

# RECORD BUSINESS

WITH  
**RADIO WEEK**

Singles chart, 10-11; Album chart, 21; New Singles, 22; New Albums, 20; Airplay guide, 14-15; Retailing, 5; Laurie Krieger Swanson, 8.

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## July deadline set as Pye-RCA talks continue

**SUBJECT TO** the successful outcome of a further round of negotiations which began last week, a merger between Pye-PRT and RCA could become a reality by the beginning of July.

RB understands that the two sides have now agreed in principle to form a joint company, but with many fundamental points still to be settled: the possibility of a third breakdown in negotiations cannot yet be ruled out. The talks now in progress will attempt to resolve whether RCA, in accordance with corporate policy, becomes the majority shareholder, whether manufacturing will be at Washington or Mitcham, and future staffing arrangements.

Also needing to be decided is the identity of the managing director. Both Derek Honey and Jack Craig have apparently expressed their willingness to take on the job for a limited time in the event that no candidate approved by both sides is immediately available.

### Mercia takes RB

**MERCIA SOUND** and **CBC** — the Coventry and Cardiff ILR stations — have been added to the *RB* Airplay Guide (this week on pages 14-15).

**BBC London** and **Manx** have been dropped from the Guide to make room for the new commercial stations, but playlist details from these two are still being researched and it is planned that fully airplay information from all stations will be made available to the trade by *RB* Research in the future.

The published Airplay Guide is meanwhile fixed at the Top 140 titles from 25 key stations, and further changes will be made later in the year as new ILRs come on air.

Magnet md Michael Levy is believed to be very much in the running, with more support from the Associated Communications Corporation/Pye side than from RCA. The critical point will come in reaching agreement on meeting Levy's price for the purchase of his company.

If Levy's candidacy is eventually approved, then the speculation is that Honey will revert to a behind-the-scenes role, with the Magnet chief becoming the visible frontman.

A merger could also bring to an end any involvement by Pye chairman Louis Benjamin in the decision-making process. He is currently being cast in the role of non-executive chairman.

The proposed merger while important so far as the future make-up of the British record industry is concerned, is regarded in some quarters as being only part of a wider business association between ACC and RCA, with video and films the matters of major interest.

In any event, both sides will need a smooth progress during this critical



**CANADIAN ROCK** trio Rush are bombarded with silver discs by Phonogram for the LP's *All The World's A Stage*, *Hemispheres* and *Permanent Waves* at a reception after their recent Hammersmith Odeon concert.

Left to right: Terry Brown, producer, Alan Philips, product manager, Barbra Salsbury, press officer, Geddy Lee, Alex Lifeson, Neil Peart, all Rush, Ken Maliphant, Phonogram md, Vic Wilson, manager, and Tony Powell, marketing manager.

stage in negotiations if a July start of the new company is to take place. If that date cannot be met, then the company would have difficulty in consolidating its resources in time to take advantage of the year-end business. Then, for tactical reasons, the next suitable time would not be until after Christmas.

## Peak season singles capacity alarm

**SIGNS ARE** that the annual scramble for singles capacity in the peak buying season may become even more desperate this year than usual.

A combination of circumstances has combined to give an early warning of possible problems to come. Main cause for concern is over the availability of capacity brought about by the closure of the Decca factory. This has created a major gap in total resources which could be further aggravated if the Pye-RCA merger takes place with a consequent shutdown of RCA's factory in Washington, Co. Durham. The decision to put the ICE factory in London into liquidation will also deplete the ranks of the

independents, where singles capacity is not universally available.

Further difficulty is being caused by the teething problems experienced by CBS at its new Aylesbury plant where conversion of 12-ins presses to handle 7-ins work has meant that outside back-up facilities have been sought to maintain supplies. It will be sometime before the new factory, being formally opened this week, can be expected to function at peak efficiency and meanwhile WEA's West Drayton plant continues to experience production difficulties. EMI, which suffered a strike some weeks ago, still has to reach agreement with the unions over a new pay deal and

## MRS talks to BPI over RRP abolition

**RECORD INDUSTRY** moves towards the abolition of rrp have prompted the Mechanical Rights Society into hasty talks with the BPI to work out a new way of calculating mechanical royalties which currently stand at 61 percent of the recommended selling price of discs.

The MRS council met last Monday to consider BPI proposals to drop recommended retail pricing and agreed to set up a negotiating committee to meet the BPI over the matter.

ACPS members are said to have been surprised at the speed at which rrp has been pronounced dead in the UK market, and feel that such moves are unrealistic until the mechanical rights issue has been solved.

BPI director general John Deacon remarked: "Clearly, if there is a continuing move towards the abolition of rrp, discussions will have to take place with the MRS to find a new mechanical rights formula."

the prospect of further industrial action at Hayes cannot be ruled out.

"It does seem to be a situation which production people should be viewing with some caution right now," commented CBS commercial director Jack Florey. "In the last three or four weeks we have not been able to make enough singles. I turned away some business. Everybody seemed to be full with 7-ins work."

Joe Colquhoun, Orlake director, stated: "We have been pressing singles flat out for the last three months. One major offerer to take over our total capacity. There could well be problems

● To Page 2

**IS IT THE AYATOLLAH?**

**IS IT A DAWN RAID?**

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## £1-off scheme stems flow of WEA imports

WEA'S BID to thwart cut price EEC imports by lopping £1 off all catalogue material more than three months old appears to be paying off.

The flood of Common Market albums that affected the company's sales at the end of last year has been brought under control. WEA reports heavily increased catalogue sales as the first three months of its scheme draws to a close.

And the company's views are born out by major retailers around the country.

Virgin Retail managing director Steve Mandy told *RB*: "We immediately passed on the £1 saving to the customer because we saw it as a way of competing with the European imports that had been coming in."

"Now we are getting the records into our shops, and the experiment is seen to be working well. I would say most of our stores are experiencing a marked uplift in volume - as much as 200 percent in most cases - on WEA catalogue."

Oxford Street's HMV shop confirmed the improved turnover in WEA material and added that Chrysalis's efforts to revitalise its catalogue were also paying off with Blondie LPs looking a particularly good buy.

## RS&M clinch Devon Air deal

NATIONAL SALES house Radio Sales & Marketing has won its first "new" station contract from Devon Air Radio, the twinned Exeter/Torbay ILLR station. RS&M faced competition from AIR Services, which has picked up four new stations this year, and Broadcast Marketing Services, which represents Hereford Radio, the next station due on air.

All three sales houses made presentations to the full Devon Air Board last Monday, the 12 members disregarding an Associated Newspapers shareholding (AIR) and a Standard Broadcasting shareholding (BMS) to reach a unanimous decision that Selkirck-backed RS&M was best able to market the station's unique twinned studio and transmitter set-up. Standard's Bob Kennedy is a board member of Devon Air.

Last to present, RS&M appeared to have taken note of a criticism levelled by Graham Moon of Severn Sound. Having chosen AIR Services to represent his station Moon said RS&M tended to sell itself more than the interests of the potential client. "They shone," managing director Maurice Vass commented afterwards. "They convinced every member of the board that they are tailor-made for this station."

RS&M managing director Dick Seabright said that Devon Air's lively programme plans and the opening up of its affluent marketing area in the South made the appointment pleasing.



SIRE RECORDS signs a worldwide licensing agreement with the newly formed Swerve label. Initial release under the deal is the single 'Delicious Gone Wrong' by Swerve's first signing Bim, available immediately.

Swerve was set up by Conrad Warre, Stella Barket, from the Bodysnatchers, Cameron McVey and Bobby Henry - who are both members of Bim.

Pictured left to right at the signing are (back row): Bobby Henry, Dan Kelly, Sire UK promotion, and Paul McNally, Sire UK A&R director. (Front row): Cameron McVey, Jane Wallace, Sire UK promotion, Seymour Stein, Sire president, Ely Smith, managing director Sire UK, and Ken Kushnick, vice president Sire USA.

## EMI sets £50,000 TV push for Deep Purple collection

WITH THE resurgence of interest in heavy metal maintaining its sales impetus, EMI is mounting a limited TV campaign to promote a compilation album by the legendary Deep Purple. The 12-track album *Deepest Purple* (EMTV 25) will be released on July 4 at a list price of £5.29 for album and cassette.

EMI is being cautious about its promotional spending and by comparison with its usual budget upwards of £250,000 for a national campaign, a comparatively modest spend of £50,000 is planned for activity in the Trident and ATV regions. The campaign will have the usual in-store display and advertising back-up. It is possible that the TV commercials will be rolled out into other regions during late July and August.

The album includes some of their best-known material, including 'Black Night', 'Smoke On The Water', 'Child In Time' and 'Burn'.

## Live Big Bear Brum double

BIRMINGHAM'S Big Bear Records is planning a combined project with the city's free rock paper *Brum Beat* to record 15 local bands during mid-June and rush release the results as a double album in late July at a bargain £5 tag.

The recording sessions will be staged

## 'Year of Trial' says Deacon

BPI DIRECTOR general John Deacon has dubbed 1980 as 'The Year of the Trial' for counterfeiters and bootleggers.

In his annual report, due to be presented at the BPI AGM on June 26, he states that the BPI's anti-piracy unit has dealt with over 160 piracy cases

## Producers and distributors set up rival video group

EMI VIDEOGRAM is to launch a rival organisation to the BPI Video Association because it does not feel it will

adequately represent the interests of non-record industry video companies.

The inaugural meeting of the new organisation - tentatively named The Videogram Producers And Distributors Association - was due to be held at the end of last week.

Gary Pownall, EMI Videogram managing director, told *Record Business*: "We are not ganging up on the record companies, but we felt that the interests of video producers and distributors would not come first with the BPI Video Association - it's a record industry body."

The first meeting was expected to discuss the major objectives that should be pursued by the new Association, the appointment of Association officers and the range of video companies that should be offered membership.

The BPI announced that it was setting up a video association over two months ago - but a chairman is still to be appointed and the first meeting has not yet been held. Record companies rejected the MRS rate card for video royalties, but have so far failed to come up with alternative proposals.

## Import ban on new Dylan LP

IMPORT OF Bob Dylan's new album *Saved* has been banned by the Mechanical Copyright Protection Society at the request of Dylan's UK publishers Big Ben Music.

Under the ban, the MCPS will not be issuing import licences to enable its import stamps to be used on the albums coming in from the USA and Canada.

