

RECORD BUSINESS

July 16, 1979

VOLUME TWO/Number 18

45p

TOP SINGLE
ARE 'FRIENDS' ELECTRIC??
Tubeway Army
(Baggards Banquet) (3rd Week)
CHARTMAKER
I DON'T LIKE MONDAYS/
Blondie
(Ensign) 12
TOP ALBUM
REPLICAS/Tubeway Army
(Baggards Banquet) (2nd Week)
CHARTMAKER
THE BEST DISCO ALBUM
IN THE WORLD/Various
(WEA) 8

RYCORO BUSINESS MAGAZINE
STAR PICK
ALAN PRICE
This Is Your Lucky Day
Jot 148
Selected by 50 British DJs and producers
Look for next week's nominations on the singles releases page.



THE DISCO Queen meets the movie queen. Outrageous disco star Sylvester invited Britt Ekland to his sell-out Venue concert recently and after the show Britt joined in the tiara-swapping festivities.

Par chief on EMI-US deal

EMI'S SHOCK announcement last week that it had reached agreement in principle to sell off half its music interests to Paramount Pictures for £70 million, appears not to have been quite as unexpected as it seemed. *Variety*, the American showbusiness paper, quotes Barry Diller, president of Paramount Pictures, as saying that there had been "informal discussions regarding a music link" going back a year or two. While at last Tuesday's press conference, EMI's chief executive Lord Delfont denied that there had been discussions regarding other areas of EMI's business, Diller on the other hand declined to comment. His view of the proposed joint company is that it offers "an enormous opportunity for both our companies to be a major force in the music industry."

Diller goes on to say that Paramount which sold its record interests to ABC in 1974, had been anxious to become "a full service entertainment company" again by having "a strong music arm."

"We decided some time ago that to set up an international operation

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Arista sets NEW rock albums at £3

ARISTA RECORDS is the first British company to take radical steps to counter sales resistance to the £5 album by launching a new £3-including-VAT line aimed at promoting new rock acts.

The low price tag has been made possible by the artists involved accepting a cut in their royalties to eight percent, while dealers are asked to co-operate by taking only a 30 percent mark-up. Arista is coping with reduced income from the albums.

The artificially low rrp can only be maintained for the limited period of six months, after which albums will be deleted and re-distributed at the normal market price of £5.

New signings Zones and Native are the first artists to co-operate with the scheme. Zones' recently-released *Under Influence* will immediately be reduced from £5 to £3 and carry the catalogue number NEW 1.

Dealers with stocks of the Zones LP will be given credit notes allowing them to reduce the price immediately via the Tandem sales force. Jamaican band Native will be the second NEW release in August.

Arista's licensed labels Acrobat, Albion and Zoom are said to be sympathetic to the scheme and will be making announcements shortly.

Said the company's marketing di-

CBS tops RB quarterly survey

CBS DOMINATED the second quarter of the year, emerging as top company and label in both singles and album sections of RB's April-June chart survey.

The survey—which analyses each week's top 150 singles and top 60 albums and is to be published in full next week—also confirms EMI's fears

of a 1979 slump. "Our industry is relying too heavily on hit singles to sell LPs, which restricts development of rock bands. My view is that given the choice between having to spend exorbitant amounts to market a single, I would rather make the album more attractive."

"Back in the late-60s and early-70s record companies could sell 20,000 to 50,000 albums without the necessity of a hit single. A contributory factor in this was that there was more disposable income available and the leisure industry was not as competitive as it is today.

"Now the reverse is true. The £5 album is now established and is proving too much. If we are to encourage regular buyers of rock music to buy more LPs, we must help them by lowering the price. I know a number of other companies will also be doing something on similar lines.

"I think in the next few months there will be marked change in prices of rock records, and dealers will start to see more browsing and buying."

On the trade front, the GRRC has come out in favour of the plan.

If extended throughout the industry, Arista's low-price policy on new releases could help restrict the flood of cheap imports now seriously affecting manufacturer's profits.

of a 1979 slump.

"Bright Eyes was the runaway best-selling single, helping CBS to just under 20 percent of the singles market, while three of the quarter's top five LPs (*Voulez-Vous*, *Discovery* and *Barbra Streisand's Greatest Hits*) contributed to a massive 25.7 percent CBS share of top album sales.

Ariola puts 12-man sales force on road

ARIOLA IS second newly-independent MCA's vote of confidence in the future prosperity of the British record market by switching its licence with Pye to a three-year pressing-distribution arrangement and putting its own 12-strong sales force on the road.

The sales force will be controlled by sales director Ray Jenks, formerly with Polydor. Coinciding with the company's independence will be a move to new offices, probably in Cavendish Square, and a series of new appointments.

Marketing director Andrew Pryor becomes senior director with continuing responsibility for sales and marketing, but expanded to cover all aspects of the daily running of the company.

Other promotions are, Paul Rochman to financial director, Frank Pritchard to head of regional operations, Ian Kincaid to northern regional manager, Mike Perry to Southern regional manager, David Short to product manager and Barbara Lodge to marketing co-ordinator.

Contents

Virgin Megastore—16-page pull-out special; Disco Top 75, 19; Singles Chart, 22-23; Tape Survey, 24-28; Album Chart, 45; New Releases, 47.

PLAYMATE OF the month? In *Record Business*? It's true—rush to page seven for more information plus Polydor's special insert.



NOW EVEN COOLER FOR CATS

SQUEEZE'S NEW ALBUM "COOL FOR CATS" IS NOW AVAILABLE IN BLUE, PINK, YELLOW, GREEN AND ORIGINAL LILAC SLEEVES.



Welch and Oliver's Neon signing

BRUCH WELCH, Shadows guitarist, record producer and songwriter, has formed his own publishing company Neon Music in partnership with Brian Oliver, formerly head of April Music and deputy m.d. of State Music. The company has offices at 64 Stirling Court, Marshall St. WI 434 1839.

Neon will handle the Blue Gum catalogue, previously with Carlin, and Bruce Welch Music which remains with Heath Levy until September. Blue Gum was formed eight years ago by Welch with Hank Marvin and Freddy Bjenstock. Besides Welch and Marvin copyrights it also owns songs by John Rostill, John Farrar and Olivia Newton-John. Among the titles represented are 'Banks Of The Ohio', 'Sam', and 'Please Mister Please'. Sub-publishing deals are being sought for the world outside America, where Blue



SOON TO shine brightly - Neon Music, the new publishing company formed by Brian Oliver (left) and Bruce Welch.

Gum will be controlled through Bruce Welch Music Inc, which remains with Heath Levy Inc.

Bruce Welch Music owns hits by Cliff Richard, among them 'Hey Mr. Bream Maker', 'When Two Worlds Drift Apart' and tracks on the *Every Face Tells A Story* and *I'm Nearly Famous*. Overseas deals will be available from

September.

Oliver told RB: "We intend to remain independent of major publishing houses for administration. There will be special emphasis on promotion, but we shall also be using a sophisticated computerized royalty accounting system." Deals are pending for new writers to be signed to Neon.

VIRGIN RECORDS has set two major album releases for July 27 and is backing them with heavy promotion, and lower than normal prices.

Following Mike Oldfield's Spring tour, the company is issuing a live double LP entitled *Exposed* (DD 2511) featuring 'Incantations' 'Tubular Bells' and 'Guitly'. The rrp on the first 100,000 copies will be the normal Virgin album price of £4.99, reverting to the DD price tag of £7.45 thereafter. The album will come a week after Oldfield's soundtrack music for *The Space Movie* is unveiled on ITV 7:30 pm on July 20.

Virgin is also to release an LP of Sex Pistols snippets and incidents entitled *Carni On Sex Pistols... Some Product* (VE 2) including banned radio ads, interviews and snatches of rare Pistols live recordings at the mid-price of £3.20.

NEATLY COINCIDING with the release of the cartoon film version of *The Lord Of The Rings*, Charisma Records in re-promoting Bo Hansson's best-selling *Music Inspired By The Lord of the Rings* album first released in 1972. The LP is

Merchandising

now packaged in a sleeve by top poster artist Rodney Matthews and comes complete with a photograph of author J.R.R. Tolkien taken by Lord Snowdon. Dealer promotion includes a specially designed full colour poster.

WEA RECORDS is backing the release this month of six new Nonesuch albums with a dealer offer for full colour limited edition Nonesuch posters. The offer includes involves dealers ordering the new LPs plus four back catalogue items. Three different posters are available - all carrying the slogan 'Because You're Different.' The six albums are: J. Degaetani - *Sonata For Violin* (H71355); Leiber & Stoller - *Other Songs* (H71346); E. Tarr/G. Kent - *Trumpet & Organ* (H71356); Jungmann/Tracy - *2 Harpsichords* (H71357); Morris & Bolcom - *Gershwin Songs* (H71358); P. Jacobs - *Six Sonatas For Piano* (H71359).

GTO RECORDS is backing new singles from top sellers Heatwave and Billy

Ocean with 12-inch disco versions in limited editions.

The first 15,000 copies of Heatwave's 'Therm Warfare' (GT12 253 & GT 253) set for July 13, and Billy Ocean's first 45 for a year 'American Hearts' (GT 244) scheduled for July 27, in a similar edition.

POLYDOR IS mounting an extensive campaign for the charity album A Gift Of Song - Music From Unicef (Unicef 2335 214) which is available this week.

The album, which features the Bee Gees, Donna Summer, Rod Stewart and Abba among others, will be advertised in *Readers Digest*, *Smash Hits*, *Record Mirror*, *TV Times* and the *Daily Mail*.

A poster campaign will be run which will include 1000 posters in Woolworths stores alone.

PYE RECORDS is to rush release the soundtrack of the musical *Oh Boy*, featuring Alvin Stardust, Shakin' Stevens and Joe Brown.

RELEASE OF the new Diana Ross LP *The Boss* is being backed by a major campaign from Motown Records. It will take in national, trade and consumer press advertising plus window displays.

Deals

WINSTON RODNEY, known to reggae fans as Burning Spear, has signed to EMI with all his future releases appearing in the UK on Spear Records under a contract negotiated with manager Don Taylor. He is currently recording a new album, and one of the tracks 'Jah No Dread' will be featured in the upcoming reggae film *Rockers*.

NORTH LONDON'S Local Records is now being distributed by Pinnacle Records and first release under the deal is 'Comic Book Hero' by Scandal (LR2). August 1 sees release of a Local Records reggae album by the Detonators called *Gangster* and licensed to Burning Sounds and distributed and marketed via EMI under a recently concluded deal. The LP is set for August 1.

CHRYSALIS IS to launch the American Takoma label in the UK during September. Takoma is notable for its catalogue of John Fahey acoustic guitar material and also has Mike Bloomfield, Canned Heat and the Fabulous Thunderbirds on the label. The announcement of the deal coincided with Fahey's first British concert for many years at London's The Venue on July 14.

CARLIN MUSIC has negotiated a long-term extension of its sub-publishing agreement with the Mighty Three Music Group - the firm linked with Philadelphia International Records and headed by songwriters Kenny Gamble, Leon Huff and Thom Bell and including songwriters like Jerry Butler, Gene McFadden and John Whitehead.

FOLLOWING LAST week's announcement of Brian Hutch's licence and publishing deal with EMI for his reggae activities under the A&R Promotions masthead, came the news that he had purchased Red Nail Records from London Weekend TV's Standard Music Company.

It is uncertain whether Red Nail will be licensed through EMI. The label was launched in 1977 and licensed to B&C after which LWT formed Weekend Records and put that through DJM.

Said Hutch: "The image of Red Nail is very broad-based and will include in its roster commercial pop singles, rock and new wave."

