

# RECORD BUSINESS

WITH  
**RADIO WEEK**

Singles chart, 12-13; Album chart, 29; New Singles, 30; New Albums, 26; Airplay guide, 20-21; Video, 9-10; Retailing, 25.

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PART TWO in the series of the costumes record company staff will wear to get their picture in *RS*. Epic promo men Colin Davey (left) and Roger Bowman (right) dress up as fireworks to deliver the new After The Fire single 'Wild West Show' to Radio-1's Mike Read.

## 'Serious situation' as hopes fade of mechanical royalty solution

HOPE THAT an early agreement will be reached between record companies and music publishers over a formula for payment of mechanical royalties are rapidly fading.

Negotiations for a new deal have been running for almost three years, but the latest dispute has been sparked off by the decision of various major record companies to abolish rrp - the figure upon which the 6 1/4 percent royalty was negotiated.

The MRS, representing publishers, has now proposed that the 6 1/4 percent royalty should be paid on wholesale price plus 43 percent. However the BPI is understood to be insisting that it

should be paid on wholesale price plus 30 percent.

Ron White, MRS vice-chairman and md at EMI Music, told *Record Business* last week: "The recent dealer survey we carried out showed that retailers make an average profit of 30 percent. This is the equivalent of wholesale price plus 43 percent. The BPI proposal is totally unacceptable and it's becoming a very serious situation."

Polygram legal affairs director

Michael Kuhn, for the BPI, said that he was unwilling to comment on the issue when negotiations were continuing. But he added that the PolyGram dealer survey showed that in many cases dealers were making less than 30 percent profit on product.

The MRS now plans to hold a special meeting on November 11 to discuss the BPI's proposal and canvass opinion among publishers. Another meeting with the BPI will then be set up.

## Mohammed's £1/4m spend on unknown UK busker

NO DOUBT reflecting upon his recent unpleasant experiences in Las Vegas, the Louisville Lip appears to have decided that the music industry may provide a more secure income than pugilism.

The former world heavyweight champion is currently investing an estimated £250,000 to launch a one-time London busker known as Michel, whose debut LP *First Flight Of The Gizzeled Dragon* (ALI 101) is now available via Spartan on the Camelion label.

According to his London-based PR, Michel jetted to Los Angeles and bluffed his way into a meeting with Mohammad Ali, who, overcome by his talent, decided to employ his own talents launching Michel's recording career.

In the UK, the campaign for the album is to feature TV commercials on Thames and LWT, advertising on

Radio Capital, posters on 1,000 bus and underground hoardings, trade, consumer and national press advertising, commencing next month and running through to January.

Selected record dealers are also apparently now being sent personal telegram by *The Greatest* - although it appears many seem to think it's a hoax, and a one hour TV special titled 'From Mohammed Ali With Love' is currently being touted around by Ali's UK representative Gordon Steel for a UK airing. It naturally features various numbers by Michel.

A single titled 'Open Door' (ALI 105) by Michel will also be released via Spartan in the near future.

Asked to describe the album, a spokesman for Spartan said: "It's late 60s psychedelic country rock."

## Industry anger at secrecy of BPI chart-hype report

WIDESPREAD DISSATISFACTION with the way the BPI handled the recent report of its committee of enquiry into chart hyping findings was being voiced around the record industry last week by companies not represented on the Council.

The legally-vetted press statement - the only document non-council members of the industry watchdog are likely to see - was condemned for failing to name specific culprits in the chart manipulation game, while several companies thought they were entitled to see the full report.

Cherry Red Records boss Iain McNay told *RB*: "There were no firm sanctions against major companies which breach the code of conduct mentioned in the statement, but it is obvious that none of the majors would ever be expelled.

"I have contacted BPI director general John Deacon in an effort to get the investigation committee's full report circulated to all members."

GTO Records managing director Dick Leahy added: "I would welcome the opportunity to see the report and

have a chance to consider what the council discussed. As a contributing member I think I am entitled to see it.

"What was the point of having an enquiry if only those companies which have council representation are allowed to see it. It makes you wonder if they have something to hide."

Alan Wade, joint head of Record Sales was incensed at the paragraph in the press statement which accused 'certain paid agents' of 'transgressing' the code of conduct while record companies were merely said to have 'infringed the spirit' of the code.

"I personally take exception to these comments of the BPI. We are a legitimate promotion company which simply can't afford to give away unrelated albums or gifts to the 1,000 independent record dealers we visit," he said.

However, Chrysalis Records joint chairman Chris Wright who chaired the BPI meeting which discussed the report answered: "There was nothing we were trying to hide, but it was felt in the best interests of the industry that it should

● TURN TO PAGE 2

FASHION

FASHION

new single

Single Bow T. Special edition? Single Bow T.

RCA

# That BPI chart report: where is the sting?

WHAT IS to be made of the statement released to the press by the BPI purporting to be a resume of the findings of the committee of enquiry into the allegations of chart-hyping disclosed by the *World In Action* programme?

The simple answer is - not very much. Predictably the BPI Council has closed ranks with an adroitness which the legal and medical professions could scarcely have bettered. If there was real evidence adduced, then the 14 good men and true are keeping the details to themselves. The rest of the BPI membership are denied access to the report. Press enquiries for further information or clarification are discouraged at the Regent Street HQ.

The barest minimum of information has been disclosed. Certain companies, says the statement, have "allowed a situation to develop where there has been widespread infringement of the Code of Conduct".

"Certain paid independent agents" are also blamed. But are the guilty ones identified? Not on your life. Why not? Well, admits the statement in the laziest of cop-outs: "It is not possible to state firmly that it has been a firm corporate policy of some companies to manipulate the charts." It came as no surprise to learn that no company is going to be expelled from the BPI. But it is necessary for a clearly defined company policy to be laid down before the continued hoodwinking of the retail trade, the public and most of all the BPI's partners at the BBC, for whose benefit it seems the singles chart is produced, meets with official

disapproval?

The statement even seeks to excuse the exposed transgressions of WEA. The attention paid to the company, it is suggested, was due to John Fruin's BPI chairmanship and the availability of redundant personnel. Would similar palliatives have been sought if the programme had lasted for 60 minutes instead of 30 minutes and the time had been available for more detailed investigation of other companies?

It is a pity that nowhere in the BPI's statement is there a phrase, a word even, which can be taken as an expression of regret for or condemnation of what has been going on. There is scarcely a statement of intent that there will be a real effort in the future to put the industry's own house in order. To be sure there are limp recommendations about reminding members of their Code of Conduct obligations. There is even a suggestion that the Code should be strengthened to include "substantial sanctions" against infringing companies. Unfortunately, these are not defined. But, shades of Belfast, the new chart contractor will have to provide a FreePhone for trade and public to report any unethical practices.

If the BPI is really serious about stopping chart manipulation then it might have done rather better than this. But then, when you are your own judge and jury, the quality of mercy certainly won't be strained. In the meantime, of course, the industry could always recognise the limitations of a one-chart monopoly.



DESPITE THEIR current legal hassles with manager Robert Stigwig, the Heebegeebes managed to find the time to visit wholesaler Stage-1 recently to preview a new mystery single. Pictured in the scarves are Dobbin, Norris and Garry and far right is Brian Smith, Stage-1 sales manager.

## Pinnacle in Criminal link

CRIMINAL RECORDS has terminated a two-year distribution arrangement with Spartan in favour of a year's exclusive association with Pinnacle - and the tiny independent is on the point of clinching a major deal to market a well-known catalogue.

The deal comes at a time of heavy activity for Criminal with large-scale promotion going on around new signing Susan Fassbender's debut single 'Two-

light Cafe', and the latest album from Supercharge. Criminal is one of the first small labels to leave the successful Spartan stable.

Plans are already far advanced to exploit the catalogue material due to come Criminal's way, but legal complications have delayed the announcement of marketing plans and artists involved.

## Jeans tie-in for Rod's new 'Foolish Behaviour' album

RIVA RECORDS has confirmed the release date for Rod Stewart's new album *Foolish Behaviour* as November 21 with a single 'Passion' readied for October 31.

It is Stewart's first studio album for two years and is self-produced with entirely self-penned material. It has

already come in for two weeks of TV advertising at a cost of £250,000 via a link with Gloria Vanderbilt jeans in the London, ATV and Granada regions with radio commercials to coincide.

The jeans commercials are based around Stewart's forthcoming UK tour and offer tickets to customers buying Gloria Vanderbilt clothing. The company has purchased 8,000 tickets for the shows, and will be providing in-store displays for the tour and album in all its outlets.

For its part, Riva Records is inserting a two feet by three feet colour poster in every album, while tape buyers will hear an extra track and a special long version of the single not included on the LP version, and can also send off for the free poster by mail.

## RCA-CBS deal denied

RUMOURS THAT RCA Records is currently considering a pressing and distribution deal with a UK major - probably CBS Records - were firmly denied by the company last week.

It is understood that discussions have been held with CBS recently and were also taking place prior to the aborted merger talks with PRT.

However, RCA deputy managing director, Ed Lavish, told *Record Business*: "There is no deal. The only reason that these rumours have got so strong is that we have been looking for supplementary pressing capacity because of our recent success on singles sales. Washington is just having difficulty meeting demand."