Importers have been put on notice that dealing with the album would be a copyright infringement, rendering them liable to a court injunction stopping importing or selling the product, damages and delivery of any records in their possession.

## ● MEANWHILE, DOUBTS were raised last week over plans by video software company Intervision to release a music video cassette titled *Rigger Sunsplash* featuring Bob Marley, Third World, Burning Spear and Peter Tosh.

Island Records threatened to take legal action against Intervision if it went ahead with the scheduled July release because it had not been approached for UK rights, and EMI Records was taking legal advice at presstime.

● From Page 1 in the Autumn.

Despite the general sluggishness of the business - a percent dip in singles volume in the first three months has continued into the current quarter - there is no let up in the number of singles being released. Over the last month, *RB* has been logging over 100 new singles each week, with the majority coming from the highly active independent sector.

Bobbie Dahdi who runs Production Express International, manufacturing brokerage which has links with factories in Britain and Europe, commented:

"The increased amount of business we are doing with independent labels is clearly evident. I am getting about 15 enquiries each month from small companies wanting runs of 1,000-5,000 copies. Things are not too bad at the moment, but they could be towards the end of the year. If the CBS factory is not functioning properly by the winter, then the independents may be in for a hard time."

Tony Berry, Pinnacle marketing manager, confirmed: "It is more difficult now to get pressings than over the past 12 months. The single is more important than it has been for a long time. It is the key to everything once again."

With the return of the Granada TV children's programme *The Learning Tree*, EMI is promoting the album and cassette released last year. At the end of each programme, the sleeve will be shown on the screen. Brochure cards are available to dealers on request.

at Birmingham's 'Barrel Organ' pub, using the Buzz mobile studio with engineer Les Penning at the controls. Interest in Birmingham talent has increased recently with the emergence of UB40, The Beat and Dexy's Midnight Runners.

## over the last year. A special presentation will also be given by the anti-piracy unit during the meeting.

Other topics due to be discussed at the AGM include progress in the campaign against home-taping, the new BPI video association and the future of the industry chart.

## MULLINGS

NOW HERE, as they say, is a rum tude. Those lively lads at *New Music News* which entered an overcrowded field while the MM and NME were *hors de combat*, have been stealing a march over their more established rivals with scoop reviews of the new albums by **Bob Dylan** and the **Rolling Stones**. That Dylan's *Saved* album hit the NMN columns first has provoked a modicum of miffery at CBS, for the suspicion is that NMN in its eagerness to be first jumped the gun more than somewhat and instead of waiting for a review copy relied on a special three-track promotion tape that was doing the rounds as the basis for a full album review. The men at EMI are less concerned about the upfront write-up, merely concerned that NMN could have reviewed the Stones disc when neither white label copies nor finished pressings had at the time found their way to Manchester Square. . . . although initially unfancied among the bidders for the London breakfast TV franchise, Goodmorning Ltd, the consortium which boasts a number of familiar **Chrysalis-MAM** names among its principals is now regarded as having moved into second place in the race . . . meanwhile far away from the madding crowd, there is some hustling going on for the TV franchise currently held by Westward TV. A consortium has been formed called West Country Television, and among the participants is Multiple Sounds chief **Ian Miles**, an Exeter lad born and bred. WCTV has a capitalisation of £5m, of which Multiple Sounds is committed for £500,000 . . .

**BHASKAR MENON** planning to spend the next three months based in London - one reason, we hear, being that he will be involved in negotiating with the Thorn brass over his new contract . . . current series of *Innes Book Of Records* on the estimable Beeb2 makes engaging summertime viewing - his 'You're Spontaneous' take-off of the Sinatra-Bennett school last week was a killer. Tonight one of his guests will be cookery expert **Zena Skinner** which sounds tasty . . . the Portsmouth Country Music Festival, being promoted by **Fullmoore Festivals** on August 8-10, is looking good. Along with **Johnny Cash**, **Glen Campbell** (with ace banjo-picker **Carl Jackson** and a 26-piece orchestra), **Tom T. Hall**, **Johnny Paycheck** and **Jeanie C. Riley**, **Ronnie Prophet** has been signed to act as mc for a three-day event. Other attractions will include the **Stoney Mountain Cloggers** dancing troupe from Nashville, parachute jumping and Civil War battle with 150 soldiers and the possible building of typical Texan town . . . personal statement awaited from WEA presguy **Mick Houghton** . . .

A SIGN of the times - so far no albums released this year have qualified for the BPI platinum award for 300,000 sales . . . **John Boyden**, former boss of Enigma says he's writing a book about music and politics - "the kind the industry understands so well" - and is looking for a publishers . . . further to our mention of **Les Reed** and **Roger Greenaway's** success in the Korean Song Festival, we assumed everybody knew they were contracted writers. The intention was to draw attention to the fact that neither the song nor the singer had been recorded for local release, although **Dick James** points out that a recording of the song may be made, but not necessarily by **Marilyn Miller** . . . industry hard times strike at tour costs - the itinerant **Otway-Barrett** party on the road from June 23-July 24 claiming to be staying in tents and using Boy Scouts for road crew . . .

**NEIL WARNOCK**, md of Bronze Agency, is former chairman of Rockaid, a new showbusiness charity, with **Kit Buckner**, CBS publicity chief, and **Pete Stone** of Virgin Retail among the committee members. They are staging a Rockabilia Charity Auction at Hammersmith Palais on June 22, with lots including three pairs of **Elvis Presley's** trousers and **Kate Bush's** handwritten lyrics to 'Them Heavy People'. Intention is to raise money to equip a centre in East London for severely handicapped children . . . at the other end of the scale - **Ella Fitzgerald** and **Oscar Peterson** will provide the cabaret at Grosvenor House from July 21-26. The £50 tab covers dinner, but not drinks . . . mingling with the champagne sippers at VCL's pre-lunch preview of its new range of music video cassettes was the lovely **Susan George** and her producer **Mike 'Silver Fox' Mansfield**. One of the cassettes was hers, but maybe she stands a better chance at acting than singing . . .

## RECORD BUSINESS

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# LEO SAYER

NEW SINGLE

More than  
I can say

CHS 244Z



Chrysalis

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## Virgin studios offer cheap deal for RB listed indies

VIRGIN'S TOWNHOUSE and Barge studios are offering a special cost-cutting recording package to companies listed in the *Record Business* Small Labels Catalogue.

Facilities included in the package are disc-cutting and tape copying at The Townhouse, recording at The Barge or on either of the Manor Mobiles at special rates, as long as the labels take advantage of two of the services on offer.

Subject to availability bands can use the 16-track Barge studio in Little Venice at weekends or on weekday nights for £17.50 per hour including an engineer – a reduction of more than half over the

daytime rate.

Either of the 24-track Manor Mobiles are being offered at 10 per cent less than normal at £350 for a full day's recording against the normal £600, while the Townhouse advanced cutting facilities, with optional digital capability, are available at £60 per album and £45 per single. Copy masters at a discount and 24 CSO cassettes at 124 are also part of the deal.

All the parts of the package are subject to availability. Studio co-ordinator Linda Gamble on 01-743 9313 has more details.

## BBC classical sets launch

AS THE MU strike over plans to disband five orchestras begins to have its effect on live music broadcasting, BBC Records is celebrating the 50th anniversary of the BBC Symphony Orchestra.

Last week, the label held a lunch to announce the release of two boxed sets – the 4LP *50th Anniversary* package (BBC4001) and the 3LP *Sleeping Beauty* (BBC 3001). The anniversary set is based mainly around recordings made by EMI in the 1930s featuring Toscanini, Fritz Bush, Bruno Walter, Sir Adrian Boult and Edward Elgar. *Sleep-*

*ing Beauty* was recorded this year under principal conductor Gennadi Rozhdenskiy as a co-production with Ariola.

"Our intention was to use the Proms as a focus for our promotion," said James Flemming, marketing and sales manager. "But even if they don't take place we shall have a second opportunity in October when the official celebrations will be taking place and will include a concert at the Festival Hall with guest appearances by past conductors like Colin Davis."



GEM RECORDS bids for its share of the heavy metal market with the signing of both Praying Mantis and Samson to five year worldwide deals.

Pictured at the signing of Praying Mantis are (left to right) Paul Hodges, management, David Simone, Gem md, Chris Troy, Praying Mantis, Golly Gallagher, head of Gem Promotions, Tino Troy, Praying Mantis, Edward Christie, head of Gem A&R, Dave Potts and

Robert Angelo, Praying Mantis, and Bob Keene, management.

Gem release a single from the band on July 4 titled 'Praying Mantis' and an album is scheduled for September. And Samson's debut single for Gem Records – title 'Vice Versa' – was rushed released on Friday. Details of an album and a full UK tour will be announced shortly.

## Avalanche is new UK label

THE SUCCESSFUL French-Belgium company Aariana, best known for the hit 'Born To Be Alive' by Patrick Hernandez, is to launch a UK operation called the Avalanche label via Aquarius Records.

The new company will be headed by Rosemarie Schuecker who will be managing director in addition to being

actively engaged in the development of the company's publishing arm Evening Sound Ltd.

A&R activities will be handled by Paul Murphy, last noted for his involvement in the controversial release of the *Beatles Live In Hamburg*.

First release will be Tristar's 'TV's OK' with two more 45s slated for the summer. A distribution deal is pending. The company is based at 4A, Newman Passage, Newman Street, London W1 (Tel: 01-580 7118).

## Merchandising

BOB DYLAN'S latest album *Saved* (CBS 86113) is being heavily promoted over a three week period with full page advertisements in *Melody Maker*, *NME*, *Sounds*, *New Music News*, *Time Out* and *Zig Zag* with teaser space in the consumer press the preceding week backed up by national window displays during June and July, point-of-sale material to be mailed out to dealers, full colour posters for stores and fly posting with a single from the LP due out before the end of the month.

disc will also be available on 7-inch (AR0 188).

NEW GTO Records band The Scene, an eight-piece soul outfit, comes in for a special introductory presentation 12-inch five track sampler retailing at £1.99 led off by the 'A' side of the standard 7-inch release 'Pushing an A Shoving'.

