February 1, 1982 VOLUME FOUR Number 44

Decline in demand for UK repertoire

JOHN HAYWARD

ALTHOUGH THERE was the usual heavy British turnout at the annual Midem music industry trade fair in Cannes last week, few delegates were in the mood for major spending on the relatively small number of prestige catalogues on offer.

And while the UK indie label contingent was out in force there was a general feeling by mid-week of cautious optimism rather than delirious success.

Of the major record companies EMI was alone in failing to take stand space this year while WEA made a big splash with a large stand and top brass presence in the shape of international president Nesuhi Ertugun and Charles Levison. According to Zomba's Ralph Simon there has been a noticeable decline in demand for British product from previously buoyant markets like Germany, and Pinacade's Dave Roberts reported heavy interest from foreign importers anxious for UK product but less demand for long licence involvement.

One UK company at Midem to acquire material was the Ace label whose Ted Carroll told R&B: "This has been a very busy Midem for us. We have been negotiating for good R&B and rock 'n' roll catalogues and have found several, although we will not be completing those deals until we return to London."

Midem organisations hoped to breathe new life into the festival - shortened by two days this year - by giving it a music video slant but the attempt does not appear to have paid-off straight away.

Steve Webber of VCL pointed out that most of the best music material was already placed in the UK and there was little new to be seen in Cannes, although the company did snap up Derek Jarman's film Jubilee, starring Adam and the Ants and Toyah.

"Growing support for tape levy" - Which magazine

SUPPORT FOR the BPI's campaign for a tape levy has come from Which?, the magazine of the Consumers' Association, in its January issue.

The magazine reported the industry efforts a year ago and contacted a sample 1,200 members to test reaction to the different options on protecting copyrights.

About a third agreed that a moderate levy was a reasonable compromise, provided the proceeds were fairly distributed to writers and performers.

One in ten favoured the reintroduction of a home recording licence and the remainder were equally divided between opposition to any form of control or surcharge and support for other schemes, such as a spoiler signal.

Following the report last year Which? had 200 letters from members, and about 50 from non-members, on the subject. The magazine reports that there were some harsh words about high prices and poor quality of records, and the unfairness of a blanket levy affecting all tape users.

Which? will be submitting its findings to the Government together with the views of correspondents.

"These are obviously signs that public opinion is swinging in favour of a levy," commented MCPS md Bob Montgomery, "but we will have a very long battle to persuade the Government of that."

LATEST STEP in the industry's blank tape levy campaign will be an official presentation of the joint BPI-MCPS-MU case to a meeting of interested MPs. This will take place on February 8 at St Stephen's Tavern, Bridge Street, SW1, a hostelry much patronised by our elected representatives. Speakers have yet to be decided, but it is anticipated that Chris Wright, Charles Levison and the MU's John Morton will address the meeting. It is possible that details of the latest BMRB consumer survey of home-taping activity, now nearing completion, will be available at the meeting.

Depeche Mode

NEW SINGLE
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Presky quits Damont and goes it alone

MONTY PRESKY, managing director of Damont Records, the leading custom pressing company, has resigned from the company he set up ten years ago.

He will retain a link via a consultancy agreement, but his future activities will be as owner and md of PEI (Production Express International), formerly owned by Damont. PEI was established as a production brokerage designed to provide pressing facilities in Europe for independent labels. It will continue in this role, but it is Presky's intention to develop the operation as a creative marketing unit, initiating repertoire concepts and then taking care of the total production process from inception to the delivery of the finished product. It is anticipated that Damont will be involved on the manufacturing side.

"Monty is at heart a repertoire man, and that is what he wants to do, and we are concerned with running a manufacturing operation. We hope he will continue to bring us lots of business," commented Terry Hanks, director of the Counterpoint Group, the recently introduced new name for SP&R Records (Holdings), owners of Damont.

Presky, who will initially be working from his St Albans home, also hopes to be able to maintain his involvement with the BPI, for which he is joint chairman of the manufacturing committee.

The departure of Presky leaves Ron Bullen, production co-ordinator for the last five years, as plant manager, reporting to Terry Hanks. Richard Lim continues as financial controller, while Damont general manager Frank Pearce moves over to Counterpoint to become commercial manager.
**News**

**BBC may face a PRS ‘more money’ demand**

The BBC, already faced with a PPL demand for about £9 million for a new needletime agreement, is likely to be hit by another heavyweight claim for its use of copyright music.

The PRS which already earns about 10 million a year from the BBC, a figure based on a 2 per cent levy on the licence income, now due to rise automatically as a result of the recent increase of the licence fee to £3.0. However, according to PRS chief executive Michael Freegard, a better deal will be sought when the current agreement expires on March 31, to take account of an increase “both proportionately and in absolute terms” in the use of copyright music since 1972.

The PRS 1982 initiative to secure more income from broadcasted illegal music stations will also embrace ITV and ILR. Under an agreement which expired in March 1980, ITV pays a lump sum [about £2.6m] equivalent to about 0.6 per cent of advertising revenue. The PRS is looking to a payment of 1.5 per cent of net revenue, a matter which may have to go before a tribunal for a decision.

For the commercial radio front, the PRS agreement is an interim one, the previous contract having expired in 1978. However progress towards a new agreement is being hampered because of AIRC’s decision to appeal against the Performing Rights Tribunal ruling on needletime payments to record companies.

ILR pays PRS a percentage of advertising revenue based on the amount of music it played and it was suggested that rates should be raised to 5 per cent. In the most recent figure PRS is prepared to reveal. But, says Freegard, spot monitoring of commercial stations has shown that music use is “substantially understated.” “There are considerable deficiencies in the returns we get from local radio and underreporting can run as high as 40 per cent,” he noted.

**Midem News**

‘Quarter of world turnover now in hands of pirates’

A day-long IFPI-sponsored seminar on anti-piracy held at Midem last week was told that up to 25 per cent of the world’s product turnover was now in the hands of pirates.

“The record industry is being starved by the theft of intellectual property,” IFPI’s David Gibbons estimated.

And WEA international president Neneli Eretguan claimed that Singapore was now the world centre of illegal activity with exports of 150 million pre-recorded cassette units per year.

He showed the meeting a pirate tape of Queen’s latest album recently confiscated in a raid, which not only contained of Queen’s latest album recently confiscated in a raid, which not only contained the complete album but four extra cuts to give the purchaser better value for money. Investigators had seized 500,000 cassettes in a recent swoop.

The fight against the illegal trade was continuing he said, with Hong Kong now virtually cleared of counterfeit tape plants but he pleaded for more money to carry on the battle.

The industry spent around £2 million.

Midem. From P.1.

However the uprated evening gala have been judged a success with Mad- ness topping a good contemporary rock show on Monday, supported by the Biggle Boys, Alice Cooper premiering his new stage show, and former Jeffer- son Starship member Marty Balin making a showcase appearance. The opening night gala boasted Shirley Bassey, Steve Lawrence and Eydie Gorme and Jack Jones, although a projected spot from Peggy Lee failed to materialise.

Attendance overall is thought to be up on last year although firm figures were not available at press time.

**Ins & Outs**

OLIVER SMALLMAN has been appointed media consultant for 1982 to Five Records act Tight Fit.

**Deals**

Stiff clinches distribution of World Cup discs

STIFF RECORDS has clinched distribution of the three World Cup singles ‘Viva England/Scotland/Ireland’ released by the Scottish label Lismore.

However, the official FA-approved record to be made by the England Squad has been secured by the small indie label Mean Records, run by Howard Berman (ex-UA) and Dave Cowderoy (ex-Rak). Entitled ‘This Time’, it will be released towards the end of March. The song has been written by Chris Norman and Pete Spencer of Smokie, who will also produce the record. Stiff have previous experience in dealing with soccer stars, having made a record with Kevin Keegan while he was playing for Hamburg. However, the single will not be released as a Stiff label. A new label will be created with a name more relevant to the occasion than Mean.

Lismore’s all-purpose trio, recorded by Ben Gunn (Scotland), Ian Garden and the late Fitzpatrick (N. Ireland) are all based on the melody of ‘Funicul Funicula’, to which Ken Hughes, owner of a music shop in Glasgow, has written three different sets of lyrics.

**Charisma waits for Gabriel, Genesis, Hackett**

CHARISMA RECORDS begins the new year with a mood of optimism and several new faces, following a period of uncertainty which led it to a full licence agreement in dealing with soccer stars.

Tony Hoffman’s annual report was full of successes for the unit in 1981 and optimistic about prospects for the coming 12 months, but an ominous note was introduced by BPI legal adviser Patrick Isherwood.

He warned of the possibility of imports from Singapore and the Philippines becoming an increasing problem. While the UK has yet to feel much affect from these countries to Scandinavia and Canada justified an IFPI report which speculated that Europe will be the next target.