## Big band test for Ronco TV LPs

RONCO IS using a big band compilation album to test public response to lower-priced TV-promoted product. The LP *The Legendary Big Bands* is being sold at £3.99, £1 less than Ronco's mainline product, but is still being given the benefit of a national

£200,000 campaign which breaks on November 26.

Repertoire on the album is drawn from Ronco's *Big Band Gold* box-set of three records which retails at £6.99, and Sean O'Brien, general manager, explained that because a "reasonable royalty" had been negotiated for the 3LP, it had become possible to take a reduced margin on the single album. Artists featured include Glenn Miller, Count Basie, Louis Armstrong, Art Shaw, Les Brown, Harry James and Tommy Dorsey.

"We don't know whether price is a factor where TV-motivated purchases are concerned, but this will give us the information we need. If it works, then we will be looking to more mid-price releases next year," he said.

A late addition to Ronco's Autumn product line-up is *The Diamond Symphony* by the London Philharmonic Orchestra. This comprises symphonic treatments of Neil Diamond's best known material and TV promotion is scheduled to begin nationally from November 19.

## Fast joins indie network

THE GROWING independent distribution network established another important link this week with the news that Edinburgh's Fast Products is moving into handling outside labels.

Fast has two basic aims for the step - to fill the gap which currently exists in Scottish shops for small label back catalogue and to offer Scottish indie a pipeline to the now well-established network South of the border. Heavy delivery charges have prevented this in the past.

Said Fast's Bob Last: "We have been finding that people are looking around for early singles by Spizz, for example, and finding they can't get them.

"We would also like to cut out the ridiculous situation where people are hitch-hiking down the motorway with boxes of records for Rough Trade."

The company has already taken on Scots bands and labels like TV21, Metropak and Groucho Marxist, and Fast is inviting calls on 031-661 5811.

### INDUSTRY ANGER.

From Page 1.

not be generally distributed, otherwise there was a risk of it getting into the wrong hands and sensationalised. I am not against other record companies seeing it, but I am against it getting into hands outside the record industry."

And WEA acting chief Nesuhi Ertegun added: "It was certainly shown that our company never broke the code of conduct wilfully. Now I am making sure our people adhere to it 100 percent and I think other companies will observe its last common now."

● RB RESEARCH reports no slackening in the number of new singles showing unpredictable upward movement in the past week, with certain BMRB chart entries being widely at variance with sales logged in RB panel shops.

## MULLINGS

AFTER DISPOSING of the historic collection of vintage gramophones for £137,000 recently, economy-conscious EMI added another £100,000 to its income at the Abbey Road Studios *Sale Of The Century*. In conjunction with the masters of second-hand equipment the Jackson brothers, EMI proved that the legend of the Fab Four lives on. Mike Oldfield bought a Mellotron and original tapes used by the Beatles for £1000, a brass ashtray into which Ringo Starr actually stubbed a ciggie went for £130, while a toilet roll which they rejected as being a touch rough on tender areas went for £85. Unfortunately, more expensive hardware like studio consoles was left unsold, despite its historical associations with yesteryear's greats . . . well, the WEA topjob is still unfilled, although some of our runners of last week are still not short of support. Two outsiders who came into the reckoning last week were Sire's Seymour Stein, whose ear for British talent is well tuned, and Paul Turner, boss of WEA's Australian company. In the meantime, Turner's number two Peter Ikin is en route for London to take over the marketing function . . . BPI deputy chairman Chris Wright now willing to stand as chairman if invited to do so when the job comes up for voting at this week's council meeting.

UNEXPECTEDLY SPEEDY parting of the ways between Multiple Sounds and Tony Hamlyn, recruited from Relay to run the company's independent distribution operation . . . all music journalists will wish Tony Barrow well and a return to full health as he leaves with his wife Corrine and family to live in Morecambe. The last assignment of a distinguished career was to let Fleet Street know of the birth of a son to longtime client Cilla Black . . . personal statement awaited from CBS a&R man Chas De Whalley . . . new addition to Ariola/Arista press office will be *Record Mirror* writer Ronnie Gurr . . . BBC Records hosting a party for *Not The 9 O'Clock News*, album, supported by all the cast, reckon the buzz is greater than anything previously experienced and predict the album will go gold on initial orders . . . new Laseroack show opens at London Planetarium on October 30, with the laser projection system at the Planetarium much improved and a new sound system installed . . .

CAN HISTORY repeat itself - Clive Epstein, brother of the late Brian has entered an outfit called *The Sneaks in the Battle Of The Bands* talent contest, having failed to persuade a&R men to leave London to hear them . . . with Polydor press officer Roger Easterby producing, Peter Shilton and Ray Clemence have recorded a new version of 'Side By Side' - on which Polydor has first refusal . . . one TV merchandiser, unable to find UK pressing capacity pleasantly surprised to find that he was able to arrange for the work to be done in France - at fourpence per album less than he would have paid in the UK . . .

USUAL PRE-RELEASE hiccupps for Stevie Wonder and his new *Hotter Than July* album. Motown advised licencees to delay release while Wonder made last minute improvements to the cassette. Everybody responded - except Holland. As a result import copies arrived in the UK, which a few stations started using and forced Motown office to release promotion copies earlier than planned . . . Hope & Anchor landlord John Eichler and booker Roz Bea of the Albion agency have organised a two-week festival at the pub from October 30-November 14 to raise money to buy duvets for elderly Islington residents. It's called *Blanket Coverage and Specials, Skids, Only Ones, Pauline Murray, Damned, Tom Robinson's Sector 27, Madness, Bad Manners, Revillos, Rumour, Seleक्टर and Ian Dury* to name but a few are already committed to play . . .

STIGWOOD GROUP president Fred Gershon has been telling *Variety* that for writing and producing the title song for *Grease* and producing Frankie Valli's recording, Barry Gibb received \$3 million as a result of a "gift" from Stigwood of one percent of the film's gross. Group also received 3 percent of the take from *SNF* plus \$2 million cash bonus. He estimated that since 1967 the BeeGees have earned \$65-\$70 million from RSO-related activities . . . opening above the Comedy Store at 69, Dean Street, will be the *Rock Store*, which aims to do for aspiring rock bands between 8pm-11pm nightly what the downstairs room has done for comedians.

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## Kaupe to Magnetic Video

ALAN KAUPE, managing director of EMI LRD until its closure earlier this year, has been appointed general manager of Magnetic Video UK, a subsidiary of 20th Century Fox and a leading distributor of pre-recorded video cassettes.

## National ads for new Oldfield LP

THE NEW Mike Oldfield album *QE2*, due to be released by Virgin on October 31, will be backed by national and consumer press advertising and in-store displays. Also lined up is co-operative advertising with the Virgin retail chain, Our Price Records and Woolworth.

Additionally, Virgin will be releasing two compilation albums in October 31. They are a 13 track sampler titled *Cash Coos*, retailing at only £1.15 and featuring XTC, the Skids, PIL, Captain Beefheart and Kevin Coyne, and an electronic rock compilation titled *Machines*. Retailing at £3.99, this will feature numbers by Tubeway Army, John Foxx and The Human League.

TO BACK up release of *Utopia's* new album *DeFace The Music* on Bearsville Records, Island is putting together a consumer press advertising campaign and an in-store promotion push. The cover of the LP is said to contain a hidden message when played backwards on a record deck. In addition, Island is re-releasing the two Todd Rundgren solo albums *A Wizard, A True Star* and *Hermit Of Mink Hollow* which have been unavailable in the UK for 18 months. They will be out on the IRSP series at a £3.45 list price.

Island is also scheduling two dub albums by current signings Basement 5 and Linton Kwesi Johnson.

Basement 5 In Dub (IPR 2038) is the first dub production by Martin Hammett and comes in a limited edition of 1,000 copies at £2.50, to be followed by the band's official debut album in the early New Year. The group is now managed by Kris Needs.

L.K.J In Dub is the Linton Kwesi Johnson LP (ILPS 9650) to be released on

Kaupe will report directly to Andre Blay, president of the Magnetic Video Corporation, and will be responsible for all the UK subsidiary's activities and for liaison with the companies European licenses and distributors.

## Merchandising

November 10, featuring mixes from LKT's two Island albums with dub treatment by Dennis Bovell.

ARISTA RECORDS has launched a full scale marketing campaign to support the new Alan Parsons Project LP *The Turn Of A Friendly Card*, released last week.

It will be spearheaded by TV advertising on LWT from October 31 to November 2 and November 7 to November 9, national, consumer and trade press advertising and a joint radio advertising campaign on Capital with Our Price Records.

HMV Oxford Street will also be turning its entire window over to the album between November 4 and 11 and customers will be able to hear the new LP on Sony Stoukaway cassettes in specially constructed booths.

DECCA RECORDS is releasing four maxi singles on October 31 featuring hits from the 60s. All will be available in full colour picture bags. The four singles are Amen Corner's 'Bend Me, Shape Me', Jet Harris and Tony Meehan's 'Diamonds', 'Twist And Shout' by Brian Poole and The Tremeloes and 'Reflections On My Life' by Marmalade.

TO PROMOTE the current Bad Manners single 'Special Brew', Magnet Records is to release 10,000 copies as a limited edition picture disc featuring Buster Bloodvessel locked in an embrace with some poor female.

SECRET RECORDS releases a new Brian Brain single mid-November in 12-inch format and titled 'The Fun People EP'. The single will be available in an "unusual" picture bag and Brain begins a short UK tour in December.