## Letters

WITH REGARD to an article in *Record Business* dated June 7th. Can I point out the following facts:-

1. Geno Washington is in no way connected with a band recently signed to Chrysalis publishing which includes a member by the name of Pete Gage and going by the name of "Ram Jam Band".
2. Geno Washington is touring the U.K. during August–October 1980 with his American band, and is at present negotiating a new recording contract.
3. The original "Ram Jam Band" used to back "Geno", but all members bar one (Peter Gage) are at present doing other things.

I hope this clears the picture, and for any further information regarding "Geno" please do not hesitate to contact me.

GEORGE AUSTIN,  
BRON AGENCY,  
LONDON NW1.

# A HOT NEW SINGLE FROM KOOL & THE GANG.

'HANGIN' OUT' REMIXED



KOOL 9 (7)



KOOL 912 (12)

This one will leave scorch marks on your counter – it's the hot new single from Kool and the Gang. Side A is "Hangin' Out" – a longer remix of the incredible "Ladies Night" album track, while Side B features the previously unreleased "Open Sesame" (a classic from 1976). Available in 7" and 12", both come in picture bags – order now. You won't burn your fingers on it.

DePite RECORDS

PHOTOGRAPHY

THE FIRST 5,000 copies of *Delegation's* June 20-released single on 12-inch 'Put A Little Love On Me' (AROC 188) will retail at the special price of 99p a ter which it reverts to the normal rp of £1.99. The

## Facing the end of RRP

WITH THE end of RRP looming closer, it is about time we addressed ourselves to the problems its demise will cause to dealers. It has been widely claimed that discounting will disappear as dealers set their own realistic prices, and do not slavishly follow £1 or £1.25 off whatever the RRP happens to be. Of course the smaller dealer, having no chance of absorbing overheads like the multiples, will have less of a margin to play with.

That said, I'm sure local competition will be fiercer than at present, for the flexibility of the smaller dealer means he can knock more money off a hot album than the multiple across the road, and keep his prices adjusted to that of his competitors. But once again the multiple will have the advantage of national advertising, and, it must be admitted, that the general customer who purchases two or three LPs a year and comprises most of the market, will still think of them first when shopping, RRP or not.

I cannot see how discounting will cease with the ending of RRP. Surely instead of the '£1-Off', we will now get the new catchphrase of 'Only £3.99', 'Only £4.49' etc. There will still be discounting in effect, but it will mean a slight rounding up of prices. Where £1.25-off was, for example, £4.84, it will now be 'Only £4.89'.

And what will happen when the companies put up their dealer prices, and so we have to follow suit and increase the

## Retail Business

consumer price? For the first time the onus of blame will switch to the dealer. Already there are articles appearing in the consumer music press implying that dealer margins are too high - "one-third goes to the shopkeeper".

So when we have to put up prices in line with company rises, we no longer have the 'excuse' of RRP, and accusations of profiteering are bound to be levelled by those who don't understand. (And this is where a good trade association would be 'educating' the uninformed). The pressure to keep prices down will thus have shifted from the companies to the dealers, for the companies will say "our prices are only guidelines for the dealer - it is up to him what he charges - and not our responsibility."

What of imports in all this? These are bound to increase as they become more and more the only way to make an adequate profit for the small dealer. Without RRP cheap imports can make a dealer's range of offers look extremely attractive, and he can sell them where the majors give a ridiculously low margin on new product. What do the companies expect as they squeeze harder and harder? Loyalty?

The future without RRP could well fall into the following pattern: There will be two major price bands - full price and lower price. The full price will include new releases, top selling and TV advertised LPs. These will be sold at lower discounts than at present, but still priced attractively enough to bring customers in and to give the dealer a reason-

## Wholesale & Import Round-up

THE SLUGGISH home and parallel imports market may be giving most wholesalers sleepless nights, but for those companies handling specialised product and material not scheduled for UK release business remains fairly healthy.

According to Paul Callaghan, general manager at Flyover/Disc Empire, trade is booming with various wholesalers achieving strong sales on Japanese, US, Canadian and EEC non-parallel imports.

Among the titles currently available from Flyover/Disc Empire are such singles as The Clash's 'Bank Robber', on Dutch import, and a 12-inch Strangler's disc featuring 'Don't Bring Harry' and 'All Quiet On The Western Front' plus the Tease LP *Body Shots* on Canadian import.

Jeff Wilmott, newly appointed managing director of Camden based importers Pacific Records, claims that almost 100 record dealers have opened accounts with the company in recent months with the mailing list up to 500 outlets.

New product from Pacific includes the US Staff compilation *The Last Compilation Until Next Time*, featuring Luce Lovich, Madness, The Damned, Core and Motorhead, the new *Best Of Love* LP on Rhino Records, the latest National Lampoon album and *Play River Music* by the Rhythmn Devils -

which features various Grateful Dead compositions written for, but not used in, the film *Apocalypse Now*.

Pacific has also just obtained stocks of the first four titles in a series of Epic 10-inch albums on US import - discs from Cheap Trick, New Musik, The Continentals and Propaganda. The Cheap Trick album, which includes a free single, sells at a dealer price of £2.31, with the other three going out at £2.02.

Meanwhile, Balham's Record Corner has various 7-inch singles on the shelves which have not been released by UK companies. Among them are Tubeway Army's 'Down In The Park', on Atlantic, Gary Numan's 'You Are My Vision', on Atco, and 'Heartwave' by The Jam - all on US import.

Finally, Manchester's Robinsons Records is currently offering imported golden oldies singles at ten percent off the usual price and the wholesaler also has a new range of UK deleted albums at between 35p and £1.50 each.

Richard Cooper, manager of Robinson's import/wholesale division, commented on the current market: "Specialised imports seem to be one of the few areas that is holding its own - people who know about records and don't rely on chart product are still managing to make money."



A NEW cassette rack - with a spring-loaded ejector for automatic fingertip selection - has been launched by Bib Hi-Fi. Pictured above, it has been named Cassett-O-Matic and retails at £1.29.

able margin.

Back catalogue will fall into the lower price bracket. Albums will be sold by the companies at a lower dealer price than the new product and will include most releases after six months have passed. The dealer can sell these items at a lower price than current hits, or, if they are still consistent sellers, he can continue to sell them at full price, and make up his margins that way. Concurrent with a hit album by an established artist he will be able to promote their back catalogue in an attractive enough fashion to earn more discount from some

## TV GUIDE

Albums to be advertised this week on television

**ATV**  
HOT WAX Various K-Tel NE 1082 CE 2082  
PERFORMANCE Gordon Giltrap K-Tel NE 1091/2081  
THE INCORPARABLE Polydor POLTV/POLVM 9  
Eis Einarsson RCA RL PRK 25296  
SOMETIMES WHEN WE TOUCH  
Cleo Laine & James Galway

**CHANNEL**  
CHAMPAGNE & ROSES  
Various  
Polystar ROSTV/ROSCM 1

**GRANADA**  
LOVE LETTERS Pat Boone K-Tel NE 1083 CE 2083  
THE JAN & DEAN STORY K-Tel NE 1084 CE2084  
HOT WAX Various K-Tel NE 1082 CE2082  
SOUNDS SENSATIONAL  
Burt Karmeloff Polydor POLTV/POLVM 10

**LONDON**  
HOT WAX Various K-Tel NE 1082 CE 2082

**SOUTHERN**  
SOUNDS SENSATIONAL  
Burt Karmeloff Polydor POLTV/POLVM 10

**SCOTTISH**  
HOT WAX Various K-Tel NE 1082 CE 2082

**TRIDENT**  
HOT WAX Various K-Tel NE 1082 CE 2082

**WESTWARD**  
LOVE LETTERS Pat Boone K-Tel 1083 CE 2083  
CHAMPAGNE & ROSES  
Various  
Polystar ROSTV/ROSCM 1

companies' back catalogue schemes.

All the signs are there for this - WEA has started reducing prices on three month-old records, while EMI's new 'Poundsmashers 2!' will give larger discounts to those dealers who actively support and promote their back catalogue.

SIMON GEE

**GHOSTS**

NEW SINGLE  
**'MY TOWN'**

ARST1347  
**ARISTA**

Circle 5 on Program (21-648 7000) or Tandem Sales Team.

# ALBUM REVIEWS

## Top 60

**GORDON GILTRAP: Performance** (K-Tel NE 1081) **Prod: Jon Miller/Rod Edwards Roger Hand**  
K-Tel compilation album drawn mainly from Giltrap's three LPs for the now defunct Electric Records – *Visionary*, *Perilous Journey* and *Fear Of The Dark* – with his current single *Theme From The Walters* and a couple of previously unreleased tracks thrown in. Giltrap remains a highly innovative composer, but significant commercial success has so far evaded him, and unless K-Tel extends its TV push from ATV it's hard to see this album changing his track record – although a brief chart placing is likely.

**TANGERINE DREAM: Tangram** (Virgin V2147) **Prod: Chris Franke/Edgar Froese**

Tangerine Dream continues to tread the path of symphonic, electronic music with the new album featuring nothing but 40 minutes of the title track on both sides. With their music showing no directional change, Messrs. Franke, Froese and Schmoelling are unlikely to win any new audience, and it's doubtful whether there are enough ageing hippies left out there to give the band anything more than a fleeting chart appearance.

## Best of the rest

**LOU REED: Growing Up In Public** (SPART 1131) **Prod: Lou Reed/Michael Fonara**

As the title and sleeve design indicate, the album finds Reed in a lyrically personal, vaguely confessional mood. And with all the music co-written by keyboard player Michael Fonara, it's also something of a return to the simplistic, melodic approach of Reed's more commercial *Transformer* days. Much lacks impact, but Reed does occasionally find his old sparkle and humour – notably on *Smiles* and *The Power Of Positive Drinking*.

**DIANA ROSS: Diana** (Motown STMA 8033) **Prod: Bernard Rodgers/Nile Edwards**

Diana's long-awaited tearing with the golden touch Chic producers was expected to be a blockbuster. In fact, on first hearings, Diana comes across as something of an anti-climax, with much of the material needing repeated exposure before individual songs begin to register. The familiar chugging-bass Chic sound is well in evidence, of course, though it sounds less innovative than with say, Sheila B *Devotion* on *Spacer*.

**THE RECORDS: Crashes** (Virgin V2155) **Prod: Craig Leon**

Will Birch and John Wicks are a well respected pair of skilled writers of the

kind of songs that aren't really modern pop, and at the same time can't be classified as heavy rock. The nearest American equivalent is probably the work of Tom Petty, but he manages to inject large doses of drama into his work while The Records tend to sound breezy but concentrate on a Merseysound delivery and clever turn of phrase. This second album is as carefully crafted as the first and has a harder edge, but it is difficult to see exactly where its market lies, even with an introductory offer of £3.99.