Another fear is that record and tape pirates have simply transferred their interests to the now more lucrative video business.

**CBS is an outsider on royalties says MPA president**

MUSIC PUBLISHERS Associa- tion president and EMI Music Publishing head Ron White was in a tough talking mood when he addressed a meeting of the international federation of pop publishers on Thursday at Midem.

He told delegates that the MCPP has issued a writ against CBS (RB Dec 7) in the latest development of the continuing row over mechanical copyright royalties following the abolition of rpr and went on to say: “One major record company, CBS, has continually remained outside the line taken by the other companies and a writ has been issued on the basis that CBS has not compiled with the requirements of the 1956 Act. Extended litigation on this matter is anticipated.”

White hoped that the joint price survey organised for the fourth quarter of 1981 would form the basis of agreement between the parties and went on to comment on other disappointed UK publishers were with the Government Green Paper on copyright.

However he gave a cautious welcome to a discussion document proposal to abolish the statutory recording licence and clarify the reversionary rights issue.
SOME PEOPLE rent flats, others buy houses—but Ian Miles, boss of Warwick Records, has gone several better—he has just bought a village in the Lake District. It’s called Summerlands Endsmore, not far from Kendal, and it comprises 30 houses, seven acres of land and, surprise, surprise, a 40,000 square feet factory-warehouse, previously used to make furniture for the likes of Woolworth and GUS stores. The community was established after the war as a rehabilitation centre for merchant seamen, but recently fell on hard times and problems with the VAT man. Miles acquired the property from the Official Receiver, if not for a song, at least for a price which he regards as exceedingly favourable. The houses will in due course be sold off, but Miles is looking to put the factory to commercial use. He’s interested in perhaps installing video duplication facilities, but says he’s not yet made his mind up. . . . what exactly is former Televideo man Clive Selwood cooking up at Pickwick with John Fruin (whose first pic for many moons appeared in last week’s Lucky) . . . ?

Russell whose arrival from Oz remains uncertain, but could be March.

Oberstein still not sure when he will be able to relinquish the reins to international meeting in Puerto Rico, after a moderately successful warm glow of the Caribbean sun and the acclaim of his colleagues at the CBS. Chris Wright returns from Antigua having failed to gain a place in the Elton John band on Thursday looks like being a sell-out. At press time 650 tickets had been sold, the occasion having been dashed, the BPI awards dinner and ball at Grosvenor House . . .

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**NEWS**

**Special offer on Cliff's big hits**

CLIFF RICHARD singles from 1958-79 are being re-released by EMI in a presentation box form. Twelve titles, including eight number ones, are being re-released.

'Move It' (DB 4178), 'Living Doll' (4306), 'Travellin' Light' (4351), 'Please Don't Tease' (4479), 'The Young Ones' (4761), 'The Next Time' (4950), 'Summer Holiday' (4977), Wind Me Up (Let Me Go) (7745), 'Congratulations' (8376), 'Miss You Nights' (EMI 2376), 'Devil Woman' (2458) and 'We Don't Talk Anymore' (2975) are included in the set.

All but the last title have been deleted for some time and all come in picture bags featuring photographs from the singer's personal collection.

The singles can be bought by the consumer separately or as a 12-pack set.

Dealers can order a display of 60 singles (CRB 60) of each title for £46.20 plus VAT and will receive a counter display (see picture), a set of dividers and two presentation boxes. In a separate mail-out will be posters and streamers. Individual copies of the singles and the presentation box (CRBOX ONLY 1) will be available after February 12.

**HEAVY CONSUMER** and trade advertising, flyposting, window displays and radio advertising surround the release of the fourth Magnum album Chase The Dragon (JETLP 235) on February 12. The band begins a UK tour the previous day.

EG RECORDS releases 'Deutsche Girls/Plastic Surgery' (EG 05) by the original Adam & The Ants from the soundtrack of Derek Jarman's Jubilee (2302 079) on February 12. This will be the first time the track has been available as a single and it has been remixed specially.

**Merchandising**

MCA RECORDS has a series of 12-inch singles released over the next few weeks. Barbara Thompson and Rod Argent combine for a single 'With You' (MCA 761) but the 12-inch disc (MCA 761) has a different cover design and is also the title of the album (MCF 3125).

One way have 'Cutie Pie' (MCA(T) 768) and the Cool Runners release 'Play The Game' (MCA(T) 769) this week in both formats.

RCA SALESMAEN are promoting the availability of blank video tape in anticipation of increased video business when MCA moves into the pre-recorded market later this year. Three hour VHS tapes are available in packs of 12 (VK 25012) at a dealer price of £83.64 plus VAT, including a 2½ percent air freight surcharge to maintain supplies. RCA also has a range of library storage cases.

Jona Lewie's long-awaited new single album is released on February 19. Heart Skips Beat (SEEZ 40) is available at a reduced price for the initial 10,000 units, which also contain a free copy of the 'Kitchen At Parties' single. The cassette (SEEZ 40) has the track included as standard. The album has eight different producers, including Godley & Creme, Rupert Hine, Bob Andreu, Stephen Lipson, Billy Ritchie, Dave Robinson and Lennie Haxton.

The album is preceded by a single 'I Think I'll Get My Haircut' (BUY 139) which was released on Friday.

**Ins & Outs**

Sue Humphries has joined MCA Records as head of press having worked for Tony Brainsby as an independent pr. Her assistant is Louise Collins who handled press during the period when the label was without a department head.

Ashley Newton, former RSO Records as head of artist development at ARISTA as national promotion manager, has joined Island Records as head of artist development - a new position which was created when RCA moves into the pre-recorded market.

The first issue, in a limited run of 2,000, includes articles on Marc Bolan, Lightnings and Salsoul amongst others, plus a preview of the second edition of the magazine. The magazine is now available in a limited edition picture disc and when the 10,000 run is finished will be available in translucent blue vinyl for a short while. Chart success The Best Of The Daminson is now released on CD. Forty titles from the first album have been chosen by the compilers, who have also included eight number ones, are being re-released by EMI under the title of 'Long Song' (NS 75) on Friday. The first 10,000 are available in blue vinyl and the tin is supplied in three different state. Machine Gun Etiquette (DM 2) is also being made available again, with an altered sleeve and special label. The first 5,000 will be pressed in blue vinyl.

**TWENTY TITLES** in the MCA Christmas offer revert to original prices today (February 1). Since the launch of the £2.43 line on October 1, the label has sold in the region of 75,000 units of the albums which include material from Steely Dan, Buddy Holly, Tom Petty, Don Williams and Lynyrd Skynyrd. The titles have been paying 43 percent of dealer mark-ups - but there has been wide disagreement on actual 'over-the-counter' prices since last Spring. Bob Montgomery, managing director of a joint MFS/RPI survey of retail prices conducted last December will now lead to 'less aggro' and a firm agreement.

'It looks as though there may be a greater mark-up than was originally thought,' says Montgomery. The current singles figure (121 percent of dealer mark-ups) and the retail prices of new albums are likely to require a higher mark-up than the record companies have been paying.

On the creative front, Ivan Chandler of John Peel's joke singles has come up with a novel way of re-promoting the 14,000 plus copyrights in Jobette's lucrative back catalogue. He recently organised a 'Record Producers' Song Party' at the Jobette offices which was hosted by numerous illustrious producers, such as Bruce Welch, Gus Dudgeon, Dave MacKay and Nigel Grey.

While the producers sipped 'liquid refreshments and ate canapés, they were treated to 'background music' consisting of new tapes of old Jobette songs - plus videos of acts like The Supremes and the Four Tops. They were also given a Jobette 'flyer kit' which consisted of Motown albums, badges and a catalogue listing. 'The object was to stimulate more interest in the back catalogue which goes right back to 1958,' says Chandler, who claims the party was a success. 'People don't realise the wealth of material we have. And it isn't all Motown stuff. We also had songs like 'Every Little Bit Hurts' and Jim Webb songs such as 'Didn't We'.'

Chandler says he is now planning similar parties for A&R men, managers and agents.

Another novel method of getting additional mileage out of a successful catalogue has been tapped by EMI Music Publishing's print division which recently linked up with Mirror Books to launch Adam and The Ants' Kings - a glossy 48-page magazine book which is being promoted as 'The Official Adam and The Ants song book'. It contains music, lyrics, chord charts and exclusive photos of the group and EMI's director of printed music, Pat Howgill, says it is the natural development of the Pix'n'Lyce concept launched by the company.

'We adapted the Pix'n'Lyce visual format and put it into book form in a more sophisticated way,' says Howgill. 'Mirror Books are selling it through WHSmith and I would say well over 50,000 copies already.'