NEVER ONE to do things by halves, Pete Sinfield decides to sign two big contracts at the same time. With one hand he inks the marriage register to wed ex Miss Spain, Mariona Rosel, with the other an exclusive songwriting contract with Paper Music for the world. Both were witnessed by Paper Music executives Billy Lawrie and Lawrence Ronson.

FOLLOWING STRONG airplay and heavy initial demand, CJMO Records has drawn up promotion plans for the LP *The Ovaltines Sing Your All Time Favourites*, distributed by Spartan Records. The campaign will include trade press advertising, advertising in the TV Times and posters. Window displays are available from Spartan.

EAGLE RECORDS releases a follow-up single to Ginger's 'Blind Date' next week. Titled 'Something Wasn't Quite Right', the first 10,000 copies will be available in full colour picture bags.

ENSIGN RECORDS is lining up a full marketing push for the debut album from hit reggae band Black Slate called *Amigo* (ENVY 15) and due for November 7 release.

Apart from a national tour in November, there will be trade and consumer music press advertising, window displays and fly posting in our towns plus promotional T-shirts and badges. Posters are being mailed to clubs and discos.

## Deals

ACTRESS SIAN Phillips has signed with Chrysalis Records to release her debut single 'Bewitched Bothered and Bewildered' (CMS 2470) on Friday in a picture bag.

EPIC RECORDS has signed Garland Jeffries worldwide. He was previously with A&M and Warner Brothers. An album is planned in the New Year.

THIRTEEN, A five-piece Oxford band has been signed to Island Music's Square Records and plans a debut single 'So Hard' c/w 'It's About Time' on November 7.

TV PERSONALITY Isla St. Clair has signed a deal with Ariola Hansa. Her first release will be the Fleetwood Mac song 'Song Bird' (AHA 566) packed in a picture bag.

NEW PROMOTION company Twilight Promotions by Brian Jacobs and Dean Guinane to concentrate on helping up and coming bands from West London. The company is based at 01-749 4717 and is staging regular Monday nights at Acton's White Hart.

SWISS/ITALIAN new wave duo Krizma has signed a worldwide publishing deal with Intersong Music.

HEAVY METAL specialist Neat Records has signed six-piece Teeside combo Axis to its Metal Minded label. 'Lady' c/w 'Messiah' is the first 45 (MM1) available in a picture bag with distribution through the indie network.

INDEPENDENT PROMOTION company Rush Release has been retained by Secret Records to handle 'Rubber Ball' by Zoe Nicholas - the record which will be raising money for the Harfield Hospital Heart Transplant Trust.

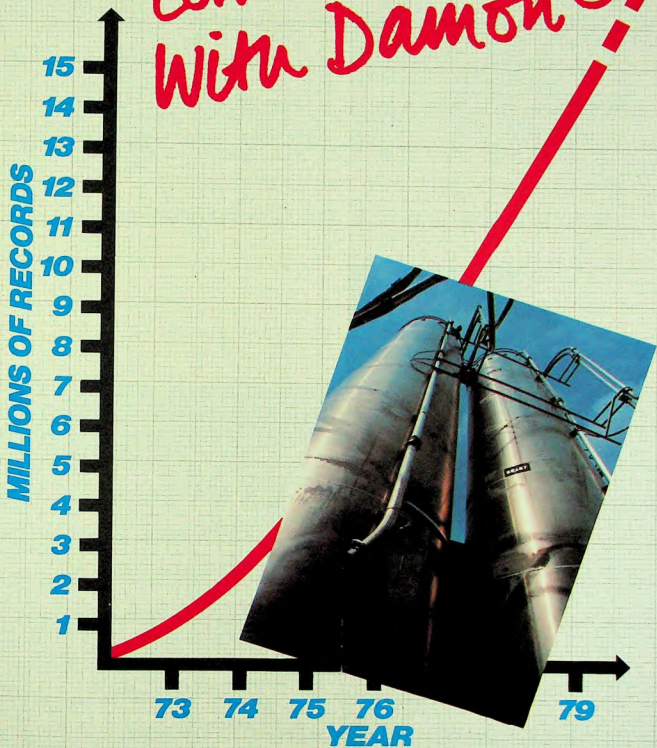
VICTIMS OF Pleasure have formed their own label P.A.M. to release a debut EP of three original compositions. 'When You're Young', 'If I Was' and 'Sporting Pastimes' (VOP 1) which is available direct from Steve Flack on 01-606 6262.

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# Pioneer Benjamin bows out after 21 years

VAN SELLING, direct distribution, budget, TV promotion, all areas of record company operation which have become taken for granted with the passage of time, were among trend-setting initiatives developed by Pye during Louis Benjamin's 21-year association with the company.

His direct involvement has come to an end with the detailed restructuring of the company in the wake of the breakdown of the proposed Pye/PRT-RCA merger. This saw Benjamin stand down as chairman to concentrate on his other responsibilities as managing director of the Moss Empire theatrical chain, and withdraw from an arena where astute business acumen, allied to a compelling personality and capacity for leadership had made the man into something of a legendary figure.

PRT's tactical withdrawal from the West End to more cost effective accommodation at the Mitcham factory, has left Benjamin and a secretary the sole occupants of what was once the bustling Pye executive floor. There he no doubt reflects on happier times when the company took a perverse pleasure in ruffling the feathers of the industry Establishment as it battled to find a permanent place in the British market. Times when a good little 'un was giving the market leaders a run for their money, both with a string of hits from potent British talent and through a habit of picking up licensing deals which the competition would have welcomed.

Indeed, Benjamin made a habit of not conforming. Possibly because he had not worked his way through the record company ranks, he did not absorb en route the accepted way of doing things. Worked through the ranks, of course, he did having joined impressario Val Parnell at Moss Empires in 1937 as an office boy and moving steadily upwards until he became general manager of the Winter Gardens, Morecambe, the job he was holding down in 1959 when the opportunity came of moving back to London. While at Morecambe he had married, typically having taken a one night honeymoon after hitching a lift after the close of business Saturday in the hand coach to make the wedding ceremony in London the next day.

But the duties of a theatre manager did little for contented domesticity, particularly since wife Rica had her roots back in the capital. Benjamin sought the opportunity to head South. Parnell offered him three jobs - Muzak, bowing alleys or the ailing Pye-Nixa company. "Since I knew nothing about any of them, I thought it might as well be the record company," Benjamin recalls. On such chance decisions are legends born.

As sales controller, Benjamin joined a company which had grown out of a small classical label, Nixa, formed by Hilton Nixon, whose first secretary was Madeline Halkyard, PRT's long-serving company secretary. Although the Pye of that name, the electronics firm had taken an interest, which ATV subsequently bought out. When Benjamin arrived the company had formed an

**WHEN LOUIS BENJAMIN left Pye after 21 years, he left a legacy of innovations which are all too**

association with producer Alan Freeman and had an artists roster featuring such names as Marion Ryan, Gary Miller, Dick James (his 'Robin Hood' single was cut for Pye) and the top-seller Lonnie Donegan.

But Pye was suffering because of distribution problems. Wholesalers like Lugton and H.R. Taylor existed, but the main sources of distribution were firmly in the hands of EMI and Decca and the presence of a third company with ambitions was not exactly welcomed by the reigning incumbents.

With Pye fearing commercial strangulation, a drastic remedy was called for. Before Benjamin had arrived, the decision had been taken to cut on existing wholesale arrangements and to direct. It was a reflection of the grip wholesalers had on the retail trade in



**LOUIS BENJAMIN: a habit of not conforming**

those days that there was a clear reluctance on the part of the trade to support Pye's initiative, for fear of compromising existing sources of supply.

It looked like a stalemate situation - limited access to existing distribution outlets and traditional dealer apathy in face of any move likely to rock the boat. The answer was provided by a fast-talking American, Dave Miller who enjoyed a battle just as much as Benjamin himself. At that time there was nothing like a budget operation on the lines of today's MPP or Pickwick. Decca came nearest with its Ace of Clubs line, but that was reserved for reissued classical catalogue. Miller offered Pye access to his 101 Strings easy-listening orchestral concept, but wanted to see Pye pricing the albums low enough to reach a mass market. "The average lease rate on those days was 8-10 percent of the retail price, but Dave agreed to accept 4 percent of 85 percent if we would bring the LP out at a budget price. Since business couldn't have become much worse we agreed," says Benjamin.

The outcome was the launch of the Golden Guinea label - "a magic price" - but not without some further hassles with the wholesale and retail trade. Pye

readily taken for granted in today's industry. BRIAN MULLIGAN reports.

reduced the wholesale discount from 17½ percent to 15 percent and not surprisingly the companies decided to handle the line. Retailers too didn't respond with much enthusiasm to the prospect of being able to sell LPs for £1.1s. The drastic remedy was to go on television, a move which Benjamin can claim was the first time in this country that the medium was used to promote records.

Weekend spots on the ATV network worked spectacularly. On Monday morning, as Benjamin remembers, it shops were besieged by customers demanding copies. "They were obliged to come to us with their orders," he recalls. "The distribution stranglehold was broken once and for all. It was the beginning of direct selling and it was a marvellous time for Pye."