**FRANKIE MILLER: Easy Money** (Chrysalis CHR 1268) **Prod: Hitmen/Frankie Miller**

Miller's strongest album in some time. The Scottish singer with the whiskey-soaked voice eschews the easy option of country-pop and moves back towards his best suit – a selection of mid-paced soulful rockers recorded in America with a fine band. Once compared to Otis Redding, his style is now closer to Bob Seger (who has covered Miller's songs) and could mark a return to respectable sales.

**GRATEFUL DEAD: Go To Heaven** (Arista SPART 1115) **Prod: Gary Lyons**

The Grateful Dead these days have settled into a mellifluous but unspectacular laid-back rock style which is more accessible than early work such as *Anthem Of The Sun* but less varied than the later rock work-outs which

adorned those famous double and triple albums. Should still satisfy whatever Dead freaks remain but hardly the stuff of today's cynical market.

**GRACE JONES: Warm Leatherette** (Island ILPS 9592) **Prod: Chris Blackwell/Alex Sadkin**

Grace Jones needs to be seen in action to be properly appreciated. The exotic stage act and remarkable looks which have made her a sensation in the discos of America and France has gone on into concert halls. For the time being the UK is lagging behind, but the album may help move her in the right direction here. While the tendency is to be rather more impressed by the accomplishment of her band, than by her voice, she displays a lusty forthright approach on songs like *Christie Hynde's 'Private Life'*, *Tom Petty's 'Breakdown'* and *Roxie's 'Love Is The Drug'* which all possess style.

**RAY PARKER JNR & RAYDIO: Two Places At The Same Time** (Arista SPART 1121) **Prod: Ray Parker Jr.**

Raydio further consolidates its position as one of the best dance-funk outfits around. Nothing emerges that hasn't been heard in one form or another before, but the impressive thing about the band is the way they get down and get on with it – simple, straightforward grooving music guaranteed to ignite any party or disco. Play it – and there won't be a dry foot anywhere in the house.

# SYREETA

## HER BRAND NEW ALBUM

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OR EMI RECORDS DISTRIBUTION CENTRE.



**ANDY FAIRWEATHER LOW: Mega-Shebang (Warner Brothers K56832) Prod: A. Fairweather Low/Dave Charles**

A self-help project that proves well worth the effort. Surrounded by the likes of Henry Spinetti and Mel Collins, the singer has stuck to his 70s style of soulful but muscular jump-beat material with a greater emphasis on brass arrangements, which compliment his strangled vocal style. He will need a single to give the album the chance it deserves.

**VARIOUS ARTISTS: The Immediate Story (Immediate V2165)**

With a lavish gatefold sleeve and featuring amusing and exhaustive sleeve notes from *MM's* Michael Watts, this 17-track collection has some of the best (and some of the worst) releases on Andrew Oldham's pioneering UK indie. Among the greats are PP Arnold's 'First Gut Is The Deepest', The Nice's 'America' and Chris Farlowe's 'Out Of Time'. Among the wierder ones are Twice As Much's version of Jagger and Richard's 'Sitting On A Fence' and 'I'm Not Saying' by Nico sounding like Judith Durham. The catalogue has been well exploited before, but an opening offer of £3.99 should bring the customers in.

**LITTLE RIVER BAND: Backstage Pass (Capitol E-STSP 12061) Prod: Band Em Rose**

The initial flicker of interest in Australia's Little River Band never

exploded over here and the band went on to develop its potential in America. Now it may be too late to change this state of affairs, for outside the Eagles the type of West Coast pop that LRB purveys is hardly fashionable. This 2LP, recorded live at concerts in Australia and America, is an elegant piece of AOR music, impeccably played and sung. It features reworkings of some of their best pieces, among them 'It'd A Long Way There', 'It's No A Wonder' and 'Help Is On Its Way'.

**VARIOUS ARTISTS: Urban Cowboy (Full Moon/Asylum K99101)**

Soundtrack album for the September-released John Travolta film which will probably mean more at that time. Actually rather a good sampler of modern country and country-rock with Charlie Daniels' 'The Devil Went Down To Georgia', The Eagles' 'Lyn' Eyes', Jimmy Buffet's 'Hello Texas', Bonnie Raitt's 'Darlin'' included, along with a rather nice gatefold presentation.

**COOK DENTON & MARTIN COOK: Hong Kong Beat & Other BBC-TV Themes (BBC REH 385)**

These two musicians have made a profession of compiling good, atmospheric themes for TV series and this album brings together six such themes (which have actually been released as singles) together with their B-sides. Included are 'Hong Kong Beat', 'Tomorrow's World', 'Quiller' and 'Circuit Eleven, Miami'.

**YACHTS: Without Radar (RAD 27) Prod: Martin Rushent**

*Without Radar* has what appears to be strong autobiographical overtones, which suggest that Yachts' experience in the business of human happiness hasn't been totally fulfilling. 'Trust You' is a sour commentary on the legal profession, while 'Life Savings Easy' has a get-rich-quick inspirational base. Other songs are equally pessimistic and despite the articulate skill of the lyrics the contents prove to be something of a downer, which the insistent playing does nothing to relieve.

**PETE STRIDE & JOHN PLAIN: New Guitars In Town (Beggars Banquet BEGA 17) Prod: Pat Moran**

Good thinking from Beggars to team up the lead guitarists from The Boys and The Lurkers to show off the art of new wave guitar technique. The effect is quite good, full of adrenalin power-chords and occasional bursts of choppy solo work on a selection of originals plus a couple of standards like Sonny Bono's 'Laugh At Me' and a strong, churning version of 'You Better Move On'. The Bono song is out as a single at 60p initially, which ought to help sales of the album.

**THE VAPORS: New Clear Days (UA UAG 30300) Prod: Vic Coppersmith-Heaven**

From the band that brought you the quirky 45 'Turning Japanese' comes a chunky first LP with plenty more

choppy, sharp and witty little songs which sometimes have a twist in their tails, all written by the guitarist and singer David Fenton. The single is included and should stimulate some interest in this unusual collection of modern and accessible rock.

**BRITISH LIONS: Trouble With Women (Cherry Red A RED 7) Prod: British Lions**

Formed out of the ashes of Mott, British Lions released a Phonogram album and managed to cut this one before leaving the label. 18 months later, with the band now split, the tapes get a Cherry Red release which ought to generate sales for the South London indie. The band proves to have been progressing well and was heading towards a solid American sound with many good songs in the locker of a useful hard-rocking variety. The title track, in particular justifies the Cherry Red's effort.

**THE DISTRACTIONS: 'nobody's perfect' (Island ILPS 9604) Prod: Phil Chapman/Jon Astley**

Prime examples of the 80s trend towards sullen pop music, carefully recorded to sound as if it put together in a corrugated iron attic, the Distractions debut on 14 chunky, quickfire songs with an identikit feel apart from a nice version of 'Boyscry', Adrian Wright's keyboard work keeps the package buzzing along, however, and maybe the current climate is about right for dour little songs like this.

## THE HITMEN



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URGENT

RECORDS

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# Why I sold out - by Laurie Krieger

ONCE INDISPUTABLY Britain's leading independent record dealer with 60 shops under his control, Laurie Krieger has said goodbye to the bigtime after 19 years. For £1.1 million he has sold all but four of his chain of 44 outlets to the aggressive, promotion-obsessed Our Price chain. This in turn becomes the biggest privately owned record retail operation in Britain with 57 shops.

Krieger recognises the irony of selling out to comparative newcomers whose price-cutting activities, over the last four years, particularly in the West End, have undoubtedly taken the retail championship of Central London away from Harlequin. In a sense the wheel has turned full circle, for Harlequin's heyday began in the 60s when Krieger recognised the opportunities afforded to the go-ahead retailer by the sales boom generated by the advent of the Beatles. He was able to capitalise on the lack of foresight and initiative shown by the established traders who didn't recognise the opportunity offered to them. Just as they possibly found themselves unable to grasp the appeal of Beat Music to the young, Krieger admits that his decision to sell out to his chief competitors is partly determined by his own disenchantment with current musical trends. The New Wave, he admits, is not something with which he feels any great sympathy musically.

Of course, the reasons go deeper than that. Although he disputes any suggestion that his business was so severely hit by the success of Our Price that he had no option but to sell out, there is no doubt that he, along with the majority of dealers who remember what it used to be like wayback when, is disenchanted with retailing on the grand scale. Our Price, on the other hand, has not been around long enough to have enjoyed retailing in the days of price stability and approaches its task from a rather different standpoint. The company's tactic of reduced margins compensated for by fast turnover is not a trading philosophy which finds great favour with Krieger, despite his well-developed competitive instinct.

"On its own Our Price did not have enough outlets to affect my business, but there were other firms engaged in deep price-cutting as well. I didn't feel inclined to take up the fight. I think I have done my hard work," he says. "Our Price is very good at promotion and that was never one of my fortes. What do best, they should be called 'capitalists'." Krieger reckons that his own skills, possibly dating back to the days when he was dealing in government surplus, have been to spot a bargain when one is offered. His reputation, of which he is proud enough, is that he built his business through handling bankrupt stocks and deletions, all of which provided him with a very satisfactory profit margin.

"Although I used to promote concerts - back in 1947 I remember putting on George Shearing at Wembley Town Hall and paying him three guineas for the evening - it wasn't my love of music that encouraged me to become a record

AFTER 19 Years as one of Britain's most successful record dealers, Laurie Krieger explains to BRIAN MULLIGAN why he is selling up and getting out.

dealer," he recalls. Indeed the circumstances were accidental rather than carefully thought out.

After dealing in government surplus, Krieger became involved in two ill-fated business enterprises. One was the opening of Britain's first laundrette with two Bendix machines while soap rationing was still in force. The other was to try to sell ice cream through 100 stop-me-and-buy-one tricycles during two disastrous summers. Deciding, as he puts it, to "go legitimate", he opened a greetings cards shop in Soho's Berwick



Street. Encouraged by EMI in general and John Fruin in particular, he agreed to open a record department in the basement. After a year another basement became available in the City and it was from this location that the enormous possibilities of selling records became evident. Money was ploughed back into the business and in 1966 Harlequin took over six shops from Record Retailers Ltd., one of whose principals Krieger recalls was Tony Hoffman, now the BPI's solicitor, but then concerned with trying to build a national retail chain. The big step forward came in 1972 when he acquired the 14 Soho Records shops for £250,000 from Pye "without spending a penny piece of my own money."

