competition to sell your prices and then sell more.” Not so. Seeking out and recording new talent has always been a speculative venture. Britain remains a premier talent source for the world. I couldn’t name anyone who signs and records an act merely to be seen to be in the business. We record what we think has merit.

Answers anyone? 1) Stop competing on an ego basis with each other. Think profit, not chart position. Use 12-ins, single coloured vinyl, picture discs as genuine leaders to an artist’s repertoire, not to stimulate “artificial” sales to simply chart a record, Music is our message. Talent is the resource we must market, NOT marketing for its own sake. How proud we feel when the newest hexagonal-shaped, flimsy, picture disc in full colour sleeve retailing at 39p drives our latest release into the lower reaches of the chart. How sick we feel when our promotion people discover that this doesn’t “con” the astute programmers into putting the “record” onto the play list. How much worse when we get the monster size invoice for the cost of this exercise? On how much better we could be spending our efforts by first asking the question - is this a hit record! 2) Look at full price rack/one stop wholesaler as possible conduits through which bigger volumes can be achieved - do not simply look at them on a cost comparison basis to company owned warehouses. There is such a thing as extra volume covering overheads. A tv-promoted album can sell 500,000 units, where, if it were normally marketed, 25,000 units might be the figure. What this proves is there is a “silent majority” we are not reaching by our display and selling of the product. Certainly CBS’s efforts on Streisand, Mathis, Williams, ABBA, produced multi million sales. It must be because we let the public know (albeit at great expense for tv time bought) we were in business, and more outlets, stock-holding in depth must be an answer to the problem of lower profitability per unit sold. 3) Use meetings of the BPI, MU, MRS, PPL, etc. as forums in which general trade improvements introduced can be floated. It is about time we realised we are in a business together and worked at it. Artists and repertoire will decide who gets what of this cake but we need a bigger cake. Sharp shooting our competitors if an idea doesn’t succeed is a “cheap shot” which does no-one any long term good - it merely provides an excuse for the rest of us doing nothing. More should be made of the industry tape committee for example to get better display. There should be an active industry quality standards committee which should include manufacturers and dealers alike. The major dealers, multiples race groups, should organise themselves into a NARM-type organisation to lobby for a better understanding of their services by manufacturers.

VIDEO

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

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

In recent months, three main formats have taken a clear lead - Philips, Sony Betamax and VHS, which are now licensed to many other companies. Impartial statistics from Intervision Video have 179 appointed dealers. A simple, but effective, rental invoicing system is clearly coming to dominate the market.

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

The immediate demands of the video-cassette market must be flexibility in rental programming for clubs and discos, leads the market as the UK’s largest retail and rental pre-recorded video cassette company. The catalogue is large, distribution established and the headquarters at 102 Holland Park Avenue, London, W.11. include a highly sophisticated video-cassette duplicator facility with a capacity for producing 1,000 cassette programmes each week.

Joint Managing Directors, Richard Cooper and Michael Tenner, believe their success is based upon their marketing concept of controlled rental of video-cassette programmes which guarantees the producer/distributor an on-going financial return based upon a 25 per cent of the rental income. With approximately 80 per cent of domestic VCR users favouring rental access to alternative entertainment, the producer/distributor share of the £5.1 million VAT rental fee (for three days) is £2.20.

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

Intervision Video have 179 appointed programme dealerships throughout the UK selling existing product, taking a minimum inventory of 50 titles. Programme cassettes remain the property of Intervision Video while the dealer is licensed to hire them out and retain 25 per cent of the rental income. A simple, but effective, rental invoicing agreement enables the dealer to stock-control and comply with royalty return arrangements. The UK video security agency has been contracted to carry out regular physical field control to ensure that dealer malpractice is minimal.

To ensure video cassettes are available to clients who are too far removed from a dealership, Intervision Video offers a national mail-order rental service and a wide-ranging club subscription, which will number 6,000 subscribers by the end of 6979.

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

Edited by Polly Broxum

THE MUSIC VIDEO

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

Meanwhile, video software publishers are pursuing the only alternatives open to them. They are acquiring programming and dealing in the UK and producing original material.