It was indeed a glorious time for the buccaneering young company which proceeded to give the majors a run for their money as the sales boom triggered by the Beatles got underway. Pye scored impressively with acts like the Searchers, the Kinks and Sandie Shaw, while the association with the 18-year-old producer writer Tony Hatch provided new impetus for Petula Clark, with his like 'Downtown' and 'Don't Sleep In The Subway' gaining international acceptance. Pye also moved strongly into the licensing market, picking up the Chess-Checker catalogue at a time when Chuck Berry was providing curious British pop fans with his first taste of R&B. When Frank Sinatra ended his prolific association with Capitol and parted the EMI fold, his new label Reprise was launched in Britain through Pye and later when the merger with Warner Bros Records took place, the new owners switched their own business to Pye rather than taking Reprise to Decca. Pye also launched the A&M label in Britain.

The conservative approach of the era was to soft pedal on giving label identity to new American licensees, in the belief that such generosity would only help them gain a foothold in the UK market, at the expense of the British licensees. Benjamin suffered from no such inhibitions. "In those days there was no shortage of American labels wanting licensing deals in Britain. The problem was to be selective. I was criticized for giving label identity, but it was like trying to stem the tide. In fact, I was able to acquire labels from the competition because of this," says Benjamin, wondering whether the current industry recession might force some of the American independents to look once again at the advantages of licensing.

Another outstanding example of Pye's forward thinking was the establishment, under Walter Wovda, of the Precision Tapes subsidiary. It was timed perfectly to take advantage of the new awareness of tape being created in Britain in the early-70s. A tape duplicat-

ing factory was opened and until the market expanded to the point where licensing became unprofitable to the repertoire owner, and the companies sought to repossess their tape business, Precision was in a dominating position.

There have, of course, been disappointments as well as natural highs. During the halcyon days of worldwide demand for British music in the 60s, Pye chose not to establish companies of its own in key territories, relying on catalogue deals or, in the case of America, individual artist arrangements with suitable labels. It was a profitable position to be in and, Benjamin feels, the best way of maximising opportunities, bearing in mind that Pye, unlike EMI Records was not the dominating contributor to ATV's corporate profits. "With hindsight, it could be said that if the parent company had invested more in those days, it could have ruled it in today's marketplace," he observes. When the time came finally to make a drive into the American market, it was in the form of a joint-venture with GRT-Janus, a partnership not destined for longevity but which allowed Pye to establish the Precision Tapes operation, as the British end of the deal. On balance, it is likely that Pye came out with the better part of the bargain.

In recent years, Benjamin has combined the dual role of chairman of Pye now known formally as PRT and managing director of Moss Empires. It has been a period of dramatic change in the record industry, with the small independent labels developing contemporary pop acts with more efficiency than the once dominating majors. Having taken a conscious decision to pass on punk, the company concentrated its attention most successfully on UK MOR acts like Max Bygraves and Lena Martell, while maintaining its reputation as a sharp sales and distribution organisation for third-party repertoire.

"We have chosen", says Benjamin, "to try to develop talent rather than buy big names, and while we have not been as successful as we would have liked with contemporary artists, we have continued to try to operate on all levels of repertoire."

He admits to being disappointed that the proposed merger between Pye and RCA did not materialise. "The great RCA catalogue and the Pye catalogue would have formed a strong base for a new company. The logic was the plan was very good, plus the future involvement of video. The problem, in the end, was the protracted length of negotiations."

He views his departure philosophical. "Of course I am sad to end my association after all these years," he says. "But if by virtue of my concentrating on other responsibilities in the group, it gives opportunities to others, then that is for the good. We are going to have a good record business in this country again. It will be leaner and hungrier, and PRT will be making a significant contribution."

.....

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# Precision hits the big time

A FAMILIAR name from the tape market but now making a lot of noise in video, Precision Video's first batch of feature film releases and music concert videos will expand interest in the genre enormously.

With the first titles from ITC's impressive movie catalogue now in the shops, Precision Video has been transformed overnight from just one of numerous video distributors into a major force in the UK software market.

Drawn from Lord Grade's ITC feature movie and TV film company, many of the Precision titles have sales potential equal to the catalogues announced recently by WEA's Warner Home Video, CIC Video and Intervention.

As already reported, they include *The Muppet Movie*, *Porridge*, *Jesus of Nazareth* (on four cassettes), *Return Of The Pink Panther*, *The Boys From Brazil* and *To Russia With Elton* and carry retail



WALTER WOYNA: "Buying one video cassette is no more expensive than a night out."

prices of between £29.95 and £39.95 with distribution via PRT.

Precision Video managing director, Walter Woyna, enthused: "Now that we've got these titles out we are finding that dealers are beginning to take really significant quantities, usually between 25 and 50 units per title. The advance orders on *The Muppet Movie* have been well over 1,000."

The metamorphosis towards Precision Video's current status in the UK video market began back in January this year when the company was officially launched, originally as a subsidiary of Pye/PRT and now, since the upheavals at PRT, a direct subsidiary of parent company ACC.

Under the direction of Walter Woyna, Precision Video steadily built up its turnover via distribution of a growing range of video catalogues - among them Derran, Mountain, IPC, Electric Picture, Palace, Video View, Vampix and Video Media, which in total gave the company over 300 titles.

The continuing experience has subsequently created a perfect launching pad for Precision/ITC's own video software catalogue with a dealer network established of over 500 video specialists and about 100 record retailers who are fully committed to video product.

However, despite the fact that Woyna has built up a respectable retail network,

he remains highly critical of the record retail trade's response to the video software market.

Woyna told *Record Business*: "Bearing in mind the proliferation of specialist video shops in many areas, and the interest now being shown by photographic shops and the TV rental chains, the record retail trade is going to miss out completely if it doesn't start stocking in depth very quickly."

Woyna ascribes the record retail trade's reluctance to move into video to pure economic considerations - the heavy initial investment that is required. In the meantime, Precision is being realistic by concentrating on other outlets.

With this in mind, Precision has just finalised a deal with the Thorn-EMI and Rediffusion TV rental chains for its own product to be available on a rental basis - at about £5.00 for a three-day period. It will only be available on a direct sales basis to other outlets.

Woyna commented: "Although we have done these rental deals our emphasis will very definitely be on direct sales. I firmly believe that there is a magic about owning a film on video cassette in the same way that people want records and hard-back books."

He added: "And I don't think that video cassettes are too expensive. In real terms buying one cassette is no more expensive than a night out and a lot of the movies have an enormous repeatability potential."

Looking to the future, Precision will be releasing three new titles in November - *Moses*, *Alien Attack* and *Cassandra Crossing* - and a further ten titles during January which will include the new movie *All Quiet On The Western Front*.

And on the music side, Precision plans to release various ATV music programmes in the Spring, including concerts by Sad Cafe, the Average White Band, Selector and Elkie Brooks, a move that is facilitated by the current temporary agreement between ITV and the unions over release of programmes on video cassette.

## Briefs

A SELECTION of top ABC feature films are released in the UK this month - among them the Dustin Hoffman/Susan George movie *Straw Dogs*.

It follows the conclusion of a deal between ABC Video Enterprises and the Peterborough-based operation Guild Home Video, which is exclusively handling distribution in the UK and Eire.

The agreement covers 45 titles. They are available for both rental (£5.00 for three days) and direct sale at a retail price of £36.95.

In addition to *Straw Dogs*, titles include *River of Bright Water*, starring Bill Traver and Virginia McKenna; Hitchcock's *Rebecca* with Laurence Olivier, *Spellbound*, *Notorious*, *Kotch*, *Suppose They Gave A War And Nobody Came* and *Hell In The Pacific*.

## VIDEO TOP 10

(WYND-UP, Manchester)

(HMV, Oxford St.)

- 1 ELECTRIC BLUE, VOL 3 World of Video 2000 EB 003
- 2 ELVIS - A TWO HOUR SPECTACULAR World of Video 2000 SP1
- 3 ROCKY HOLLY STORY World of Video 2000 VM-24
- 4 BULLDOGGY COLLEGE GIRLS VCL M0569
- 5 COME PLAY WITH ME World of Video 2000 VM-01
- 6 ELECTRIC BLUE, VOL 2 World of Video 2000 EB 002
- 8 ELVIS HAWAII Mountain VCM 1029
- 9 HARD CORE Intervention A-92
- 10 ELECTRIC BLUE, VOL 1 World of Video 2000 EB 001

- 1 ABBA MUSIC SHOW Intervention M51
- 2 THE EAGLE HAS LANDED Precision BIPC 2009
- 3 THE SOUND OF MUSIC Magnetic Video AA-003
- 4 RETURN OF THE PINK PANTHER Precision BIPC 2002
- 5 THE WILD GEESSE Rank 7800 B 130
- 6 SATURDAY Precision BIPC 2007
- 7 BUTCH CASSIDY & THE SUNDANCE KID Rank 7800 B 130
- 8 BLONDIE - EAT TO THE BEAT Magnetic Video 3A-037
- 9 ELECTRIC BLUE, VOL 3 Brent Walker
- 10 PORRIDGE World of Video 2000 EB 003 Precision BIPC 2014