Krieger approached Louis Benjamin at Pye and offered to buy, but pointed out that he had no money to do so. "I don't think that Louis had ever come across somebody wanting to buy but admitting that he couldn't find the cash." Krieger was asked to provide a deposit of £50,000, and his bank manager agreed to let him write a cheque for

the amount on the understanding that it would be repaid one month later. Pye then agreed to allow Krieger to pay off the balance over a three-year period.

"It was fun in those days," Krieger states. "It was easy to sell records. All you had to do was to find sites and give people good service."

Why is it that he doesn't regard it as fun anymore? "I mark the change from the time that RPM was abolished," he says. "When that went, so did the opportunity to get a decent trading mark-up for the goods you sold. It ceased to be fun and became hard work." The end of RPM was probably inevitable, but I was brought up in a world where it was possible to see clearly one's trading margin. I have to say I was loathe to change my trading philosophy. I was never a willing counterparty."

From a man who has in his time been accused of wearing two hats, by condemning discounting as chairman of the GRRC while simultaneously pursuing it vigorously through his stores, the remark in retrospect seems strange. But Krieger remains adamant that he held out against discounting for as long as he could, perhaps too long he now thinks, partly because the strategic location of his shops attracted trade but largely, he claims, because by temperament he was not a price-cutter. What then of publicly discounted offers? "Until recently we did less than almost anybody else. What we did was to cut the price of rubbish. The ballyhoo was a good one we pulled on the public. We used deletions and bankrupt stock and it was successful for a long time. In the end we had to join in the discounting of top LPs."

Despite the size of Harlequin, it remained for administrative purposes very much under the control of Krieger and his longtime general manager 'Mossy' Moss. In the early days when Harlequin led the way, the control exercised by the man at the top was one of its strengths. Krieger marks a point, right until the end, of visiting all his shops personally, on a three-week cycle. He recalls parking his Rolls Royce outside one of his Home Counties shops and being chided by a passer-by. "I wouldn't carry records in the boot," said the man. "It's because I carry records in the boot that I can afford a car like this," Krieger wryly pointed out.

In retrospect he thinks he allowed the chain to become overlarge, but explains there were dangers of a "shortfall tax direction" if the momentum of expansion had not been maintained. The timing was bad, since it coincided with the start of the inflationary spiral. The introduction of central computerised stock control was an attempt to use modern technology to help a business that had enjoyed its greatest success by the personal touch. His flirtation with computerisation was costly and is not a period which Krieger looks back on with any enthusiasm.

He regards his greatest achievement

## "When RPM went, so did the opportunity to get a decent trading mark-up"

as "finding and keeping good staff," "For nothing Our Price is getting some first class, knowledgeable management who are worth their weight in gold in this business. Some of the shops still have the managers who were there when the shops opened."

Another regret is the lack of support that the GRRC, from which he is retiring as chairman, received from the retail trade. "Regardless of what people say, a lot of unpaid time and effort was put in on behalf of the trade at large. If dealers gave it their support it would be a worthwhile organisation. In the end it became very disillusioning."

He also laments the erosion of the good relationships which once existed between manufacturers and trade. "Dealers now feel that whatever their views the manufacturers are looking after Number One first. The trend has been to treat us less and less like customers."

Notwithstanding the frustrations of record retailing, Krieger is remaining in the business, partnering his son in a couple of Price Buster stores in which, ominously, the bulk of stock has not been purchased directly from UK manufacturers. "Mossy" Moss has stayed with him and together they will be peddling Space Invader coin machine games to record shops.

While he won't predict how retailing will develop, he remains convinced that it is a business with a future. "It may have to be run on more commercial lines than I adopted, but anybody who is determined enough and is prepared to put in the hours can develop his own business. We used to eat, sleep and drink records - and anybody who does that will come out on top."



PYE'S LOUIS Benjamin took a chance when Krieger bought Soho Records shops from his company in 1972.





# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

**SALES RATING**  
100 = Strong No.1 Sales

**AIRPLAY RATING**  
100% = maximum radio play plus BBC's Top Of The Pops

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

## Action Of The Week



QUEEN

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Gram List		
1	1	7	74	31	THEME FROM M*A*S*H MASH	O CBS B536	E	
★	2	2	6	54	79	CRYING DON MCLEAN	EMI 5051	C
3	3	5	46	72	FUNKY TOWN LIPPS INC.	CASABLANCA CAN/CANL 194	A	
4	4	8	35	62	NO DOUBT ABOUT IT HOT CHOCOLATE	RAK/12RAK 310	E	
★	5	46	2	33	17	POLICE SINGLES' SIX-PACK POLICE	A&M AMPP 6001	C
6	6	6	31	73	OVER YOU ROXY MUSIC	POLYDOR POSP 93	F	
7	7	5	30	72	RAT RACE - RUDE BUOYS OUTA JAIL SPECIALS	2 TONE CHS TT11	F	
8	9	7	29	72	LET'S GET SERIOUS JERMAINE JACKSON	MOTOWN TMG/12TMG 1183 E	E	
★	9	11	5	27	72	BACK TOGETHER AGAIN ROBERTA FLACK FEATURING DONNY HATHAWAY	ATLANTIC K11481/K11481T W	W
10	10	3	25	12	BREAKING THE LAW JUDAS PRIEST	CBS B644	C	
★	11	15	3	25	26	CHRISTINE SIOUXSIE & THE BANSHEES	POLYDOR 2059 249	F
12	5	5	25	70	WE ARE GLASS GARY NUMAN	BEGGARS BANQUET BEG 35	W	
★	13	■	1	22	69	PLAY THE GAME QUEEN	EMI 5076	E
★	14	27	3	21	35	BEHIND THE GROOVE TEENA MARIE	MOTOWN TMG/12TMG 1185 E	E
15	8	8	21	66	SHE'S OUT OF MY LIFE MICHAEL JACKSON	EPIC EPC 8384	C	
16	16	5	20	79	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS	RIALTO TREB 115	A	
★	17	21	7	20	48	MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK	DINDISC DIN 15/15-10 C	C
18	14	8	19	67	YOU GAVE ME LOVE - USE YOUR BODY AND SOUL CROWN HEIGHTS AFFAIR	DE-LITE MER/MERX 9	F	
19	13	5	19	69	D-A-A-ANCE LAMBRETTAS	ROCKET XPRES 33/333	F	
★	20	29	2	19	3	SANCTUARY IRON MAIDEN	EMI 5065	E
★	21	42	2	18	18	WHO WANTS THE WORLD STRANGLERS	UNITED ARTISTS BPIX 355 E	E
★	22	35	3	17	64	SUBSTITUTE LIQUID GOLD	POLO 4/12 4	C
23	17	7	17	66	MIDNIGHT DYNAMOS MATCHBOX	MAGNET MAG 169	A	
★	24	79	2	16	* (I'M NOT YOUR) STEPPING STONE SEX PISTOLS	VIRGIN VS 339	C	
25	12	7	15	12	MIRROR IN THE BATHROOM BEAT	GO FEET FEET 2	F	
★	26	33	3	15	62	THE SCRATCH SURFACE NOISE	WEA K18291/K18291T W	W
27	22	5	15	72	I'M ALIVE ELECTRIC LIGHT ORCHESTRA	JET 179	C	
28	23	8	15	45	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES JONA LEWIE	STIFF BUY 73	C	
29	24	8	14	44	LET'S GO ROUND AGAIN PART 1 AVERAGE WHITE BAND	RCA AWB 1/12-1	R	
★	30	39	3	14	44	NEW AMSTERDAM ELVIS COSTELLO	F.BEAT XX5/XX5E	F
31	26	5	14	63	CHINATOWN THIN LIZZY	VERTIGO LIZZY 6	W	
32	30	5	12	81	LITTLE JEANNIE ELTON JOHN	ROCKET XPRES 32	F	
★	33	36	4	13	55	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT ROD STEWART	RIVA 23	W
34	32	6	12	62	TWILIGHT ZONE - TWILIGHT TONE MANHATTAN TRANSFER	ATLANTIC K11476/K11476T W	W	
35	31	9	12	59	JUST CAN'T GIVE YOU UP MYSTIC MERLIN	CAPITOL CL/12CL 16133 E	E	
★	36	■	1	13	25	MY WAY OF THINKING UB40	GRADUATE GRAD/12 GRAD 8 M	W
37	37	4	11	68	TO BE OR NOT TO BE B.A. ROBERTSON	ASYLUM K12449	W	
★	38	57	2	13	2	SIMON TEMPLER - TWO PINTS OF LAGER SPODGENESSABOUNDS	DERAM BUM 1	F
39	28	9	13	8	POLICE AND THIEVES JUNIOR MURVIN	ISLAND WIP 6539	E	
40	25	9	12	21	FOOL FOR YOUR LOVING WHITESNAKE	UNITED ARTISTS BP 352 E	E	
41	20	10	12	18	HOLD ON TO MY LOVE JIMMY RUFFIN	RSO 57	F	
42	19	14	11	5	GENO DEXY'S MIDNIGHT RUNNERS	O PARLOPHONE R6033	E	
43	18	8	10	17	WHAT'S ANOTHER YEAR JOHNNY LOGAN	O EPIC EPC 8572	C	
★	44	47	4	8	58	ME MYSELF I JOAN ARMATRADE	A&M AMS 7527	C
45	38	11	10	7	DON'T MAKE WAVES NOLANS	EPIC EPC 8349	C	
46	34	5	9	18	NOBODY'S HERO - TIN SOLDIERS STIFF LITTLE FINGERS	CHRYSALIS CHS 2424	F	
47	48	3	6	64	LET'S HANG ON DARTS	MAGNET MAG 174	A	
48	44	3	7	36	LIGHT UP THE NIGHT BROTHERS JOHNSON	A&M AMS/AMSP 7526 C	C	
★	49	■	1	7	44	XANADU OLIVIA NEWTON JOHN-ELECTRIC LIGHT ORCHESTRA	JET 185	C
★	50	■	1	7	30	JUMP TO THE BEAT STACY LATTISAW	ATLANTIC K11496(T)	W
★	51	59	4	5	46	DELLA AND THE DEALER HOYT AXTON	YOUNG BLOOD YB 82	F
★	52	69	2	5	50	HOT LOVE DAVID ESSEX	MERCURY HOT 11	F
★	53	64	4	7	* COMPUTER GAME (THEME FROM THE INVADERS) YELLOW MAGIC ORCHESTRA	A&M AMS/AMSP 7502 C	C	
★	54	72	2	63	LIP UP FATTY BAD MANNERS	MAGNET MAG 175	A	
★	55	■	1	7	1	SLEEPING ON THE JOB GILLAN	VIRGIN VS 355	C
★	56	71	3	4	42	IT'S WRITTEN ON YOUR BODY RONNIE BOND	MERCURY MER 13	F
★	57	89	2	6	* IEYA TOYAH	SAFARI SAFE 28/128	M	
58	41	9	6	8	I SHOULD'A LOVED YA NARADA MICHAEL WALDEN	ATLANTIC K11413/K11413T W	W	
★	59	■	1	4	60	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND	ATCO K11486	W
60	60	4	6	3	KEEP IN TOUCH FREEZ	CALIBRE CAB/CABL 103	A	