RECORD BUSINESS June 18 1979
MONGO SANTAMARIA: Red Hot (Tappan Zee/CBS 83340) Prod: Jay Cerbone

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

DION AND THE BELMONT'S: Dion (Ensign ENGY 8) Pros: Various

The second album to come out of the licensing deal set up by Ensign with Dion's previous US label (chauvinistic) taste in album covers. Things don't really look up that much on this collection. Of the nine tracks perhaps two are strong - 'False Faces' and 'I Gotta Put This Life Down'. On the rest Paul does his best but even with a distinctive voice like his there's only so much one man can do. Perhaps if he had just one producer all through the album instead of the (what seems like) dozens credited on the sleeve he might have had more of a chance.

THEO VANESS: Bad Boy Bad Boy (Epic EPC 83678) Pros: Michaelita Lana, Paul Sebastian

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

CLASSIFIED ADVERTISEMENT RATES
£3.00 per single column cm (minimum 3 cm). Box number charge 75p. Letters cannot exceed 750 characters. Box numbers must be quoted in all advertisements. Send Box No. replies to Record Business, 1st Floor, Hyde House, 13 Langley St, London WC2H 9JG. Series discounts: Monthly, 10%; fortnightly, 15%; weekly, 20%. THE DEADLINE FOR BOOKINGS AND FROCK IS NOONTUESDAY.

ASSISTANT SECRETARY

The Music Publishers' Association, representing both popular and serious music publishers, seeks applications for the job of Assistant Secretary. The right candidate will be 25-40, currently earning not less than £5000 p.a., and have proven ability in administration, public relations, and the popular music industry. Reply in confidence, enclosing c.v., to The Secretary, Music Publishers' Association, 73/75 Mortimer Street, London W1N 7TB.
ANITA WARD and her excellent single 'Ring My Bell' have given TK Records the sort of start in life that most record companies can only dream about.

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

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

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

That memorable occasion was when she was travelling from the Army base in Tennessee to her grandmother's house in Memphis.

"I was just two years old" she says "but I was travelling from the Army base to her house in Memphis. And when I got there she was having a big party and I started singing in front of the people."

That memorable occasion was when she was travelling from the Army base to her grandmother's house in Memphis.

"I was just two years old" she says "but I was travelling from the Army base to her house in Memphis. And when I got there she was having a big party and I started singing in front of the people."

The little songbird hits number one

Hudson's Trip to Ensign

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

Available in seven inch (ENY 27) and 12-inch (ENY 2712) 'Trip' is the debut solo effort by Richard D. Hudson who is known mainly for his keyboard session work with A1 Green, the Dells, the Four Singles and St Tropez 'One More Minute'. Originally available on ENSIGN RECORDS has picked up the rights to the Hudson People single 'Trip To Your Mind'.

Doctor Music re-released

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

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

Chrysalis push four singles

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

These singles - all available in 12-inch yellow vinyl as well as standard seven-inch - are Len Boone's 'There's No Me Without You' (CHS 2345), Michael Colombier's 'Do It' (CHS 2306), La Bionda's 'Baby Make Love' (CHS 2309) and St Tropez 'One More Minute' (CHS 2331).

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

Magnet staff write it out

MAGNET SEEMS to be going for the world record for the greatest number of false endings on one record with the release of new Antonia Rodriguez single 'La Rumba' (CHS 2345). Remixed by disco product manager Tilly Rutherford to a length of eight minutes 29 on the 12-inch the single is a rework of the old Trini Lopez number and was licensed to Magnet by Germany's Jupiter Records.

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

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

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

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

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

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

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

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

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

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

...and with the top programmers

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

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

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

Who has the facts?

<table>
<thead>
<tr>
<th>Percentage of dealers</th>
<th>1979 Data</th>
<th>1978 Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Record Business</td>
<td>53%</td>
<td>57%</td>
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<tr>
<td>Music Week</td>
<td>30%</td>
<td>22%</td>
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<td>Radio &amp; Record News</td>
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<td>11%</td>
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<td>RB and MW equal</td>
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<td>10%</td>
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<tr>
<td>No preference stated</td>
<td>8%</td>
<td>10%</td>
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How good are RB’s charts?

<table>
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<th>Percentage of customers</th>
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</thead>
<tbody>
<tr>
<td>Record Business</td>
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<td>Music Week</td>
<td>34%</td>
<td>29%</td>
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<tr>
<td>Radio &amp; Record News</td>
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<td>29%</td>
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<tr>
<td>RB and MW equal</td>
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<td>5%</td>
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<tr>
<td>No preference stated</td>
<td>7%</td>
<td>7%</td>
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What’s the use?