## NEW VIDEO

NEW TITLES AVAILABLE FOR RENTAL ONLY

	VHS	PHILIPS
	BETA	GRUNDIG
CARINE (Intervision) 98 mins. Colour	by 1hr	7.95p N/A
LAST TANGO IN PARIS (Intervision) 129 mins. Colour	by 1hr	7.95p N/A
HAIR (Intervision) 121 mins. Colour	by 1hr	7.95p N/A
RETURN OF THE PINK PANTHER (Intervision) 127 mins. Colour	by 1hr	7.95p N/A
ROCKY (Intervision) 121 mins. Colour	by 1hr	7.95p N/A
ROCKY II (Intervision) 108 mins. Colour	by 1hr	7.95p N/A
SEMI-TOUGH (Intervision) 108 mins. Colour	by 1hr	7.95p N/A
COMING HOME (Intervision) 127 mins. Colour	by 1hr	7.95p N/A
LENNY (Intervision) 112 mins. Colour	by 1hr	7.95p N/A
A BRIDGE TOO FAR (Intervision) 178 mins. Colour	by 1hr	7.95p N/A
NETWORK (Intervision) 123 mins. Colour	by 1hr	7.95p N/A
ROLLERBALL (Intervision) 123 mins. Colour	by 1hr	7.95p N/A
CASABLANCA (Intervision) 102 mins. Colour	by 1hr	7.95p N/A
THE PINK PANTHER STRIKES AGAIN (Intervision) 110 mins. Colour	by 1hr	7.95p N/A
FIDDLER ON THE ROOF (Intervision) 169 mins. Colour	by 1hr	7.95p N/A
WEST SIDE STORY (Intervision) 151 mins. Colour	by 1hr	7.95p N/A
EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (Intervision) 88 mins. Colour	by 1hr	7.95p N/A
CHITTY CHITTY BANG BANG (Intervision) 142 mins. Colour	by 1hr	7.95p N/A

### MUSIC

NINA LIVE (VCL) 45 mins. Colour	M028	23.95	N/A
NANCY WILSON (VCL) 60 mins. Colour	M508	23.95	N/A
5TH DIMENSION WITH DIONNE WARWICK & THE CARPENTERS (VCL) 60 mins. Colour	M518	23.95	N/A
RACQUEL WELCH (VCL) 60 mins. Colour	M528	23.95	N/A
SONNY & GHERI (VCL) 60 mins. Colour	M538	23.95	N/A
10CC LIVE IN CONCERT (VCL) 60 mins. Colour	M548	23.95	N/A
STATUS QUO - OFF THE ROAD (VCL) 30 mins. Colour	M564	19.95	N/A
THE JONES (VCL) 60 mins. Colour	M578	23.95	N/A
BOBBY DARIN (VCL) 60 mins. Colour	M588	23.95	N/A
SAD CAFE (VCL) 60 mins. Colour	M598	23.95	N/A
LOU RAWLS (VCL) 60 mins. Colour	M608	23.95	N/A
RANDY EDDELMAN (VCL) 30 mins. Colour	M071A	19.95	N/A
JAZZ FESTIVAL (VCL) 60 mins. Colour	M072B	23.95	N/A
BERT KAEMPFERT (VCL) 60 mins. Colour	M073B	23.95	N/A
GOLDEN GREATS OF THE MONKES (VCL) 30 mins. Colour	M074A	19.95	N/A
ROGER DALTRY - RIDE A ROCK HORSE (VCL) 60 mins. Colour	M075A	19.95	N/A
SANTANA - SOUND OF THE CENTURY (VCL) 60 mins. Colour	M076B	23.95	N/A
ROCK & ROLL RENAISSANCE (VCL) 60 mins. Colour	M077B	23.95	N/A

### SPORT

SECRETS OF THE ALL BLACKS, VOL 2 (VCL) 48 mins. Colour	R12	29.95	N/A
PLAY BETTER TENNIS (VCL) 30 mins. Colour	W2	19.99	N/A
CATCHING UP (VCL) 60 mins. Colour	S029B	23.95	N/A
MUHAMMAD ALI VS ARCHIE MOORE (VCL) 60 mins. Colour	S029B	23.95	N/A

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## VIDEO

AT TOSHIBA's trade show last May, some elegantly miniaturised (not yet micro-miniaturised) hi-fi units were on display. They looked great, they made sweet music — and were impressively smaller than the cumbersome machines most of us have got used to. Without apparent loss of quality, a smaller unit can replace, and in time could well outperform, Sony, for instance, is working on a 4-inch digital audio disc.

The same trend is clear in video. Within weeks, JVC is introducing an elegant portable, the HR-2200, which, claims JVC md Kurt Lowy (from whom more will be heard in a later article) "will be the smallest and lightest portable on the market." It's got all the facilities the mains machine has, yet it weighs nearly 1 lb less than the lightest now available. Its matching tuner, the TU 22 is also a charger and mains unit. The HR-2200," he adds, "uses a nickel-chrome battery which has three times the life, and also, I think, five times quicker charging time." Studying the portable's glossier-than-glossy brochure, one reads that "now... the age of true 'in-hand' video has arrived." It claims that the "New Portable is fully comparable to any deck-type recorder with its playback facility. That is, in the comfort of one's living room, its variable-speed playback capability will freeze the image on the screen, slow down the speed... view the picture frame by frame." It's "incomparably small in size" — 28.8 x 10.3 x 26.7 cm, and weighs only 5.2 kg. Shuttle search, remote control unit, and all the optional accessories you could possibly dream of come with this new small marvel. Compare the dimensions of the Philips 2020, which are 540 x 365 x 152cm and its weight, all of 17.5 kg (admittedly, this goes with an extremely sturdy machine) and consider that these two very different animals have been launched within, at most, four months of each other.

This is not to disparage the Philips at all, or to overpraise the JVC, but simply to emphasise that size and weight are increasingly going to be factors manufacturers cannot afford to ignore, and buyers will take seriously when they choose a video. Sony's Trinitron camera, for instance, is beautifully light and small, as defensible to handle as a Pentax camera (another field where, apart from the professional usage, size has continuously come down and flexibility of equipment and film endlessly improved), a revolution started by the Leica) and the Trinitron also produces pictures of superlative colour quality. Thus, these days, small isn't just convenient, it delivers the goods as well.

A clear sign of the times about videotape comes from Interview, whose new United Artists titles are not to be copied from U-matic, but from one-inch broadcast-quality film. The statement by Sony's David Hamid (this column, September 1) that "whilst 1/2-inch video remains the prevalent system, Beta is undoubtedly safe, and we are 110 percent committed to it" is commented upon by American contacts, who ask "is the end of the 1/2-inch VCR format at hand?" Not for a couple of years at least, they reckon, but see several portents to indicate that 1/2-inch

## Charles Robinson's Video View

may not continue its dominance of the video consumer market much longer than that. "Scoff if you will, but recall how 1/2-inch was scoffed at by 1/4-inch bulls just four years ago."

They then instance Sony's "Video Movie" system, whose prototype has attracted — deservedly — a great deal of attention. It's a one piece single chip CCD colour camera/VCR combination that weighs only about 4.4 lb... and uses 8 mm tape. Sony Chairman Akio Morita is quoted as saying that Sony does not want "confusion in the future", which is a Japanese way of emphasising that he would like to see standardisation. Sony, while stressing that it is not locked into this system, is in touch with other video manufacturers — and major photographic companies — to try and establish a single standard system, so that Video Movie won't just be one among a horde of incompatible formats. Standard is beautiful, too. The Video Movie system records a 20 minute tape, which you can then edit in the companion Home Editor. The ultra-small cassette — it looks bulkier but not that much larger than an audio cassette — will only cost, in the States, around \$10.

The battery will give 40 minutes of recording time, and the camera has 3:1 zoom. Hoped for cost is under \$1000. As for 1/4-inch tape, Funai will be bringing out a 1/4-inch model in the U.S. anytime now under the Technicolor brand name. Initial shipments will go to some 100 dealers in about 30 markets. This machine weighs only 7 lbs, and an \$8.95 cassette (also sized like an audio cassette, small enough to put six in a cassette box) will play 30 minutes. Conventional cameras have to be used at the moment, but Funai is said to be working on an "evolutionary" small camera — as well as a one piece camera/VCR, which would be incompatible with Sony's Video Movie. Funai hopes, too, in the new year, to market a combination VCR/TV set, with a 7-inch screen, and expects to have a 60 minute tape on sale in 1981.

Remember Toshiba's LVR 1/4-inch system, the one that runs at enormous speed and changes tracks every 24.6 seconds? Brilliant idea, dreadful picture quality, when last observed. But apparently the picture is better now, the system has not (yet) died the death, and Toshiba has announced that it intends to bring out a recorder which can record two shows at the same time. This is to be offered to the industrial and educational markets in 1981. Implication, does this mean two 1/4-inch tracks?

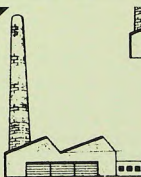
Further implication: if the OEMs mean anything, big efforts are going to be made to make 1/2-inch tape of broadcast quality. Indeed, 1/2-inch tape shot on Mount Everest was televised this summer in Japan. They say communications shrink the world: but how incredibly shrinking, too, are the instruments of communication.