THE UNDERTONES Here Comes The Summer	Sire SIR4022	LEIF GARRETT New York City Night! Once A Fool	Scotti K11316	B. A. ROBERTSON Bang Bang	Asylum K11312	TELLEX Rock Around The Clock	Sire SIR4020

MULLINGS

AS THE sun sets on the great British recording empire, with America now poised to rule the world there will be relief that EMI has managed to solve some immediate financial problems, but great sadness that once the deal goes through there will no longer be a wholly-owned British company with international influence . . . that short-notice press conference last week at the Baskardorf would have been a more rewarding affair if the ever-elusive **Bhaskar Menon** had sat in - earlier he had briefed EMI's top management on the latest developments . . . as it was **Read and Delfont** were not the most dynamic double act imaginable, with the noble Lord somewhat less than well-briefed on questions about Famous Music's copyright strength . . . and neither was able to give an indication of whether *Paramount's* production schedule had any tasty musical delights in store - like another *Grease* or *SMF* from which EMI might expect to benefit . . . still it was revealed that Casablanca has a muppet on the way called *Discoland - Where The Music Never Ends* which stars *Village People* among others - except that CBS has already done a deal for the soundtrack album . . .

ANOTHER SADDENING experience - your columnist witnessed a record company salesman offering a dealer five picture discs if a certain single made the top 15. When informed that the title in question wasn't moving, the salesman cheerfully replied: "No problem - this one's on tick." . . . in lighter mood, **Radio Luxembourg's** promotion awards at Ronnie Scott's (his *Some Of My Best Friends Are Blues* autobiography is about to be published, by the way) had a moment or three - like **Tony Prince** flashing his EMI "Titanic" (you must have heard the joke by now) lighter, the deafening silence which greeted the "personality of the year award" to **Maurice Oberstein's** dog, and the good-natured boozing which greeted **Chin-chap's Gary Farrow** as he collected his top promoman award . . . **Sylvester** at the Venue was the biggest thing to hit camping since the invention of the tent - and excellent he was, too. Afterwards backstage, he and the lovely **Britt Ekland** swapped tiaras briefly and admired each other's make-up . . .

WYND UP supremo **Colin Reilly** likely to take on additional responsibility of running the NSS newsgenet chain distribution operation later this year . . . if **John Stewart's** "Gold" single sells in sufficient quantity will Polydor award him an All Gold disc? . . . in America, the **RIAA** has been disenchanted with the claims of record companies that records have shipped gold or platinum - in future no awards will be made until four months after release so that returns can be taken into consideration in determining the net sales figure . . . the *Arts Guardian* scored ads for **Dire Straits**, **Who**, **Diana Ross**, **Joni Mitchell**, **John Stewart** and the **HMV Shops** last week - which must carry a message for the rest of Fleet Street somewhere . . . Polydor reveals that **Midsong International**, his American record company, is considering legal action against **John Travolta** for failing to deliver a contracted third album . . .

PYE KEEPING slightly ahead of itself with the launch of a second "new, exciting" disco series within a fortnight . . . delay in **GRRC** advice to trade on Polydor-Phonogram threats of legal action over imports delayed due to association's failure to obtain a copy of companies' original circular - eventually **Lightning's Ray Laren** supplied his copy for scrutiny . . . what an interesting job you must have, young man - **Chrysalis** press guy **Hugh Birley** scored a lunch with the **Duke of Norfolk** at Arundel to finalise **Mary O'Hara's** appearance at the festival there - and the next night generously paid for a hamburger for an **RB** scribe at **Sylvester's** show at the Venue . . . former Pinnacle Records chief **Paul Lynton** recovering in St. Mary's Hospital, Paddington after a serious water skiing accident in Corfu . . . indie wholesaler **Phil Xavier** offering cash reward for information leading to recovery of his blue Ford Transit van (ODW 822M) and stock, stolen from Hart Grove, Greenford on July 1-2. Number to ring is 08 408 0868.

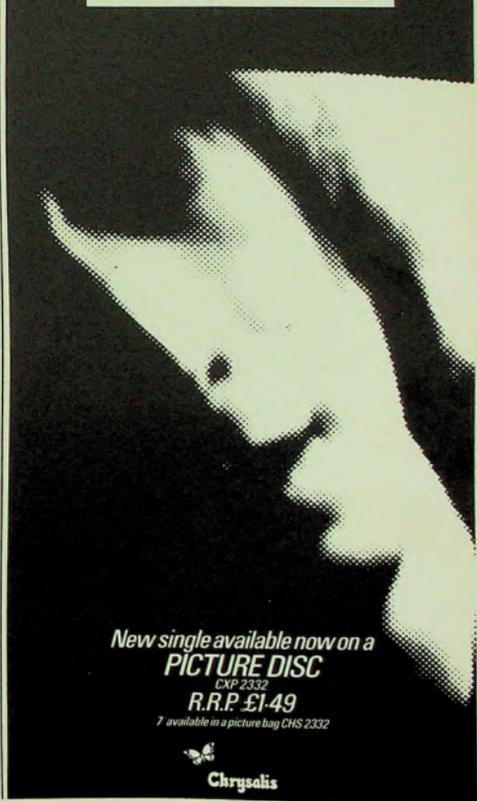
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Subscriptions c/o RBP Ltd., Oakfield House, Peryment Road, Haywards Heath, Sussex RH16 3DH.
Published by Record Business Publications Ltd., Hyde House, 13 Langley Street, London WC2, set by TypeMatters (London) Ltd., and printed by Garrod and Lofthouse Ltd., Bedford. Distributed by J & G (Forest) Promotions Ltd. 52A Beulah Road, London E17 9TQ. Tel: 01-520 1615/01-989 6919. Registered at the Post Office as a newspaper.

NICK GILDER (You Really) ROCK ME



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 Chrysalis

Comment

IS IT the beginning of the end? EMI's agreement in principle last week to sell off half its music interests to Paramount Pictures is the most significant event ever to occur in the British record industry.

Alone, and with obviously increasing difficulty, EMI has attempted to preserve a British presence in the international music community. Last week's news indicates that Britain can no longer play more than a supporting role in a global context, despite the possibilities of a well-funded EMI-Paramount partnership.

It is obviously going to take EMI some time to recover from its present problems and to rebuild its repertoire strength. In the meantime it is debatable what Paramount's future role will be. Apart from soundtrack albums and the well-stocked Famous Music catalogue, it would appear to have little to offer creatively.

Obviously at this stage, there are more questions than answers and the future involvement of the American film company will become clearer in the months to come. But the immediate concern must be that there is a danger of EMI's music interests slipping out of the control of the British partner altogether. What happens if the music side does not make a rapid return to profitability? Having bailed EMI out of its immediate cash problems, what demands will EMI's new partner be making to ensure that it has not invested £70 million to acquire a half-interest in a music company which may have some way to go before its fortunes take a turn for the better? How serious the plight of EMI's music activities are will not be revealed until the annual report in October, but Paramount may have timed its entry into recorded music to coincide with a general global downturn in sales. If business becomes tougher internationally, will we then see a situation of Paramount seeking to protect its investment by acquiring total control?

Having belatedly created an autonomous company, free of non-music directorial interference, Bhaskar Menon and his team looked to be capable of rebuilding EMI's position internationally. Now the company, having sold off half of what is potentially its strongest asset, has made the music men servants of more than one master again.

King peps Decca meet Downtown, 210

JONATHAN KING, making a surprise appearance at Decca's annual sales conference, spoke scornfully of other record companies which "failed to get the bottom line right" and predicted that Decca would be all over the singles charts again by the end of August.

King is being retained again by the company on a temporary consultancy basis to "galvanise and sort things out", in his own words.

He related to the conference at Birmingham the recent singles chart success of the Korgis and 'Kidnapped' but thought that better was to come with chart possibilities for the Late Show, the Planets and a still higher position for 'Kidnapped', which had not yet received full promotion as a single in its own right.

A second Decca compilation album of early Thin Lizzy material is due out around the Reading Festival and the company hopes to get it away by means of a two-for-the-price-of-one single released just beforehand.

The pop product presentation wound up with the news that the Moody Blues would be playing six dates in the UK in October—the first British tour in many years.

There was exciting news too on the classical front where Decca is striving to maintain its lead in digital recording. It hopes to release the first full opera on digital disc in January—Beethoven's *Die Walküre*.

HMV shops on TV
THE 35-store HMV chain this week launches a massive campaign—which will include TV advertising—to promote its largest record sale ever.

Albums are being offered at half price and as low as 95p, with top rock product selling at £2.25. Selected classical LPs are also on sale at half list price. The sale began this weekend with over 300,000 albums being covered.

Television advertising will run in the Yorkshire, Tyne Tees, Granada and ATV regions. Radio and press advertising is lined-up for other areas.

Pye's credit squeeze
IN A credit clamp down, Pye Records is now charging traders interest if they fail to pay their bills within the standard 30 days.

Circulars have been sent out to numerous retailers informing them that they will be charged two percent a month—slightly over the bank rate—if their accounts are not settled on time. The option to charge interest has always been included in Pye's terms of trading.

Managing Director, Derek Honey, told *Record Business*: "Some dealers were taking longer and longer to pay. We cannot afford to act as a bank for dealers and we therefore decided to take this step."

He added: "It is only being applied to accounts that have first been warned—so it shouldn't come as a surprise. No more than five percent of our accounts are effected."

hoven's *Fidelio*. Also for release at that time on digital is an album of top arias by world-renowned tenor Luciano Pavarotti. In addition this September brings Beethoven's *Emperor Concerto*, conducted by Soliti, to the digital catalogue.

The MOR division launches a new label—Gold Crown. Top easy-listening material by artists including Mantovani, Werner Muller and Paco Pena, which were previously only available at full-price, have been lavishly repackaged at the mid-range price of £3.50. Heavy point of sale promotion backs up this new line which makes its debut on August 31.

At press time, it was learnt that Decca has finalised a deal with K-Tel for the TV advertising of a Moody Blues compilation LP. The title, tracks and release date have not so far been decided upon, however it is expected that the album will be out in the autumn. Full details will be announced by K-Tel within the next few weeks.

A&M's 'real giveaway' to push Lee, Haworth
A&M RECORDS has organised 'A Real Giveaway' to promote two recent LPs from Albert Lee and Bryn Haworth.

Backed by extensive consumer rock press advertising, the company is making 15,000 free singles available in gatefold sleeves carrying five one minute to 90 second snippets of songs each of the acts' new albums.

The 45s will be available through HMV, Our Price, Virgin and selected independent retailers nationwide, with an opportunity to gain a discount of up to £1 (according to individual deals worked out with each chain and store) on the albums.

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would take forever and that it would be extremely difficult to successfully enter the field from scratch. When the EMI opportunity became available we jumped at it."

But despite Paramount's enthusiasm for its new venture, the City did not react with comparable confidence. Immediately after the announcement, EMI's shares moved up by 11p to 116p, but by Thursday had slipped back to 104p. As the *Financial Times* pointed out, having commented on the level of EMI's borrowing—£98 million between 1976 to the first half of 1978-79, "By the end of June the balance sheet must have looked horrifying. Unless the scanner and music business turn round quite quickly there will have to be more sales."

The price of £70 million is estimated to equal about half EMI's total investment in music activities and it is expected that payment will be made by

Victory gain in ILR survey

COMMERCIAL RADIO stations in the West Midlands and the North East have all dropped in their audience share according to the latest JICRAR figures—but total radio audience in those areas has also dropped.

Birmingham's BRMB dropped in audience share from 50 to 40 percent, Beacon in Wolverhampton was down by 4 percent to 29 percent. Tees dropped the same amount to 41 percent and Metro lost 5 percent to fall to 45 percent.

In all, 13 stations increased their audience share with Belfast's Downtown Rocketing 13 percent to 71, 210 Thames Valley going up 8 to 41 percent, despite Capital's promotion efforts in the area and Victory rising seven points to 35 percent.

Overall ILR stations in total have upped their weekly audience by half a million listeners, although the commercials' share of the 15-to-24 age group is down four points to 68 percent.

At the same time as these figures were released the BBC's audience research department claimed that in the first quarter of this year Radio 1 and 2 had each raised its audience share by 1 percent—Radio 1 to 34 and 2 to 28 percent. Commercial radio *in toto* had remained static at 16 percent, according to the BBC.

