Phonogram plans price & margin changes for '80

PHONOGARM IS preparing for 'a year of uncomplicated survival' by raising its retail prices to £5.65 for its top album line and £1.15 for singles, from November 19.

“We are undergoing a fundamental change in our industry,” managing director Ken Maliphant told sales conference delegates at Bournemouth last Thursday. “Not only must Phonogram recognise it, but anticipate its implications and adapt its policies and organisation to suit.”

To coincide, the company is forging a trading policy based on ‘creative flexibility’, and January 1980 will see the start of a new flexible dealer and product orientated margin system ‘to take account of and avoid the pitfalls of the current rigid structure’ in line with the sales convention theme: “The challenge of the 80s”.

However, the details of this new scheme are yet to be finalised, and will be announced via a ‘live’ video link-up to major cities with dealers invited to participate in and discuss the plans.

On the subject of the price increases, marketing director Barry Evans explained: “Phonogram has been totally absorbing considerable cost inflation for some time now, some costs have risen 30-40 percent in the last six months. The company has reluctantly decided some proportion of these inflated costs will be incorporated into the price structure.”

Standard pop LP prices will increase from £4.65 to £4.99 and deluxe albums from £5.30 to £5.65 with current cassette price differentials being retained. Singles move from £1.05 to £1.15 rrp.

Evans stressed that the merger of Phonogram’s and Polydor’s sales teams need not result in both companies adopting the same margin and pricing policies in order to maintain a fair and flexible response to changing market conditions.

He also announced the formation of a “one-to-one” dealer liaison scheme involving the company’s marketing and promotion staff getting into regular communication with a group of dealers drawn from a wide area to provide immediate feedback on campaigns and dealer requirements.

Latest product from Kool and the Gang and Village People - a double album - was presented along with an imaginative classics supplement.

Future in doubt for RWA and Liverpool dealer body

THE FAILURE of recent negotiations with manufacturers has thrown into doubt the future of two vociferous industry pressure groups - the Merseyside Dealers Committee and the Record Wholesalers Association.

Following its failure to win any concessions from Polydor over its reduced dealer margins during a meeting with deputy managing director, Tom Parkison, the six-week product boycott organised by the Merseyside Dealers Committee now looks to be at an end.

In future it seems the committee will operate on an informal basis - if at all.

Despite the “strike”, Parkinson made it clear that Polydor was not prepared to restore the margin and the outcome of the meeting was that there would be at least a partial return to trading with the company.

Committee chairman, Mike Davison, commented afterwards: “I am not convinced that regional committees can really achieve anything. A London-based representative to deal with the manufacturers is needed.” He added that some committee members might continue to meet from time to time to discuss mutual problems.

As for the Record Wholesalers Association, its failure to reach any concrete agreement with manufacturers in the current non-EEC imports dispute has seriously undermined its credibility.

Paul Feldman, of Simons Records - one of the founding members of the Association, told Record Business last week: “There doesn’t seem to be any need for the Association anymore. We have gone as far as we can.”

Official RWA spokesman, Mike Campbell, of Charmdale, claimed that the Association has not been disbanded. However he admitted that Charmdale has completely withdrawn its support as “no definite conclusion has emerged from talks with record companies”.

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Philips – Sony video deal

BRITAIN’S FIRST videodisc manufacturing facility is being installed at Philips Mullard factory in Blackburn. Pilot production is expected to be underway by the second half of next year in preparation for the UK launch of the videodisc in 1981.

“This will operate as a trade house for all UK software producers,” said a Philips spokesman. “The interest is enormous and the software people are beating a path to our door. We had...
Fawlty Towers album due from BBC Records

AFTER NEGOTIATIONS lasting nearly two years, BBC Records has secured agreement to release the first LP from the much admired Fawlty Towers TV series. It will be released on November 9 and features the 'Hotel Inspectors' sequence from the first series and 'Theft' from this year's shows.

"John Cleese felt that Fawlty Towers' appeal was mainly visual and was doubtful if the humour would be lost on an LP. However, we are very pleased that he finally agreed," said Alan Bilyard, head of BBC Records. Cleese will be donating his royalties to Amnesty International.

Other BBC pre-Christmas releases include Fun At One which features excerpts from Paul Burnett's Radio-1 show. Since the album includes cuts from non-BBC contracted artists, clearance forms were necessary before it could be put together. Two other compilation albums are More Hits

Video-disc — from Page 1

Videodisc players will be manufactured in Belgium, where they are currently being produced for the American market.

An important development towards introducing some much needed standardisation into the field of video recording and optically read recordings using a laser instead of a stylus was announced last week. Philips and the giant Japanese corporation Sony have agreed to a free exchange of patents in a joint-venture project with MCA, Philips.

According to the Philips spokesman the principal aim of the agreement was to "achieve compatibility in the next generation of laser-read digital discs."

Sony has been developing a VP player which is compatible with the Philips system and the Dutch company has already concluded patent exchange agreements with Pioneer, Sharp, Grundig and IBM, which is engaged in a joint-venture project with MCA, Philips American software partner.

The deal with Sony could also bring about some standardisation of video tape systems in Europe where five, including Sony's Betamax and two from Philips, have been available.

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CBS clinches Stiff's P&D

CBS IS to press and distribute Stiff Records with immediate effect, followed by independent's forthcoming sales agreement with Virgin. The news means that dealers will receive records sold in by the Virgin team from the same distributor, rather than from both EMI and Island, as was the case under the old arrangement.

The distribution switch coincides with a burst of activity from Stiff. Recently-signed Madness release their first single and album on Friday. Both are entitled 'One Step Beyond', with 7 and 12-inch versions of the 45 available coupled with tracks not available on the LP. The 12-inch carries the new catalogue number (BUYT 56).

The album (SEEZ 17) is issued in a 10,000 limited edition at the special price of £3.99, after which it reverts to the normal £4.78. The whole is supported by double page spreads in the consumer press and 200 window displays plus posters, leaflets, stickers, badges 200 'stand-up' logos and 50 giant beer cut-outs.

After the Madness product comes sing

CBS marketing director Peter Robinson, says: "I admit that this is a very unusual arrangement. It was negotiated in the US and we are sure that the single will stimulate sales of the Streisand LP.' He added that the CBS 12-inch single would be 'freely available - initially'.

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VIRGIN RECORDS one of just two leading companies still to bow to dealer pressure for five percent returns - is due to make a major announcement on the subject in the next few days.

Until then the system stays as it is, according to managing director Simon Draper, replying to retail enquiries this week. From time to time dealers have asked us to consider a returns system and we have had prolonged discussions about it," Draper told RB.

"We sometimes arrange special sales or exchange deals for certain releases, and we certainly don't want dealers to be stuck with our product on their shelves.

As far as we are concerned, any kind of returns allowance would be to encourage dealers to be more adventurous and take risks on records we want to break.

"We will almost certainly make a statement on the subject in the new year.

Unlike EMI, which offered a 36 percent dealer margin before it introduced a returns privilege, Virgin operates under the CBS terms of trade with a 33 percent markup. CBS, of course, does operate a returns allowance.

Commented Draper: 'At a time when rrp is increasingly meaningless, we deal with the trade on trade terms and leave it to them to set a price.'

MCPS issues writs

The MCPS has taken out High Court writs against the retail chain Harlequin Records, and Manchester-based dealer Robinson's Records alleging failure to fix MCPS stamps on imported product.