Like many other print operations, EMI has had to find an alternative way of selling rock music in printed form. A look at the latest changes in the selling sheet music from the MPA reveals only a handful of 'contemporary songs' in the Top 25. Strongly melodic songs dominate the chart, with 'Begin the Beguine' at Number One.

**Brian Oliver**

**PUBLISHING**

A 'Battle of persuasion' currently facing the Mechanical Rights Society is the fixing of a new basis for copyright royalty payments. In the absence of an agreement from the RSP, the new rate has to be based on average dealer mark-ups - but there has been wide disagreement on actual 'over-the-counter' prices since last Spring. Bob Montgomery, managing director of a joint MFS/RPI survey of retail prices conducted last December will now lead to 'less aggro' and a firm agreement.

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**RECORD BUSINESS** February 1 1982
The scheme is called 'Videorentals' and there is no membership requirement on borrowers. Instead a £30 deposit is left on each video taken out, with charges of £1.99 for the first night and £1.50 for each subsequent day.

Initially the scheme will operate in the Oxford Street flagship, and Bedford, Birmingham, Liverpool and Manchester stores, all of which have a large video cassette selection. At present, however, the shops stock only VHS tapes, except for Oxford Street which has Beta.

The other big success story is obviously Brandi Wells, moving from the anchor position last week straight into the top five. Many were surprised by the sudden pick-up of the WMOT album by Virgin, not a company strongly associated with black music to any great extent (apart from a couple of flirtations with reggae) in the past. PRT, in fact, issued a promotional record to DJs and some specialist dealers around Christmas, containing the track 'Two Disc by a Factor of Something Like Two'.

Launched from Sunshine Records, North London, and repays the £1.50 for each subsequent day.'
Bubbling Under Singles 101-150

101 Africa Nine Fashions (Polydor POSP 7016)
102 Nightcruising bar-cats (Mercury POSP 7029)
103 Don't Love Me Too Hard Holans (Epic EPIC A19727)
104 Centerfold J.Gilbs Band (ECM-America EA 1307)
105 Don't Stop Woody (RCA RCA17717)
106 Spirit In The Sky Cheaters (Revo/RCA 10774)
107 Vigel Agena Piranhas (Dakota/Dak 2)
108 Spirit Of The Dancer Evelyn King (RCA 10978)
109 Modern Love Is Automatic (DNA A Flock Of Seagulls Live Jevet) 83
110 Country Fit For Heroes Various (No Future 3)
111 Distortion To Deafness Disorder (Epoxy 10)
112 Friday The Thirteenth (Epic A13085)
113 Beautiful World Devo (Virgin VS 470)
114 Wild Thing Julie Wally (Speed VS87)
115 Never Too Much Luther Vandross (Epic A12422)
116 Just A Little Bit Carroll Thompson (Warner Bros RBUS 166)
117 Saturday Night Special Pad Gadget (Rutile Music 171)
118 Waterline A Certain Ratio (Factory FAC 51)
119 What'S Funk Penny Haines ( Fetish FET878)
120 Seven Tears Goosebay Dance Band (Epic A12422)
121 Mayfair Creamas (Ep) (Rass Cold Turkey 1)
122 I'M Glad That You'Re Here (Vocalion) Alphonse Mouzon (London LXL1256)
123 In The Raw Whispers (Solar K12987)
124 I Wanna Be Where You Are Jose (Ducktown TMG 1252)
125 I Travel Simple Minds (Arista Arista 343)
126 I Got You Baby Holly & Joey (Virgin VS 478)
127 Rockshow Themes Various (Polydor POSP 108)
128 Keep On Believing Grand Prix (RCA RCA 162)
129 Monday We Will Be Together Pointer Sisters (Planet K12989)
130 Jazz The Glass Cabaret Voltaire (Rough Trade RT 95)
131 The Second Time I Heard Them From 'Blitz! ' Elaine Paige (IWA B18332)
132 One On Me Nine Chans Jell & Ams (Chapman Pian 2)
133 Dream Lover Diana (Creole Cr 26)
134 Hang Out For Love Angela Scoll (Arista Arista 432)
135 Declaration Of War (Sub People) (Island PosPB 30)
136 All Adventures In Modern Recording Buggles (Carrere Car 122)
137 My Baby's Baby Liquid Gold (Pol O 10)
138 Dance On Coast To Coast (Polydor POSP 108)
139 Bob Hope Takes No Risks Rip & B. (Pol O 1212)
140 Mister Wrong Stephenson (Chapman Pian 2)
141 Town Called Malice Jam (Posp 400)
142 Wait For Me Slave (Oli) (L won 17701)
143 There'S A Way Ronnie Laws (RCA RCA 168)
144 Can'T Keep Holding On Second Image (Polydor POSP 336)
145 We'Ve Explored The CBS A1935
146 I Wouldn'T Have Missed It For The Red Bus Running Milgag (RCA RCA 156)
147 I Don'T Depend On You '67 (PosPB 3912)
148 Follow You Anywhere Where Sad Cafe (Polydor POSP 366)
149 Three Casual Suite (Ep) Snipers (Cass 32/1984-A)
150 The Second Time I Heard Them From 'Blitz! ' Elaine Paige (IWA B18332)
151 Don'T Depend On You '67 (PosPB 3912)
152 Don'T Stop Woody (RCA RCA17717)
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173 Rockshow Themes Various (Polydor POSP 108)
174 Keep On Believing Grand Prix (RCA RCA 162)
175 Monday We Will Be Together Pointer Sisters (Planet K12989)
176 Jazz The Glass Cabaret Voltaire (Rough Trade RT 95)
177 The Second Time I Heard Them From 'Blitz! ' Elaine Paige (IWA B18332)
178 One On Me Nine Chans Jell & Ams (Chapman Pian 2)
179 Dream Lover Diana (Creole Cr 26)
180 Hang Out For Love Angela Scoll (Arista Arista 432)
181 Declaration Of War (Sub People) (Island PosPB 30)
182 All Adventures In Modern Recording Buggles (Carrere Car 122)
183 My Baby's Baby Liquid Gold (Pol O 10)
184 Dance On Coast To Coast (Polydor POSP 108)
185 Bob Hope Takes No Risks Rip & B. (Pol O 1212)
186 Mister Wrong Stephenson (Chapman Pian 2)
187 Town Called Malice Jam (Posp 400)
188 Wait For Me Slave (Oli) (L won 17701)
189 There'S A Way Ronnie Laws (RCA RCA 168)
190 Can'T Keep Holding On Second Image (Polydor POSP 336)
191 We'Ve Explored The CBS A1935
192 I Didn'T Have Missed It For The Red Bus Running Milgag (RCA RCA 156)
193 I Don'T Depend On You '67 (PosPB 3912)
194 Follow You Anywhere Where Sad Cafe (Polydor POSP 366)
195 Three Casual Suite (Ep) Snipers (Cass 32/1984-A)
196 The Second Time I Heard Them From 'Blitz! ' Elaine Paige (IWA B18332)
197 Don'T Depend On You '67 (PosPB 3912)
198 Don'T Stop Woody (RCA RCA17717)
199 Spirit In The Sky Cheaters (Revo/RCA 10774)
200 Spirit Of The Dancer Evelyn King (RCA 10978)
201 Modern Love Is Automatic (DNA A Flock Of Seagulls Live Jevet) 83
202 Country Fit For Heroes Various (No Future 3)
203 Distortion To Deafness Disorder (Epoxy 10)
204 Friday The Thirteenth (Epic A13085)
205 Beautiful World Devo (Virgin VS 470)
206 Wild Thing Julie Wally (Speed VS87)
207 Never Too Much Luther Vandross (Epic A12422)
208 Just A Little Bit Carroll Thompson (Warner Bros RBUS 166)
209 Saturday Night Special Pad Gadget (Rutile Music 171)
210 Waterline A Certain Ratio (Factory FAC 51)
211 What'S Funk Penny Haines ( Fetish FET878)
212 Seven Tears Goosebay Dance Band (Epic A12422)
213 Mayfair Creamas (Ep) (Rass Cold Turkey 1)
214 I'M Glad That You'Re Here (Vocalion) Alphonse Mouzon (London LXL1256)}
**The Teardrop Explodes and Echo And the Bunnymen are two of the acts featured on an interesting compilation LP just released by Zoo Records. SARAH LEWIS talks to Zoo director Bill Drummond and publicist Mick Houghton about the ethos behind this style-conscious label which started life in Liverpool.**

**Style and idealism on these Zoo hits**

Zoo was launched in 1977 with a single by the ill-fated Big In Japan, Liverpool's first punk band, followed closely by 'Gigg Pop's Jacket' by Those Naughty Lumps. Now these forgotten classics, plus some new material, have been gathered together to form an above average compilation album _To The Shores Of Lake Placid_ (ZO 4). It was compiled by Bill Drummond and publicist Mick Houghton, who points out that although the label was always linked with one town in much the same way as Factory was linked with Manchester, Zoo tended to be rather more eccentric, partly due to the artific nature of it's organisers.