Aubrey Singer, BBC radio managing director, said he was willing to consider the possibility of teaming up with JICRAR in the future to come up with a common set of statistics—provided that the BBC and JICRAR could first do the same for television.

Paramount - EMI

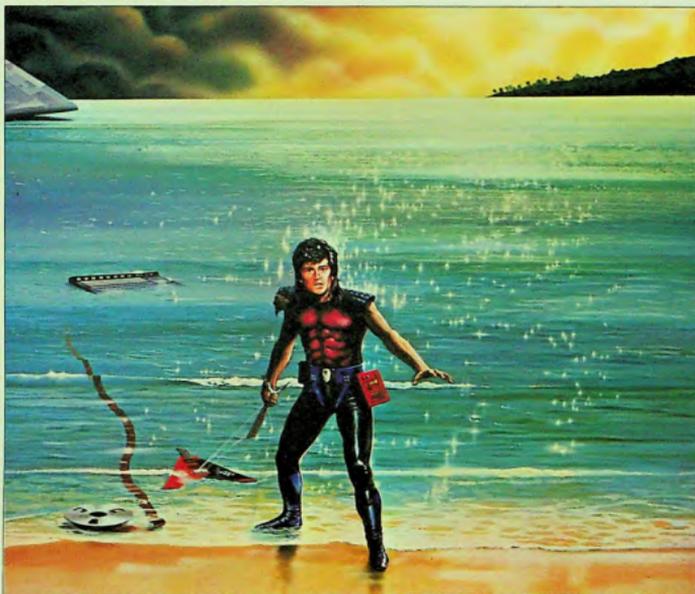
the end of August. The new company does not have a name yet, but Deifont stated that the EMI's identity would be retained. The company will be run by Bhaskar Menon, chairman and chief executive of the EMI Music Group and it is anticipated that initially at least the management will be vested in the hands of the EMI team.

Paramount's contribution will include the Famous Music publishing company. This is well-stocked with money-making copyrights among them 'Moon River', 'Love Story', 'You're The One That I Want', 'Mona Lisa', 'Nearness Of You', 'Old Black Magic' and 'Speak Softly Love'. However, the Famous catalogue will not be available for exploitation by EMI's music publishing company for some years to come. In the UK for instance, Famous is celebrating its 50th year with Chappell and a long-term contract was renewed not long ago. Publishing deals in other territories also have some years to run.

LESLIE MCKEOWN'S

BRAND NEW SOLO ALBUM...

'ALL WASHED UP'



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EGO 001

Perky prospects for 'Pinky's' baroque LP

PINCHAS ZUKERMAN, who celebrates his 31st birthday today (July 16), is busy preparing for the season of South Bank Summer Music which runs from August 5 to 26. And to tie in with his almost daily concert appearances in London, CBS has just released a new album, *Baroque Violin Concertos* (CBS 76678), featuring him both as soloist and as conductor of the Los Angeles Philharmonic Orchestra.

With more than 20 successful albums on the CBS label, Zukerman can confidently expect a wide response to this latest issue, which brings two concertos by the indefatigable Vivaldi - latest head-count of his violin concertos has reached 454 - with two rarities.

First comes one by Pietro Nardini (1722-93), who as director of music at the court of Tuscany composed much

music of beguiling lyricism which is well suited to the delicate side of Zukerman's playing. (The other side is represented by the muscle he brings to Brahms and Elgar.)

To complete the baroque round-up is a concerto in more virtuosic style by Jean-Marie Leclair, a leading figure in 18th-century French music who was murdered just outside his Paris home. The French, always ready to 'cherchez la femme', suspected his wife but no case was ever brought.

CBS is promoting its Zukerman recordings with posters, leaflets, dealer and concert hall displays and wide advertising in the musical press. He will be constantly in the news during the three-week season, as soloist in concertos, as team-member in chamber works playing viola as well as violin, and also as



PINCHAS ZUKERMAN

conductor. On August 22 he will be conducting his flautist wife Eugenia in a Mozart concerto.

There is always something of a family air about this summer concert series. When Daniel Barenboim was the director a few years ago he brought in Zukerman, and the latter, in the second of his three years as director, is returning the compliment. Barenboim will conduct a concert on August 14 with his wife Jacqueline du Pré as the narrator in Prokofiev's *Peter and the Wolf*.

South Bank Summer Music is always a big event, because it features so many popular recording artists. Also, its star performers belong mainly to the younger generation, which means that the concerts attract plenty of young people. And Pinky Zukerman has just the personality to draw this kind of audience.

Edited by Frank Granville Barker

Orchestra launches own disc label

LAST WEEK the London Bach Orchestra moved into the record business by launching its own label, London Bach Orchestra Records. Its albums will be distributed by Cassion both here and abroad.

The Orchestra made its debut on disc with *Bach at the Queen Elizabeth Hall* on Guild Records (GRSP 7013), but with the help of its sponsors, the Czarnikow Group, has decided to continue its projected series of Bach recordings under its own steam.

The first album is *Bach at the Queen Elizabeth Hall, Volume 2* (LBOR 6601 rrp £4.25), a selection of popular works conducted by Martindale Sidwell. Barbara Hill is the soloist in the Harpsichord Concerto in F minor, Jürgen Hess the soloist in the Violin Concerto in E, and the album also includes the Suite No 3 with its famous 'Air on the G string' second movement.

Already planned are issues of all the Suites and Brandenburg Concertos in boxed sets. The Bach field is highly competitive, but the Orchestra has a long string of successes in the concert hall over the past 12 years to provide secure grounds for confidence.

Decca revives Paer's Leonora

SAY THE title *Leonora* to an opera buff and he will automatically assume it applies to one of the three overtures Beethoven composed for *Fidelio*. Decca has now changed all that by bringing out a complete recording of the virtually forgotten *Leonora* by Ferdinand Paer (D130D, three-LP set). The plot of the opera is the same as Beethoven's, based on the true story of a courageous wife

who disguises herself as a man, secures the post of gaoler's assistant and saves her wrongfully imprisoned husband. The performance here is conducted by Peter Maag, who has championed Paer's opera and staged it in the composer's native Padua. With a good cast and fine quality recording Decca has certainly done its utmost to put this other *Leonora* back on the map.

SOUTH BANK SUMMER MUSIC 1979 5th-26th AUGUST Directed by PINCHAS ZUKERMAN

EUGENIA ZUKERMAN
SHEILA ARMSTRONG
DANIEL BARENBOIM
NEIL BLACK
JUDITH BLEGEN
JACQUELINE DU PRE
JAIME LAREDO
YO YO MA
MARC NEIKRUG
JESSYE NORMAN
ENGLISH CHAMBER ORCHESTRA



ALL ON CBS RECORDS

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VICTORIA DE LOS ANGELES IN CONCERTO With Gerald Moore (piano). Prod: Ronald Kinloch Anderson. (HMV ASD 3656) £5.40 Recorded live at the Royal Festival Hall in 1964 - why have EMI waited so long to release it? - this recital album epitomises the artistry and allure of

Victoria de los Angeles. It presents a remarkably varied programme of 21 songs from Monteverdi and Brahms to English folk songs and a whole side of those irresistible Spanish songs which this popular soprano throws off in a style all of her own. She is partnered by that most sensitive of all accompanists Gerald Moore, except for the final item, 'Adios Granada', when she shows her own skill as guitarist.

SCHUBERT: STRING QUARTETS NOS 13, 14 & 15. Chilingirian Quartet. (Nimbus Z301-3) £10.22

The young members of the Chilingirian Quartet first met up as students at London's Royal College of Music, then formed their chamber group in 1971. Since then they have appeared world-wide and built up a great reputation. In this three-LP set of Schubert's three last quartets they certainly work together as a perfectly disciplined team, yet each has a definite character of his own. This performance can hold its own against any competition.

TCHAIKOVSKY: SYMPHONY NO 2; OVERTURES 'THE STORM' Concertgebouw Orchestra, Amsterdam/Bernard Haitink. (Philips 9500 444) £5.05

Although it has never been as widely popular as the three last symphonies

of Tchaikovsky, the 'Little Russian' is gradually winning more and more public favour and is being recorded ever more frequently. This new version is stunning in every way, spontaneous and really exhilarating.

TOP 10

- 1 THE BEATLES CONCERTO: PROSTAL & SCHAEFER. ROYAL PHILHARMONIC/IRON GOODWIN (PARLOPHONE PAS 10014)
 - 2 THE BEATLES'S DAY CONCERT IN VIENNA: VIENNA PHILHARMONIC/BOSKOVSKY (DECCA D1470 2)
 - 3 BECHHOFF: SYMPHONY NO 6. VIENNA PHILHARMONIC/BOHM (DEUTSCHE GRAMMOPHON 2530 142)
 - 4 ORFF: CARMINA BURANA. SOLOISTS, NEW PHILHARMONIA CHORUS & ORCHESTRA/FRUHBEEK DE BURGOS (HMV SAN 182)
 - 5 DVORAK: SYMPHONY NO 9. NEW PHILHARMONIA/MUTI (HMV ASD 3285)
 - 6 TCHAIKOVSKY: SYMPHONY NO 5. PHILHARMONIA/MUTI (HMV ASD 3717)
 - 7 MAYN: PIANO CONCERTO. MARLA LITTLAUER, HAMBURG SYMPHONY/SPRINGER (TURNABOUT TV 345265)
 - 8 GOETZ: PIANO CONCERTO. MICHEL PONTI, LUXEMBURG RADIO ORCHESTRA/CAO (VOX STGB 676)
 - 9 RACHMANINOV: LITURGY OF ST JOHN CHRYSOSTOM. BULGARIAN RADIO CHORUS/MILKOV (HMV ASD 3436)
- (Courtesy of Morland Adams, St Thomas Street, London SE1)



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REGIONAL

IRELAND'S BEST selling recording sounds are now distributed in the U.K. by I & B Records Ltd., from a new base at 240a Kilburn High Road in London. The company was formed by Scottish-born Bill Delaney, with co-directors Martin and Brendan McDonald in April last year, but due to the demand for Irish recordings they moved from their old base at Harrow, to their new accommodation. The aim of the company is to provide the best possible distribution of products by Irish recording artists. I & B operates a no minimum order policy, which means that small shops can order exactly what they require. I & B distributes the leading labels such as Release, Hawk, Outlet, ARA, Top Spin, etc. Current best sellers include Gloria, Ray Lynam, Hank Locklin, Box Car Willie,

THE SUTHERLAND Brothers, now working as a duo, returned to their native Scotland recently to undertake a one-day promotional tour.

The pair spoke to local journalists in addition to recording interviews for Radio Clyde and BBC Radio Scotland.

The chat sessions were arranged by CBS to coincide with the release of the band's new album *When The Night Comes Down* and to capitalise on the success of the single *Easy Come Easy Go*.

Iain and Gavin Sutherland – both born in Aberdeenshire – recorded the album in Los Angeles using local session musicians and producer Glen Speen. The result, they feel, is their best album

by Donal K. O'Boyle
etc. Says director Bill Delaney: "We aim to promote Irish artists and new releases better. A very high emphasis is being put on service to the record shops." The new telephone of I & B Record Ltd., is 01-328 9021/2.

Outlet Recordings in Belfast has signed a new distribution deal with Release Records, which covers distribution of 22 new albums by such artists as Gloria, Brian Coll, Shaskeen, Eileen King, etc. The firm is also the main distributor for Allied Recording Artists throughout Ireland and the UK. The deal includes all albums issued by Margo, Patrick O'Hagan, Frank

Irish news

McCaffrey and also the Aer Lingus Singers, plus the release of a new album *Irish Requests* from Margo. Managing director Billy McBurney is delighted with the new distribution deals, which adds more top names to Outlet.

A silver disc, was recently presented by B'Blachy Radio Ulster host Paddy O'Flaherty, to gospel songstress Mary McKee and Genesis for sales of 50,000 recordings on the Pilgrim Records. Mary and her backing band were resident artists on the BBC TV (Ulster) series *Hello Sunshine*. All her past albums sold extremely well, and high sales are expected for her new single

Scottish news

by Andy Collier

Gavin said he felt that LA musicians gave the album a distinctly American flavour. "We don't go out of our way to make automatic records, which would be easy. Perhaps we're too honest for our own good."