An injunction was granted against Harlequin on October 5 by Mr Justice Dillon preventing the chain from selling any product without MCPS stamps. The MCPS is now seeking 'substantial' damages from Harlequin. Negotiations have already begun between the two parties.

The MCPS allegations involve six different LP titles all imported from the US or Canada including Kate Bush, Rod Stewart and 10CC product.

The MCPS High Court writ against Robinson's Records was adjourned last Tuesday following an application by the record retailer/wholesaler.

Top EMI changes

EMI has announced three top personnel moves this week. General manager of EMI GRD &R department Brian Shepherd (32) and Nick Payne (33) EMI Records financial controller has been appointed to the board of EMI Records (UK).

Jim Howell has been made marketing manager for the company's LRD reporting to general manager Mike Harvey. Reporting to Howell will be label managers Martyn Barber, Bob Fisher, Paul Minns, Mike Batty, Dave Rose who are between EMI for Bronze, Chiswick and RAK.

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Have you Heard about Billy and Charlie?

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MULLINGS

FIRST THE good news—the BPI has been discussing the possibility of drawing up a code of conduct to govern members promotional activities in the chart shops; now the bad news—a recent meeting nobody could at all workable. . . could a closer liaison between Logo and RCA be in the winds? . . . and talking of winds, we hear that a chill breeze from the East blew out EMI LRD's plans for a launch party for the Cobra label—a booz-up following hard on the heels of those tumultuous profits was not thought to be totally tactful. Still, austerity is not reigning supreme—a modest uncorking for Dr. Hook at the White House last Friday went ahead as planned. But who needed the publicity the more, we wonder? . . . since Decca announced a £5.3 million loss on September 14, its ordinary voting shares have risen by 20 percent according to the Financial Times, which also disclosed that Racial, a rumoured bidder for Decca, has just disposed of its shares in Piccsly, worth about £7.2 million. . . .

ANOTHER FORMER Brinsley Schwartzes makes his mark in America—chasing Nick Lowe's 'Cruel To Be Kind' up the Top 100 is Jan Gomm, whose Martin Rusten-produced Hold On! gave her its first hit single. . . . Staff at the first hit single Stateside. Here, Albion has Gomm on its roster and is reissuing both the single and his Summer Holiday Album, now retitled Gomm With The Wind, through Arista. . . . that Arista-Ariola deal has now gone through, although Columbia Pictures' profit of 4 million dollars on the 50 million dollars transaction was about 3 million dollars less than anticipated. . . . our Majorca spy reports seeing David Dalton and Gay James lookalikes holidaying there—radio reporters on the same wavelength? . . . Irene Hand and June Whitchifeld turned out, but to nobody's surprise. Peter Sellers didn't show at Libero-United's reception for his first album in 10 years, Sellers Market produced by Ken 'Bring 'em Back Alive' Barnes. Sellers, reportedly, contributed 47 different voices to the LP. . . . Record Sales sponsoring a Parachute Course in aid of Cancer Research on November 3-4 near Newcastle. The brave with £75 to spare should contact Richard Jakubowski—the left hand and the right hand department—although Motown EMI claimed that Stevie Wonder's sleeve note 'positive pain' remark was credited to top man Michael Roshkind. Motown International quick to point out that it refers to chemically it has self-destruct properties . . . the left hand and the right hand department—although Motown EMI claimed that Stevie Wonder's sleeve note 'positive pain' remark was credited to top man Michael Roshkind, Motown International quick to point out that it refers to Michael Braun, producer of Secret Life of Plants film and that the American company is proceeding with the perfumed sleeve, despite EMI's discovery that chemically it has self-destruct properties.

AFTER PARKING his free-drinksmobile outside several venues, Island's strong and silent sales-manager John Knowles received a written reprimand from the organisers of a certain dealer tour—but the Knockers went to Manchester anyway . . . in Nigel Dempster's Daily Mail diary, Ariola managing director Robin Blanchflower gave a picture of himself dancing with Susan George at a post-show party for the Three Degrees, plus a mention that he 'bears more than a passing resemblance to crooner Jack Jones' . . . but the act's Albert Hall marathon was about three degrees too serious, with the massed Royal Philharmonic Orchestra handing out a deafening defeat to the girls in the battle with those notorious acoustics. Until change of ownership from Solomon & Perkins to Wind Up is completed at the end of the month, Eddie Webster remains as the Glasgow general manager . . . while wining and dining an RB scribe, Island Press person Neil Storey, who is between flats, had his car window smashed and his entire wardrobe about £7.2 million. . . .

CLOSING DATE lor Song For Europe entries is November 9 . . . RB Trivia Quiz boffins intrigued to see newly introduced quiz in MPA News—obviously great minds are thinking alike on several questions . . . according to EMI, Capitol Industries profit in last financial year was around 10 million dollars and not, as reported, 2.4 million dollars—a figure covered all EMI's North American operations. Whether the scanner has cost the company dear, video machines all the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . . CBS Discopool publicity blurb on Michael Jackson, asks "Can the rage at Phonogram where last year's Philips model is available to staff at bargain price. . . .
**Merchandising**

**NEWS**

**Ariola & BBC combine for classical lollipop**

IN A unique co-production venture, BBC Records and Ariola-Eurodisc have combined bill-posting and Taping campaigns of a performance of Tchaikovsky's *Sleeping Beauty* by the BBC Symphony Orchestra conducted by Gennadi Rozhdestvensky.

Negotiations to enter into a joint-venture agreement began at Midem 1978 between Alan Bilyard, head of BBC Records, and Ariola's executive classical producer Hans Richard Stracke and became firm in Cannes this year.

The recording was made two weeks ago at the BBC's Maida Vale Studios, with Stracke producing, and although the concert was broadcast last week, the LP box-set is not being released until the summer of next year, when the BBC Symphony Orchestra celebrates its 50th anniversary. BBC Records will have rights to the recording in the UK, Australia, New Zealand, South America and Middle East territories, with Ariola issuing it elsewhere.

“We have been unable to expand on our classical output because of high recording costs,” said Bilyard. “This recording is one of the most exciting developments in BBC Records output and we are hoping to develop our arrangement with Ariola. The German company has expressed a desire to continue providing us with records that can agree on suitable works to be performed.”

The *Sleeping Beauty* will be issued on the Airtune label, launched earlier this year principally for important recordings from the Corporation's archives. Public and critical reception has been enthusiastic and before Christmas albums by Denis Brain, Dame Maggie Teyte and Kathleen Ferrier will be released.

**Merchandising**

**JET RECORDS** is preparing to spend up to £100,000 on new albums from Magnum and Trickster, both of which are out this month at the special low price of £3.49.

Trickster's LP entitled *Back To Zero* was released on October 5 and coincides with a UK tour supporting Boston. Consumer and trade advertisements, 200 window displays nationwide carrying a 'price frozen' theme with blocks of ice, and flying post to back up the release.

*Magnmum 11* is the Magnum LP out on October 19 packaged in a luxury metal board cover with silver streamers being mailed out to dealers. Silver ingots feature in 200 window displays and the week ending October 19 will see full page advertisements in the rock consumer press with more to follow in the next fortnight. The band is touring with Blue Oyster Cult, posters are being mailed to 1,500 student unions and a national fly-posting campaign will go ahead. During both tours 40,000 leaflets advertising the low price will be distributed.