Dealers agreeing with each statement:

<table>
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<tr>
<th>Percentage of dealers</th>
<th>1979 Data</th>
<th>1978 Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Record Business provides information which helps me run my business more”</td>
<td>69%</td>
<td>77%</td>
</tr>
<tr>
<td>“The Monday publication of Record Business helps me place and receive orders more effectively”</td>
<td>57%</td>
<td>69%</td>
</tr>
<tr>
<td>“I regularly refer to Record Business new release information”</td>
<td>82%</td>
<td>85%</td>
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</table>

ON WHICH DAY OF THE WEEK DO YOU USUALLY RECEIVE THE TRADE PAPER(S)?

<table>
<thead>
<tr>
<th>Day of the week</th>
<th>Percentage of dealers</th>
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<tbody>
<tr>
<td>Monday</td>
<td>76%</td>
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<tr>
<td>Tuesday</td>
<td>21%</td>
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<tr>
<td>Wednesday</td>
<td>27%</td>
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<tr>
<td>Thursday</td>
<td>31%</td>
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<tr>
<td>Friday</td>
<td>37%</td>
</tr>
<tr>
<td>Saturday</td>
<td>4%</td>
</tr>
</tbody>
</table>

FULL DETAILS OF BOTH SURVEYS ARE AVAILABLE FROM GODFREY RUST OR NIGEL STEFANS AT RECORD BUSINESS.
RECORD BUSINES Magazine's best-selling disco singles June 18 1979

1. RING MY BELL - Anita Ward
2. £AIN'T NO STOPPIN' US - NOW McFadden & Whitehead
3. 1 WE ARE FAMILY - Sister Sledge
4. BOOGIE WONDERLAND - Earth Wind & Fire
5. SPACE BASS - Slick
6. LIVING ON THE FRONT LINE - Eddy Grant
8. THE LONE RANGER - Quantum Jump
9. HOT STUFF - Donna Summer
10. LET'S LOVEDANCE - Gary's Gang
11. MAKE MY DREAM REALITY - Q.
12. NEW SILLY GAMES - Janet Kay
13. NEW REUNITED - Peaches & Herb
14. NEW GET ANOTHER LOVE - Chantal Curtis
15. NEW GO WEST - Village People
16. NEW DR. JACKYLL & MR FUNK - Jackie McLean
17. NEW TRIP TO YOUR MIND - Hudson People
18. NEW MAKE YOUR MOVE - Joe Thomas
19. NEW (EVERYBODY) GET DANCIN' - Bombers
20. NEW TURN ON THE TAP - Richard Tee, etc.
21. NEW WHEN YOU WAKE UP TOMORROW - Candi Staton
22. NEW MINDLESS BOOGIE - Hot Chocolate
23. NEW BAD GIRLS - Donna Summer
24. NEW GET IT UP FOR LOVE - Taba Vega
25. NEW LIGHT MY FIRE - Amy Stewart
26. NEW A GOOD THING GOING - Phil Coulter Orchestra
27. NEW SOUND SYSTEM - Steel Pulse
28. NEW BORN TO BE ALIVE - Patrick Hernandez
29. NEW FUNKFIED - Hi-Tension
30. NEW PICK ME UP I'LL DANCE - Melba Moore
31. NEW DANCE WITH YOU - Carrie Lucas
32. NEW NEVER GONNA SAY GOODBYE - Poussez
33. NEW SATURDAY NIGHT T-Connection
34. NEW SHAKE YOUR BODY - Jacksons
35. NEW ONE WAY TICKET - Eruption
36. NEW GOOD, GOOD FEELIN' - War
37. NEW RAZZLE DAZZLE - Heatwave
38. NEW FULL TILT BOOGIE - Uncle Louie
39. NEW CHAINS - Gregg Diamond Bionic Boogie
40. NEW FEVER - Roy Ayers
41. NEW MUSIC IS MY WAY OF LIFE - Patti Labelle
42. NEW BRIDGE OVER TROUBLED WATER - Linda Clifford
43. NEW BLACK IS THE COLOUR - Wilbert Longmire
44. NEW BOOGIE CITY - PhiP Hurr
45. NEW LOVE DISCO STYLE - Erotic Drum Band
46. NEW FLASHBACK - Ashford & Simpson
47. NEW WORK IT OUT - Breakwater
48. NEW YOU'RE GONNA MAKE ME LOVE - Jones Girls
49. NEW BOOGIE MAN - Match
50. NEW I'M A SUCKER FOR YOUR LOVE - Teena Marie