"Sailing" is like a separate career now: it's just got ridiculous. But we're not knocking it, as it's the best recognition of anything we've ever contributed to the record business."

The Sutherland Brothers will be returning to Scotland in September

when they undertake a short British tour, which should take in Glasgow City Hall.

EDINBURGH BAND Another Pretty Face have ordered another 5,000 copies of their single 'All The Boys Love Carrie' after selling out the first press of 1,000 copies.

The single is available on Edward Bell's local New Pleasures label and distribution is through Rough Trade. Another Pretty Face are now hoping for substantial interest from London companies.

The outfit are progressively getting more gigs throughout Britain and at present are happy with their self-management situation.

'Shattered Dreams'.

Year of The Child: Already four singles are issued to honour the 'Year of the Child'. Veteran recording artist Larry Cunningham emerges from semi-retirement to release '100 Children'. Ulster Television presenter Gloria Hunniford releases 'Give the Children Back Their Childhood', a track from her new album *Good Evening*. . . *Gloria Hunniford* which was produced by Phil Coulter. Ray Lynam and the Hillbillies have issued 'I Don't Want to See Another Town' a track from their new album *Musical Man*. All are issued by Release. On the Home-spun label the St Gemma's Secondary School, Belfast have issued 'The Children's Song' composed by teachers Donal O'Callaghan and Anne McAuley. The children featured on this single are from a very depressed area of North Belfast.

Hawk Records have donated proceeds from the sales of 'Love Song' and 'Think Again (Before You Drink)' recorded by American-born Irish resident Kim Newport, to the Mentally Handicapped Services.

Changed times: Leading pop band The Times, have composed, arranged, produced their new single 'Rain', and will also be issued on their own newly formed Crash Records label also. Featuring vocalist Benny White, the song marks a change in vocal style. The Times have had many hits in the past, so 'Rain' should bring the newly formed 'Crash' label chart status.

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Radios 1 and 2 up audience figures

RADIO 1 and Radio 2 audience figures are up by one per cent each for the first quarter of this year as compared with the same period last year, according to figures revealed by BBC managing director of radio Aubrey Singer last week.

Singer said BBC research also showed that commercial remained static at 16 per cent while Radio 1 was up to 34 per cent.

BBC and IBA set to team up

THE BBC and the IBA are teaming up for a seminar on Radio - Art and Utility as part of the Edinburgh Festival on August 23. Aubrey Singer, managing director of BBC Radio will lecture in the morning introduced by Radio Scotland controller Patrick Ramsay.

A discussion will be held afterwards under the chairmanship of John Thompson, IBA director of radio. In the afternoon Thompson will lecture, having been introduced by Radio 10th chairman Richard Findlay and the discussion following that will be chaired by Singer.

cent and 2 up to 28 per cent.

However, at the same time at the AIRC press conference the ILR stations were said to have upped their weekly audience rating by half a million.

Figures for the commercials, compiled by RSGB, showed that in the 15 to 24 age group listenership had dropped by four per cent to 68 per cent and this was explained by a combination of Radio 1's aggressive music policy plus strictures placed on ILR programming by the IBA.

Meanwhile advertising agencies can expect rates to go up by eight per cent at least from September it was said at the same conference.

At Broadcasting House, Aubrey Singer took the opportunity to emphasise the motivation behind BBC audience research.

"The BBC carries out audience research not to impress advertisers with a fancy package of figures" he said, "but to determine how successful it has been in achieving its programme objectives."

"And while I am not here to talk about commercial radio, I would ask you to bear in mind that bigger profits do not necessarily mean better programmes".

Briefs

CBS PICKED UP three prizes at the Radio Luxembourg Promotion Awards held last week at London's Ronnie Scott's club - including one for Charlie, chairman Maurice Oberstein's dog.

The awards were presented by 208 programme director Tony Prince and he named Chinnichap's Gary Farrow as top promotion man of the year. Charlie won his award for being personality of the year. CBS's other prize were made for Earth, Wind and Fire's album *I Am* which was rated as the subject of the best promotion of the year, while Epic's Roger Bowman was selected best new-comer.

Best independent promotion company was Howlin' Promotions, Robin Godfrey Cass from Heath Levy was named best music publishers promotion person while Diana Warren from Ariola Records was picked as best promotions woman.

SWANSEA Sound morning show presenter John Sachs joins Capital at the end of this month but he is not, as yet, set for a specific slot in the stations programming.

Sachs is the son of Andrew Sachs, *Fawlty Towers'* Manuel, and has previously worked at Hallam and Tees.

John Hayes has become a full-time presenter with 210 Thames Valley having previously worked a split schedule between the station and the United Biscuits Network.



THIS IS the kind you can expect to see at the Luxembourg roadshow tour which runs for six weeks from tomorrow and visits 38 venues around Britain. The roadshow will feature a Miss Disco '79 competition and heat winners will receive prizes of clothing like the above. Aside from that the show will feature either Mark Wesley, Rob Jones or Tony Prince as star DJ.

The Rockshow Chart

- | | | | |
|----|-------------------------|---------------------------|-----------|
| 1 | COMMUNIQUE | Dire Straits | Vertigo |
| 2 | MILS Nil's Lofgren | | AS/AM |
| 3 | RUST NEVER SLEEPS | Neil Young & Crazy Horse | |
| 4 | SAVE THE WAIL | Low Lewis Reformer | Reprise |
| 5 | CANDY-O | Cars | Stiff |
| 6 | MONOLITH | Kansas | Elektra |
| 5 | REPEAT WHEN NECESSARY | Dave Edmunds | Swan Song |
| 8 | GOD BLESS STARS! | Starjets | Epic |
| 9 | LABOUR OF LUST | Nick Lowe | Radar |
| 10 | DO IT YOURSELF | Ian Dury & the Blockheads | Stiff |
| 11 | GRAVEST HITS | Cramps | Illegal |
| 12 | STATE OF SHOCK | Ted Nugent | Epic |
| 13 | YACHTS | Yachts | Radar |
| 14 | LIVE KILLERS | Queen | EMI |
| 15 | DUTY NOW FOR THE FUTURE | Devo | Virgin |

The Rockshow Chart is compiled from the top ten most played albums on each of Britain's leading rock radio programmes. For reasons of space only the title or the name of each contributing act is published.

HALFWAY HOTEL Voyager - Mountain
COMMUNIQUE Dire Straits - Vertigo
FRIGHT BIRTH Charlie - Polygram
WITH THE NAKED EYE Greg Kihn Band - Elektra

Luxembourg/Stuart Henry

NEIL'S Nil's Lofgren - AS/AM
COMMUNIQUE Dire Straits - Vertigo
IN THE REKES Pete Green - Polygram
YACHTS Yachts - Radar
YACHTS Yachts - 2, United Artists
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise

Metro/John Coulson

MONOLITH Kansas - Kirtcher
YACHTS Yachts - Radar
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise
NEIL'S Nil's Lofgren - AS/AM
MILS Nil's Lofgren & Dagmar Kasse - Virgin
HERMAN BROOD & WILD ROMANCE - Harmon Bros. & Wild Romance - Arista (Imp)

Oswell/Peter Barraclough

LIVE KILLERS Queen - EMI
THE KEYS ARE ALRIGHT Who - Polygram
SAVE THE WAIL Low Lewis Reformer - Stiff
YACHTS Yachts - Radar
CROSS CUTS Buzzcocks - Chesscap
BIG OCEANS Ironma - Virgin

Pennine/Bob Preedy

NOTHING IS SACRED GARY - RCA
JUST A GAME Trough - Arista
COMMUNIQUE Dire Straits - Vertigo
GRAVEST HITS Cramps - Illegal
CANDY-O Cars - Elektra
MILS Nil's Lofgren - AS/AM
HERMAN BROOD & WILD ROMANCE - Harmon Bros. & Wild Romance - Arista (Imp)

Piccadilly/Pete Baker

MONOLITH Kansas - Kirtcher
POLDS Thunder - Chesscap
LOSERS Band - RCA
NINA HAGEN BAND Nina Hagen Band - CBS
HE PLUCKS Tubeway Army - Beggins Banquet

Plymouth Sound/Jan Calvert

WHERE I SHOULD BE Peter Fanning - AS/AM
COMMUNIQUE Dire Straits - Vertigo
IN THE REKES Pete Green - Polygram
CANDY-O Cars - Elektra
SECRETS Robert Palmer - Island
PARADISE ISLAND Lake - Epic

Swansea Sound/Steve Nicholas

DUTY NOW FOR THE FUTURE Devo - Virgin
CANDY-O Cars - Elektra
DO IT YOURSELF Ian Dury & the Blockheads - Stiff
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise

COMMUNIQUE Dire Straits - Vertigo
RICKIE LEE JONES Rickie Lee Jones - Warner
MONOLITH Kansas - Kirtcher

Tees/Brian Anderson

ARLO GUTHRIE - Warner Bros
MONOLITH Kansas - Kirtcher
STATE OF SHOCK Ted Nugent - Epic
HERMAN BROOD & WILD ROMANCE - Harmon Bros. & Wild Romance - Arista (Imp)
LIVE IN AUSTIN Max Brown - AS/AM
LIVE KILLERS Queen - EMI

Thames Valley/John Hayes

REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
THE KEYS ARE ALRIGHT Who - Polygram
OUTLANDS OF AMOUR Peter - Vertigo
IN THE REKES Pete Green - Polygram
GET THE KNACK Knack - Radar
LABOUR OF LUST Nick Lowe - Radar

Trent/Johnny Morris

HE PLUCKS Tubeway Army - Beggins Banquet
BACK TO THE EGGS Wings - Open Eye
MAMMORIDGE Die Quers - Vertigo
LABOUR OF LUST Nick Lowe - Radar
CANDY-O Cars - Elektra
HALFWAY HOTEL Voyager - Mountain

Victory/Andy Ferriss

MINGUS Jim Mather - Aylum
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise
SECRETS Robert Palmer - Island
MILS Nil's Lofgren - AS/AM
REPEAT WHEN NECESSARY Dave Edmunds - Swan Song

Winnipeg/John Jay

STATE OF SHOCK Ted Nugent - Epic
GOD BLESS STARS Starjets - Epic
NINA HAGEN BAND Nina Hagen Band - CBS
THE KEYS ARE ALRIGHT Who - Polygram
AN EVENING IN CONCERT With Herbie Hancock - CBS
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise

BBC London/Stuart Colman

COMMUNIQUE Dire Straits - Vertigo
HOBNOB Alan - AS/AM
SAVE THE WAIL Low Lewis Reformer - Stiff
THE '86 SEX BRINGS Die Fantasy - RCA
REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
LABOUR OF LUST Nick Lowe - Radar

BBC Manchester/Peter Sharratt & John Woodford

AVIARY Avary - Epic
GO FOR THE EFFECT Ficks - Arista
UNKNOWN UNKNOWN Various - Division - Factory
GOD BLESS STARS Starjets - Epic
CANDY-O Cars - EMI
BACK TO THE EGGS Wings - Open Eye

BBC Midway/Mike Brill

CANDY-O Cars - Elektra
SECRETS Robert Palmer - Island
VITRESSE Vives - United Artists
BACK TO THE EGGS Wings - Open Eye
SOUND OF SUMMATING Sinners - Epic
PARADISE ISLAND Lake - Epic

BBC Merseyside/Phil Ross

YACHTS Yachts - Radar
SAVE THE WAIL Low Lewis Reformer - Stiff
STREET TO STREET Vives - Open Eye
THE TOP OF MAMMORIDGE Level Music - Rough Trade
MASTERCUT OUR Joe Gibbs - Laser
DO IT YOURSELF Ian Dury & the Blockheads - Stiff