**PHONOGRAM IS reading the big guns for new albums from big-selling Boomtown Rats, Dusty Springfield and Gallagher and Lyle.**

Released on October 12, Gallagher and Lyle's *Lonely No More* (Mercury 9109628) is backed by consumer rock press advertising including a double page spread Melody Maker, while their forthcoming tour will come in for national press advertising starting October 27.

*Dusty Springfield's Greatest Hits* (Philips 9109629) features 20 British and American chart hits. The campaign includes advertising in the consumer press as well as space in the Guardian.

**Letters**

I have now received my Manfred Mann album from EMI, six weeks after release. At the time I wrote to you I had no idea when or if I would get the album, but two weeks later received an order form. I have no particular complaint about EMI, but it is all too common for reviewers to read in the music press about records that they have to wait weeks to receive, or never get at all. Can't record companies do something about this?

TONY AUGARDE, Oxford, Oxford.

May I through your columns thank my colleagues and friends in the industry for the many cards, telegrams and gifts received on the occasion of my retirement. I am retaining my association with Pye and thus the industry for some time, so hopefully will still see many of my old friends. Incidentally, as always I shall be available for parties and weddings! Au revoir my friends.

TOM GRANTHAM, Trap One, 76, Kennel Lane, Fetcham, Surrey.

I am delighted to see that EMI is once again doing the five percent returns hit. Theorists constantly prove that in reality there is now financial advantage from the scheme, but since most of us react emotively rather than objectively, the psychological advantages far outweigh the economic liabilities. Are you with me so far?

There is no doubt if we have to sell, sell, sell, we have to buy, buy, buy, and the five percent returns scheme encourages this. One with gloom, let's go-go-go...what about it Virgin Records?


I should like to congratulate MCA Records on their success with Al Ford and the Muddy Waters. The pianist and the drummer, add strength to the releases, which are gaining from the demise of ABC Records distributed by Anchor. I believe that ABC's policy was to release in the UK only those recordings which entered the American Top 50. Thus the company missed many chances of hit records in the UK accepting that it is a completely different market. It can therefore be seen that the record company can afford to hold back talented recording artists.

MARK ROBERTFAY, RAF Gutersloh, Germany.

**Deals**

AFTER a week of negotiations, Raito Records has signed a long term licensing deal with Pye Records. The move follows the recent termination of Raito's licensing agreement with Decca - the company that has handled the label's pressing and distribution since its launch earlier this year by Tim and Nick Hall.

First product out under the new deal is the Korgis' single 'Young 'o Russian' (TRED 108). This will be followed by an LP and single from The Planets planning album by Kim Beacon.

"We are a young company, we want to expand and we cannot think of any licensed company involved with Pye who have been disappointed in the way they work. We are most impressed with their enthusiasm."

NIGHTSHIFT FROM Edinburgh, with two Zoom label singles to their name so far, have signed to EMI on a long term contract.
GRAB A SMASH!

'SMASH AND GRAB' is the new album from RACEY containing their major hits 'Lay Your Love On Me,' 'Some Girls' and 'Boy Oh Boy.'

RRP £3.99 and special dealer price on all albums and cassettes ordered before November 1st 1979 – so hurry, ORDER NOW!

* Consumer Press advertising in Record Mirror, Superpop, and Smash Hits.
* Special Counter browsers.
* Nationwide window/in store campaign.
* Radio Campaign. Capital, Clyde, BRMB, Piccadilly and City.

Album SRAKX 537 Cassette TC-SRAKX 537
Trumpet star Bernard gets debut album

CBS HAS just released its first album featuring France’s virtuoso trumpeter André Bernard to follow up his British concert debut. This is a collection of trumpet concertos by Albinoni, Hummel and Hertel, all with the English Chamber Orchestra conducted by George Malcolm (CBS 76862).

This 33-year-old artist has collected rave reviews for his playing at New York’s Lincoln Center, at the Salzburg Festival and with the Berlin Philharmonic. In France, where he is in constant demand on tv, he enjoys the kind of popularity achieved here by such stars as John Williams, Julian Bream and James Galway.

He has already made 15 recordings on the Continent, but none has been made available here, so his new contract with CBS International should finally establish his name in the UK as it is already known everywhere else. If the remarkable buoyancy of tone and technical brilliance of his playing of the concertos on this album are anything to go by, he could well set a craze among the British public.

Nothing widens interest in classical music more than the discovery of a dazzling new talent, and Bernard stands a fine chance of attracting a popular audience for display works for the trumpet just as Bream and Williams have done for the guitar and Galway for the flute.

Top 10

1. FESTIVAL OF KING’S CHOIR OF KING’S COLLEGE, CAMBRIDGE - WILL COOKES (DECCA D1484 4)
2. MOZART: THE MARRIAGE OF FIGARO - HIGHLIGHTS: SOLOISTS, PHILHARMONIA ORCHESTRA/GLUSKIN (HMV SXLP 30303)
3. CHORAL FAVOURITES FROM KING’S, CHOIR OF KING’S COLLEGE, CAMBRIDGE (HMV SXLP 30304)
5. HANDEL: MESSIAH -ARIAS & CHORUSES, SOLOISTS, LONDON SYMPHONY ORCHESTRA/BOULT (DECCA S3180)
6. DVORAK: SYMPHONY NO 8, VIENNA PHILHARMONIC ORCHESTRA/DERBECK (HMV D1495)
7. BAROQUE BRASS, PHILIPP JONES BRASS ENSEMBLE/FORCUST (ISLANDS 9918)
8. VIVALDI: THE FOUR SEASONS, JULIANA BADNIN, SYMPHONY ORCHESTRA OF SWITZERLAND/LEONARD JACOBS (HMV SXLP 30306)
9. GOUNOD: FAUST - SOLOISTS, PARIS OPERA CHORUS & ORCHESTRA/PATENT (HMV SXLP 5170)
10. LUCIANO PAVAROTTI: FAVOURITE TENOR ARIAS (DECCA EXL 6469) (Courtesy of St Martin’s Records Leicester)

Opera classics herald Carreras’ EMI deal

JOSE CARRERAS, who starred in two of Phonogram’s September releases of complete operas, Rossini’s Otello and Verdi’s Un Ballo in Maschera, has just signed an exclusive three-year contract with EMI. This will run from August 1981 with a renewal option for a further three years.

The Spanish tenor has already made several recordings for EMI. This month sees the release of Verdi’s Don Carlos (HMV SLS 5154, four-LP set), in which he co-stars with Mirella Freni, Agnes Baltsa and Nicolai Ghiaurov under the baton of Herbert von Karajan.

Already recorded but not yet released, are Aida, again with Freni and Karajan, and Cavalleria Rusticana and Pagliacci conducted by Riccardo Muti. Complete operas planned for the future include two Verdi heavyweights, La Forza del Destino and I Vespri Siciliani, and the rather lighter Madame Butterfly.

Meantime, back at the Phonogram ranch, Carreras lets his hair down this month with an album of Songs from Zarzuelas (Spanish operettas) with the English Chamber Orchestra conducted by Antoni Ros-Marba (Philips 9500 649).

Polydor’s new budget line gains top DG repertoire

POLYDOR’S NEW Accolade label, retailing at £3.50, offers some genuine bargains this month. The albums bring back-catalogue material, but they feature artists currently recording on the top-price Deutsche Grammaphon label.

Certain to prove good sellers are the Beethoven symphonies recorded by Karajan and the Berlin Philharmonic and first issued in 1963. The same conductor and orchestra recorded them again a couple of years ago, but the earlier versions hold their own, and at mid-price albums should attract a lot of customers. Many connoisseurs, moreover, prefer the Karajan of the 60s to the cult figure he has now become.