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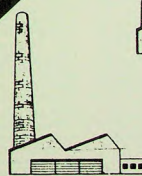
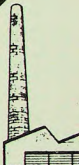
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# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

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

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

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

Action Of The Week



BARBRA STREISAND Debut Number One

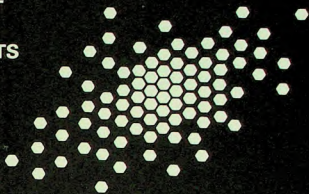
This Week	Last Week	Wks on Chart		TITLE/ARTIST	Label/Cat. No.	D	Dealer UK
★ 1	4	5	76 99	WOMAN IN LOVE BARBRA STREISAND	CBS 8966		C
2	1	8	59 66	D.I.S.C.O. OTTAWAN	○ CARRERE CAR 161(T)		W
3	2	6	53 74	DON'T STAND SO CLOSE TO ME POLICE	● A&M AMS 7564		C
★ 4	5	4	52 84	WHAT YOU'RE PROPOSING STATUS QUO	VERTIGO QUO 3		F
5	3	7	49 65	BAGGY TROUSERS MADNESS	○ STIFF BUY 84		C
6	6	8	38 62	IF YOU'RE LOOKIN' FOR A WAY OUT ODYSSEY	RCA 1215		R
★ 7	10	5	37 78	WHEN YOU ASK ABOUT LOVE MATCHBOX	MAGNET MAG 191		A
★ 8	12	5	36 67	ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK	DINDIS DIN 22(12)		C
9	7	4	30 34	ET LES OISEAUX CHANTAIENT (AND THE BIRDS SING) SWEET PEOPLE	POLYDOR POSP 179		F
★ 10	14	9	28 70	GOTTA PULL MYSELF TOGETHER NOLANS	EPIC EPC 8878		C
★ 11	32	6	28 48	SPECIAL BREW BAD MANNERS	MAGNET MAG(P) 180		A
12	8	7	24 34	MASTERBLASTER (JAMMIN') STEVIE WONDER	○ MOTOWN (12)TMG 1204		E
★ 13	23	4	24 77	LOVE X LOVE GEORGE BENSON	WARNERS K17699 (LV 41)		W
★ 14	28	3	24 22	DOG EAT DOG ADAM & THE ANTS	CBS 9039		C
★ 15	19	6	20 100	ALL OUT OF LOVE AIR SUPPLY	ARISTA ARIST 362		F
16	15	5	20 55	CASANOVA COFFEE	DE-LITE MER(X) 38		F
17	9	6	19 43	MY OLD PIANO DIANA ROSS	○ MOTOWN TMG 1202		E
18	11	7	19 60	AMIGO BLACK SLATE	ENSGN ENY 42(12)		F
19	17	7	18 52	YOU'RE LYING LIXX	CHRYSALIS CHS (12)2461		F
★ 20	33	6	14 50	WHY DO LOVERS BREAK EACH OTHERS' HEARTS? SHOWADDYWADDY	ARISTA ARIST 359		F
21	13	5	14 31	KILLER ON THE LOOSE THIN LIZZY	VERTIGO LIZZY 7(7)		F
22	22	5	14 84	ARMY DREAMERS KATE BUSH	EMI 5106		E
23	18	9	13 25	SEARCHING CHANGE	WEA K79156(T)		W
24	25	7	13 79	WHAT'S IN A KISS GILBERT O'SULLIVAN	CBS 8929		C
25	20	7	12 52	THREE LITTLE BIRDS BOB MARLEY & THE WAILERS	ISLAND (12)WIP 6641		E
26	39	4	12 53	I NEED YOUR LOVIN' TEENA MARIE	MOTOWN (12)TMG 1203		E
★ 27	30	3	12 49	TOWERS OF LONDON XTC	VIRGIN VS 381		C
★ 28	63	2	12 52	SUDDENLY OLIVIA NEWTON-JOHN & CLIFF RICHARD	JET 7002		C
29	21	12	11 13	ONE DAY I'LL FLY AWAY RANDY CRAWFORD	○ WARNER BROS K17680(T)		W
30	36	5	10 56	LET ME TALK EARTH WIND & FIRE	CBS (12) 8982		C
★ 31	■	1	9 42	ONE MAN WOMAN SHEENA EASTON	EMI 5114		E
32	26	5	10 68	SHE'S SO COLD ROLLING STONES	ROLLING STONES RSR 106		E
33	16	5	9 41	TROUBLE GILLAN	VIRGIN VS 377		C
34	34	6	9 36	PARTY LIGHTS GAP BAND	MERCURY MER(X) 37		F
★ 35	43	3	8 60	DON'T SAY I TOLD YOU SO TOURISTS	RCA TOUR 2		R
★ 36	■	2	9 42	LOVING JUST FOR FUN KELLY MARIE	CALIBRE PLUS PLUS(L) 4		A
★ 37	79	2	9 29	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	20TH CENTURY TCD(1) 2460		R
★ 38	66	2	9 36	LOVELY ONE JACKSONS	EPIC EPC 9302		C
39	40	3	9 25	GOODBYE CIVILIAN SKIDS	VIRGIN VS 373		C
★ 40	78	2	7 52	LONDON TOWN LIGHT OF THE WORLD	ENSGN ENY 43(12)		F
★ 41	41	3	8 14	SLADE ALIVE AT READING (EP) SLADE	CHEAPSKATE CHEAP 5		R
42	24	6	8 19	STEREOTYPE SPECIALS	2 TONE CHS TT 13		F
★ 43	76	2	7 39	GIVE ME AN INCH HAZEL O'CONNOR	A&M AMS 7569		C
★ 44	■	1	7 27	CAN'T FAKE THE FEELING GERALDINE HUNT	CH. FIZZ 501 (FIZZY 5001)		C
★ 45	■	1	7 11	PARTY IN PARIS UK SUBS	GEM GEMS 42		R
46	46	3	7 10	GENTLEMEN TAKE POLAROIDS JAPAN	VIRGIN VS 379		C
★ 47	■	1	6 30	DREAM A LIE UB40	GRADUATE (12)GRAD 10		M
48	27	8	7 8	ANOTHER ONE BITES THE DUST QUEEN	EMI 5102		E
★ 49	67	2	7 22	IN MY STREET CHORDS	POLYDOR POSP 185		F
50	45	4	6 33	WHOSE PROBLEM METELS	CAPITOL CL 16162		E
★ 51	80	2	7 1	I COULD BE SO GOOD FOR YOU DENNIS WATERMAN	EMI 5009		E
52	49	5	6 23	PASSING STRANGERS ULTRAVOX	CHRYSALIS CHS 2457		F
53	29	14	7 3	FEELS LIKE I'M IN LOVE KELLY MARIE	● CALIBRE PLUS PLUS(L) 1		A
54	53	3	5 43	DANCING WITH MYSELF GEN X	CHRYSALIS CHS (12)2444		F
55	37	3	6 9	1-2-3 PROFESSIONALS	VIRGIN VS 376		C
56	42	6	6 13	WHEN I DREAM TEARDROP EXPLODES	MERCURY TEAR 1		F
57	52	3	6 *	ATMOSPHERE JOY DIVISION	FACTORY FACUS 2 UK		P
58	35	10	5 22	I OWE YOU ONE SHALAMAR	SOLAR SO (12)11		R
59	59	3	6 15	THE BREAKS KURTIS BLOW	MERCURY BLOW 8(12)		F
60	44	6	5 36	THE WANDERER DONNA SUMMER	WARNER/GEFFEN K79180		W





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- DOLLAR TAKIN' A CHANCE ON YOU WEA K18353
- JON ANDERSON SOME ARE BORN Atlantic K11619
- THE QUICK HIP SHAKE JERK Epic EPC 9032
- ROD STEWART PASSION Riva RIVA 26
- KENNY ROGERS LADY UA UP 835
- ROCKPILE TEACHER TEACHER F Beat XX 11

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- HIROSHI FUKUMURA HUNT UP WIND Champagne FIZZ 502 (FIZY 5002)
- ROY AYERS (SOMETIMES) BELIEVE IN YOURSELF Polydor POSPX 186
- PATTI AUSTIN PEOPLE IN LOVE CTI CTSP(X) 15
- UK PLAYERS EVERYBODY GET UP Record Shack GB 001

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BUZZCOCKS STRANGE THINGS	UA BP 371
HAWKWIND WHO'S GONNA WIN THE WAR	Bronze BRO 109
IRON MAIDEN WOMEN IN UNIFORM	(12)EMI 5105
BOB MARLEY & THE WAILERS REDEMPTION SONG	Island (12)WIP 6653

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Top action from the RB Top 100 and Indie Chart

UB40 DREAM A LIE	Graduate (12)GRAD 10
UK SUBS PARTY IN PARIS	Gem GEMS 42
COCKNEY REJECTS WE ARE THE FIRM	Zonophone Z10
DEAD KENNEDYS KILL THE POOR	Cherry Red CHERRY 16
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## On the Move

AS REPORTED (*On The Move*, September 29) John Weington has been appointed programme controller of Radio Eastway, the company contracted to provide ILR in Southend/Chelmsford, Wellington, 35, has nearly 20 years broadcasting experience in this country and abroad. He has worked for Capital, LBC and Metro as well as being Radio Orwell's first programme controller.

He is currently deputy head of programmes at the National Broadcasting School and will take up his Eastway duties in the late spring of 1981 when he will be closely involved in the preparations for an Autumn launch with particular emphasis on the broadcasting team and equipment.

DOWNTOWN RADIO has appointed Eamon Mallie as political correspondent. He joined the station in its first year of broadcasting in 1976 as a reporter in the news team from the BBC in Belfast where he was a journalist. He has always taken a keen interest in the coverage of Northern Ireland politics and played a leading role in the station's reporting of the last Westminster and European election. His is a familiar voice on IRN with stories emanating from the province.