BBC Newcastle/Phil Penman, Dick Godfrey, Tom Noble

ELECTRIC NIGHTS Jim Capaldi - Island
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise
SECRETS Robert Palmer - Island
MILS Nil's Lofgren - AS/AM
DOUBLE ON NOTHING Hills - AS/AM
FINAL WYLL, Neil Young - Geord

BBC Nottingham/Jaye C

TRIBUTE TO THE MARYTYS Sex Pulse - Island
SECRETS Robert Palmer - Island
BSE & BSE - Island
GRAVEST HITS Cramps - Illegal
MILS Nil's Lofgren - AS/AM
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise

BBC Sheffield/Winton Cooper

MONOLITH Kansas - Kirtcher
JUST A GAME Trough - Arista
LIVE IN AUSTIN Max Brown - AS/AM
GRAVEST HITS Cramps - Illegal
REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
LABOUR OF LUST Nick Lowe - Radar

Radio One/Andy Peebles
SAVE THE WAIL Low Lewis Reformer - Stiff
THE STORY'S BEEN TOLD Third World - Island
RICKIE LEE JONES Rickie Lee Jones - Warner
NINA HAGEN BAND Nina Hagen Band - CBS
FRODOCS OF VICTORY Linton Kwesi Johnson - Island
LIFE IN A DAY Simple Minds - Zoom
OUTLANDS OF AMOUR Peter - Vertigo
LABOUR OF LUST Nick Lowe - Radar
COMMUNIQUE Dire Straits - Vertigo
A PORTFOLIO OF Body Movies - United Artists

Beacon/Pete Clements
SPECTRAL MORNINGS Steve Hackett - Chrysalis
PFD's Hibernian - Charisma
REFLEXES Tubeway Army - Beggins Banquet
DYNAMITE Kiss - Casablanca
REPEAT WHEN NECESSARY Dave Edmunds - Swan Song
LIVE KILLERS Queen - EMI

City/Phil Easton
CANDY-O Cars - Elektra
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise
DEF LEPPARD (EP) Def Leppard - Beggins Banquet
DOWN THE ZYDECO Rickie Lee Jones - Warner
Talesons - Sire
MURKONS Blue Oyler Club - Epic
NEIL'S Nil's Lofgren - AS/AM

Clyde/Dougie Donnelly
CANDY-O Cars - Elektra
NEIL'S Nil's Lofgren - AS/AM

BRMB/Robin Valk
SAVE THE WAIL Low Lewis Reformer - Stiff
SHADES IN BED Raiders - Virgin
TRIBUTE TO THE MARYTYS Sex Pulse - Island
GOD BLESS STARS Starjets - Epic
DO IT YOURSELF Ian Dury & the Blockheads - Stiff
RICKIE LEE JONES Rickie Lee Jones - Warner
NINA HAGEN BAND Nina Hagen Band - CBS

City/Phil Easton
CANDY-O Cars - Elektra
RUST NEVER SLEEPS Neil Young & Crazy Horse - Reprise
DEF LEPPARD (EP) Def Leppard - Beggins Banquet
DOWN THE ZYDECO Rickie Lee Jones - Warner
Talesons - Sire
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pull it out and
pin it up**

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RECORD BUSINESS

magazine's best-selling disco singles - July 16

- | | | | |
|----|----|---|--------------------|
| 1 | 2 | SILLY GAMES Janet Kay | UK
K11370 |
| 2 | 1 | GOOD TIMES Chic | UK
K11370 |
| 3 | 6 | BAD GIRLS Donna Summer | Canada
K11372 |
| 4 | 8 | LIGHT MY FIRE Amii Stewart | America
K11372 |
| 5 | 3 | SPACE BASS Slick | France
TMO 1146 |
| 6 | 7 | I'M A SUCKER FOR YOUR LOVE Teena Marie | UK
K11372 |
| 7 | 4 | GET ANOTHER LOVE Chantal Curtis | UK
K11372 |
| 8 | 15 | GO WEST Village People | UK
K11372 |
| 9 | 9 | MIDNIGHT GROOVIN' Light Of The World | UK
K11372 |
| 10 | 11 | LIVING ON THE FRONT LINE Eddy Grant | UK
K11372 |
| 11 | 10 | AIN'T NO STOPPIN' US NOW McFadden & Whitehead | UK
K11372 |
| 12 | 12 | BOOGIE WONDERLAND Earth Wind & Fire | UK
K11372 |
| 13 | 5 | RING MY BELL Anita Ward | UK
K11372 |
| 14 | 20 | BORN TO BE ALIVE Patrick Hernandez | UK
K11372 |
| 15 | 16 | MAKE MY DREAM A REALITY G.Q. | UK
K11372 |
| 16 | 13 | WE ARE FAMILY Sister Sledge | UK
K11372 |
| 17 | 14 | THE LONE RANGER Quantum Jump | UK
K11372 |
| 18 | 24 | DR. JACKYLL & MR. FUNK Jackie McLean | UK
K11372 |
| 19 | 18 | N.A.P.P.Y. RADIO Edwin Starr | UK
K11372 |
| 20 | 28 | STARS Sylvester | UK
K11372 |
| 21 | 17 | BRING THE FAMILY BACK Billy Paul | UK
K11372 |
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The Virgin Records Megastore

Oxford Street, London



A New Concept in Record Retailing

A **RECORD BUSINESS** SPECIAL



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DELIVERY INSTRUCTIONS

opening orderSIGNATURE OF
AUTHORISATION

ARTIST/TITLE

CATALOGUE
NUMBERQTY
ORDERED**SUPERTRAMP** Breakfast In America**AMLK 63708**5000**POLICE** Outlandos D'Amour**AMLH 68502**3000**SQUEEZE** Cool For Cats**AMLH 68503**3000**NILS LOFGREN** Nils**AMLH 64756**2500**TUBES** Remote Control**AMLH 64751**2500**PETER FRAMPTON** Where I Should Be**AMLK 63710**2500**RICK WAKEMAN** Rhapsodies**AMLX 68508**2500**DICKIES** The Incredible Shrinking Dickies**AMLE 64742**1000**JOE JACKSON** Look Sharp!**AMLH 64743**1000**WARRIORS** Original Soundtrack**AMLH 64761**1500**BRYN HAWORTH** Keep The Ball Rolling**AMLH 68507**1000**ALBERT LEE** Hiding**AMLH 64750**1000**ATLANTIC STARR** Straight To The Point**AMLH 64764**500**CHUCK MANGIONE** An Evening of Magic**AMLM 66701**1000**TARNEY/SPENCER BAND** Run For Your Life**AMLH 64757**1000**YELLOW MAGIC ORCHESTRA****AMLH 68506**500**CHRIS DE BURGH** Crusader**AMLH 64746**500**PETER ALLEN** I Could Have Been A Sailor**AMLH 64739**750**NO WAVE****AMLE 68505**1000All the best from A & M Records!

THE RETAIL REVOLUTION



THE LAST six months have seen many record companies and large sections of the retail trade wallowing in what can only be described as terminal gloom and despondency, beset by rocketing prices and overheads, a depressed economy and the flood of cheap imports.

Despite these problems, Virgin Records Retail chose the end of last month to invest an estimated £750,000 on the opening of Europe's largest record store.

Situated in the former 13,500 square foot Superama premises in

London's Oxford Street, the official opening on June 30 attracted huge crowds and included a special appearance by the Boomtown Rats. With heavy press advertising and a Capital Radio campaign, Virgin is spending an additional £150,000 launching the new "megastore".

Appropriately, the new store is located next door to the first Virgin shop — opened exactly ten years ago above an Oxford Street shoe shop.

Based to a large extent on the American concept of record and tape retailing,

the megastore contains a wide range of revolutionary merchandising and point-of-sale features that are sure to force many leading UK disc retailers into rethinking their own policies.

In this special supplement, edited by TIM SMITH, *Record Business* traces the recent expansion of the Virgin retail chain, examines its sales, staff and promotions policies, takes a close look at the new megastore and talks to the new shop's manager, Pete Dolan, and Virgin Retail managing director, Steve Mandy.

Culmination of a four year plan

THE OPENING of Virgin's new Oxford Street megastore is the culmination of a hectic four year development programme. It is also the starting point for the next, and even more ambitious, phase of the retail chain's expansion plans.

A mere four years ago, Virgin was a struggling chain of specialised record shops catering for the so-called student/hippy market – a well respected but declining remnant of the industry's boom years.

Since 1975, Virgin Records and Tapes has been gradually transformed into what is now possibly Britain's most successful disc retail chain employing a staff of 188 and with a multi-million pound turnover.

This initial expansion programme was instigated by Nik Powell, now co-owner of the Virgin Records group, and carried through to its present juncture by the current retail managing director, Steve Mandy, who moved into the job three and a half years ago. Mandy told *Record Business*: "When I took over as managing director, we had just completed our initial expansion with the opening of the Marble Arch branch – our first superstore, and we had 27 shops altogether."

"Essentially, there were a lot of old shops, badly sited and suffering from sales stagnation and decreasing profits," he went on. "Things were not looking very bright and if we had carried on as we were, the retail chain could have folded."

Subsequently, Mandy decided to examine the profitability of every Virgin branch. During 1976, 12 shops were closed down – some for good, some for resting and others for refitting. At about this time



VIRGIN RECORDS, Newcastle – the recent £130,000 refitting operation was considered as the test case for the new megastore in Oxford Street.

Virgin also closed its Virgin Rags chain of six shops.

The upgrading process was gradual. Shops to be resited included Nottingham, Plymouth, Liverpool, Leeds, Edinburgh and Brighton. The branches in Sheffield, Southampton, Notting Hill Gate and Coventry were refitted. A new branch was opened in Croydon.

As for the closures, two shops in Aberdeen went, along with branches in Bradford, Hull, Leicester and Glasgow.

After establishing the self service, superstore con-

cept with the Marble Arch outlet, Virgin launched superstores in Birmingham, Newcastle, New Oxford Street, London, Bristol, Oxford Walk, London, Manchester, Brent Cross and Cardiff between 1976 and 1978.

Mandy explained: "We wanted to introduce the self service system in as many shops as possible and move into the High Streets. Before we moved into any new shop we carried out extensive market research."

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Virgin
for the success
of your
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EMI SALES DIVISION



VIRGIN RECORDS RETAIL SPECIAL

from page 4

Another problem Virgin had to overcome during this period was its customer profile. Mandy said: "In the mid-1970s we had a very narrow customer profile—basically ageing hippies. We wanted to change our image and avoid being categorised so that we could broaden our customer flow. We have basically succeeded."

According to Mandy, the other major problem for the chain was its staff. "They were all typical", commented Mandy. "They were all very knowledgeable about music—but many of them had little idea how to run a large shop professionally."

A full-scale retraining operation was undertaken covering such topics as accounting, security, marketing and stock control. During the first 18 months of these training courses, over 80 per cent of Virgin's branches changed management.

A fully autonomous buying system is operated by each outlet—with the West London head office purely monitoring ordering. There is however a central warehouse for imports and specialised product.



DAVID ANDREWS—the contractor who has handled all Virgin's store developments in recent years, including the Oxford Street megastore.

The overall cost of this steady expansion for Virgin Retail was about £3.5 million and brought the chain's strength up to 22 branches. The original Newcastle development had cost £69,000, Manchester cost £90,000—an example of how rapidly building costs rose during these years.

Profits slowly picked up during this period as well—a vindication of the new approach to retailing. Said Mandy: "During 1975-76, we were losing one per cent of weekly sales. It was pretty dire but we were stopping the rot."

"In 1976-77, we made a small loss. For 1977-78 we made a small profit. And in the last financial year we achieved a very good profit. This year we have forecast a very good profit, and so far we are bang on target."

He went on: "We have now 11 superstores with turnovers of between £0.5 million and £1.5 million each, smaller shops in Southampton and Plymouth and the remainder are counter service. But they are all profitable—and we will not tolerate a shop that is not."

Next in line was the refitting of the Newcastle store—at a cost of £130,000. It drew on some of the US retailing concepts and was very much a test case for the launch of the megastore in Oxford Street.