Already highly acclaimed Karajan performances on the new label include Tchaikovsky’s Symphony No 5 (Deutsche Grammaphon 2542 108) and a coupling of the Sibelius Symphony No 5 with ‘Finlandia’ and Valse Triste’ (2542 109).

Another maestro who stars on the Accolade label is Claudio Abbado, represented by recordings of Brahms and Tchaikovsky which have been universally acclaimed. These also are safe bets for dealers.

Nat. ads for Tomita album

SCIENCE FICTION in Sound is RCA’s description of a new album, The Bermuda Triangle, featuring Isaac Tomita using electronic instruments, following up the introduction of the Moog Synthesizer (RCA RL 12885). It involves music by Prokofiev for the most part, but is dominated by pieces by Sibelius and John Williams.

Behind the music is a story of a space ship arriving in the area of the so-called Devil’s Triangle. Tomita has become a cult figure whose previous albums of this kind of music have been best-sellers.

Swingles are Dancing, which used piano music by Debussy, sold 150,000 copies in the UK, and his electronic compositions based on Mussorgsky and Stravinsky have also done well. RCA is advertising this latest album in the national as well as the music and trade press, and is promoting a sales campaign on all Tomita product with a sliding scale of discount on the four catalogue items.
The London Symphony Orchestra celebrate their 75th Anniversary with a superb 3 Album box set from K-tel.

Conducted by: ANATOLE FISTOULARI

The LSO perform Ballet, Opera and Orchestral works by the world's best loved composers.

Encore

A 3 album box set of classical music worthy of celebration.
**SINGLES REVIEWS**

**ABBA GIMME GIMME GIMME** (Epic EPC 7914)
Follows closely the disco-based format of many of the cuts on their *Voulez Vous* album, and the expected infectious melody and vocal blend have slammed it onto every playlist in the land before release. Could well store strongly in the disco field too, and an obvious smash.

**QUEEN CRAZY LITTLE THING CALLED LOVE** (EMI 5001)
A very out-of-character release, sounding like a pastiche of 1960-style rock'n'roll a la Alvin Stardust or Mud. Grooves along initially, though obviously without the usual Queen vocal gymnastics, and if their fans can swallow the sharp turnabout in style, it could smash. Pic sleeve.

**SPARKS TRYOUTS FOR THE HUMAN RACE** (Virgin VS 289)
The third single from Sparks No. 1 in)

**ARTISTS & REPertoire**

**Gloria proves potential of Country 'n' Irish**

**EVEN THOUGH Gloria's Irish hit version of 'One Step At A Time' was pipped to the post in Britain by Lena Martell's competing recording on Pye, the Irish played his most requested records, EVEN THOUGH Gloria's Irish hit version of 'One Day At A Time'. She played its potential for radio support because of its inherent strength as a song. Could well be lost in the rush this time around.

**CHANTAL CURTIS HIT MAN** (Pye International 7P 5010)
The rather belated follow-up to 'Get Another Love' is a cut from Chantél's disco duplex double-12" release titled after the hit. It's a mid-paced disco mover with some infectious highlights in the arrangement, but lacking much inherent strength as a song. Could well be lost in the rush this time around.

**GQ I DO LOVE YOU** (Arista ARIST 303)
The 'Disco Nights' hit group have a complete change of pace on this, their recent American Top 20 success. In contrast to their earlier subtle rhythm groovers, this is a slow-burning harmony soul ballad reminiscent of many late-60s black outfits. The song itself was a big 1965 hit for its composer Billy Stewart, and this is a worthy revival, and a good 'mood' airplay record. Pic sleeve.

**BARRY MANILOW SHIPS** (Arista ARIST 307)
A track from Manilow's new *One Voice* album, an Alan Hunter original which, somewhat surprisingly, seems tailor-made for the artist's vocal style. A rich crossover record.

**specials A MESSAGE TO YOU RUDY** (2 Tone CHS TT 5)
The band's ' GANGSTERS' was strongly influenced by the 1960s Prince Buster groove, and the follow-up plunges deeply into ethnic-sounding ska territory. The recording was released in Ireland 4 months after its original release date and there met Marijohn Wilkin, co-writer with Kris Kristofferson of 'One Day At A Time'. She played the song to Gloria who took to it immediately learned it overnight and recorded it at a 10am session the next day.

The recording was released in Ireland in July 1977 and, Clinker's fears of lack of radio support were justified. It more or less disappeared without trace and Gloria had released two more singles before, unexpectedly, sales of 'One Day At A Time' began to pick up. While RTÉ had shown no enthusiasm, Downtown and the BBC in Belfast had started playing the record and sales in Ulster climbed up to 50,000-plus copies. Meanwhile Release had been plugging the song on its own sponsored Friday show on RTÉ and that plus media attention on what was happening in the North generated renewed interest in the song. Some 12 months after its original release, 'One Day At A Time' entered the Irish national chart where it has remained a permanent fixture ever since. Despite a suspicion that every owner of a record player in Ireland must by now have bought one, it is still selling upwards of 2,000 copies a week.

Meanwhile, Release has been playing away with the record in the UK and thanks to local airplay support has secured worthwhile sales in Scotland, the North East and North West and Birmingham. Indeed, there have been isolated cases of spectacular sales, the most recent being at New Market Tapes, Aberdeen, which sold 75 copies almost as soon as they came into stock and then placed another order for double the quantity.

Sales through independent record distributors like Spartan have amounted to around 30,000 copies and Release is now in the process of making one final assault to break the record in Britain, "If we can get Radio-2 behind it - and Terry Wogan has given it a number of plays - then we think we will be there," says Clerkin. The release of a new single in Ireland has been delayed, partly because sales of 'One Day' remain buoyant, but also to ensure that it has every chance to succeed in Britain. If it doesn't happen with this latest promotional initiative, then Clerkin says they will finally have to give up the struggle and try to advance Gloria's UK career with newer material. But both Release and Gloria are hoping that by October 20 when she arrives in the UK for a 20-date tour that an Irish label will have its first UK chart entry.

**Gloria Receives an R.T.E Award for the success of her 'One Day At A Time' hit by top dj Larry Gogan.**
Fableland

Aesop in Fableland

Written by Andrew Bailey

Music by Ed Welch

Narrated by Arthur Lowe

with the London Symphony Orchestra

Conducted by Ed Welch

For 2,500 years Aesop's Fables have cast their magical spell across the world. And now these everlasting stories come alive as never before in a wonderful words-and-music interpretation. The story, with its truly fabulous characters, is richly narrated by the much-loved Arthur Lowe. The breathtaking score, an original by Ed Welch, is played with cinematic breadth by the entire London Symphony Orchestra. The result is as enchanting and as timeless as the Fables themselves.

The release of the album on October 18 will be accompanied by a full marketing campaign, including extensive national and regional press coverage, a local radio competition, an outstanding POS device, a good-value £4 price tag and the release of a single of "Aesop's Theme" by the LSO.

A paperback of Aesop in Fableland is being published simultaneously by W.H. Allen.

The single "The Shape of Things to Come" was by any standards an impressive debut. The album entitled simply "The Headboys" is outstanding. Its release is backed by an extraordinary campaign.

Hear it! Stack it!