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CHERTSEY
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Star singers feature on CBS opera sessions

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

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

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

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

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

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

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

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

Also this month came news from the US that Muti has been appointed music director of the Philadelphia Orchestra for an initial period of three years starting next year. He has been a regular guest conductor there since 1971 at the invitation of outgoing maestro Eugene Ormandy.

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

REVIEW


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

CBS Masterworks are proud to announce BENSOn and HEDGEs MUSIC FESTIVAL 1977 Recorded live at Snape Maltings

THE MUSIC OF SCHUBERT & BRITTEN

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Order from CBS Master Dek, Tel. 01-944 855, CBS Distribution Centre, Bury Road, London W10.
SUPERTRAMP - BREAKFAST IN AMERICA (A&M AMS 7451)
The title track from their current album, which is topping the U.S. charts at present, this bears all the distinctive Supertramp keyboard and horn trademarks. Certainly as strong as 'The Logical Song' and therefore should meet with equal success.

TEENA MARIE - I'M A SUCKER FOR YOUR LOVE (MOTOWN TMG 1146)
A debut single from a white lady on Motown, this sounds like a certain chart contender. Stablemate Rick James wrote and co-produced the cut, and also shares lead vocal chores. Ideal disco fare, with a 12incher available, and its catchy hook is likely to grab radio programmers as well.

THIRD WORLD - TALK TO ME (ISLAND WIP 6496)
Already in the lower part of the charts, this commercial offering from the 'Now That We've Found Love' chartmakers should take off now that it's been made available on 12inch. An obvious seller to the band's usual audience, and its airplay accessibility should interest a wider selection of buyers.

KNACK - MY SHARONA (CAPITOL CL 16087)
A new four-piece from Los Angeles, who have been building up a following in their home town, the Knack are firmly rooted in the mid-'60s British pop mould. Their debut is an instantly catchy track, with the expert production touch of Mike Chapman, and with airplay accumulating, a definite chart-rider.

VOLINSKI - SAVE ME (JET 146)
Vocal outing for the second single from the Mik Kaminski five-piece. Typical British rock sound to it, which will probably hinder more than help its chances, as it's not particularly outstanding. Obviously a chart record on the strength of 'Clog Dance', but unlikely to get much beyond the half-way mark.

JUDIE TZUKE - STAY WITH ME TILL DAWN (ROCKET XPREZ 17)
Tzuke's 'For You' debut was one of the most startlingly original singles of 1978. This second release from her impressive Welcome To The Cruise album is a much more straightforward offering, which is sure to do well in airplay terms. In a sparse week for singles releases and with some muscle from Rocket, this could give Ms. Tzuke a well deserved chart placing.

CHERYL LYNN - STAR LOVE (CBS 7318)
After the inexplicable failure of 'Got To Be Real', it's hard to see this less immediate cut catching any chart action. A vibrant disco work-out, there are some masterful production touches from Toto's David Paich and his pater Marty. Much will depend on disco reaction.

U.K. SUBS - STRANGLEROUL (GEM GEMS 5)
One of the more popular of the new wave bands, the U.K. Subs have also been one of the last to sign with a major company. Gem are to be commended for adding them to an already varied roster, which includes current chart-rider Patrick Hernandez, but this particular cut is a disappointment. Pic bag and coloured vinyl should help however.

PETER FRAMPTON - I CAN'T STAND IT NO MORE (A&M AMS 7449)
After a long break without any product due to a serious road accident and his role in the 'Sgt. Pepper' pic Frampton returns with his highly successful FM radio style. An obvious US smash, but unlikely to reap much more than moderate airplay success over here.
Marketing the unacceptable face of Motorhead

How an awareness of the needs of fans and some modern world marketing ploys helped put a tottering dinosaur back in the reckoning.