"Bill was a theatre designer. He is, if you like, the capitalist figure behind Zoo. He has a sense of vision about things, inspiring the Teardrops and the Bunnymen to do things maybe slightly beyond their capability. For example, it was his idea that the Bunnymen should make a film. It may not have been widely seen, but it proved something like that could be done without heavy record company backing. Also, people used to say that the Teardrops would never make it while Julian (Cope) was singer. Julian didn't have a great voice, but when the songs came to demand one, he gradually was inspired to become a good singer." The people behind Zoo were and are interested in style, art and idealism as much as the music. Mick remembers that Dave Balfe's favourite song was 'DownTown' and he was always aiming at producing something that good. "Julian Cope and Pete Riley honestly believed that they would become famous just by sitting around and talking about forming bands in the early days," he says. "Hence Those Naughty Lumps, The Crucial Three - who never really existed - and Lori And The Chameleons, fronted by Lori, after some persuasion from Julian, who was a fashion student at a Liverpool college."

The creative spirit continues with images and video and Julian Cope's project to release his idol Scott Walker's albums last September. The album, released on February 7, has three tracks by Echo And The Bunnymen from 1979, three from Teardrop Explodes including the never released 'Take A Chance', the debut of Kevin Stapleton's band Whopper, two tracks by the Turquoise Swimming Pools, two tracks by Big In Japan, and one each by Those Naughty Lumps, Lori And The Chameleons and Dalek I Love You.

**Independent Labels**

**Two sides to Fresh sampler**

FRESH RECORDS has released a compilation album of 14 tracks from singles taken from the first 18 months of the label's two-year existence. The album, _A Fresh Selection_, features UK Decay, Wilko Johnson and the Cuddly Toys. Fresh has separated all the tracks into an easy-listening side and a post-punk side.

The album retails at no more than £3.99 and lists the entire Fresh catalogue on the back sleeve. All albums, after the release of _A Fresh Selection_, will be reduced to a dealer price of £2.44.

SHEET RECORDS (part of Blackhill Enterprises), announce a first release on January 27. It is _Mr Clean_ by The Vampire Bats From Lewisham. Singles are also planned from The Broughtons and Michael Nyman - distribution by Rough Trade and Fresh.

THE CHEATERS' version of Norm Greenbaum's 'Spirit In The Sky' has been rush-released this week in a split label deal between Revo and Albion. The single (ION 1025) is already getting national airplay.

SECRET RECORDS has signed Chron-Gen for a longterm deal. The band's first release will be a three-track EP, _'Jet Boy Jet Girl'_ (SHH 129), out on January 29 and retailing for the price of a single. Their debut album, _Chronic Generation_ is scheduled for release at the end of February.

SHOUT RECORDS, a new label based in South London, has released a first single by Bullawayo, a Nigerian multi-instrumentalist. It is titled 'Fallin' Apart'.

THE ABRASIVE Wheels from Leeds have a second EP, _'Vicious Circle'_ (RIOT 4) out on Riot City Records this week. Their first EP, _'Army Song'_ , is to be re-issued.

DO-IT RECORDS release a single by Yello, _'She's Got A Gun'_ (DUN 18) this week. It is also available in 12-inch form with two extra tracks - 'The Evening's Young' and 'There Is No Reason' (DUN IT 18). Both come in picture sleeves.
Orders taken up to 7 p.m. Mon-Sat inc. Strictly Dealer Price

Best completion in the business
Guaranteed Next Morning Delivery

Best selection of VHS and Betamax formats – and we now carry all the available titles on Phillips 2000 format

Choose from Terry Blood’s Top 100 listed below

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FOCUS ON VIDEO

The explosion of the video market in the last 12 months has given record dealers extra opportunities via some excellent music videos which have been released. VAL FALLOON explores the still-fluctuating state of the market, with its 'sale or rental' debate, and talks to some record dealers about how they are stocking software.

CAN RECORDS and videocassettes co-exist at retail level? According to Geoff Kempin, video projects manager of EMI's Music Video Division, the answer is a resounding yes. Steve Webber, marketing director of VCL, the most prominent independent company selling music on video, agrees: but with reservations.

The number of record shops stocking video is surprisingly low, considering that music videos tend to sell rather than rent because of their collectability, and that early hopes for music becoming a significant video market in its own right look like being fulfilled by the end of this year. Strong sales of Pink Floyd's Live At Pompeii video on PolyGram's Spectrum label, and, more recently, of EMI's Queen's Greatest Hits have proved that there is a market out there, even though video is still dominated by box-office hit movies.

Although all companies are reluctant to give sales figures (mainly because they look ridiculously low when compared to record sales) everything is relative. Video is new, and has only a market of 1.3 million users to sell to compared to 13 million hi-fi owners. Kempin claims that sales of the Queen video are up there with the top five movies. This means that videocassette may top 10,000 copies later this year. Strong sales of Pink Floyd's video are up there with the top five box-office hit movies.

Kempin believes that the dealers who aggressively develop video and keep the customers informed do very well. HMV obviously does, but was early in the field and in a prized position.

To prove the point about music video, at least in that outlet, the Queen cassette outsold HMV's top-moving films before Christmas. And says Kempin, EMI is into four figures with all its music programmes, most of them only released six months ago, and Queen's cassette only in November: a joint TV campaign for the album no doubt helped shift videocassettes in this special case.

Said Kempin "About 100 more record dealers have started stocking video since the Autumn, and of our accounts, about 500 now stock a range of titles. But record dealers sell more music videos than any other stores among the 5,000 or so we supply. Programmes specially made for video sell better than straight 'concert' shows, he added.

"Many of our programmes were tailor-made, so are unique - not re-runs of televised concerts."

He continued, "The fact that music videos sell rather than rent - and ours are priced between £24.50 and £34.50 - bodes well not only for this market but the future of music on video disc as well. Repeatability is what sells music." Few films are worth watching more than three times. Dealers with the right approach can, therefore feel confident of doing well with music videos.

EMI recommends that dealers stock videos as a way to bring in the customers, especially music content films like The Jaz Singer, which is a good rental title. Twenty five titles is a reasonable minimum, he thinks - the top ten films, ten music programmes and perhaps some children's, sport or TV 'best of' programmes.

"The record dealer is in a better position to judge how well music videos sell in relation to each other than is a specialist video dealer, who will compare music video sales to film sales - with discouraging results." An EMI music video retailer at £24.50 as against the Programme dealer £15.97, and the top-priced shows at £34.50 cost him £22.50 (both plus VAT), so profit potential is high.

EMI sees music videos as complementing the record sales side too:

"There are crossover sales already with video customers also buying an appropriate catalogue album. Real fans seem to be buying both, probably because album sound is so much better than videocassette sound," explained Kempin. So, it seems, dealers need not fear that introducing video will kill off his record sales.

VCL's Steve Webber wishes more record shops would take the plunge. "I can't understand why we're having so much trouble convincing them," he stated. "Music on video has its own appeal, with special editing, it's the 15-25 year olds who are buying, compared to the older film customers."

VCL has purposely kept prices below the competition - $19.95 - $24.50, with Supercars On Video a $21.95 appeal to the age group who supposedly have the highest proportion of disposable income. Dealer margin, incidentally, is between 25-30 percent. At VCL's Videocard shop in the Virgin Magstore in Oxford Street business is not sensational, but the music ratio is higher than in any of the shops nearby, he said.

"It's impossible to stock thousands of titles in each format, which is why we suggest that retailers specialise," continued Webber. The 'total music store' idea seems sound, in view of various companies' assertions of spin-off sales. So why the reluctance at retail level?

"It's understandable if you compare film sales to music or children's video sales," Webber explained. "But if dealers stop doing that and accept that music is a minority audience in terms of video but still a valid one - and a growing one - it's worth moving into this field now."

The investment is, obviously, a large one. VCL's minimum order is 30, but this can be movies, music shows, or musical films such as "Breaking Glass" or VCL's newest acquisition, "Jubilee.

There are enough programmes that would record dealers and some that have "youth appeal", to reach the required minimum. Webber is disappointed that VCL has few specialist record dealers on its dealer list, but feels this will change in the near future.

WHAT DO record dealers think about the retail prospects for video? A typical example is Steve Walters of the South West's biggest independent record stores. He had has two shops for some years, and has run a successful record library for much of that time. So his choice when he made the decision to move into video six months ago was a logical move. It seems to have been the right choice, as he said that only one customer in all that time has wanted to buy, and that was the Gary Numan concert (WHV). Possibly his "Video For Hire" sign outside may mislead potential buyers, but he thinks not.