Single: RSO 40  Album: RSO 13
Record Merchandisers –
into profit and moving ahead

AFTER a chequered history where profitability has not regularly managed to reflect turnover, Record Merchandisers under its vigorous new management team looks set to expand from a stable base. BRIAN MULLIGAN has been looking at the industry-owned racking company and found a mood of optimism regarding future sales prospects despite the problems the record business as a whole is presently having to contend with.

RECORD MERCHANDISERS has just introduced a streamlined picking and packing operation, part of a modernisation programme costing over £100,000 at its Hayes headquarters carried out over the last year.

The move by the industry's racking company to sharpen the efficiency of handling singles and new release LPs, now accounting for 75 per cent of its £28 million-plus turnover, is noteworthy in two respects. In a total industry context, it dramatically underlines the alarming trend away from the bread-and-butter catalogue business. A secondary significance, but conceivably more important so far as RM is concerned, is that the High Street, the home of operating, like new premises, could be nothing equals nothing.

In the event, ranks appear to have held firm to the point that managing director Hasan Akhtar now regards the possibility of a change of ownership as "a thing of the past." "While this company can demonstrate that it can do a good job in the High Street, I see no reason why any shareholder or supplier would be dissatisfied," he says. "We have turned the corner. We have made a profit this year. It is not satisfactory, but it is a beginning. The shareholders do not see RM as a viable profitable investment, but as a service organisation in which they have an interest. As long as they are not being saddled with losses, they are content." In Akhtar's view, part of the reason for RM's poor profit performance over the years has been the speed of growth of sales. Since he took over in October 1977, business has soared from £13 million to the present £28 million annually. Keeping the customers satisfied, it seems, has meant that the shop has been rather neglected. "Any growing business must have investment to ensure that its growth can be profitable. So far as RM is concerned, before I came there was no investment in people or resources," he points out.

The £100,000 investment indicates that there has been a change of attitude towards developing resources. The management situation, too, has been strengthened at the senior and middle levels to ensure that while maintaining supervision over the company's rapid growth, there was no opportunity for a lack of confidence among customers.

Akhtar joined RM in October two years ago, having worked his way through administration and international at MFP. Then he was the only employee on the board and all management reported directly to him. He has subsequently been joined by commercial director, David Hammond, formerly with United Biscuits, who has a seat on the board, and Philip Matthews, from EMI Medical, whose role as commercial director also merits board membership. Akhtar retains direct control over product, personnel and administration.

A previous RM chief once described running the company as like being "the captain of a ship with five admirals on board—none of whom agreed with the direction they wanted to sail in." According to Akhtar the shareholder directors now function in a non-executive capacity, giving advice and looking after their companies' interests. "Provided we report correctly and account for our actions, we are left alone to run the business.

The changing fortunes of Merchandisers were not easy to arrange, largely because of a massive stock problem occasioned by the SOR trading arrangements. However, a drastic slimmering down of repertoire in line with the decline of catalogue sales to secure cleaner racking was embarked upon coincidentally with what Akhtar describes as "better policies" towards customers. 

"We needed to inspire confidence in our ability, otherwise their demands would have become unreasonable," RM's chief customer is Woolworth’s, which accounts for about 65 percent of the company's business and with whom a mutually satisfactorily relationship is enjoyed. Then comes Littlewoods with 100 racks and Debenhams with 50 followed by Asda and Fine Fare supermarket chains and the Martins and Sper rings newsagent and fancy goods stores.

COMEDIAN MAX Boyce snips the tape and declared Record Merchandisers' new picking and packing area open. Lending a helping hand is managing director Hasan Akhtar, with distribution manager Peter Moore (far left), consultant Andrew Waldron and buyer Dave Buckley looking on.

In total, Merchandisers now musters about 1500 racks and looks set to maintain that level for at least two years. "We will only grow in line with our ability to give service," says Akhtar. "It would be unfair to our existing customers to court the business of any other major chain until we can offer the service. "And even then", he hints, "a fundamental change of operating, like new premises, could be necessary." Akhtar's main concern regarding RM's - and the industry's - future prospects revolve around the steadily increasing price of albums which is causing him to revive the company's old interest in deliveries of overstocked. "We are in the market for special buys. We have customers waiting," he says. The opportunities for taking advantage of special purchases are a direct result of over-pricing catalogue". He advocates a two-tier price structure which would see a useful increase in the dealer margin after six months. A 40 percent margin introduced after a decent delay would, he feels, encourage dealers to stock new releases sure in the knowledge that there was a discretionary opportunity to discount at the right moment. He points to EMI's 'Pound-smashers' scheme as being proof that companies can afford to take a reduction in their own margins.

Akhtar thinks this could be more easily achieved by educating artists into the economics of today's record industry. "Record companies must get artists to accept reality," argues Akhtar. "Otherwise, a 20 percent royalty on nothing equals nothing."

Listen to what Julian has to say about Billy and Charlie
01-402 6745 (after 6pm) 01-723 9090 (after 6pm)
**Dynamic new disco LP**

**'MAKES ME HIGHER' (OSF 20561)**

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**If you like...**

The sound is...

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**ON CAPITOL RECORDS**

Janet Kay's latest single "Closer to you'

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DISCO ACTION

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Radio Luxembourg 2008

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**B RECORD BUSINESS magazine's best-selling disco singles**

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>DON'T STOP 'TIL YOU GET ENOUGH</td>
<td>Michael Jackson</td>
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<td>2</td>
<td>YOU CAN DO IT</td>
<td>Michael Jackson</td>
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<td>3</td>
<td>RISE</td>
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<td>STRUT YOUR FUNKY STUFF</td>
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<td>6</td>
<td>STAR</td>
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<td>DEJA VU</td>
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<td>8</td>
<td>I DON'T WANT TO BE A FREAK</td>
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<td>9</td>
<td>POINT OF VIEW</td>
<td>Jody Watley</td>
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<td>10</td>
<td>DON'T STOP (TIL YOU GET ENOUGH)</td>
<td>Michael Jackson</td>
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<td>11</td>
<td>BAND OF GOLD</td>
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<td>12</td>
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<td>JUMP THE GUN</td>
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<td>DIM ALL THE LIGHTS</td>
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<td>SING A HAPPY SONG</td>
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<td>FOLLOW ME</td>
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<td>LET ME KNOW (I HAVE A RIGHT)</td>
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<td>SPACE SHAKING</td>
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<td>CAN'T LIVE WITHOUT YOUR LOVE</td>
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<td>SO MUCH TROUBLE IN THE WORLD</td>
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<td>NO ONE GETS THE PRIZE</td>
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<td>25</td>
<td>GONE, GONE, GONE</td>
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<td>MOVE IT TO THE MUSIC</td>
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<td>LADIES NIGHT (DMI)</td>
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**Figure 1** shows the位置 (left) and Beats-per-minute (right) for the current week's best-selling disco singles. Copyright Record Business Publications 2008.
**Notes:**
A major promotional opportunity last year over 300 regional DJs attended.