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

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

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

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

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

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

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

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

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

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

The album was released in green vinyl and the single in a limited edition special bag. "But that wasn't really fair on them" Lemon recalls about the single. "They wanted it in a bag. The kids are fans. The merchandising sold at gigs is phenomenal."

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

"This time" (with the new single 'No Class') - also off the album - "we're doing unlimited editions of the single in three different sleeves. A separate member of the band on each sleeve and the album design on the back to keep that going.

No, we don't expect to make money off the single but it really is an attempt to build Motorhead and also we've got the world to recoup from. Because of the success Bronze has already had in Europe our record licences work very hard for us."

DAVID REDSHAW

LIVE MUSIC

The loneliness of the long-distance r&b band

Artists: DR FEELGOOD/Inmates
Venue: London, Empire Ballroom
Leicester Square (1,750)
Current product: DR Feelgood, Album As It Happens (UA UK 30239), single: 'As Long As The Price Is Right' (UP 36506)
As long as the price is right - an apt comment on The Feelgoods in 1979 perhaps. The band had trimmed its cloth to present a ballroom gig and the venue was nearly full one thought back to the days when Canvey's finest could fit Hammersmith Odeon without trouble.

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

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

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

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

DAVID REDSHAW

Book Review

STATUS QUO: The Authorized Biography, By John Shearlaw, Sidgwick & Jackson.
A BOOK which the publishers expect to sell through record dealers rather than book shops. It's a straightforward but well-written volume about the rise of our premier headbanding group, attractively packaged with lots of pics and a high proportion of interview material.

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

DAVID REDSHAW

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ALBUM REVIEWS

DAVE EDMUNDS: Repeat When Necessary (Swan Song SSK 59409) Prod: Dave Edmunds
Released hand in hand with the new Nick Lowe album, Repeat When Necessary features identical personnel. Rockpile blockbuster Billy Bragg and Terry Williams plus Bashier himself on bass, but does not feature a single original track. Still, it's good solid rock 'n roll with the highlights being Roy Hall's 'Girl Talk' and Graham Parker's powerful 'Crawling From The Wreckage'. When it comes to sales, those punters faced with the choice of this or The Cars' Labour Of Lust will probably go for the latter.

STELLA PARTON: Love Ya (Elektra K52136) Prod: Jim Malloy/Evan Stevens
Quality crossover country with enough country style to attract the ethnic fans and reasonably well-played AOR set. That's Life', That's Life', Coronation Street', Marvin Gaye with Tammi Terrell, Kim Weston, Diana Ross and Mary Wells, all of which stand the test of time admirably. The songs range from the pleasantly winsome singing of Taana Gardner which sounds as though he is a freeform jazzman striving to earn a living and recent shows, and even collage to come, 'Hollywood' on a number of J.S. Bach compositions. Confessions to 'progression'; it simply trashes out 12 tracks of breathless, uncompromising teen music -- genuine power pop. By anyone else this would probably bomb but the Lurkers fanatical following of punks and skinheads should see it through the charts, especially as the band is currently touring.

JOHN WILLIAMS: Bridges (Lotus WH 515) Prod: Not listed
With the upward progression of the single 'Cavatina' and the impressive chart action on the Sky album, guitarist John Williams is a distinctly hot property currently. This album, put together from tracks recorded for Cuba some years ago, features him playing tasteful solo guitar, framed against soothing strings in moody instrumentals and the ever-changing 'Brother'. Highly recommended to the faint-hearted.

THE LURKERS: God's Lonely Men (Beggars Banquet BEGA 8) Prod: Philip Jarratt
Well to do for primal punk acts still operating on a wave of enthusiasm probably because, with an overdose of Dansette-cal following of punks and skinheads, it would be surprising not to appeal to them.

AVIATOR: Aviator (Harvest HSHP 4096) Prod: Aviator
A new quartet recently signed to Harvest, which might have been rated somewhat of a supergroup when such 'dream teams' were around. Currently, its mixture of Clive Bunker (ex-Jethro Tull), Jack Lancaster (woodwinds and keyboards sessioneer), singer and guitarist Mick Rogers (ex-Manfred Mann) and bassist John Perry (ex-James White & The Royals) have brought forth a fairly interesting collection of soft soul/disco cuts. There's something for everyone here, although there is a slight tendency to overdo the ethnic fans.