With the opening of this mammoth branch, Virgin is taking a short breathing space. However, future developments are already in the planning stage—the first next month when a computer is to be installed at head office to handle accounting. This computer should eventually be used for stock control, following a trial period in one of the branches.

Mandy outlined the current plans. "We intend to turn both Edinburgh and Sheffield into superstores in the near future. Brighton and Southampton will be resited. We will also be opening a new superstore in Scotland as well as eventually opening a superstore in Milton Keynes."

Other future developments include resiting the Nottingham outlet as a self-service store plus the



THE BRISTOL branch of Virgin Records, one of the first superstores established by the company.

resiting of the Croydon branch. Virgin has also purchased the massive Superama premises in Kensington High Street. The existing tenants will stay there for the next three months while a feasibility study is carried out.

The longterm proposals are even more ambitious with moves into the European and American record retail markets under consideration.

Mandy told *Record Business*: "We are now thinking about opening stores in Paris, Hamburg and Munich. A feasibility study of Europe will be carried out in 1980 with a number of large cities being examined."

And about three years from now, Virgin could well move into the US with megastores on the East and West coasts. Commented Mandy: "Despite the extreme competition in America, we feel we could capitalise on our efficiency, along with the Virgin Records name. But we would only be interested in two outlets—that's probably as far as we can go in the foreseeable future."

Virgin is certainly at present in a stronger position than ever before. However many of the future developments, in particular the moves into Europe and the US, will depend upon the success of the company's new Oxford Street megastore.

Heads will turn

Virgin Megastore



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will be opening Europe's largest record store here in July

Virgin



Congratulations from Tandem. The sales force for Arista and Chrysalis Records.

VIRGIN RECORDS RETAIL SPECIAL



Aiming at the future with US concepts

TO A large extent, Virgin Records' new "flagship" store in London's Oxford Street is the test case for the US concept of disc retailing in this country – not just for Virgin itself, but for the entire UK retail trade.

Many characteristics of the American record hyperstore have been built into this massive £750,000 Virgin enterprise. If it pays off, and initial turnover indicates that it will, Virgin is likely to establish other megastores in some of its existing branches.

And it is a fairly safe bet that a number of other record chains, no doubt keeping a close watch on this latest Virgin development, will eventually move in the same direction.

The predominant feature of the Oxford Street megastore is unquestionably its sheer size. Situated on a single floor, it is about 13,500 square feet – or the size

of four and a half tennis courts.

The shop's stock holding, most of which is on permanent display, is also obviously huge. Running at about £300,000, this includes between 12,000 and 15,000 album titles, which are stored in special five-tier dumper racks.

The only product not on display is singles and cassettes. However all cassette cases are on display along with single sleeves. If a single does not have a picture sleeve, Virgin uses specially designed sleeves with titles printed on them.

The depth of the back catalogue, specialist and obscure product immediately available from the megastore is consistent with Virgin's claim that it is, and will continue to be, the most comprehensive record shop in the country.

SEABROOK GRAHAM CARPET ENSEMBLE

have just performed at Europe's largest record store following their spectacular "Floor Show" at The Venue and their recent nationwide tour of Virgin Record stores from Plymouth to Newcastle, Ipswich to Swansea, Southampton to Manchester and a dozen other Virgin Stores throughout the U.K.

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SOUTH CROYDON

Seabrook Graham know how to lay 'em



The lay-out of the outlet along with many of the merchandising aspects were the direct result of a tour of some of the largest American record stores earlier this year by Pete Dolan, the store's manager, and Jon Webster, Virgin's retail stock field manager.

Among the features lifted from the US are huge painted LP sleeves, six feet square, which are scattered around the shop and which will be changed every month, circular cash-out units, an information desk which is the focal point of the shop handling customer inquiries and all in-coming calls, hanging wooden crate-top information boards and a mass of plants designed to create a relaxed shopping atmosphere.

The megastore also has an excellent coffee/snack bar, a ticket agency run by Harvey Goldsmith, a bureau de change – an indication of the high level of

anticipated tourist business, and a large video which will operate during all peak periods.

Pete Stone, Virgin's retail marketing director, told *Record Business*: "The fundamental thing that we have taken from the States is that records can and should sell themselves."

He continued: "In the UK, the record industry spends thousands of pounds every year designing sleeves. With the standard shop browsers all the consumer can see is the top of the LP's. With our display lay-outs we are making the records look as attractive as possible as well as using quantities of albums spread across display areas to draw attention to individual titles."

Turning to singles and cassette lay-outs, Stone said that they had looked at many US shops and these had

THE MEGASTORE – a week before opening.

basically sparked off their imagination and led to the development of their own ideas.

"In the States it's always self-service for singles," he said. "This did appeal to us, but we finally rejected the concept because we believed the records would be ruined in no time at all. However by putting single bags on display, people have the opportunity to browse."

He added: "The other thing we have also tried to create is a comfortable feel to the megastore where shoppers can relax and browse."

The new shop is employing 25 staff in all – slightly

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VIRGIN RECORDS RETAIL SPECIAL

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less labour-intensive than an American store of the same size, but of a similar structure. Record buyers handle their own individual categories and the two assistant managers are John Bower and Steve Pulling.

The security system is based on the US, but has been developed in Britain by Virgin over the last year and is now used in seven of its branches. In addition to the Securivision tv monitors, customers leave their bags at the door. There is also a security guard.

Pete Dolan commented: "Most customers are quite happy about this system as it means they don't have to carry their bags all over the place although there will

always be the occasional person who objects."

This system is gradually replacing the electronic tags fixed to all discs which has apparently proved both costly and not particularly effective.

After the initial £2-off special offer on over 100 titles, Virgin will run its usual discounting policies at the new megastore, although Dolan claims that there will be a mass of both special promotions, in many cases with record companies, and discount campaigns.

Finally, the shop has already introduced a number of additional lines that include books and cards - a policy that could well be increased in the months ahead.



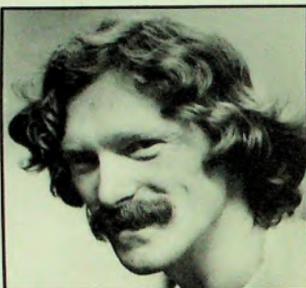
FOCAL POINT of the new store - the information Goldsmith.



EXTENSIVE TAPE display area: only the cassette



JON WEBSTER, Virgin's stock field manager and one of the executives to tour American retail outlets prior to the launch of the new megastore.



PETE STONE, marketing director for Virgin Retail.

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desk, shared with the ticket agency run by Harvey



OPEN FOR business: one of the cash-out points is pictured left.



boxes are on the shelves.



THE SNACK bar - run by outside caterers.

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are hard to find these days?*

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'Staff are of vital impor

"IT'S AT Virgin - if it's not let us know" is the new advertising slogan penned by Virgin to pull in the punters at the Oxford Street "megastore".

Responsible for proving that this is no idle boast is 28-year-old Pete Dolan, the newly appointed manager of the £750,000 store.

Dolan first started with Virgin Retail seven years ago - working for a while with the current managing director, Steve Mandy, in the chain's Sheffield branch. He was later employed as field manager.

Last year he left the company to work in the States on the setting up of the Ork Records label. Initial attempts to get this label off the ground failed and Dolan subsequently returned to Britain - and Virgin. He took over management of the New Oxford Street branch with the promise that he would run the proposed new megastore when, and if, it was opened.

Dolan has been very closely involved with both the design and planning of the new store. Many of the new concepts came from a whistle-stop tour of the largest American retail outlets he made earlier this year with Jon Webster, Virgin's stock field manager.

"The whole US trip was essential to the opening of this place. We learnt a hell of a lot - especially about merchandising, store lay-out and general staffing policy," Dolan told *Record Business*.

He went on: "Everything has been adapted from what we saw in the States, combining the best of American and British retailing. One aspect we did have to think carefully about was the staffing. America is far more labour intensive and a shop this size in the

US would have had 30 per cent more staff."

Perhaps the most striking factor of the visit was the immense difference 100 percent sale-or-return makes on the attitudes of American disc retailers.

Dolan commented: "The relationship between record companies and dealers is completely different. Because of the *sof* policy, there is so much more scope in the US for taking risks on new artists. You have to be much more careful in this country, otherwise you're sure to lose out."

Running what is now Europe's largest record shop will obviously have its problems, however Dolan hopes he can be flexible enough to deal with these if and when they arise.

"We just don't know what the problem areas will be," he said. "During the first month we will hopefully find out, assess the situation, and introduce any changes. However a huge amount of research has gone into the shop."

He went on: "We are starting in the best possible way and we are very confident of meeting our turnover target of £2 million in the first year. Our basic aim is to cover the complete musical spectrum and have everything available."

There are, however, two problems that Dolan is certain could stem from operating a record shop this size - lack of communication between staff and the different departments and security. He hopes to overcome them both.

As for security, Virgin has installed the Securivision television monitoring system coupled with the US bag

system - which simply means customers leave their bags at the door. Security seminars are planned for all staff.

Dolan also stresses the importance of the staff - an element very high on the chain's list of priorities. "Staff are of vital importance - they make a shop and you have to make use of their individual expertise and treat them well," he said.

With this in mind, Dolan has divided up the shop's record buyers giving each their own particular musical area, with such categories as jazz and soul, disco, rock, reggae, cassettes and singles. He also has two assistant managers - John Bower handling stock control and Steve Pulling, looking after personnel and administration.

In future months, Dolan hopes to make as much use as possible of joint in-store promotions with record companies utilising, apart from the obvious window displays, the three shop videos, artist PA's and the various in-store merchandising concepts developed from the US trip.

With the new Virgin store situated close to Our Price Records' two largest outlets plus HMV, Oxford Street, competition for the lucrative West End market will be heavy.

"We're going to give HMV and Our Price something to think about," said Dolan. "It's about time HMV, Oxford Street - whom we consider our main rival - had some serious competition. This is going to be the most definitive record shop in Europe."

Turning to the current state of the record retail trade in general, Dolan believes that Virgin has not been significantly effected by any of the adverse trends experienced by numerous traders, and in particular, independent retailers.

"For us the only real problem at the moment is the price of albums," he said. "The average consumer is being forced to buy less albums - people will now go for the known quantities, the established acts. I believe there should be a lower price bracket for new artists, especially with the lack of tv and radio exposure here compared to the US."

However, judging by the megastore's first day takings - just over £20,000 - the high price of LP's does not look like having too drastic an effect on the shop's profitability.



ASSISTANT MANAGER at the new flagship store, John Bower.

...dance'



MANAGER of the new Virgin record store, Pete Dolan.



STEVE PULLING - one of the new shop's two assistant managers.

Plate spinning
The greatest number of plates spun simultaneously is 14 by Helley Gray, on the *Blue Peter* T.V. show at the B.B.C. T.V. Centre, Hammerhead, Greater London on 18 May 1974.

Pop-corn plant
The largest pop-corn plant in the world is the House of Clarks Ltd. (Instituted 1931) of Dagenham, Haringey, which in 1976-77 produced 65,000,000 packets of "Hutacker".

Beer mats
The world's largest collection of beer mats is owned by Leo Packer of Vienna, who had collected nearly 70,000 different mats by August 1977. The largest collection of purely British mats is 19,428, by Charles M. Schofield of Glasgow by 8 Apr. 1978.

Most prescribed drug
The benzodiazepine group tranquilizing drug Valium discovered by Hoffmann-La Roche is the world's most widely used drug.

Beer Strongest world
The world's strongest and most expensive beer is EKL Kulmburger Urtrip Hell from Kulmbach, West Germany which retails for up to 70p per 1 pint 24 cl bottle. It is 13.2° alcohol by volume at 20° C with an original gravity of 1117.8°.

Top songs of all time
The most frequently sung songs in English are *Happy Birthday to You* (based on the original *Good morning to all*), by Mildred and Patty S. Hill of New York (published in 1935 and in copyright until 2010); *For He's a Jolly Good Fellow* (originally *Drench Me!*, *Madballs*), known in England as early as 1781, and *Auld Lang Syne* (originally the Strathpiper *I feel a Laid at Michaelmas*, some words of which were written by Robert Burns (1759-96)). *Happy Birthday* was sung in space by the Apollo IX astronauts on 8 Mar. 1969.