For further information, contact:
Nigel Steffens (Display facilities)
Brian Harrigan (forum co-ordinator)
MODS MAYDAY '79

FEATURING

SECRET AFFAIR
Time For Action • Let Your Heart Dance

SQUIRE
B·A·B·Y Baby Love • Walking Down the King's Rd.
Live Without Her Love

THE MODS
Tonight's The Night • Let Me Be The One
Love Only Me

SMALL HOURS
Hanging In The Balance • Midnight To Six
End Of The Night

BEGGAR
Don't Throw Your Love Away • Broadway Show
All Night

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Motörhead
THEIR NEW ALBUM

Bomber
BRONZE RECORDS BRON 523
AVAILABLE FROM EMI
FEATURE

UNTIL THE mid-1970s, Orkney's record-buying public was accustomed to ordering records and tapes from small dealerships whose poorly stocked record departments operated merely as a sideline to general electric stores and even to garages, where in fact many a classic oldie could be discovered gathering dust. Early impressions of Orcadian preferences showed that there was a large degree of consumer support for country music artists even among the 16-25 age-group which manifested itself in the sales-figures, while Top 50 material tended to slow listening, catalogue sales, support, for the avid non-country record collector, booklets such as Decca's 'New Issues' proved invaluable in the search for new musical experiences.

In 1974, Eric Kemp, a more enlightened and imaginative proprietor, took over the Orkney Radio Company, transforming it into a sports and record centre in which employees were recruited to concentrate on the musical side of the enterprise. The principal shopping area in Kirkwall comprises a narrow street in which pedestrians and cars vie with each other for the right of way. To avoid altering the 'olde-worlde' character of the shopping-area, Kemp's display-windows have not been restructured to accommodate one large display-unit. The display in the two relatively small windows has to be simple (mostly record sleeves and audio equipment) as interior browsing space is very limited, and uncluttered to allow visual access into the shop from a distance over the stationary vehicles. In the evenings, the effective mellow spotlighting techniques employed 'in-store' can be seen to full advantage, offering a magnificent and comprehensive view of the large range of stock. The open-plan interior can now accommodate 15 customers in relative comfort whereas in the old store, such numbers might find breathing difficult.

Mary Kemp, the department manager, has very few complaints about the distribution service. She praises WEA as being quickest while EMIs system takes at least a fortnight to handle despatch of goods. In common with the UK in general, Mrs. Kemp reports a brisk business in singles, although the New-Wave market has been virtually non-existent. The store does however service Top 100 collectors with a high level of product readily available. There has been a marked decrease in album sales, whilst the cassette market has been enjoying a mini-boom period. Thoughts of Christmas are looming large in Mrs Kemp's hopes. The annual tourist influx brings bargain-hunters from Iceland, the Faroes and Scandinavia where prices of records and electrical goods have rocketed. It is not uncommon to witness fishing-boats loaded with this kind of product, sailing away from the harbour.

Novelty products such as 12-inch singles and picture discs have not been made available with the Orcadian public. Imported product is limited usually to those items which stray in from the Scandinavian countries, brought in by visitors. Unlike close neighbour, Woolworths, Kemp's cannot offer discount unless one happens to have links with a disco scene, still in its infancy. She did single out Record Business for special praise (with no prompting!), especially the new release feature which proved invaluable when the record companies' publicity machines broke down.

Early this year, Orkney became the proud owner of a fully-equipped sound-recording studio. Local businessman, Reynold Johnstone purchased an old stone cottage in the centre of Kirkwall, and, in partnership with two recording enthusiasts, worked many hours with other friends reconstructing the interior and soundproofing the establishment. The bulk of the system, comprising a TEA studio system, has been furnished by Roger Squires and consists of a 4-track system with 8-channel mixer, a DFX noise-reduction unit, reverb units, monitoring system, and editing machine. The company, Discovery Island Sound, takes its name from a tourist resort off the Florida coast which Johnstone visited. The name fitted Johnstone's plans for 'discovering' the hidden talents in Orkney. Ian Farquhar, a tyke fitter, is one of the North of Scotland's most accomplished rock guitarists; Angus Findlater, a rent officer, is a noted singer whose voice has featured on BBC tv; Ken Ross in the Electricity Board listens attentively to complaints during the day, but is also a drummer and has been a bulwark of the music scene for the past 20 years.

At present, the studio produces musical items for BB C local radio stations. The first DIS release, a live cassette recording by various artists and their music, and dialectical tales from local headmaster, Gregor Lamb, appeared in September. As yet, no pressing and tape conversion facilities exist in Orkney, so Grampian Records of Caithness produce the cassettes while the inlay cards are printed by West Bros, of London. The company's first record album is tentatively set for release in early 1980 and will feature a prominent Orkney band. The studio has become so popular since its inception in May that its facilities are now fully booked until February 1980.

The company is well satisfied with the initial response to its product. One Swiss businessman left the islands with one hundred tapes in his possession, and over one thousand items have been despatched to wholesalers throughout Scotland. The company is soon hoping to enter meaningful negotiations with a major UK distributor to ensure that their products can achieve nationwide success similar to Orkney's other products - whisky, butter and fudge. To emphasise the company's professional approach, Ian Farquhar is currently attending a course in recording techniques at the University of Surrey.

Disco music is still very much in its infancy in Orkney. When the favourite Orkney showband, Orcades, is appearing in even the most remote locality, any disco operating on that night will invariably lose out. A large number of dances are held in bitterly cold community centres and usually start after 11 pm when everyone has been dragged from the pubs. Discos held in such surroundings tend not to be successful.

In Kirkwall hotels, the discos can attract full houses, the dancers attracted by licensed bars, the children in the basket, the warmth and the wide age-range of the people (usually from 17-40 plus). There are limited quantities of disco music and chart fodder, but no firm direction has yet been identified.

On oil-rig Flotta, disco and cabaret has become a lucrative business. Although ladies are in short supply, it has been known for attendances to reach the massive figure of 700. Northern Disco operators, Ian Farquhar and Watty Sutherland, can take heart from the successful inroads they have made into the disco scene. Weekend dances are happy affairs - there is always a bottle of whisky being passed around!

Although the revitalisation has occurred with the arrival of oil wealth, the growth factor in the music scene cannot be attributed to this. Very few of the participants have day-jobs with the oil company, the oil workers have very little contact with the record traders in Kirkwall, since they are shipped off the islands for leave periods. The revival has come rather from a resurgence in the spirit that marked the 60s - enthusiasm and ambition, coupled with the desire to work together for the benefit of future Orcadian generations.

Selling records in a Northerly outpost

THE MEN from Discovery Island Sound, Ian Farquhar (seated) and Ken Ross at work during a live recording at the Arts Theatre, Kirkwall.

A RECORDING session at Discovery Island Sound, Kirkwall's new recording studio, with Knowe O'Dee, currently touring Denmark.
Devine and other faves back on Radio Clyde

RADIO CLYDE'S new schedule sees the return of favourites such as singer Paddy Devine, rock programme Stick It In Your Ear as well as a brand new programme by singer Peter Mallan.

Mallan was a great success when he stirred in a Clyde documentary series over the summer and the new show will be incorporating mainly Scottish product. One interesting feature to note is that interviews with various personalities from north of the border are to be slotted into the show.

Tuesday evening sees the return of Stick It In Your Ear at 8pm featuring Dave Jameson presenting the popular rock magazine programme. Sydney Devine - who can be classed as a supersstar singer in his native Scotland - is back on the air on Saturdays to produce his own programme Absolutely Devine.

Another project by Clyde will be the introduction of a new movie quiz. This is to be called Talking Pictures and will be aimed exclusively at movie buffs. And already in the can for later in the year is The Complete History Of Rock And Roll performed by the Scottish Wildcat Theatre Group.

On the technical/engineering side, meanwhile, Clyde's business continues to grow. Mobile Two, the station's heavily publicised 16-track mobile recording studio, travelled to Ljubljana in Yugoslavia for the town's electronics exhibition.