CANDI STATION: Chance (Warner Brothers K56641) Prods: Candi Staton/Jimmy Simpson
The songs range from the pleasantly winsome singing of Taana Gardner which seems squarely aimed at Rafferty's own new-found fans. Egan's mellow, easy style and Courtney's production add up to a sound uncannily like that of Rafferty on many tracks. With nights on Broadway already to her credit Ms Staton is at least a name among the general public -- and a big name among the disco cognoscenti. She should win quite a few more over with this album which is well produced and performed. She sings well and with feeling particularly on 'I Ain't Got Nowhere To Go', 'I'm Here' and the beautiful 'When You Wake Up Tomorrow'. Could be a strong album sales-wise given the support it will almost certainly get in the discos.

JOE EGAN: Out Of Nowhere (Ariola ARL 5021) Prod: David Courtney
Gerry Rafferty's former Stealers Wheel partner returns from a lengthy silence with an album of his own songs which seems squarely aimed at Rafferty's own new-found fans. Egan's mellow, easy style and Courtney's production add up to a sound uncannily like that of Rafferty on many tracks. The songs range from the pleasantly winsome singing of Taana Gardner which seems squarely aimed at Rafferty's own new-found fans. Egan's mellow, easy style and Courtney's production add up to a sound uncannily like that of Rafferty on many tracks. With nights on Broadway already to her credit Ms Staton is at least a name among the general public -- and a big name among the disco cognoscenti.

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VARIOUS: It Takes Two (Motown STMR 9002)
Motown's repertoire over the years has been illuminated by a fair number of duets, many of which have become pop classics. A few obscure items are featured, but most of the winners are here, among them enduring tracks by Marvin Gaye with Tammi Terrell, Kent Weston, Diana Ross and Mary Wells, plus the Supremes with the Four Tops and the Temptations, all of which stand the test of time admirably.

DIONNE WARWICK: Dionne (Arista SPAR 1996) Prod: Barry Manilow
With their considerable musical skills, Hinge and Bracket have elevated drag entertainment to a new level of enjoyment, with the humour never going beyond a little 'besserer's' bickering and amusing introductions of Gilbert and Sullivan with a touch of Ivor Novello and Verdi thrown in for balance. H&B are assisted by Lindsay Benson, Richard Day Lewis, plus strings and a choir. Predictably a good-time is had by all, and their regular broadcasts and recitals will ensure a degree of consumer interest in the LP.

The offbeat Otway has been well-exposed by the media, and it will be interesting to see whether his carefully developed image of unpredictability will trigger a response among record buyers for his first solo album. It's tempting to suggest that if Bob Dylan had been born in Aylesbury, he might have sounded a bit like Otway does, but Otway's quirky phrasing is clearly his own and the strange way he employs a bit of surrealism as part of his charm. He's also coming on strong with the new 'Blue Eyes Of The Belle' and the excellent 'Best Dream' outstanding in a splendidly produced album, suggest that he's in his own respond to the nostalgic pull of this album then it could well achieve best-seller status. As it is respectable sales must be in prospect for this songwriting collection by the creator, which is surprisingly 'Last Farewell' and 'Sailing', which have already achieved more than useful following among the public when released as singles.

THE GREG KIHN BAND: With The Naked Eye (Berserker BSERK 20) Prod: Matthew King Kaufman/ Kenny Laguna/Glen Kolotkin
Greg Kihn's initial new wave fever but it soon transpired that his music had more to do with the spirit of the 60's Californian garage band coolies than with the new London punk. This is pleasantly hook-laden American rock with lots of airplay possibilities and very good of its type but probably with not enough aggression to make it stick in the charts.

HINGLE & BRACKET: In Concert (EMI One Up OU227) Prod: Norman Neil
Dave Edmunds, with their considerable musical skills, Hinge and Bracket have elevated drag entertainment to a new level of enjoyment, with the humour never going beyond a little 'besserer's' bickering and amusing introductions of Gilbert and Sullivan with a touch of Ivor Novello and Verdi thrown in for balance. H&B are assisted by Lindsay Benson, Richard Day Lewis, plus strings and a choir. Predictably a good-time is had by all, and their regular broadcasts and recitals will ensure a degree of consumer interest in the LP.
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Nobody rolls
Nobody does it better
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Geraint Watkins & the Dominators

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