Walters decided to buy a stock of films and rent them out rather than sell them outright. He has set up rental schemes, first because of the paperwork involved, and second because the company takes a cut of rental revenue and he, as a true independent, would rather take a punt, own his stock, and hope to see a profit in the long term. And there are fewer VAT returns to make. "Buying is better in the long run, though it's certainly not cheap to start with. I've started taking some of the WHV lease-only titles as the product they're offering now is much better than when I first opened up the video library."

"From a base of 50, he has built up to 100 titles, half of those bought and the others leased. "You have to build up because regular renters want the new films, and they often ask for the one you haven't got. So it's a continuing investment."" 

Walters buys from wholesalers by shopping around and finds this suits his needs better. Buying outright eliminates problems of credit, though Walters found that his long-standing WEA Records account stood as a reference for his WHV account, though they are strictly separate.

Good prospects for video sales in record shops

The number of record dealers stocking video software is still surprisingly low. Music videos tend to sell rather than be rented and some dealers already stocking them here come out in resounding support of them.
Anyone who invests in Goldie can expect big returns.

"Private Benjamin" is just one of 20 outstanding titles scheduled for spring release through Warner Home Video. To date we've made 41 titles available for rental, including smash-hits like "Superman: The Movie", "10" and "The Exorcist". Add the wide acceptance of our rental scheme and it's no wonder we're taking the video market by storm. If you'd like to make a killing, call us on 01-997 4450. Stocking Warner titles could be the shrewdest investment you'll ever make.

WARNER HOME VIDEO
We make television worth watching.
**MOBILES**

DROWNING IN BERLIN

a Rialto record

distributed by Pinnacle.

**RIA3**

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<td><strong>1.</strong> YOUR THE ONE FOR ME (EPIC EPICA 13109 CBS)</td>
</tr>
<tr>
<td><strong>2.</strong> GET DOWN ON IT (Kool &amp; The Gang DE-LITE DE(X) 6 POLYGRAM)</td>
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<tr>
<td><strong>3.</strong> I JUST WANNA (SPEND SOME TIME WITH YOU) (ATLANTIC STREETWAVE STR A(13)1897 CBS)</td>
</tr>
<tr>
<td><strong>4.</strong> WATCH OUT (BRANDI WELLS VIRGIN VS 479(12) CBS)</td>
</tr>
<tr>
<td><strong>5.</strong> EASIER SAID THAN DONE (SHAKATAX POLYDOR POSP(X) 375 POLYGRAM)</td>
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<tr>
<td><strong>6.</strong> I CAN'T GO FOR THAT (NO CAN DO) (DARYL HALL &amp; JOHN OATES RCA RCA(T) 172 RCA)</td>
</tr>
<tr>
<td><strong>7.</strong> NEVER GIVE UP ON A GOOD THING (GEORGE BENSON WARNER BROS K17902 WEA)</td>
</tr>
<tr>
<td><strong>8.</strong> NIGHTS OVER EGYPT (JONES GIRLS PHIL. INT. PIR A(13)2031 CBS)</td>
</tr>
<tr>
<td><strong>9.</strong> DON'T TELL ME (CENTRAL LINE MERCURY MER(X) 90 POLYGRAM)</td>
</tr>
<tr>
<td><strong>10.</strong> FUNGI MAMA (TOM GROWNE ARISTA ARIST (12)450 POLYGRAM)</td>
</tr>
<tr>
<td><strong>11.</strong> THIS BEAT IS MINE (VICKY 'D' (US SAM S-12343) IMPORT)</td>
</tr>
<tr>
<td><strong>12.</strong> I'VE HAD ENOUGH (EARTH WIND &amp; FIRE CBS CBS A(13)1959 CBS)</td>
</tr>
<tr>
<td><strong>13.</strong> THAT GIRL (STEVIE WONDER MOTOWN TMG 1254 RCA)</td>
</tr>
<tr>
<td><strong>14.</strong> YOU DON'T LIKE MY MUSIC (HUPENDI MUSIKI WANGO) (K.I.O. EXCALIBER EXC(L) 515 PRT)</td>
</tr>
<tr>
<td><strong>15.</strong> NIGHTCRUISING (BAR-KAYS MERCURY MER(X) 89 POLYGRAM)</td>
</tr>
<tr>
<td><strong>16.</strong> BODYSHAKE (T.C. CURTIS GROOVE PRODS. GP 112(T) PINNACLE)</td>
</tr>
<tr>
<td><strong>17.</strong> LET'S CELEBRATE (NEW YORK SKY EPIC EPICA A(13)1898 CBS)</td>
</tr>
<tr>
<td><strong>18.</strong> MIROR, MIROR (DIANA ROSS CAPITOL (12)CL 234 EMI)</td>
</tr>
<tr>
<td><strong>19.</strong> LET'S START THE DANCE AGAIN (HAMELTON BOHANNON LONDON HL(X) 10562 POLYGRAM)</td>
</tr>
<tr>
<td><strong>20.</strong> THEME FROM 'HILL ST. BLUES' (MIKE POST WARNER BROS K12576(T) WEA)</td>
</tr>
<tr>
<td><strong>21.</strong> DON'T PREPARE FOR ME (FOUR TOPS CASABLANCA CAN(X) 1006 POLYGRAM)</td>
</tr>
<tr>
<td><strong>22.</strong> DON'T DEPEND ON ME TIME MACHINE (DIRECT DRIVE OVAL DRIVE 2D GREYHOUND/PINNACLE)</td>
</tr>
<tr>
<td><strong>23.</strong> KEEP ON (TOUCH ELITE DAZZ 11 PINNACLE)</td>
</tr>
<tr>
<td><strong>24.</strong> SHOUT ABOUT IT (LAMONT DOZIER (M&amp;M MM103) IMPORT)</td>
</tr>
</tbody>
</table>

**MOBILES**

DROWNING IN BERLIN

a Rialto record

distributed by Pinnacle.