## Airlines

WILL ALL be well so far as the IBA is concerned over Nicky Horne's possibly ill-advised references to Lady Barnett in his *Six Of The Best* feature on Saturday (18) show? People who heard the show have expressed the opinion that it was definitely not in the best of taste and did nothing for the station's good name... The IBA has advertised the *Bury St. Edmunds* ILR site, closing date likely to be January 16, 1981. The area is expected to overlap with Radio Orwell's and the Authority invites applications from both self-financing groups and those working in association with Orwell... Radio Hallam and BBC Sheffield are linking up in the name of unemployment. In the week beginning November 3 both stations are co-operating in a move to create 50 opportunities or jobs a day with special features under a common jingle coinciding with a public launch, a caravan with phone links in the town centre and a seminar aimed at persuading employers to create opportunities, especially for the young unemployed...

In the wake of London difficulties, the AIRC has reached agreement with the ABS/ACTT for the provinces soon after an agreement was reached with the NUJ... Radio Luxembourg has now officially announced the formation of Radio Tele Luxembourg (UK) chaired by 208 chairman Sir John Rodgers with vice-chairman Patrick Cox on the board, Viscount De L'Isle, VC, KG, John Hawkesworth of IPC, Sir Keith Skinner (who created the *Upstairs Downstairs* TV series and the *Duchess of Duke Street*) and Anthony Weldon. One of the company's prime intentions is to expand RTL's English service in to the realms of TV production for the ITV companies. A statement explains that RTL(UK) "is not an extension of 208 which remains a dynamic but very small element in the RTL group structure".

## Managers out on deck as Capital battles strike

CAPITAL RADIO was forced to generate its own news service when the ACTT strike received support from union members at IRN.

On Thursday (16) ACTT engineers discontinued feeding Capital with the hourly 3-minute IRN bulletin. At the same time sympathetic NGA members blacked the station's teleprinter service. To compensate, Capital's already over-stretched staff have been airing an hourly news service 6am-8pm, collecting news from a variety of sources and using non-Equity members as readers. Managerial staff such as head of music Tim Blackmore and Peter Black, head of programme administration/special fea-

tures have become news readers, as well as classical music presenter Peter James.

At press time the strike was in its eighth week and members were due to meet on Thursday (23) to discuss the situation following an ACTT committee meeting two days before which itself followed two meetings with Capital management.

## Centre pays tribute to Lady Barnett

THE SAD death of Lady Isobel Barnett last weekend means the board of Centre Radio, the company granted the Leicester ILR franchise, is faced with the need to appoint a new chairman.

Spokesman and board member Terence Harris told RB: "She was a very good chairman and played an outstanding part in the group's interviews with the IBA. We are all very sad. She hadn't been well for a long time."

Lady Barnett did not play a part in the day-to-day running of the company. Most likely replacement is vice-chairman Kenneth Bowler, subject to IBA approval. Bowler, a former Lord Mayor of Leicester, is a local solicitor and county councillor. Through his legal work he is chairman of several public companies.

Centre Radio is scheduled to begin broadcasting in the Autumn of next year.

## More JICRAR research to be commissioned

THE AIRC has confirmed its intention to commission three JICRAR studies in 1981, but the ILR network continues to fund this research without financial aid from advertisers or advertising agencies. RSGB, the AGB associate, is undertaking the studies as previously but at the beginning of 1982 the radio contract will be offered for tender.

RSGB has worked closely with AIRC in the past in the development of JICRAR audience research, but the companies feel that it would be appropriate that such a major research contract should go to tender once its pattern is firmly established. This intention does in fact leave the area open for other options such as a similar set-up to that arrived at with joint ITV/BBC research with the introduction of BARB.

## Rockshow Report

MOST AIRPLAY Descending Order	
1 ZENYATTA MONDATT Police	ASM AMLH 64831
2 THE BEVER Bucca Scarpsteen	CBS 88510
3 BEAT CRAZY Jack Jackson	ASM AMLH 64837
4 PARIS Supertramp	ASM AMLH 66702
5 BLACK SEA VIC	Virgin V2171
6 ABSOLUTELY Madness	SIR SEEZ 29
7 THE ABSOLUTE GAME Midge	Virgin V2174
8 CREEPS David Bowie	RCA BOWLP 2
9 CHINATOWN Thin Lizzy	Vertigo 6359 030
10 BEATIN' THE ODDS Molly Hatchet	Epic 64471

MOST ADDED Descending Order	
1 MORE GEORGE George Thorogood & The Destroyers	Siret SNTF 850
2 THE TURN OF A FRIEND Alan Parsons Project	Arista DART 1
3 LOVE ZOMBIES Manzareo Set	Dindisc DID 8
4 SMOKE Sant Cafe	RCA SADLP 4
5 MAKING MOVIES Dino Striano	Vertigo 6359 034
6 JUST SPOOSIN' Stanton Cue	Vertigo 6302 057
7 THE LABEL Reluctant Stereotypes	WEA K58201
8 AUDIO VISIONS Maniacs	Kristcher KIR 84500

No off-the-wall goodies or hot tips from anyone this week but Robin Valk at BRMB seem very insistent that Ry Cooder's *Borderline* and Rockpile's *Seconds Of Pleasure* should be at the top of each and every playlist. News from Davy Sims at Downtown is that Queen's University is to hold its annual Rock Week and that there will be reps from major labels there to view the local talent.

In the OOPS! Department Rockshow extends an apology to all and sundry at Metro Radio for crediting John Coulson's comments on lack of servicing to music director/rockshow presenter Malcolm Herdman.

PAT THOMAS



A NEW trend in outside broadcasts? Piccadilly programme controller Colin Walters was laid up with recurring back trouble when his turn came to present the station's new magazine *Scene* at 6.30. At the time station staff were stretched to the full themselves organising coverage of the Birmingham motor show, so Walters tackled the phone-in from his sick bed.

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## RETAILING

### The recession: how much is the companies' own fault?

CLEARLY, THE continued reporting of the recession in the record industry in most forms of the media is a matter of great concern for all sections of the music trade. There are many and varied reasons for the general recession but as far as records are concerned the causes fall mainly under three headings: changes in style of retail outlets, price confusion, and record companies' performance.

The 1970s saw the rapid growth in non-specialist retail outlets when most of the chain stores set up record departments. Because of the multiples relatively low overheads-to-space ratio, and ability to buy centrally at bulk discounts, many High Street record specialists were unable to compete and disappeared from the scene. As this occurred the multiples were able to reduce the dept of stock and, with recession, some have cut back further to virtually chart albums only. Now there are less outlets to fill the "catalogue" style of retailing, so back-catalogue sales have fallen dramatically.

In spite of the recession, I know that many specialist retailers who have survived and persevered are finding little or no decline in overall sales. In fact they are getting more consumer recognition against the background of limited availability in the multiples.

In parallel with the growth of 'record departments', the later 70s also saw the advent of heavy discounting. Initially such discounting focussed the attention of the consumer on records and boosted overall unit sales. But few outlets could afford to discount every item while maintaining a comprehensive catalogue and effective research and rapid-order system. Hence, another reason for the "telescoping" of sales to a reduced number of titles. The effect of recession has been to hot up the price wars as dealers jostle for their share of a falling market.

Such price wars are aided and abetted by the availability of EEC product. That EEC countries can often supply importers with current chart albums to retail at the UK manufacturers wholesale price does nothing to help the situation. The UK manufacturers are forced to give their major multiple accounts a reasonably competitive bulk discount, so cash is affected and the situation worsens: The fastest way of facing up to reduced cash-flow is to lay off staff, pressing and distributing is affected and thus the spiral of decline is fuelled.

Much of the blame for the reported decline in sales must be laid right on the companies' doorsteps. Throughout the 70s they actively encouraged the multiples in preference to the specialists, and there is still little sign that they are any more interested in the survivors. The later 70s also saw much wheeler-dealing, with the chart-return and category A

outlets getting freebies and special discounts. So, a situation of the haves and the have-nots has been created; little wonder the more aggressive dealers have looked to imports, either directly or through wholesalers.

So much for the history. Looking at the developing situation I believe that some companies have overlooked their redundancy activities. A brief look at delivery notes in the last few weeks is enough to send shivers of apprehension down the dealers' spines. Many record companies are simply not coming up with the goods on time, or even at all; on one recent order with EMI, for instance, 40 percent of the items ordered were out of stock. The present spate of out-of-stock items, extensions and delays in delivery of new releases does nothing to help either the retailers' turnover or the companies' cash-flow problems. With further redundancies reportedly in the pipeline, the situation looks bleak for Christmas. I'm not alone in this view, several dealers I have spoken to are of the same opinion. While all this is going on, there is no doubt that the last few weeks have revealed a remarkable upsurge in sales; even the multiples seem to be taking notice with some beginning to expand stock once again. Perhaps this will be the spur for record companies to rethink their staffing levels.

## Observation Post

It is of interest to look at the possible reasons for a new buoyancy in the record market, despite continued recession generally. Two reasons spring to mind. Firstly, the TV campaigns have started with a vengeance; after quite a lull there are now some ten albums being displayed on Anglia TV. Secondly, many long-awaited albums are now being released. Yet, underlying this apparent good news there are pointers to some of the questionable aspects of record companies' marketing policies. I think it's a bit shortsighted for companies to hold many of their prime releases to the late September/early October slots. Had these releases been more evenly spread sales may have been more stable.