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BY T.R. DALLAS

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## RECORD BUSINESS

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## POWERHOUSE

Chartbusters

QUEEN/PLAY THE GAME  
UB40/MY WAY OF THINKING

## ON THE RADIO

Hot on the RB Airplay Guide

DETROIT SPINNERS/CUPID (Atlantic K11498)  
 PAUL McCARTNEY/WATERFALLS (Parlophone R6037)  
 STACY LATTISAW/JUMP TO THE BEAT (Atl K11486)  
 VAPORS/NEWS AT TEN (UA BP 345)  
 BILLY PRESTON & SYREETA/  
 ONE MORE TIME FOR LOVE (Motown TMG 1188)  
 LEO SAYER/MORE THAN I CAN SAY (CHS )

## DISCO/SOUL

Top new sellers on RB's Disco Chart

GENE CHANDLER/DOES SHE HAVE A FRIEND (20th Century TC 2451)  
 LONNIE LISTON SMITH/GIVE PEACE... (CBS 8360)  
 ODYSSEY/USE IT UP WEAR IT OUT (RCA PC 1962)  
 MARK SOSKIN/WALK TALL (Prestige PRC 105)

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Disco Charts  
Country Chart

Singles Charts  
Disco Chart

Country Chart

Singles Chart  
Disco Chart

Disco Chart

Country Chart

Singles Chart  
Country Chart



Singles Chart

Singles Chart  
Disco Chart

Disco Chart

Singles Chart

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C/W THE MENINBLACK  
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(EMI 5076)  
(Graduate GRAD 8)

**NEW RELEASES**

Due in the shops this weekend

- |                                 |                  |
|---------------------------------|------------------|
| SHADOWS/HEART OF GLASS          | (EMI 5083)       |
| UNDERTONES/WEDNESDAY WEEK       | (Sire SIR 4042)  |
| BLACK SABBATH/NEON KNIGHTS      | (Vertigo SAB 3)  |
| DAVID ESSEX/THE RACE            | (Mercury BIKE 2) |
| COMMODORES/OLD FASHIONED LOVE   | (TMG 1193)       |
| DICKIES/GIGANTOR                | (A&M AMS 7544)   |
| WHITESNAKE/READY AN' WILLING EP | (UA BP 363)      |
| BUDGIE/WILDFIRE EP              | (RCA EPBUDGE 1)  |

**ROCK**

Top action from the **RE Top 100** and **Indie Chart**

- |                                  |                   |
|----------------------------------|-------------------|
| GILLAN/SLEEPING ON THE JOB       | (Virgin VS 355)   |
| ATHLETICO SPIZZ 80/NO ROOM       | (RTSO 5)          |
| BILL NELSON/DO YOU DREAM         | (Cocteau COQ 1)   |
| JOE JACKSON/THE HARDER THEM COME | (AMS 7536)        |
| HUMAN LEAGUE/EMPIRE STATE HUMAN  | (VS 351)          |
| SAXON/747                        | (Carrere CAR 151) |

**OFF THE WALL**

Coming out of nowhere

\*NO NEW OFF THE WALL CHARTBUSTERS THIS WEEK\*

arts on these radio stations:

<b>beacon radio303</b> Singles Chart	<b>RADIO TEES</b> Singles Charts Country Chart	<b>Radio Trent</b> Singles Chart Country Chart	<b>257 Radio Orwell</b> Country Chart
<b>206</b> Radio London Country Chart	<b>206</b> SUNSHINE COUNTRY Country Chart	<b>B4 RADIO CLEVELAND 96.4FM DDB</b> Country Chart	

£20 per year to RBP Ltd, Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

**MAGNUM**  
**'CHANGES'**

The new 3 track single.

Contains a specially re-mixed studio version of 'Changes' plus a 'live' version of the same song and the previously unreleased track 'Everybody Needs'

Initial quantities include a FREE sew-on patch



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CBS Distribution Centre, Barby Road, London W10

JET 188

**WHO SHOT  
J.R.?**



Ovation Records are rush-releasing the single that asks the question on everyone's lips - Who Shot J.R.?

Dallas fever hit Britain on May 26th when everyone's favourite "Man you love to hate", J.R. Ewing, got the bullet.

Garry Burbank comes up with a few of his own answers, on his new Ovation single "Who Shot J.R.?"

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Pye Records (Sales) Ltd.  
Tel: 01-640 3344









## On the Move

HERWARD RADIO has almost its full complement of staff which will number 28 or 29. Its team of presenters is **Andy Graham**, ex-Metro, **Alan West**, ex-Hallam, **Simon Cooper** from Cambridge University Radio, **Martin Woolf** from the South African Broadcasting Company, **Dougie King**, ex-Clyde and **Dave Bowen** ex-Swansea Sound. Recruited to the news side are **Jonathan Craymer**, ex-Hallam, **David Forsdike**, ex-Tees, **John Armstrong**, ex-LBC and **Peter Kingham**, ex-210.

The station's programme schedule is currently being considered by the IBA but it is known that the breakfast show will be co-presented by Jonathan Craymer and Dave Bowen.

**TONY INGHAM**, promotions manager at Piccadilly Radio since it began broadcasting six years ago, has been appointed head of entertainment, a new post created to relieve programme controller Colin Walters of some of the day-to-day programming duties.

## Rockshow Report

### MOST AIRPLAY Descending Order

- 1 THE UP ESCALATOR  
Sill SEEZ 29
- 2 PETER GABRIEL  
Charisma COS 4019
- 3 TRESH & BLOOD  
Polydor POLH 2
- 4 TRAVELLOGUE  
Virgin V2160
- 5 JUST CAN'T STOP IT  
RSD RSOX 2
- 6 EMPTY GLASS  
Go Feet BEAT 001
- 7 FREEDOM OF CHOICE  
Atco K50699
- 8 WILLIE NILE  
Virgin V2162
- 9 I REACHED AN WELLING  
United Artists UAG 30352

### MOST ADDED Descending Order

- 1 TANGRAM  
Virgin V2147
- 2 THE ORCHIDS  
MCA MCF 3067
- 3 ME MYSELF I  
Joni Armstrong  
ASB AMLH 84809
- 4 G-FORCE  
Jet JETLP 229
- 5 ONLY IN AMERICA  
Various  
Atlantic K99996
- 6 NINE ON A TEN SCALE  
Sammy Hagar  
Capitol E-T 1149
- 7 THE GAMES UP  
Smith 'n' the Tears  
Cherwell CWK 3014
- 8 MEGA-SHREBBING  
Warner Bros K56832
- 9 Andy Fairweather Low

Radio London, P.O. Box 41G, London W1A 4LG.

**Matt Hopper** at Radio Victory is featuring alternative singles chart based on local independent record label sales on his Saturday night 'Matt on the Rock Trail' show. He was good enough to include a copy of the chart with his airplay report showing the alternative top 10 in Portsmouth to be: 1) Girls at Our Best; 2) Family Fodder; 3) Delta 5; 4) Fist; 5) Shoes for Industry; 6) Fashion; 7) The Vibrators; 8) The Flowers; 9) Teardrop Explodes; 10) The Monochrome Set. Matt will also be using the RB indie chart for reference purposes.

Finally, condolences to Winton Cooper at Sheffield whose home was burgled recently. Among the goods taken were the records he had intended to play on his show, many of which were new artists he'd hoped to be featuring quite heavily over the next following weeks.

# UK indie producers score heavily in 'Clio' radio commercial awards

11 OUT of 26 International Clios for radio commercials were awarded to English commercial radio producers in Brussels. But those attending the ceremony were very disappointed with the presentation which was later described as "absolutely awful". Tony Hertz of the Radio Operators, winner of many Clios, said he may not enter next year.

Clios, the USA-based advertising equivalent of Oscars, are presented in International and separate American sections. It is therefore possible to compete with Japan, for instance, but not the USA. This year, for the first time, a few seconds of each finalist was played before the winning commercial, which was played in full. Not only was this felt to be insulting to the finalists but it also led to audience disagreement with the decision of the judges.

Encouragingly, four of the statues were presented to independent production companies and the majority of those awarded to advertising agencies owed a creative nod to indie outfits. At a time when radio commercial creativity is dismissed as practically non-existent in this country, independent radio producers believe there is a lot of talent around, but not in advertising agencies. Ideas are allowed to launch a series of awards similar to DADA for specialist producers judged by a team from commercial radio stations and advertising agencies.

agencies.

Three of the independent winners had never won a Clio before. Particularly thrilled was Mike Hurley who left Pennine Radio to set up his own production company in Bradford - the Creative Department. His *Tarzan & Jane* commercial for the *Halfpax Building Society* won the best use of humour category. He also had five other finalists. For him the award represents the realisation of an ambition. He would now like to turn his considerable talent in the direction of record company advertising.

Chris Sandford of Hobo Radio Productions received his Clio for the best announcers presentation in *The Deerhunter*. In the first year of entry his company had seven finalists as well as this winner. The winning commercial was written and directed by Sandford and his partner Iain Dunn and voiced by Peter Barkworth.