Carillon Largest
The largest carillon in the world is the Laura Spelman Rockefeller Memorial carillon in Riverside Church, New York City, U.S.A. with 74 bells weighing 102 tons.

Smallest Record
The smallest functional gramophone record is one 11 in 3.5 cm in diameter of "God Save the King" of which 250 were made by HMV Record Co. in 1924.

Most recordings
Miss Lata Mangeshkar (b. 1928) between 1948 and 1974 has reportedly recorded not less than 25,000 songs, duets and chorus backed songs in 20 Indian languages. She frequently had 5 sessions in a day and has "backed" 1,800 films to 1974.

Golden Discs Earliest
The earliest recorded piece essentially to aggregate a total sale of a million copies were performances by Enrico Caruso (b. Naples, Italy, 1874, and d. 2 Aug. 1921) of the aria *Vento m'insale* (*Oh wark the Martyr*) from the opera *I Pagliacci* by Ruggero Leoncavallo (1858-1919), the earliest version of which was recorded with piano on 12 Nov. 1902. The first single recording to surpass the million mark was Alma Gluck's *Garry no back to old Irvington* on the Real Seal Victor label on the 12-inch 30-45 cm single faced (later backed) record 74420. The first actual golden disc was one operated by R.C.A. Victor for presentation to the U.S. Ambassador and band-leader Alton "Glen" Miller (1904-41) for his *Chor! omnia Chao Chao* on 10 Feb. 1942.

Tallest chimneys World
The world's tallest chimney is the \$5.5 million International Nickel Company's stack 1245 ft 8 in 379.6 m tall at Copper Cliff, Sudbury, Ontario, Canada, completed in 1970. It was built by Canadian Kellogg Ltd. in 60 days and the diameter tapers from 116.4 ft 35.4 m at the base to 51.8 ft 15.8 m at the top. It weighs 98,390 tons, 19 066 tonnes and became operational in 1971. The world's most massive chimney and Europe's tallest is one of 1,148 ft 359 m at Pannery, Spain built by M. W. Kellogg Co. It contains 20,600 yds³ 15720 m³ of concrete and 2.9 million lb. 1.315 tonnes of steel and has an internal volume of 67 million ft³ 189720 m³.

Carpets and Rugs Earliest
The earliest carpet known is a woolen pile-knotted carpet, red on white ground excavated at Parthia, U.S.S.R. in 1947, dated to the 5th century B.C. and now preserved in Leningrad.

Biggest Garbage Dump
Reclamation Plant No. 1, Fresh Kills, Staten Island, opened in March 1974, is the world's largest sanitary landfill. In its first 4 months 450,000 tons of refuse from New York City was dumped on the site by 700 barges.

Bicycle smallest
The world's smallest wheeled rideable bicycle is one with 2 1/2 in 5.1 cm wheels weighing 2 lb. 800 g built by saddle-maker Charlie Charles at Circus Circus Hotel, Las Vegas, U.S.A.

Largest pizza pie
The largest pizza ever cooked was 17 1/2 ft 5.3 m in area and 4.598 lb 2 069 kg in weight, served by La Pizzeria Restaurant, Glen Falls, New York, U.S.A., owned by Lorenzo Amato on 10 Oct. 1977. It was cut into 15,111 slices.

Longest banana split
The longest banana split ever made was one of 1700 m 1 mile 99 yd in length embracing 1133 bananas, 342 scoops of ice cream, 260 gal 1 1/2 litres of topping, 160 lb 72.59 kg of chopped nuts and 100 gal 453 litres of whipped cream at the annual fete of the Cleveland State High School, Queensland, Australia on 20 Nov. 1976.

Pipe smoking
The duration record for keeping a pipe 3 3/4 ft 1.07 m of tobacco continuously alight with an amount of match is 251 min 28 sec by Yrjo Penttinen of Kuopio, Finland on 15-16 Mar. 1968.

Popo stick jumping
The greatest number of jumps achieved is 10,013 by Steve Ennis (b. 1 Nov. 1960) in 16 hrs 51 min at St Jude's Church, Chalfont, Pennsylvania, U.S.A. on 1-2 Apr. 1977.

Substance smelliest
The most evil smelling substance, of the 17,000 smells so far classified, must be a matter of opinion but ethyl mercaptan (C₂H₅S) and butyl seleno-mercaptan (C₄H₉SeS) are powerful stimulants, each with a smell reminiscent of a combination of rotting cabbage, garlic, onions and sewer gas.

Telephones Biggest Phone
The pay phone with the heaviest usage in the world is one in the Greyhound bus terminal, Chicago, which averages 270 calls a day thus used each 5 min 20 sec round the clock all year.

Hand One-Man
Don Davis of Hollywood, California was the first one-man hand able to play 4 melody and 2 percussion instruments simultaneously without electronics in 1974. For his rendition of the 4th movement of Beethoven's Fifth, he utilizes his unique 4-prong pendular perpendicular piano powder and semichromatic radically-operated centrifugally sliding left-handed glassopiel.

Gustard Pie throwing
The most times champion in the annual World Gustard Pie Championships at Coxbach, Kent (instituted 1967) have been "The Birds" and the Coxbach Man each with 3 wins. The first gustard pie was thrown in 1883 by one of the thrower who must throw a pie no more than 101 in 27.3 cm in diameter. Six points are scored for a square hit full in the face.

Gum Boot throwing
The longest recorded distance (a Size 8 Challenger Dunlop Boot) for "Welle wanging" is 166 feet 50.59 m by Gordon Forbes of Backie, Hardbarre, Scotland on 8 Aug. 1977. Rosemary Vane established the feminine record at Cannon Hill Park, Birmingham on 21 June 1975 with 129 ft 11 in 39.6 m.

Hot Water Bottle Bursting
The highest lung power measurement in bursting hot water bottles is 28 1/2 lbs 129 kg/m² by Mel Robson of Newcastle upon Tyne in February 1977. He and Stuart Hughes have both extended a Super-Seal Seal Safety Bottle 5 1/2, 6 in 1.57 m before rupture.

Record store largest
The largest known record store in Europe was opened on Saturdays, 20th Nov. 1973 by Vaino Reunanen, the United Kingdom record retailing company "The Megastore" at 14 Oxford Street, City of Westminster, Greater London, occupies 14,000 ft², 1,300 m² of one floor space, has some 200,000 long playing gramophone record and cassette tapes. Virgin expect more than 3,000,000 customers to visit the store in its first year.

Needle making
Stephen Yim (b. Shanghai, China, 1949) made 256 needle strings (over 5 ft 1.52 m) in 63 sec on the B.B.C. T.V. *Record Breakers* programme on 21 Oct. 1973.

Pop group
The duration record for a 4-man pop-playing group is 144 hours by "Rocking Ricky and the Velvet Goliath" at the Talardy Hotel, St. Asaph, Clwyd, North Wales on 12-18 Nov. 1976.

Spitting
The greatest distance achieved at an annual tobacco spitting classic (instituted 1955) at Raleigh, Mississippi in 31 ft 1 in 9.47 m by Don Snyder, 28 on 26 July 1975. In the 3rd International Spitting "Bitchin' and Casin' Trillion Harold Fielden reached 34 ft 0 in 10.36 m at Central City, Colorado U.S.A. on 13 July 1973. Distance is dependent on the quantity of salivation, absence of cross wind, two finger grip and the coordination of the back arch and neck. The spit is or was smaller than a denture.

Smoking pipe longest
The longest pipe of smoking pipes formed from a single piece of pipe is 257 rings by H. Formann, 21 of which were smoked on 12 July 1977 at the B.B.C. T.V. *Record Breakers* programme on 12 July 1977.

Vodelling
The most prolonged whistle on record was that of Donn Reynolds for 29 min 29 sec in Brampton, Ontario, Canada on 27 Nov. 1976.

Lightning most times struck
The only living man in the world to be struck by lightning 7 times is ex-Park Ranger Roy C. Sullivan (U.S.), the human lightning conductor of Virginia. His attraction for lightning began in 1942 (lost big toe nail), and was resumed in July 1949 (lost thumb-nail), in July 1970 (lost hand), in July 1971 (lost leg), 16 Apr. 1972 (lost ear on fire), on 7 Aug. 1973 (first year heared and legs ached), on 5 June 1976 (nail injured, and sent to Waynesboro Hospital with chest and stomach burns) and on 25 June 1977 after being struck while fishing.

© Guinness Book of Records, 1978

VIRGIN RECORDS RETAIL SPECIAL

'We are going to get a bigger share of the cake'

STEVE MANDY, Virgin Records retail managing director, would be the last person to deny that the UK record industry is currently in the grips of a severe recession.

However he is confident that the Virgin retail chain will continue to overcome the problems that plague many of the country's other record dealers.

Mandy told *Record Business*: "We are improving our turnover all the time despite all the current adverse trends in the record industry. The recession is likely to increase in the next few months, but we believe that we are simply going to get an even bigger share of a steadily shrinking cake."

The growth of the chain over the last three or four years owes a lot to Mandy's management policies. He joined the company over nine years ago – shortly after Virgin was launched. He worked his way up through the retail company, spending some time as a shop manager, and taking over as managing director three and a half years ago.

His experience is represented in his attitude towards the Virgin staff. "Almost everyone who joins us starts at the bottom and works up," he said. "Every employee is a known quantity, we examine everyone's performance regularly."

He went on: "We only want highly motivated people – and everyone has direct access to head office which means that most of the changes introduced in our branches are instigated by the staff themselves. It really works."

The management team is fairly small. In addition to Mandy and Pete Stone, marketing director, there is Jon Webster, stock field manager, Martin Sayer, general manager, Josephine Ester, personnel manager, Malcolm Linfield, accountant, and Ross Meller, development manager.

For what is now a highly successful chain, Virgin has kept the number of its branches fairly low – currently 22. Mandy explained: "By staying comparatively small in outlets we have ensured the highest possible level of communication."

The other main aspect of management philosophy introduced by Mandy has been extensive staff training. Courses in stock control, merchandising, marketing and security are held on a regular basis.

Mandy added: "To ensure that strong links are maintained between head office and the branches, everyone on the management side has to tour every shop at least four times a year."

As for the new megastore, Mandy commented: "Our aim with this shop is to combine the best of American record shop design with British efficiency. We believe it is the test for the US concept, and if it works we will probably introduce three more hyperstores in the UK."

The search for the new megastore, as with all new Virgin outlets, was drawn out and followed full market research. "We look at about 1,000 new sites every year," he said. "But we end up using perhaps only two." He pointed out the search for a new site for the



STEVE MANDY, Virgin Records' retail managing director.

Nottingham shop had so far taken two years.

Turning to the future, Mandy said: "The key is to further improve profitability by continuing to improve efficiency, staff training and stock control."

"Otherwise we want to capitalise on our ability to sell complementary lines – books, hi-fi, cards and our own brand material such as T-shirts and blank tapes. We feel that our ability to survive as a record and tape retailer is greatly improved by the additional lines," he added.

Bearing in mind Virgin's track record over the last few years, Mandy is probably right when he concludes: "Basically we will continue to expand, develop and improve the retail chain, we will continue moving into the High Street sites and continue improving our profitability."

Here's hoping
that any 'Blank Space'
in your new store will be
filled with our product.