**RIA3**
Indie Top 50

1-3 1. DO YOU BELIEVE IN THE WEST WORLD - THEATRE OF HATE BURNING ROME BRP 2 ROUGH TRADE
2-3 2. DROWNING IN BERLIN MOBILES RIALTO RIA 3 PINNACLE
3-7 3. STREETS OF LONDON ANYTHING WHERE LEAGUE WXYZ ARCD 1 PINNACLE
4-7 4. EVERYTHING'S GONE GREEN NEW ORDER FACTORY BENELUX FACT NBM ROUGH TRADE
8-11 4. NO SURVIVORS CAP'T CLAY CLAY 8 PINNACLE
9-11 5. YESTERDAY'S HEROES 4-SKINS SECRET SHH 12/5 STAGE ONE
8-39 6. PAPA'S GOT A BRAND NEW PIE BIG BACKWARDS PIGBAG Y 10/10 ROUGH TR/HE-ENDS
9-42 7. COUNTRY FIT FOR HEROES VARIOUS NO FUTURE 013 ROUGH TRADE
10-52 10. FUTURE'S GONE GREEN DEAD KENNEDYS CHERRY RED (12) ROUGH TRADE/INDIES
1113 11. BANNED FROM THE PUBS CHRON-GEN STEP FORWARD SF 19 INDIES
12-22 12. LOVE WILL TEAR US APART JOY DIVISION FACTORY FAC 52 ROUGH TRADE/PINNACLE
13-99 13. THIS IS YOUR CAPTAIN SPEAKING (EP) CAPTAIN SENSIBLE CRASS 321984/5 ROUGH TRADE/INDIES
1410 14. THE "SWEETEST GIRL" SCRITTI POLITTI ROUGH TRADE RT 091 INDIES
15-31 15. BALL OF CONFUSION FUTURE 014 ROUGH TRADE
2211 16. FRIDAY THE THIRTEENTH (EP) Damned NEVS NEMS 305 STAGE ONE
17-10 17. DISTORTION TO DEAFNESS DISORDER DISORDER ORDER 02 ROUGH TRADE
18-20 18. SIX PACK (EP) BLACK FLAG ALTERNATIVE TENTACLES VIRUS 9 STAGE ONE
19-87 19. MERRY CRASSMAS (EP) CRASS CRASS COLD TURKEY 1 ROUGH TRADE/INDIES
20-14 20. LIE, DREAM OF A CASINO SOUL FALL KAMARA ERA 001 PINNACLE
2123 21. HARRY MAY BUSINESS SECRET SHH 123 STAGE ONE
2215 22. FOUR MORE FROM TOYAH (EP) TOYAH! SAFARI TOY 2 SPARTAN
2319 23. WATERLINE A COURT IN RATIO FACTORY FAC 52 ROUGH TRADE/PINNACLE
2414 24. SIX GUNS ANTI-PASTI RONDELET ROUND 10 SPARTAN
2521 25. LAST ROCKERS/RESURRECTION VICE SQUAD RIOT CITY RIOT 1/2 INDIES
2624 26. HOLIDAY IN CAMBODIA DEAD KENNEDYS CHERRY RED (12) CHERRY RED SPARTAN
2718 27. HEAD BUTTS JOHN DITWY & WILD WILLY BARRETT STIFF INDIE STIN 1 SPARTAN
2822 28. EVACUATE CHELSEA FAULTY PRODUCTS STAGE ONE
2928 29. THE BIG GOLD DREAM FIRE ENGINE/FAST PRODUCTS POP 013 STAGE ONE
3025 30. JAZZ THE GLASS CABARET VOLTAIRE ROUGH TRADE RT 95
31-32 31. 1970'S (EP) EPILEPTICS SPIDERLEG SDL 1 ROUGH TRADE
3250 32. PUPTOPS OF WAR (EP) CHRON-GEN FRESH FRESH 36 PINNACLE
3332 33. TOO DRUNK DEAD KENNEDYS CHERRY RED CHERRY RED 24 PINNACLE
3432 34. DEMOLITION OF WAR (EP) SUBHUMANS SPIDERLEG SDL 3 ROUGH TRADE
3538 35. REALITY CHRON-GEN STEP FORWARD SF 19 INDIES
3634 36. PROCESSION/EVERYTHING'S GONE GREEN NEW ORDER FACTORY FAC 52 ROUGH TRADE/PINNACLE
3747 37. ARMY LIFE EXPLOITED SECRET SHH 112 STAGE ONE
3826 38. TALK ABOUT RUN CLINT EASTWOOD & GENERAL SAINT GREEN LEAVES (12) OINK 2 SPARTAN
3952 39. NAGASAKI NIGHTMARE CRASS CRASS CRASS CRSS 421984/2 ROUGH TRADE/INDIES
4030 40. BOLLOCKS TO CHRISTMAS (EP) INFINITY (PINK) CRASS CRASS CRSS 321984/4 ROUGH TRADE/INDIES
4195 41. THREE PIECE SUITE (EP) SNIPERS CRASS 321984/4 ROUGH TRADE/INDIES
4216 42. DEAD CITIES (EP) EXPLOITED SECRET SHH 12/0 STAGE ONE
4337 43. WHITE CAR IN GERMANY ASSOCIATED SITUATION 2 STAGE ONE
4439 44. NEU SMELL (EP) FLUX OF PINK INDIANS CRASS CRSS 321984/2 ROUGH TRADE/INDIES
4542 45. EXPLOITED BARYN ARMY EXPLOITED SECRET SHH 113 STAGE ONE
4636 46. ATMOSPHERE JOY DIVISION FACTORY FAC 72 UK ROUGH TRADE/PINNACLE
4741 47. WAR DANCE/PSYCHE KILLING JOKE MALICIOUS DAMAGE MD 540 ROUGH TRADE
4848 48. FIGHT BACK (EP) DISCHARGE CLAY CLAY 2 PINNACLE
4964 49. FOUR SORE POINTS (EP) ANTI-PASTI RONDELET ROUND 2 SPARTAN
5019 50. POLICE STORY PARTISAN NO FUTURE 012 ROUGH TRADE

NEW RELEASES

7" SINGLES

FBN9 THE NAMES POSTCARDS/ CALCUTTA
MINT18 DORCHESTER ROUGH TRADE/INDIES
Y165 MAD DOG BUMP BUMP HAWAII
Y166 PIE BAG SATURDAY NIGHT SPECIAL
MUT1/5 FAD GASKET IN GERMANY
SIL RED ALERT NO SURVIVORS
CLA78 SH SMOKE
RDT4 APRAXIA ANGELS

12" SINGLES

JUL75 PINK INDUSTRY 4 TRACK
RFD10 THE NAMES UNDERSTAIRS POSTCARDS/ CALCUTTA

ALBUMS

MIRE025 FELT CRUMBLING THE MENDENHALL ACTORS ANTISEPTIC BEAUTY
MOD101 THE GUN CLUB FIRE OF LOVE

REGGAE ALBUMS

GREL12 PRINCE JAMMY & THE IRONMAIDENS PRINCE JAMMY DESTROYS THE HURDERS OUTERNATIONAL ROOM
BB1004 REGGAE ALBUMS

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An Explosive New Sound.

The Revillos!

Bongo Brain

See the band on Swap Shop Feb. 6th*

Picture Bag - SV 2001

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Ring The Hotline Now:
0689 73146
RM, one of the largest and most efficient record merchandising organisations in the country now offers retailers a unique video service.

Sale and Rental Packages
Top titles from all the major software suppliers and blank tapes.

Minimum Outlay
Rental stock carefully selected to maximise appeal and minimise outlay.

Display Aids
Special point-of-sale units and eye-catching display material.

Guaranteed Quality
Rental tapes regularly checked and withdrawn as necessary.

Sale or Return
Stock supplied on SOR or firm sale to suit your needs.

Service
Representative calls weekly to re-stock, give advice, update display material and maintain appearance of the in-store displays.

Video Club
Rental scheme is personalised to the retailer and fully administered by RM.

Flexibility
Just tell us how we can help supply your needs.

TICK THE RELEVANT BOX IF YOU WANT TO KNOW MORE.

RECORD MERCHANDISERS LTD., VIDEO SERVICES, CLAYTON ROAD, HAYES, MIDDLESEX UB3 1HS.

NAME:

ADDRESS:

I WOULD LIKE MORE DETAILS OF YOUR VIDEO SERVICE, PLEASE ASK A REPRESENTATIVE TO CALL ....

SEND ME A BROCHURE.
Because of his successful experience with his record library, Walters decided on his own club scheme. Customers join for a relatively low £20 deposit, but the cheque or credit card voucher is not used unless the tape is not returned. Then it's £1 a night, whether it's one or ten nights. Walters found that his customers - he now has about 150 club members - only want to see a film once, and with the right product in stock, they come back again and again. Is business brisk? "I'm happy with it," he said cautiously. "But it's not the gold that the industry would have us believe. I'm glad I've got it as a sideline but I wouldn't class it as a boom. It will take me almost a year to recoup my investment, and then after that there's the problem of whether the tapes will need replacing. I would say record dealers must be realistic and not let it run away with them."

Curiously he has found that his record and video customers are different people. He has Ceefax and Oracle on constantly in his store tuned into the people. He has Ceefax and Oracle on constantly in his store tuned into the people. He has Ceefax and Oracle on constantly in his store tuned into the people.

Walters is waiting for the day when video rentals within minutes - DER, Rediffusion and Radio Rentals, and a Woolworths at the other end of the main shopping street. "They are not the people independent dealers are in competition with," he said darkly.

Perhaps because his club members are slightly older, he finds music video business disappointing. He blames this partly on the product.

"With one or two notable exceptions, the bulk of material available is old. Pink Floyd at Pompeii is 12 year old, Kate Bush at Hammersmith has been on TV and Elton John's Russian concert film was in the cinemas. Why can't the record companies bring out new programmes? They could clean up with some of them. And why haven't they released the Beatles films? My record buyers would rather see The Life Of Brian than 12-year-old Pink Floyd." He agreed with EMI's claim that the tailor-made-for-video shows, such as Queen's Greatest Flix, The Tubes and the forthcoming compilation Picture Music were more likely to sell than older concert cassettes. "Paul McCartney has the right idea - marketing his videocassette on TV," he added.

Walters is waiting for the day when videocassettes will be reviewed on TV as often as films are. The local Odeon has closed down, and he believes cinema is dying. He is also - in common with the other dealers - anticipating simultaneous release of movies.

How Record Merchandisers is 
Racking Video Software

It was inevitable that Record Merchandisers would want to do for video what has been done for records. Since the formation of its Video Sales and Marketing Department, headed by John Orrick as manager under RM Commercial Director David Hammond, RM has been aggressively marketing video software into high street chains either by sales, racking or its personalised club scheme for both chains and independent dealers.

Faced with a terrifying choice of product - over 5,000 films, children's programmes, music shows, TV shows, documentaries, 'how to' programmes and oddities, and a similarly alarming bill for stock - various stores have leapt at the opportunity to have product supplied on sale or return, and chosen for them by RM. So far about 50 stores have gone for the scheme.

The package the company put together (for sale only) consists of 75 established sellers from the catalogues of Thorn EMI, WHV, Precision, CIC, Magnetic, Brent Walker and IPC. Among the top films are several music, TV, educational and children's programmes.

In addition, 500 other titles are catalogued, which customers can order through RM-racked shops; also blank cassettes are available. RM supplies P.O.S., counter cards, and window banners, and merchandising aids are available, such as a 90-cassette display unit, wall-mounted racks and a video player and TV monitor which will continuously show films in the package.

RM's md Hassan Akhtar feels there is no reason why video cassettes should be confined to specialist video shops. "They can be successfully and profitability sold in any outlet," he claimed.