In preparing this article I have tried to solicit some opinions from the companies at the sharp end, every tele-sale person I've spoken to has said, when I've commented on the difficulty of getting through, on delayed releases, or on late deliveries, "we're very busy and short-staffed". However, my enquiring letters to managing directors have had very little response - only Derek Honey, backed by his staff at RTI, and John Mair, CBS sales director, bothered to respond.

What is needed is equal treatment of all credit-writing accounts; a steady supply of new release product throughout the year; adherence to notified release dates; adherence to delivery time objectives; a maximisation of order fills; timely information of releases and release dates and, in particular, of special campaigns.

Managing Directors: get to it, and get this industry on an even keel.

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# ALBUM REVIEWS

## Top 10

**DIRE STRAITS: Making Movies** (Vertigo 6359 034) Prod: Mark Knopfler/Jimmy Iovine  
Third album from the J. J. Cale sound-alikes and closer in style to their gritty debut album than the slightly disappointing, laid-back *Communicue*. Jointly produced by Mark Knopfler and Jimmy Iovine, best known for his work with Bruce Springsteen, the only significant development is the addition of keyboards courtesy of Roy Bittan. With a December UK tour lined up and the usual heavy promotion, it's a guaranteed heavy seller.

**EARTH WIND & FIRE: Faces** (CBS 34490) Prod: Maurice White  
When it comes to really classy dance music Earth Wind & Fire are up there with the true giants and this double album will only enhance an already huge reputation. There is so much good music here that CBS will find it difficult to pull off a single and with the 12 members soaring away like a soul orchestra, the agile horn section spinning

in and out with its lightning trademark riffs and the White brothers thundering in the rhythm section *Faces* sets the band moving onwards and upwards.

**STEVIE WONDER: Hotter Than July** (Motown STMA 8035) Prod: Stevie Wonder  
After the indulgent complexities of the *Plants* album, it's good to find Stevie Wonder taking care of business once again and doing what comes naturally. His return to basics, with tracks virtually seguing into each other, has a decided emphasis on up-tempo numbers like 'Did I Hear You Say You Love Me', 'Do Like You', 'Masterblaster' and the racially pointed 'Cash In Your Face', where assorted rhythmic patterns provide a vital base for the construction of some real gems of soulful high-tension. In contrast there are the simple ballads of love found and lost, like the poignant 'Lately', a highlight of his Wembley shows, where some of the other songs were given an initial airing. An album obviously destined for the upper reaches of the top 10.



**A RETURN** to basics and more up-tempo material for Stevie Wonder after the complexities of the last album, *Plants*.

offers little in the way of entertainment and that's bound to restrict sales to specialist level.

**BLACK RUSSIAN** (Motown STML 12412) Prod: S. & N. Kaputsin/Vladimir Schneider  
Four years have elapsed since Black Russian quit their homeland to settle in the States. Their Motown debut presents an intriguing mix of slick Stateside packaging with touches which indicate unusual musical influences at work. They have an outstanding advantage — the hauntingly beautiful voice of Natasha Kaputsin. The solo lead throughout, she is often better than the songs, but when voice and song are as one, particularly on the lovely ballad 'Love's Enough' or the slightly pacier 'Leave Me Now', it's obvious that a special talent is at work which seems to have drawn its way of phrasing from Stevie Wonder. Of her much more will be heard.

**THE WHO: My Generation** (Virgin V2179)

The latest revivalist mod artifact from Virgin. It's the classic Who album of the mid-60s, the one with tracks like 'La-La-La-Lies', 'My Generation', 'The Kids Are Alright', 'I'm A Man', and 'A Love Matter' on it, an album that happens to be full of definitive Who singles and which may therefore hold some interest for today's mods. It comes in the original sleeve which depicts the band draped in archetypal Carnaby Street stylings.

**NOT THE NINE O'CLOCK NEWS** (BBC Records REB 400)

Hilarious collection of items culled from the popular TV show. Chosen for their original aural humour the material loses nothing on album and includes such goodies as 'Death Of A Princess', 'Gay Christians', 'General Synod's Life Of Python' and a selection of the show's exceedingly funny song routines.

**JENNY DARREN: Jenny Darren** (Duffy 20569) Prod: Tony Sadler

A more measured style now for DJM's songstress. Along with her more coiffured and tailored visual look has come a less frenetic album style with about equal balance between ballads and rock. It's competent without being wildly exciting. Jenny Darren has quite enough to go to her voice at times but it isn't being fully utilised yet. Her song ideas need more polish and development and the backings just don't have enough distinction and identity. It all ends up as rather mainstream, identikit rock.

**VARIOUS ARTISTS: Times Square** (RSO 2658145) Prod: Various

Soundtrack LP to new Stigwood movie about the adventures of a couple of teenage runaways in New York. Features music from the acceptable face of new wave (The Pretenders, Gary Numan, Joe Jackson, XTC, Ramones) plus contributions from the likes of Lou Reed, Suzi Quatro, Marcy Levy and Robin Gibb. It's a slightly bizarre collection that doesn't aim at any one target but should still pick up sales when the film goes on general release in December, however the level is likely to depend on the movie.

## Top 40

**WILTON FELDER: Inherit The Wind** (MCA MCG 4019) Prod: Felder/Hooper/Sample  
Another example of what fine albums the Crusaders can make when they choose to operate as front-men with their own hand-picked musicians. Just as they provided lift-off for Randy Crawford, this album has re-energised the career of vocalist Bobby Womack via the haunting title track and hopefully will lead to further collaborations. It also gives a chance to Wilton Felder Jr., who sings on 'Insight', a repetitive-yet funky dance floor winner. Felder's own elegant sax work, however, is the real focal point of the album and it's his audaciously inventive throughout in varied moods and at assorted tempos. Has to be a strong chart contender.

**ORCHESTRAL MANOEUVRES IN THE DARK: Organisation** (DinDisc DID 6) Prod: Mike Howlett/Orchestral Manoeuvres in the Dark  
Great follow-up from the leading all-electronic duo in the country. With 'Enola Gay' — the pair's highly ambitious single from the LP climbing the charts at a rapid rate — OMD look like firmly establishing itself in good time for the Christmas market. Not all the moods conjured up by Paul Humphreys and Andy McCluskey are of the bleak and depressing kind, but the song treatments are always skillfully engineered for maximum impact and only rarely follow standard rock format. Only copies contain a free EP of previously unreleased early recording.

## Top 60

**VARIOUS ARTISTS: Heavy Duty** (EMI SHSP 4115)  
Another metal compilation, but this time from the EMI stable which is rich

in the genre and able to combine old faves like Deep Purple and Whitesnake with exponents of the new, Iron Maiden and Scorpions. Also included are transatlantic acts Riot and April Wine and the compilation gives an opportunity to slide in an Atomic Rooster track to aid that band's re-union. With Whitesnake's 'Foot For Your Loving' leading off the set and a \$3.99 price tag, there could well be a quick clearing.

## Best of the rest

**STEVIE FORBERT: Little Stevie** (Epic EPC 84501) Prod: Pete Solley

Nobody else is working in quite the same idiom as Steve Forbert any more — just standing there with a guitar and a harmonica and being a singer-songwriter in the old tradition. Well, not quite, because here he is backed by an adaptable and versatile band which can switch into country or rock with fluency and puts the drive behind songs like 'I'm An Automobile' and 'The Impact of Your Stax revivalist style is less impressive. In the instrumental department the band cooks as to the manner born, but there's an obvious need for a lead vocalist of real authority. After all there never was a soul outfit of real substance without a dominating front man. Nevertheless, the band's club following should see some consumer response to their debut album.

**THE DOORS: Greatest Hits** (Elektra ELK 52 254) Prod: Paul A. Rothchild/Bruce Botnick/The Doors

Although all this seminal band's albums are still available and there have been his compilations before, the newcomer *The Doors* couldn't do much better than grab a copy of this one. The full version of 'Light My Fire' and the atmospheric 'Riders On The Storm' are here along with 'Hello, I Love You', 'Love Me Two Times', 'L.A. Woman' and 'Break On Through'. Ten tracks in all that show what a debt certain British new wave acts owe to the Lizard King and his men.

**JOHN MARTYN: Grace & Danger** (Island ILPS 9560) Prod: Martin Levan

It's been a two-year wait for John Martyn's new album, but certainly worth it. After half a decade of rather unsatisfactory experiment resulting towards the end in a completely shattered, echeplexed musical wasteland, Martyn is now working with keyboards, bass and drums and has turned his guitar into a sharp and telling instrument while his voice, though still slurred out of all recognition, is at least delivering lyrics again. The results at their best on the title track and 'Save Some (For Me)' surge along in the manner of Martyn's *Solid Air* masterpiece, aided by Phil Collins on drums and backing vocals.

**COLIN NEWMAN: A-Z** (Beggars Banquet BEGA 20) Prod: Mike Thorne

Colin Newman used to be a member of Wire, an adventurous combo which probably did a bit too much too soon. As a solo artist he is joined by Desmond Simmonds, Robert Golobed and producer Mike Thorne to continue work on the outer edges of the musical landscape. *A-Z* makes for some unsettling listening moments, which are only to be expected, but





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