The unit was hired by MCI to display the company's MCI 600 series console which is the heart of the studio. Although many Europeans would have been equally impressed by the unit's monitoring systems, overall finish and fully operational kitchen.

The studio's big brother, Mobile One, is currently sending its 46-track capability along the road's of Europe on the Supertramp tour. It will continue to record the band's live gigs for the next two months.

JEFF WAYNE, the mastermind behind CBS' highly successful War Of The Worlds album, visited Scotland for an intensive session of media promotion on the latest single from the double LP set.

Wayne came north to promote the new discoversion of The Eve Of The War 'single', a re-recorded version of the song on the album. Radio promotion was particularly strong, with the expatriate American visiting Radios Forth and Clyde as well as BBC Radio Scotland.

The success of The War Of The Worlds also led to a strong degree of interest from the country's top newspapers, with the Edinburgh Evening News, Glasgow Evening Times and Sunday Mail all featuring Wayne and also in a number of other interesting musical projects. He has just started work with the Who on the film score for their forthcoming movie about the life of John McVicar and he is also heavily in a rock music soundtrack for a film of J R R Tolkein's classic book The Hobbit.

An album is shortly to be released by Wausau's own Moody Blues stalwart Justin Hayward which is likely to attract considerable media attention.

Trish news

RTE ANNOUNCED a profit of £11 million, while revealing that licence evasion costs the station in the region of £3 million. Statistics showed that 87 per cent of private households had television sets and 95 per cent of households had at least one radio and listened to RTE for two hours daily on average. With the birth of RTE 2 (TV) and RTE Radio 2, plus the Papal visit expenditure at £1 million, the TRE Authority fears a loss for the coming year.

Downstown Radio has revamped its daily programmes but the only major change is that country music presenter Lawrence John has departed and is off to the States. DJ Big T returns as host of the county music show.

Radio Ulster has no programme format changes but Christine Patterson, who co-presented the Friday edition Day To Day with Walter Love, is leaving.

HAWK BOSS Brian Molloy has decided to introduce a new pop label Lunar Records. The first release on the label features the Roche Band with a self-composed number 'Italy'. Lunar will be distributed by Solomon & Peres.

After many months Shamrock Records is being revived to issue a new singles collection with Michael 'Jesse' Owens entitled 'Saturday Night In Dublin'. On the flip side Owen adds his own composition 'Come With Me Molly' which is the theme from the film Unwanted starring Richard Boone. Chart Records will distribute Shamrock.

Ogham Records revive 'Sally Gardens' by traditional folk group An Clannad. The group have completed an Irish tour and embark on a seven-week US tour this month. Meanwhile Spider Records has made 'Just A Feeling' the promotion side of Mary Lou and Harvest's new single. The song was composed by Brush Shields. Both the Ogham and Spider labels are distributed by CMG Europe.

SOME OF Ireland's most popular new wave and rock bands are to be featured on a new BBC TV series recorded in the Balmoral Studio's in Belfast. The series Green Rock produced by Tony Kean is due for transmission from the end of November. It will feature Horslips, Undertones, Bronco, Light, Starjets, and Stage B. BBC TV Belfast has completed a second series of Make Mine Country introduced by Paddy O'Flaherty and produced by George

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Top 10 (National chart positions in brackets)

1 3 (1) WELCOME JOHN PAUL II Jim Tobin - CMR
2 1 (2) VIVA IL PAPA Catriona Walsh - Release
3 2 (6) LIMERICK YOU'RE A LADY Dennis Allen - Release
4 4 (11) ONE DAY AT A TIME Gloria - Release
5 5 (15) DO YOU WANT YOUR OLD LOBBY WASHED DOWN Brendan Shine - Release
6 8 (17) YOU DON'T WANNA BE Gina Dale Haze - Champions
7 18 (12) SUMMERTIME BLUES Daddy Cool & Lollipops - Release
8 10 (20) YOU NEVER HEARD ANYTHING LIKE IT The Freshmen - Release
9 27 (9) PAPA YOU'RE WELCOME Kelly - G&B & Brendan Quinn
10 6 (-) GREENFIELDS OF FRANCE Furey Bros, Davy

(Chart courtesy of IFPI Ireland)
Billy Connolly's

Listen to what happens at teenage parties, what happens at the doctors and the opticians, learn about inflatable dolls with Sexy Sadie and the lovely Raquel—all this and more in what we regard as the funniest album of the year. In fact we warn you not to play the cassette in the car—it could be dangerous.

Billy’s first album for two years includes highlights of his 64 date tour earlier this year, plus a couple of studio tracks, a live version of “The Welly Blues” featuring the Average White Band and of course, the single “In the Brownies.” There is also a consumer competition included in the album.

Our campaign includes in-store and window displays, advertisements in Private Eye, Time Out, Punch, Mayfair, Now and National Press. Billy will also be appearing on Radio and Television.

Produced by Phil Coulter

Order from Polydor’s own distribution company:
PolyGram Record Services Ltd (formerly Phonodisc),
Clyde Works, Grove Road, Romford, Essex,
RM6 4QR. Telephone: 01-590 6044

There is definitely going to he a Riotous Assembly.
A GOOD video can make or break a record – EMI, CHARLES ROBINSON looks more closely at the relationship between video displays and video sales.

VIDEO IS moving so fast that attempts to pin down in print what is happening can quickly be overtaken by events. Right now of critical interest to record outlets, video's ever-growing use as a promotional medium is coming into sharp focus. At Virgin's megastore on Oxford Street, a large Sony outfit belts out video plugs for groups, singles and albums. Placed at a point in the store which is difficult to miss, it is linked to two video sets in the window. Thus the moving message is absorbed not just at point of sale, but pre-entry.

Virgin is positive and articulate about video as a promotional medium – and cautiously excited as well. It quotes an example of medium selling message – The Boomtown Rats looked exceptionally good on video, to the point that people would literally see it on the screen, and go and buy the single. Since Virgin claims that the bulk of its sales are not to impulse buyers, video has, it says, added a remarkable sales stimulus. Virgin's thinking about record retailing is in any case very intelligent – it aims to produce an environment which isn’t just a record store, but an agreeable place to be in – delicious coffee to drink, slot machines to pour loose change into, and records, records, records all around, thoughtfully laid out amid plenty of space.

Detailed research into video for promotion has left no doubt at all that here is a sales-incitement medium of incomparable impact. Just for a start, the message can be precisely chosen. How it’s presented depends on what is spent. EMI, which uses Keith & Co. a great deal, spends heavily on video promotion, and declares total confidence in its sales value. "A good video can make or break a record", is EMI’s view citing the example of Queen's video on 'Bohemian Rhapsody' as a major contributor towards keeping it for so long at the top of the charts. The Kate Bush video for 'Wuthering Heights', was a much more crucial factor in achieving sales than advertising.

Video, EMI believes, is a proven factor in record sales; by its nature, video is an expensive medium, but extremely cost-effective, given that the costs are amortized not only in the UK but in other countries. Video has many advantages over live television, including the capacity for infinite repetition. In terms of putting over a sales message, video’s possibilities are stunning. Whereas a TV commercial, however often repeated, may or may not catch its (hopefully) captive audience, video – imaginatively used – simply cannot miss. As in Virgin’s operation, where two screens pump out product into Oxford Street, and a big screen does the same in the centre of the store, video’s capacity to involve and attract even the most disinterested passers-by needs no hyperbole.