Alan Fitter of Quixote Radio Advertising won his first Clio, having earned only finalists in previous years. An ad for *Harlequin Record Shops* entitled *Black Father Christmas* won the retail section - a highly acclaimed commercial combining a send-up of the usual Ho-Ho-Ho Santa Claus figure with special price album offers. The ad was co-written by Fitter and Rob Arsteinwin who directed it.

The remaining English winners were: **Best cosmetic/toiletries/pharmaceutical**

Radio Operators: *Proven Skin Gel*, written and directed by Tony Hertz,

recorded at Redwood Studios.

**Best media promotion**  
Lonsdale Advertising: *Life of Brian*, *John Cleese's mother*, written, voiced, directed and produced by the Monty Python team. Edited at Redwood Studios.

**Best campaign**  
Lonsdale Advertising: *Monty Python's Life of Brian*. Credits as above.

**Best beverages/tea and coffee**  
David Williams & Ketchum: *Kenco Coffee*, *Daytime Special*. Written by Heather Meredith-Owen and Jay Pond-Jones. Voiced by Kenny Everett and produced at his studio. The first radio Clio won by this agency.

**Best travel/transportation**  
Footo Cone & Belding: *London Transport Tube*, *Monny*. Written by Peter Hobden, art director Brian Watson, creative director Len Sugarman, v/o Nigel Hawthorne. Production company: Lewcard Sound.

**Best household item**  
Footo Cone & Belding: *Dulux Paint*, *Jaws*. Written by David Templar, art director Ray Gallop, creative director Len Sugarman, v/o Stanley Baxter. Music production: Radio Pictures. This category had two winners, the other being an entry from the English Sewing Company.

**Best use of sound**  
Yamco Radio Productions: *Star Trek*, *Where No Man Has Gone*. Written, produced and directed for the UK by Chuck Blore and Don Richman in Los Angeles.

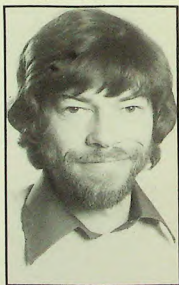
## Radio-1 shuffle goes on

SIMON BATES loses his *Personal Call* phone-in programme in Radio-1's new schedules beginning in September. Controller Derek Chinnery has already announced his plans for the 7pm-8pm weekday slot and is working on a reshuffle of current presenters and programmes to complete the new-look Autumn schedule.

Capital's Adrian Love, approached by Chinnery when Kid Jensen informed him of his imminent departure to the United States, is likely to be the only new recruit to Radio-1. However, Chinnery still needs to find a permanent slot for Steve Wright, currently working as relief.

Andy Peebles will become the regular host of *Stavin' Alive* from Monday, September 1. Love will host *Talbahout* on Tuesdays and co-present *Mulbag* with Anne Nightingale on Wednesdays. The Thursday slot is taken up with 25 Years of Rock, a mono repeat of the previous Sunday's stereo broadcast, and on Fridays Love will present *Roundtable*, the weekly discussion about new releases.

Capital Radio says it is too early to make an announcement on Adrian Love's replacement. At Euston Tower he presented the station's nightly *Open Line*, and the weekly *Alternatives* arts programme. Programme controller Aidan Day commented that he was not



ADRIAN LOVE: only new outsider

surprised that Radio-1 had decided to choose a Capital presenter to fill the gap left by Kid Jensen. "I am fully aware that the appeal of working for a national network is extremely hard to resist," he said.



## Radio-1's Tobler/Frame extravaganza

RADIO-1's most expensive series takes to the air this Sunday (22) at 7pm. It is 25 Years Of Rock devised by executive producer Stuart Grundy who believes it is the first series of this kind to be made without narration.

Each of the 25 programmes covers one year, beginning in 1955, the music of which is set against newsreels, radio and TV broadcasts and specially recorded montages from newspaper stories. John Tobler and Pete Frame have spent the last six months researching and collecting the material, mixing international crises with amusing titbits. Producer Trevor Dann is producing the programmes, only six of which are presently complete.

The stereo series opens with a montage of extracts including a cleverly edited sequence where the lyrics of Queen's 'Bohemian Rhapsody' envelope Premier Heath's three-day week and Richard Nixon's resignation. Grundy told *RB* that as well as putting the music in the context of world affairs the series illustrates how popular music of the day reflected and commented on those events.

It is also being broadcast in the United States through an association with Billboard magazine.

John Tobler is a veteran press and radio journalist on the pop scene and Pete Frame, once editor of *Zigzag* fanzine, produces those extensive musical 'family trees' that have appeared in *Sounds* among other publications.

## Vass is md for Devonair

MAURICE VASS has joined Devonair, the first twinned radio station, in Exeter/Torbay, as managing director. He will be appointing a programme controller shortly and has already employed Nick Johnson, from Plymouth Sound, as chief engineer.

Vass was brought up in Devon and has over 15 years' experience in media and regional broadcasting through Thompson Newspapers, Yorkshire TV, where he was deputy general manager, and Tyne Tees TV where he was general manager. Most recently he had been retained by Charterhouse Merchant Bank as full-time consultant to prepare its group's application for an ITV contract from January 1982.

"Development of the two studio centres in Exeter and Torquay are well advanced," reports Vass, "and the first batch of the most advanced technical equipment available arrives in just a few weeks time." As far as possible, Vass maintains, Devonair's staff will come from the areas the services will cover, "as far as the bulging files of applications so far are any indication, we will have no problem finding the right degree of enthusiasm locally."

## Airlines

THE SCULPTURE in the Heredities Award competition for art students (right), part sponsored by Capital to the tune of £1,250, failed to emerge a prize-winner but it did catch the attention of the IBA's director general Sir Brian Young who was heard likening it to the Authority. "I'm the one on the left," he said. "The man on the right represents everyone else at the IBA!"

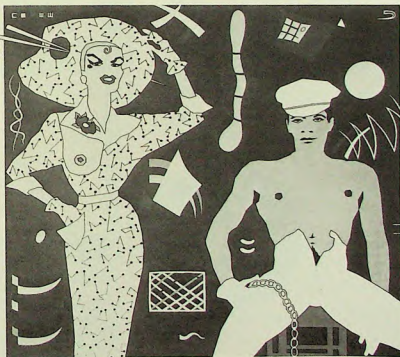
... MU pickets now see outside Egon House though not preventing entrances being made. Radio-1 reckons it has enough pre-recorded material for another three weeks. After that, there would be cuts probably in night-time output. ... Allen Mackenzie's tasteful office suites in Oregon pine and black and white tartan under pressure from Piccadilly whose newly renovated offices are claimed to be ILR's most luxurious. ... Stations due to go on the air this year can probably expect a pre-prepared package of catalogue from most record companies. Some have been heard murmuring that it might be useful to be put on mailing lists now to prevent releases in the next few months being unavailable. ... Speculation as to the shape of Radio-1's Autumn schedule would be a bit like trying to work out who shot JR, says a Radio 1 person. And if that leaked out they'd probably rewrite the script. ... CA Audio Systems, designers and manufacturers of



the Cadac equipment range, contracted by Capital to provide a 24-plus-four-channel recording console for the studio in the "gods" of the Duke of York's which will relieve pressure on Euston Tower studios. The console will be wired for extension to 32-plus-four channels and fitted with in-line modules with push-button routing facilities, Digitac faders, a remote mode selector for a Studer A80 tape machine, an Audio Kinetics autolocator and controls for Lexicon reverb; all interface connectors to Capital's design. ... Radio Stoke's Sunday 250 Express presenter Trevor Brookes recently began a special Job Line for unemployed teenagers to advertise themselves on air, the programme being heavily trailed during the week to encourage potential employers to listen. Such was the success of the initial spots that Brookes has seen the idea extended into Stoke's Weekday Home Line Show. "I've been trying to come up with something that ties weekend programming to weekday output for years," he said. ... Capital gazzumped on the Soho building required for its Broadcasting School. ... Hallam sponsoring

# RADIO WEEK

UB40s and Matchbox fever appearances at the Rotherham Motoring Weekend and Military Tattoo this weekend. Also on the bill the Grace Pool Five who recently won the station's Hallam Rocks contest. ... Meanwhile BBC Sheffield organising the three-day South Yorkshire Folk Festival with the Crucible Theatre, July 18-20 with Mike Harding, Mary O'Hara and Richard & Linda Thompson headlining. ... Finally, when Capital's press person Sian Samuel told Prince Charles that the Press/PR office dealt with anything nobody else wanted to do, she may have contended up a pedantic caller from the Institute of Oceanographic Sciences who asked for the time of the programme on "water movement." Eventually it was realised he meant *Makin' Waves, Soundtrack of the 70s*. But an explanation did not satisfy. "Allow me," he said disdainfully, "to be the authority on what makes a wave. I do assure you, music does not." Hadn't he ever heard of Soundwaves? ...