However, from talking to dealers and wholesalers it seems that video racking has a long way to go before it is anything like the level of records. For one thing, the great bulk of video customers want to rent rather than buy, no doubt the reasoning behind RM's more recent club and rental scheme for retailers.

The record dealer has to be realistic and is already faced with far more competition from non-specialist outlets than was ever thought possible with records.
FOCUS ON VIDEO

How the rental and lease schemes work

A guide to the various schemes available to dealers for stocking video software.

MANY INDEPENDENT dealers are understandably reluctant to invest large sums of money in stocking video software, though the temptation last year to sell anything meant that quite a few shops went to the wall as they undercut multibin retailers in a desperate attempt to get a return on their capital.

Now life is much easier for dealers wanting to dip a tentative toe in the market. The sudden appearance of many music video titles which sell well in record shops has made dealers sit up and take notice. (Though films sell well in record shops too.) Fortunately, because of the price charged by the distributors, many music video tapes are not available in the High Street chains.

A guide to the various schemes available to dealers for stocking video software, lease schemes work for a new one is all profit. Title after the customer returns it to swap for another they may rent them out under the 'sale only' basis Magnetic Video, and Spectrum (Polygram), along with EMI, are planning either leasing or rental on an experimental basis in a desperate attempt to get a return on their capital. The dealer lease/purchases the films at £25 each per week in batches of 60 with a minimum initial order of 50. On the final payment, he owns the film and during the term of one year can rent, sell or exchange. This brings the cost of each film up to £39. For comparison, dealer profits can be calculated (for the minimum order of 20 titles)

EMI £28.50 (average - the range has a wider differing price structure, so for an overall £37 week, the RM. For start business with 20 strong titles rather than investing for arguments sake, almost £1,000 in one go.

Avin's guidance for dealers starting out is that children's and music programmes tend to sell rather than rent, while films, apart from the top titles, are almost all rent.

Record Merchandisers, as well as packing (see separate story) started rental scheme for shops in July last year. RM tailors clubs for the shops, with personalised logos and membership cards. All paperwork is done by the central RM computer, which is ideal for an independent dealer: the rental tapes are supplied free if the dealer assembles a recommended minimum of 30 titles from RM. Otherwise, the shops pay a returnable bond of £25 a tape. As business improves, the bond reduces.

Customers pay £35 to rent and rental costs are £2.50 for 24 hours, £4.50 for 3 days and £6.25 for a week. Non-members can rent the tapes with a deposit of £30 and slightly higher rates: £3, £5 and £7.

RM supplies P.O.S. material for shops and offers between 30 and 80 titles from its stock to the retailers, though obviously there is a far greater range available for sale. Titles include best-selling titles and many more budget offers and musical films. The RM sales force can sell in up to twice a week in the early stages to deal with problems of stocking, display or paperwork. The scheme is continually updated, says RM, for example, about 25 titles are now available on the £2000 format for both sale and rental on an experimental basis in eight stores dotted about the country.

The focus is on video - feature films with music content are good rental titles.
Currently riding high with Alvin Stardust, producer Peter Collins specialises in turning out hit singles, often re-working old songs. He outlines his studio techniques to Paul Campbell.

PETER COLLINS is a self-confessed song man. No matter what his production technique might be it is the song which remains at the core of his thinking, dictating the final sound as much as the artist's style.

He rose to fame by bringing rockabilly back to the charts with the hugely successful Matchbox and has also worked with The Lambrettas, Piranhas and UK Subs. At the moment: he is riding high with Alvin Stardust.

Collins' career began in 1961 when he had a performing career as a singer-songwriter in the Donovan mould. He recorded an album for Decca which he describes as his 'best shot' at fame. It was poorly received and convinced him that his songwriter career was finished. He then had a performing career as a singer/producer so the man was loosed on an unsuspecting world with plenty of trainwrecking to follow.

It was an exciting time for the studio with The Moody Blues, Marmalade and White Plains keeping Collins happy. But, as a rule, a Collins-produced record will have instant appeal to radio producers but not necessarily to record buyers. "Instant appeal is a virtual necessity," he proposes.

Most importantly he met Magnet Records who gave him four acts to work with. They were, in order of obscurity, Benny Lord, Flirts, Den Hegarty (now of Tinsuit) and Matchbox.

Collins started working with Matchbox in January 1979 and by November they were chart regulars with a string of obscure but perfectly-crafted rockabilly songs. Sadly the relationship with the label went sour and has now reached the stage of legal action.

After Matchbox came a varied time with the hit 'Poison Ivy' by The Lambrettas standing out. He was even brought in to boost the flagging reputation of the ageing punk band UK Subs.

Collins likes to add effects onto effects during mixing. "The general sound is in my mind first," he says. "I know is going to be a single - and preferably a hit single. He doesn't alter his technique for albums, "but I have learnt to let them take care of themselves," he admits.

"Being a song man Collins is at his happiest when producing a record he knows is going to be a single - and preferably a hit single. He doesn't alter his technique for albums, "but I have learnt to let them take care of themselves," he admits.

He likes to record 'flat', getting the sound on tape then adding the effects onto effects in mixing. "The more experienced and confident I get the more I am prepared to get down on tape as much of the final sound as possible."

"The general sound is in my mind before we begin recording but the musicians are vital to the creative process. I rely on them to come up with ideas. I suppose there could be a danger because I stick to a formula but since every song is different the treatment is always going to be different. I let the song dictate," he said.

Collins also confesses to making records which radio producers should like. He thinks that since radio play is virtually essential to a record's success there is no use pretending otherwise. Occasionally he will stick his neck out but as a rule a Collins-produced record will have instant appeal to radio producers.

He doesn't get much time to listen to records but takes the time to listen to his own, picking them to pieces with a finely tuned critical ear in order that areas of improvement can be dissected. "It is important to stay detached. Making records is very exciting and it is easy to get sucked in and lose objectivity," he says.

Collins is also an old-fashioned disc jock, preferring the sound which is captured on vinyl above all other forms. "When I listen to a record I am looking for and a half to three minutes of magic. To me that is what it is all about," he says.

His first job was with Cyril Shane whose business was putting English words to Italian melodies, most notably "If Paradise Is Half As Nice" - a hit for Amen Corner. It was a period of irregular work and regular dole until Graham Churchill, now commercial operations manager of the Mechanical Copyright Protection Society, gave him a part-time job at Essex Music.

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THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK

TOP 40

1. "OH JULIE SHAKE IN STEVENS"
2. "LANDSLIDE OLIVIA NEWTON-John"
3. "ARThUR'S THEME CHRISTOPHER CROSS"
4. "FOOL IF YOU THINK IT'S OVER ELKIE BROOKS"
5. "GOLDEN BROWN STRANGERS"
6. "TROUBLE LINDSEY BUCKINGHAM"
7. "NEVER GIVE UP ON A GOOD THING GEORGE BENSON"
8. "THE LION SLEEPS TIGHT FIT"
9. "DON'T WALK AWAY FOUR TOPS"
10. "LOVE PLUS ONE HAIRDO".
11. "THE MODEL KRAFTWERK"
12. "I JUST WANNA ALTON EDWARDS"
13. "THE LAND OF MAKE BELIEVE BUCKS FIZZ"
14. "GET DOWN ON IT K'GLANG & THE GANG"
15. "SENSING WORKING OVERTIME XTC"
16. "MAID OF ORLEANS ORCHESTRAL MANOURES IN THE DANA"
17. "WAITING FOR A GIRL LIKE YOU FOREIGNER"
18. "DEAD NINGER FOR LOVING ME LOAF"
19. "TOWN CALLED MALMÖ"
20. "BEING BOILED HUMAN LEAGUE"
21. "TICKET TO THE MOON ELECTRIC LIGHT ORCHESTRA"
22. "MIRROR, MIRROR DIANA ROSS"
23. "GROOVE BABY GROOVE JUMP AROUND STARGAZERS"
24. "I COULD BE HAPPY ALI SIM".
25. "THAT GIRL STEVIE WONDER"
26. "NO LOVE JOAN ARMSTRADING"
27. "CLASSIC ADRIAN GURVITZ"
28. "I'M A WINNER BROWN SAUCE"
29. "IF YOU SHOULD LOVE AGAIN BARRY MANILOW"
30. "IT'S A PLEASURE SHEREE BROWN"
31. "LOVE PLUS ONE HAIRDO"
32. "HOLDIN' OUT FOR LOVE ANGELA ROFF"
33. "YELLOW PEARL PHILIP LYNOTT"
34. "COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND"
35. "VOLARE EXPLOSIVE"
36. "SOME GUYS HAVE ALL THE LUCK ROBERT PALMER"
37. "RAY HELLO, WAVE GOODBYE".
38. "LOVE MAN JIMMY RUFFIN"
39. "MIRROR MIRROR DOLLAR"
40. "DON'T LOVE ME TOO HARD NOLANS"
41. "LISTEN SAD-EYED PEOPLE STIFF LITTLE FINGERS"
42. "LOVING ME, LOVING YOU STEVE GIBBONS"
43. "THE RAPPING SCENE MODERN ROMANCE"
44. "ON ONE NINE CHAKEL"
45. "HOLD ON TO LOVE JOHNNY BRISTOL"
46. "I'VE GOT TO LEARN RICHARD DIMPLES' FIELD"
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48. "IT'S A PLEASURE SHERRY BROWN"
49. "EUROPEAN SON JAPAN"
50. "AFRICA MINE PASSIONS"
51. "WE'VE GOT TONIGHT BOB SEGER"
52. "RAINY DAY SONG NEIL DIAMOND"
53. "IMAGINE (LIVE) RANDY CRAWFORD"
54. "DON'T LET GO JERRY FOSTER"
55. "SOMEDAY WE WILL BE TOGETHER POINTER SISTERS"
56. "DON'T TELL ME THAT DARYL HALL & JOHN OATES"
57. "FLASHBACK IMAGINATION"
58. "WORKING FOR THE WEEKEND LOVER BOY"
59. "CHINA HUANG CHUNG"
60. "DON'T STOP MOOD"
61. "WHAT I'LL DO MIKE BERRY"
62. "CALLS THE TUNE HAZEL O'CONNOR"
63. "WATCH OUT BRUCELLO"
64. "GO WILD IN THE COUNTRY BOW WOW WOW"
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

**NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE**

### New Single

**Whispers**

In The Raw

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**Key To Station Playlists**

210 - THAMES VALLEY
3 - HIT PICKS
3 PLYMOUTH SOUND
14 - BBC SCOTLAND
13 - HEReward
10 - LILY

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### Press

**Basic Key**

A - Main Playlist/Chart
B - Breakers/Climbers
C - Extras

- * - Hit Picks
* - Station Pick

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**Record Business February 1 1982**
ALBUM REVIEWS

Best of the rest

YUKIHIRO TAKAHASHI: Neurounatic (Alfa ALS 85393)/IPPU DO: Radio Fantasy (Epic EPC 85395)

Two albums from Japan which Epic hopes will launch a solid foundation in the UK for its extensive catalogue of Far Eastern product. Of the two Neurounatic, with haunting dance rhythms and skillful melodies, is the most likely to score. Surprisingly, or not perhaps, the music is close to the current sound of the Zombies’ ‘Time Of The Season’, which makes it a fair reflection of the band's history to date.

MELBA MOORE: What A Woman Needs (EMI America AML 3019)

Producers McFadden/John Whitehead created a truly commercial sound at Philadelphia International and went on to have their own million-plus seller in ‘Ain’t No Stopping Us Now’. Now they crop up as producers for Melba Moore’s EA debut giving her a bombastic sound which should sound impressive in the discos. For home listeners the record could fall uncomfortably between the relaxed late-night melodies and the dance appeal but there is no doubting the quality of Melba Moore’s vocals.

VARIOUS: A Fresh Selection (Fresh FRESHLP 9) Produced: Various

This means tracks from Family Food, Wilko Johnson, Bernie Torme, UK Decay amongst others. The divergence of the music involved is recognised, and the album is split into ‘Party Type’ and ‘Punkier’ sides. As a Philadelphia International and went on to have their own million-plus seller in ‘Ain’t No Stopping Us Now’. Now they crop up as producers for Melba Moore’s EA debut giving her a bombastic sound which should sound impressive in the discos. For home listeners the record could fall uncomfortably between the relaxed late-night melodies and the dance appeal but there is no doubting the quality of Melba Moore’s vocals.

THE KINKS: Give The People What They Want (Arista SPART 1171)

Produced: Ray Davies

Ray Davies’ sharply observant commentaries on contemporary behaviour have placed the Kinks beyond musical fashion. There are touches here and there with echoes of the 60s but essentially the Kinks remain creatures of the 80s. ‘Around The Dial’, dedicated to an idealistic DJ, ‘Killer’s Eyes’ and ‘Predictable’ are all in the best Davies tradition while ‘Destroyer’ sounds like an attempt to re-cycle the riff of ‘All Of The Day’. Their main market today is in the States.

CHICAGO: Greatest Hits Volume Two (CBS 85444)

Although this pioneering American band now sounds very much in its particular 60s era, it still has pockets of devotees among the late-20s and early-30s rock fans. The second compilation from one of America’s most prolific acts includes ‘If You Leave Me Now’, ‘Baby What A Big Surprise’, ‘Alive Again’, ‘Take Me Back To Chicago’, ‘Gone Long Gone’, and others. Good stuff if you still go for this brassy rock sound.

WILLIE NELSON: Greatest Hits (And Some That Will Be) (CBS 8557)

A value-for-money double sampler which concentrates on Nelson’s contemporary country music rather than his more recent MOR excursions. Included are such favourites as ‘Mamas Don’t Let Your Babies Grow Up To Be Cowboys’, ‘Blues Eyes Crying In The Rain’ and ‘My Heroes Have Always Been Cowboys’, while ‘Whiskey River’, ‘Faded Love’ and ‘Stay A Little Longer’ draw us further into the album material. But ‘Georgia On My Mind’ is included to please the ballad fans. 20 good tracks in all.

MICHAEL PROPHET: Michael Prophet (Greensleeves GREL 27)

Produced: Henry ‘Junjo’ Lawes

For once an album without Sly, Robbie or Angel. This album from young singer Michael Prophet, who has a soulful vocal style, backed by the Roots Radics Band. The music is mostly laid-back, dominated by the throbbing bass of Flabba with clever use of percussion to maintain interest. On the up-tempo numbers such as ‘Upside Down’ the horns are allowed to weave around the rhythms and the overall result is another success for Greensleeves.

VARIOUS: Commercial Break Volume 2 (CBS 60302) Prod: Various

In between the repeats and sparkling blockbusters on TV is screaming some of the best music ever written. It comes to you courtesy of Fiat, Heineken, Trusthouse Forte, Guinness and a host of other companies. This is CBS’s second collection of music used for advertisements and it contains some really memorable tunes. Fiat, for instance, use Rossini’s ‘Largo Al Factotum’ from The Barber Of Seville for the great ‘made by robots’ advertisement. A piece from Vivaldi’s The Four Seasons is used to entice people into the all-night HSF hotels and Guinness goes down well with Tchaikovsky’s Romeo & Juliet. This is not how highbrow shops sell classical music but for the general public it is ideal.

LIVE MUSIC

Modern Romance has dance mood of today

MODERN ROMANCE

London, The Venue

PERFORMING UNDER several plastic palm trees, Modern Romance packed its ten band members onto the stage in order to entertain a big venue audience with singers, musicians, dancers (including a Carmen Miranda lookalike) and fire-eaters. The group encouraged, with some success, audience participation – "Form yourselves into wavy lines" – and came up with any number of catchy, funny and rapping songs. Highlights were the hits, ‘Everybody Salsa’ and ‘Ay Ay Ay Moosley’, plus the new single ‘Nothing Ever Goes The Way You Planned’.

SARAH LEWIS

ORANGE JUICE/DOLLY MIXTURE

London, The Venue

DOLLY MIXTURE, three girls with cropped hair, frumpish frocks and sensible boots, belied their appearance and played the recorded Venusia selection of irresistible and original pop songs. Several had the kind of hooks reminiscent of the Monkees. Most memorable was ‘In Our Valley’ – the band deserves more attention.

Orange Juice has received a lot of attention, perhaps too much ‘too soon’ but still promises to live up to the media’s coverage. The set was low key, melodic, unassuming but at the same time powerful. The previous singles, ‘Poor Old Soul’ and ‘Simply Thirsted Home’ sounded better than ever and the next release ‘All That Ever Mattered’ could provide an even greater success for this talented Scottish band.

SARAH LEWIS

RECORDER BUSINESS February 1, 1982
<table>
<thead>
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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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**Prices show are dealer prices except on certain TV product. Where two prices are shown, the first is for LP, the second is for cassette.**
The pick of the week's new releases.

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- **BEATLES**, Rare Beatles Phoenix
- **GRACE KENNEDY**, One Voice BBC
- **HAIRCUT 100**, Haircut 100 Arista-Clip
- **SECRET AFFAIR**, Business As Usual
- **XTC**, English Settlement Virgin

**SINGLES**

- **ARBA**, Head Over Heels Epic
- **FOUR TOPS**, Tonight I'm Gonna Love You All Over Again
- **FUN SINGLE**, Three with BANANARAMA It Ain't What You Do... Chrysalis

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