Meanwhile, Philips has allowed a glimpse of the videodisc in action. It’s stunning. But is it commercially viable? Why is release delayed until Spring ’81? How has test marketing gone in the States? These questions will be looked into in a future article.

Watch this column for Charles Robinson’s regular coverage of the new video developments.

Umberto Tozzi's single 'Gloria' is already a million-seller.

If you’ve never heard of Umberto or ‘Gloria’, you’d better know the facts. To date, ‘Gloria’ has racked up sales of more than 1,000,000. The single has reached Number 1 in Spain, Belgium, Austria, Switzerland and France, and gone Top 10 in Italy and Germany.

Umberto Tozzi's English-language version has now been released in the UK.

This is the original European hit – accept no substitute!
## THE ALBUM CHART 1-60

<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Label/Cat.</th>
<th>Unit Sale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REGGATTA DE BLANC POLICE</td>
<td>A&amp;M AGH 6792</td>
<td>F</td>
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<tr>
<td>2</td>
<td>EAT TO THE BEAT</td>
<td>CHRYSLER K 1225</td>
<td>F</td>
</tr>
<tr>
<td>3</td>
<td>THE LONG RUN EAGLES</td>
<td>ASTYL K 5218</td>
<td>W</td>
</tr>
<tr>
<td>4</td>
<td>OFF THE WALL</td>
<td>UNITED ARTISTS UAG 3026 E</td>
<td>F</td>
</tr>
<tr>
<td>5</td>
<td>UNLEASHED IN THE EAST</td>
<td>BEGARNS BANQUET BEG 10 A</td>
<td>F</td>
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<tr>
<td>6</td>
<td>FEEL THE EFFECT</td>
<td>EMI EPC 88456</td>
<td>C</td>
</tr>
<tr>
<td>7</td>
<td>LET S FLY</td>
<td>JETFLX 500</td>
<td>C</td>
</tr>
<tr>
<td>8</td>
<td>SPIROGYRA</td>
<td>ATLANTIC/HANSA K 50610</td>
<td>E</td>
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<td>9</td>
<td>STRINGS OF HITS SHADOWS</td>
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<td>10</td>
<td>PARALLEL LINES BLONDE</td>
<td>CHRYSALIS CD 1192</td>
<td>F</td>
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<tr>
<td>11</td>
<td>THE GREAT HITS 10CC</td>
<td>MERCURY 9102 504</td>
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<tr>
<td>12</td>
<td>IN THE DOOR LED ZEPPELIN</td>
<td>CBS 83852</td>
<td>C</td>
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<tr>
<td>13</td>
<td>LADY IN BLACK</td>
<td>POLYDOR POLD 5025</td>
<td>F</td>
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<td>14</td>
<td>MIDNIGHT MAGIC COMMODORES</td>
<td>GEM/EMI 700</td>
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<td>15</td>
<td>STREET LIFE CRUSADERS</td>
<td>MOTOWN STMA 6002</td>
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<td>16</td>
<td>THE WAR OF THE WORLDS</td>
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<td>17</td>
<td>MAN THE JOHN JACOBS</td>
<td>A&amp;M AGH 6794</td>
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<td>18</td>
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<td>BAT OUT OF HELL MEAT LOAF</td>
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<td>22</td>
<td>DREAM POLICE</td>
<td>ISLAND IPS 9542</td>
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<td>23</td>
<td>SURVIVAL BOB MARLEY</td>
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<td>SKY SKY</td>
<td>ARISTA SPART 1106</td>
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<td>25</td>
<td>ONE VOICE BARRY MANILOW</td>
<td>BEGGARS BANQUET BEGA W</td>
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<td>TUBEWAY ARMY TUBEWAY ARMY</td>
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<td>DART ATTACK DARTS</td>
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<td>29</td>
<td>OUT OF THE BLUE</td>
<td>ISLAND IPS 9573</td>
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<td>INTO THE MUSIC</td>
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<td>MAGNET MAGL 5030</td>
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<td>32</td>
<td>KENNY ROGERS SINGLE ALBUM</td>
<td>UNITED ARTISTS UAK 3028 E</td>
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<td>33</td>
<td>BAD GIRLS DONNA SUMMER</td>
<td>CASABLANCA CALD 5007</td>
<td>A</td>
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<td>34</td>
<td>THE KICK INSIDE KATE BUS</td>
<td>ARISTA K6004</td>
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<td>35</td>
<td>JOE'S GARAGE ACT 1 FRANK ZAPPA</td>
<td>EMI EPC 3323</td>
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<td>36</td>
<td>KENNY ROGERS</td>
<td>WARNER BROS K 56344</td>
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<td>TITLES / SMARTER</td>
<td>WARNER BROS K 56628</td>
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**Index A-Z Guide to producers**

<table>
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</tbody>
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**The Album Chart : compiled by Record Business from sales information supplied by the RB Dealer Panel**

**DISTRIBUTORS**


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**New Entry**

- Re-Entry
- Bullf
- Platinum Disc (300,000 sales)
- Gold Disc (100,000 sales)
- Silver Disc (60,000 sales)

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**The Rockshow Report**

Most-played Rockshow Albums:

1. REGGATTA DE BLANC POLICE
2. DREAM POLICE
3. COMING UP FOR AIR
4. THE RAVEN
5. HEAD GAMES
6. UNLEASHED IN THE EAST
7. I'M THE MAN
8. CRACK
9. REPRODUCTIONS
10. EAT TO THE BEAT
11. DRUMS & WIRE
12. JOIN HANDS
13. DAY IN EUROPA
14. CUT
15. THE ORIGINAL SIN
16. INTO THE MUSIC
17. THE LONG RUN
18. LOVE HUNTER
19. IN THROUGH THE OUT
20. JOE'S GARAGE ACT 1
21. MARATHON
22. 154
23. ANOTHER KIND OF BLUES
24. TOP PRIORITY
25. PICK IT UP
26. A & M

A Top 25 this week to reflect the number of albums picking up support from three or four DJs on the panel, which in turn reflects the healthy amount of good product around this autumn.

The Rockshow Chart is of course peculiarly democratic. The singles' Airplay Guide is based on the size of audience actually reached: not so this column. In the eyes of Rockshow Mike Read at Radio 1 and Dave Winton at BBC Sheffield are equal regardless of ratings.

The Point is, however, would top the chart on any rating system. Agreement ceases though on the prime cuts. Almost every one is championed somehow...
QUEEN
QUEEN
QUEEN
QUEEN
CRAZY LITTLE THING CALLED LOVE

*WE WILL ROCK YOU*

FROM THE ALBUM QUEEN LIVE KILLERS

NATIONWIDE TOUR STARTS NOV 20

Tues Nov 20 CORK
Thurs Nov 22 DUBLIN RDS SIMMONS COURT
Sat Nov 24 BIRMINGHAM NEC
Mon Nov 26 MANCHESTER APOLLO
Tues Nov 27 MANCHESTER APOLLO
Fri Nov 30 GLASGOW APOLLO
Sat Dec 1 GLASGOW APOLLO
Mon Dec 3 NEWCASTLE CITY HALL
Tues Dec 4 NEWCASTLE CITY HALL
Thur Dec 6 LIVERPOOL EMPIRE
Fri Dec 7 LIVERPOOL EMPIRE
Sun Dec 9 BRISTOL HIPPODROME
Mon Dec 10 BRIGHTON CENTRE
Tues Dec 11 BRIGHTON CENTRE