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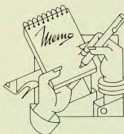
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<b>BTIT TITLE TAPE</b> (CBS)	LP/Double price	Cassette/Double price	Dist.	Release	
<b>ANGEL CITY FACE TO FACE (Epic)</b>	EPC 84253	3.04		C	JUN 6
●●● Critically well-received UK debut album from top Aussie rock band					
<b>JULY ECSTASY AND SARAH VAUGHAN PASSING STRANGERS (Mercury)</b>	8463 041	1.98	7545 041	2.07	F JUN 27
●●● Mid-voice re-issue of classic 1957 set of standards					
<b>DE DYLAN SAVED (CBS)</b>	CBS 86519	3.22	40-86113	3.22	C JUN 20
●●● New album produced again by Jimmy Miller and Barry Beckett continues Christian revival of "Slow Train" Campaign includes ads in consumers and trades, in-store and window displays and hyping					
<b>CARROLL GIBBONS AND THE BOYFRIENDS THE HARTLEY'S JAM BOULEVARD (Mercury)</b>	SH 380	2.26	TG SH 380	2.26	E MAY 9
●●● Recently discovered recordings of sponsored breakfasts make an Right! Luxembourg in 1934-35 features what was then a mixture of standard and contemporary material					
<b>CHARLIE PARKER HEAVENLY HORN (Mercury)</b>	MAN 5016	1.15			O MAY 9
<b>CHARLIE PARKER SIMPLY CHARLIE (Mercury)</b>	MAN 5017	1.15			D APR 21
●●● Collection of tracks in the last September					
<b>LAUDE WILLIAMS KANSAS CITY (Big Bear)</b>	BEAR 25	3.00			P MAY
●●● Album recorded last year by 72-year old jazz violinist described as "hot Espen"					
<b>ON FUNK SHOW (SHOUT OF LOVE Mercury)</b>	6337 102	3.04			F JUN 27
●●● New album from disco-funk outfit who have yet to crossover in UK and are unlikely to do so with this release					
<b>EMIS ROSSUM BAND OF THE WORLD (Mercury)</b>	6302 018	3.04	7144 018	3.14	F JUN 27
●●● First album since 1976 recorded in UK and USA is produced by David Mackay. Ads in trades, consumers and Radio Times support. Unlikely to top as well as his 1976 recorded album, but made his name in the early 70s					
<b>ELIZ CAVALIERE CASTLES IN THE AIR (Epic)</b>	EPC 83872	3.04			C JUN 13
●●● New album from ex-Peppers lead singer contains his last single "Only a Lonely Heart Knows"					
<b>EINE CHANZLER (20 Century)</b>	1620	2.89			R JUN 6
●●● Get down! main returns with new album containing single "Does She Have A Friend" and gets black press ad					
<b>ELONA GAYNOR STORES (Polygram)</b>	2391 457	3.05	2177 457	3.04	F JUN 6
●●● Second album contains single "Am I No Bigger Fool" and has had mixed critical reception. Does Herts products but formula a breeze					
<b>EMER ALPERT BEYOND JAZZ (A&amp;M)</b>	A&M 62372	3.04			C JUN 27
●●● Second digital album continues crossover jazz theme established by <i>Blue</i>					
<b>EMERIS LAMBEAU SEDUCTION (Polygram)</b>	2372 023	3.01	3151 023	3.04	F JUN 6
●●● Follows single of same name and features the material written originally by James, his son Ronan and George Morrison. Musicians include David Sarbone and Playmate Da Costa on the album, furnished by the King of Muscle					
<b>EM REEVES OLD FIDE (RCA International)</b>	INTS 5021	1.89	INTK 5021	1.98	R JUN 6
●●● Mid-price compilation includes former-up-in World's Worst Music Programme (bottom 20) show on Capital Radio. Top 20					
<b>EM PERRY PROJECT LET THE MUSIC DO THE TALKING (CBS)</b>	CBS 84213	3.04			C JUN 20
●●● Heavy metal from an Aerosmith main. People who purchase both this and the <i>Ray</i> Albums album at once get a free cardboard jacket					
<b>EMERSON PETT AND THE MUSKIES (Sire)</b>	NRK 12	2.32			P MAY 2
●●● Country tinged rock from British based band with the lumberjack image by American Roy St. John. Available through parent company, Chessco, and Piranha					

<b>KINKS KINGS (Pye)</b>	NPL 1806	2.43			A JUN 6	
<b>KINKS KINGS KINGS (Pye)</b>	NPL 1812	2.43			A JUN 6	
<b>KINKS KINGS KINTROVERSY (Pye)</b>	NPL 1831	2.43			A JUN 6	
<b>KINKS FACE TO FACE (Pye)</b>	NPL 1148	2.43			A JUN 6	
●●● Timely re-issue of the first four Kinks albums in original sleeves with original numbers, LP's from 1964, 1965, 1965 and 1966 respectively, retail at £3.98 and compliment the "You Really Got Me Set" recently released at the same price						
<b>KRIS KRISTOFFERSON HELP ME MAKE IT THROUGH THE NIGHT (CBS)</b>	CBS 83339	1.82	45-3183	1.82	C JUN 13	
●●● Mid-price collection from songwriter with questionable but distinctive singing style						
<b>LONDON PHILHARMONIC ORCHESTRA (Epic)</b>	EPC 8308	3.17	3.04	7158 203	3.14	F JUN 27
●●● Third group's answer to Claudio Rucci "what did it feel good and an average" will be of classical standard. Campaign includes a hit-up with Phonor and ads in <i>h-i</i> journals						
<b>LONNIE LISTON SMITH LIVE IS THE ANSWER (CBS)</b>	CBS 83665	3.04			C JUN 27	
●●● Jazz funk from "Expansions" man who has been touring the country making good appearances at discos for the last few weeks						
<b>LYNDA CARTER LYNDA CARTER (Epic)</b>	EPC 83022	3.04			C JUN 6	
●●● Viva Phonor collection from Wonder Woman contains some of her own compositions						
<b>MILLIE JACKSON FOR MEN ONLY (Sparrow)</b>	2391 460	3.01	3177 460	3.04	F JUN 6	
●●● Return to studio with <i>Millie</i> well crafted set from Millie with CBS' first hit single following on the lady rapper						
<b>MOETELS CAREFUL (Capitol)</b>	E-51 12010	3.07	TG E-51 12010	3.07	E JUN 27	
●●● Second UK album from band who have yet to match critical acclaim with sales on either side of the Atlantic						
<b>OTWAY AND BARRETT MAY BAY (Polygram)</b>	2383 381	3.01			F JUN 6	
●●● The wild men of rock get back together! Presentation either endures or annihilates, includes current single <i>D.K.</i> 50-87						
<b>PAUL CARACK NIGHTROD (Vertigo)</b>	6339 016	2.26	7150 016	2.35	F JUN 27	
●●● Key music! Keyboard player with solo album of pop-rock get trade and consumer ads. First 1,000 albums and 1,000 cassettes retail at £9.99 and £4.15 resp. Prices then revert to £3.04 and £3.14 trade and £4.99 and £5.15 retail respectively						
<b>RANDY VANMARER TERRACORA (Island)</b>	ILPS 8616	3.07	202 8618	3.22	E JUN 20	
●●● New album from "Just When I Needed You Most" MOR man gets in-store displays and consumer ad						
<b>RASSES BAND HARDER RAS (Bellini)</b>	BBR 1031	2.36			E JUN 20	
●●● Mid-price collection of tracks from the band also known as the Royal Rasses of The Rasses is part of the UA Trigue						
<b>RAY GOMEY VOLUME (CBS)</b>	CBS 84134	3.04			C JUN 20	
●●● Rock from US-based Spaniard who has played electric guitar with most of the jazz funk greats. Guest musicians include Nona Michael and David and the Brecker Brothers. See also comment for Joe Perry Project album						
<b>REAL THINGS AND/OR SINKERS (Capitol)</b>	CASB1 1001	2.93			A JUN 6	
●●● New album from group who last dimension after "Can You Feel The Force" needs a hit single to stimulate interest						
<b>SOUNDTRACK THE GREAT ROCK 'N' ROLL SWINDLE (Virgin)</b>	V2-96	3.00			C	
●●● Soundtrack to the Sex Pistols film is backed by consumer and trade ads and window displays. First 15,000 records come with a free colour poster						
<b>SNOOKY PEARO SHAKE YOUR BODICE (Big Bear)</b>	BEAR 14	3.00			P MAY	
●●● New album from former harmonica bluesman						
<b>SOUNDTRACK ALL THAT JAZZ (Capitol)</b>	NELP 1196	3.18			A JUN 6	
●●● Film featuring in July releases George Benson and a string of lesser known jazz/consumer musicians						
<b>SOUTHSIDE JOHNNY AND THE ASBURY JUNKS LIVE IS A SACRIFICE (Mercury)</b>	9111 081	3.04	7147 747	3.14	F JUN 27	
●●● Simultaneous worldwide release for new album backed by consumer and trade ads, window displays, posters and media from band who seem to be a contemporary equivalent to the Drifters of the 50s and 60s						
<b>STANLEY CLARKE ROCKS, PEBBLES AND SAND (Epic)</b>	EPC 84342	3.04	40-84342	3.04	C JUN 27	
●●● New album from dirt-sunglassed bassist comes with the 12" single of "We Suffer" hot US disc cut for first 10,000 units						
<b>STEPHANIE MILLS SWEET SENSATION (20 Century)</b>	T 502	3.00			R JUN 6	
●●● New album contains cuttings of title track and in demand disco item <i>A-N-C-N</i> and gets black press ad						
<b>WEBSTER LEWIS B FOR THE 80'S (Epic)</b>	EPC 84236	3.04			C JUN 6	
●●● New album from jazz keyboard player gathered some initial interest earlier this year						

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## Charles Robinson's Video View

AT THE recent bout of trade shows, Sony and Toshiba came up with some fascinating hardware. Sony's new Trinicon camera is a real beauty; at an rrp of £618, it's a very good buy indeed, joyous to handle, and giving a clarity of picture plus accuracy and brilliance of colour.

Still more thought-provoking was a demonstration model of the Sony videodisc in action. Producing a brilliant, vibrant, deep-focus picture on NTSC (525 lines) it was clear that PAL definition (625 lines) would be even better. Although the machine was only being put through the usual video disc tricks, these were dazzling. Such flexibility and frame-by-frame controllability are, of course, common to all disc systems, but picture quality on the Sony was outstanding. The company is exchanging patents with Philips, and developments here could be remarkable. However, no evidence has yet surfaced of what programming will be put on the disc one it's generally available, except that its industrial and educational uses are at least as big as its future in entertainment.

Distinctly less brilliant was the pic-

ture from Toshiba's revolutionary LVR, demonstrated con brio by a smiling Japanese engineer whose English was less fluent than his technical expertise. With a cassette slightly smaller, but roughly the shape and bulk of the Philips 1700, this has a single 12.77mm wide tape moving through heads at a mind-numbing 5.5 metres per second. 300 lateral tracks, each 35 microns, are laid parallel, and every track takes 24.6 seconds to play, then shifts. This means that about every 25 seconds there's a bump, sometimes noticeable, as the track indexes down. Alas, the picture is only 220 lines (BASF's projected LVR is 240), and is foggy, with blotchy colour and poor definition. If Toshiba can improve the picture, the LVR, which can duplicate all 300 tracks simultaneously in only the 24.6 seconds each takes to play (i.e. eliminating today's expensive, slow, real-time tape duplication) there is some hope for it in price-competitiveness. Also, it does have very quick picture search.

*AN IMPORTANT amendment to the video section of the quarterly catalogue. Contrary to what is stated in the preamble on page 24 Iver Films DO have formal catalogue numbers as shown in the listings. VCL releases however, DO NOT have any formal catalogue numbers and customers should order by title. RB apologise to both companies for any inconvenience caused.*

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