Best Wishes from all at
MCA/INFINITY RECORDS

MCA RECORDS

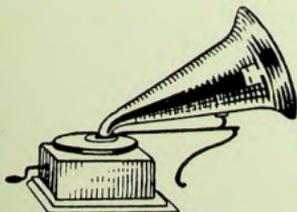


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CONGRATULATIONS VIRGIN

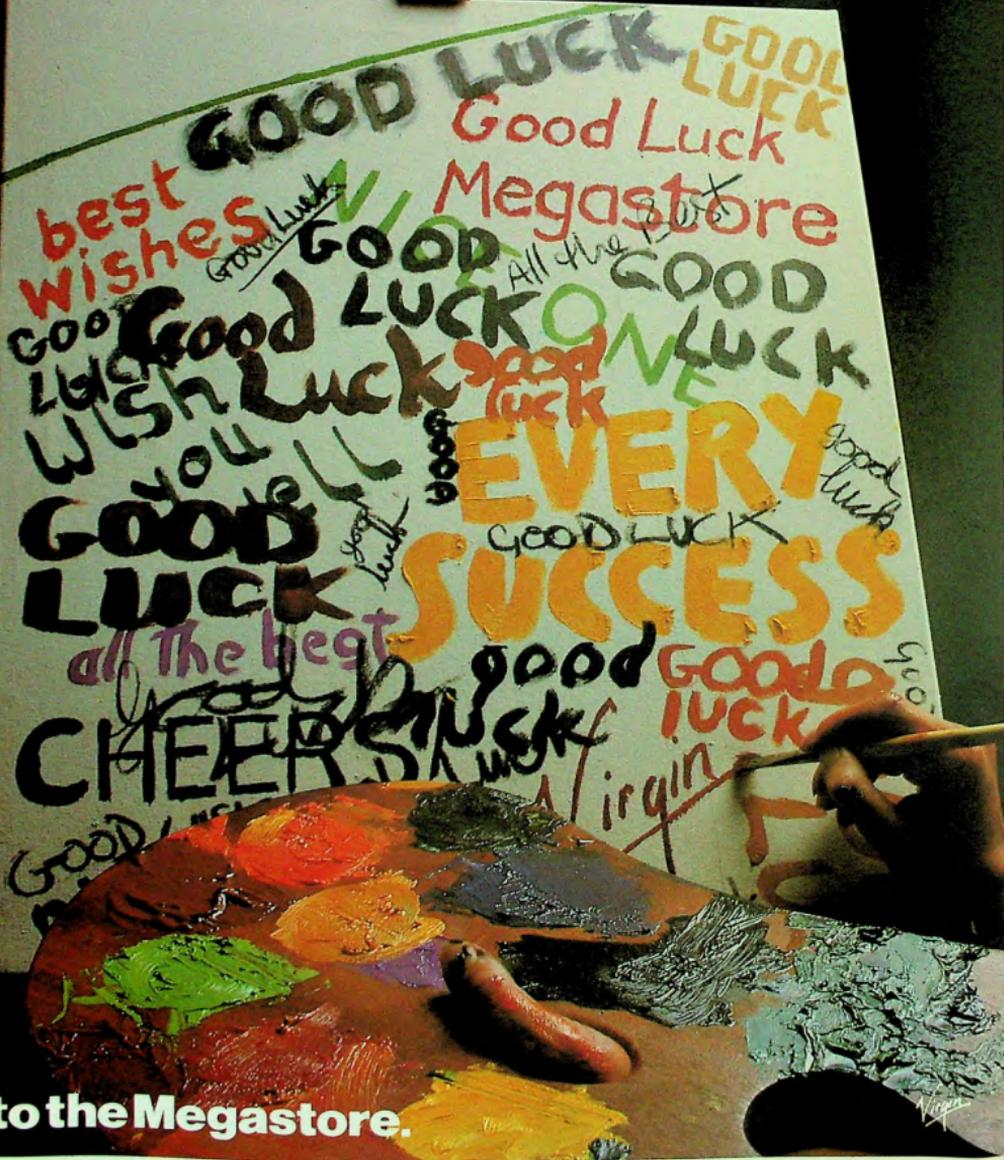
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A message from our artists...



to the Megastore.

Co-lead vocals by Rick James. Produced by Rick James
TMG 1146

12" limited edition 12 TMG 1146

From the album "Wild & Peaceful" (STML 12109)

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Entered Disco
Chart at No 40 in
First Week of
release.

First Time Around
SKYY

SSOL 119
Limited Edition 12" Remix
RSSOL 119



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- | | | | | |
|----|-----|--|--------|--------|
| 25 | 27 | I'VE GOT THE NEXT DANCE Dencece Williams | REG 34 | IMPORT |
| 26 | NEW | STRUT YOUR FUNKY DANCE Stuff Frantique | REG 37 | IMPORT |
| 27 | NEW | TRIP TO YOUR MIND Hudson People | REG 38 | IMPORT |
| 28 | 35 | MAKE YOUR MOVE Joe Thomas | REG 39 | IMPORT |
| 29 | 29 | DANCE WITH YOU Carrie Lucas | REG 40 | IMPORT |
| 30 | 38 | GROOVIN' YOU Harvey Mason | REG 41 | IMPORT |
| 31 | 21 | TALK TO ME Third World | REG 42 | IMPORT |
| 32 | 32 | HOT STUFF Donna Summer | REG 43 | IMPORT |
| 33 | 31 | TURN ON THE TAP (EP) Richard Tee, Etcs | REG 44 | IMPORT |
| 34 | NEW | WHAT 'CHA GONNA DO Stephanie Mills | REG 45 | IMPORT |
| 35 | NEW | THE BOSS Diana Ross | REG 46 | IMPORT |
| 36 | NEW | BABY BAMA BOOGIE Gap Band | REG 47 | IMPORT |
| 37 | 26 | EVERYBODY HERE MUST PARTY Direct Current | REG 48 | IMPORT |
| 38 | NEW | FEEL THE REEL David Bendeth | REG 49 | IMPORT |
| 39 | 37 | SOUND SYSTEM Steel Pulse | REG 50 | IMPORT |
| 40 | 50 | MAKIN' IT David Naughton | REG 51 | IMPORT |
| 41 | 47 | NIGHT DANCING Taka Boom | REG 52 | IMPORT |
| 42 | 42 | LET'S LOVEDANCE TONIGHT Gary's Gang | REG 53 | IMPORT |
| 43 | 40 | DANCIN' AT THE DISCO Lax | REG 54 | IMPORT |
| 44 | 44 | DEEP Parliament | REG 55 | IMPORT |
| 45 | 45 | FULL TILT BOOGIE Uncle Louie | REG 56 | IMPORT |
| 46 | 36 | I'LL NEVER FORGET Dexter Wansel | REG 57 | IMPORT |
| 47 | 30 | FUNKTIFIED Hi-Tension | REG 58 | IMPORT |
| 48 | NEW | LOCOMOTION Ritz | REG 59 | IMPORT |
| 49 | 49 | GET IT UP FOR LOVE Tata Vega | REG 60 | IMPORT |
| 50 | 33 | WHEN YOU WAKE UP TOMORROW Candi Staton | REG 61 | IMPORT |

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TAKA BOOM

HER DISCO SMASH FROM THE STATES
NIGHT DANCIN'

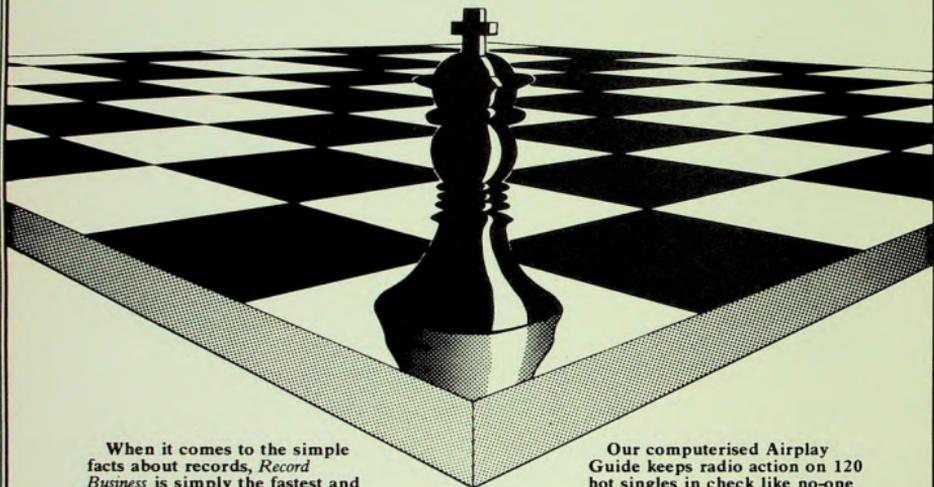
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AND 112



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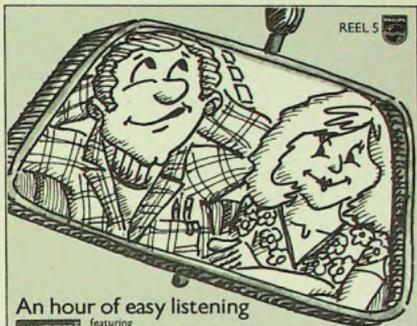
"Reels on Wheels" will get your customers moving



REEL 1

An hour of disco

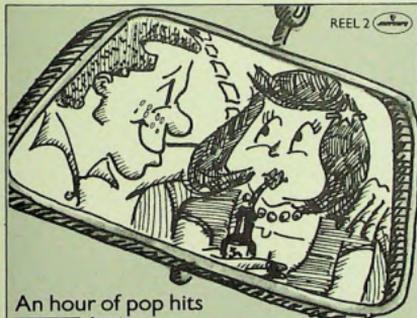
featuring
 Village People
 Crown Heights Affair
 Ritsche Family
 Hamilton Bohannon
 Charles Earland
 Claudia Barry
 Bar-Kays
 and nine others



REEL 5

An hour of easy listening

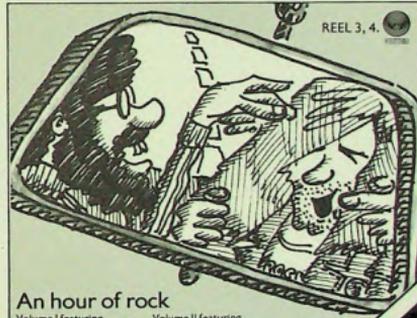
featuring
 Paul Mauriat Orchestra
 Horst Jankowski
 John Gregory Orchestra
 George Zamfir
 James Last
 Tony Osborne Sound
 Stephan Grappelli
 and nine others



REEL 2

An hour of pop hits

featuring
 Dire Straits
 10cc
 David Essex
 Elton John
 Boomtown Rats
 Peter Gabriel
 Plastik Bertrand
 and nine others



REEL 3, 4

An hour of rock

Volume I featuring
 Status Quo
 Rush
 Black Sabbath
 Nazareth
 Bachman-Turner Overdrive
 Boomtown Rats
 CA/B
 and nine others

Volume II featuring
 Steve Miller Band
 Graham Parker & The Rumour
 Dire Straits
 Peter Gabriel
 Alan Parsons Project
 Kevin Godley & Lol Creme
 Van Morrison
 and nine others

The original tracks by the original artists
 -only available on cassette.

Get your 'Reels on
 Wheels' poster -
 It's a great
 traffic-builder

Produced by

Ogilvy - cut rrp for more sales

NO ONE is better equipped to monitor immediate trends than a one-stop, and a one-stop which specialises in tape is Wynd-Up of Manchester.

Wynd-Up feels that tape has sufficient potential to stock the entire catalogue of every company, a situation that is gradually paying off, as not every dealer believed initially that such comprehensive stocking was available to them in one place.

Information

Alistair Ogilvy, director at Wynd-Up, recalls that the company didn't make any great deal out of announcing its tape service. "The information just went out with our mailings. We didn't have a particular campaign. But now, people have found out that we stock the whole catalogue."

This has led to a situation where Wynd-Up is now shifting 10 percent of its total units as tapes.

So having got this far, what are the hang-ups that dealers have about pre-recorded cassettes in Ogilvy's view?

"I think that if tapes were to come down 20 percent in price people would start to go for them and buy less blank tape. The margin is only 25 percent which of course squeezes the retailer's margin a bit, but then they get that same margin anyway on tv albums."

Compilations

In fact tv albums are doing best on tape. Plus disco compilations. *The World Is Full Of Married Men* is a particularly big seller right now. So too is the EMI 13-cassette Beatles boxed set, proof again that nice packaging can lift tape product out of its normal 'secondary' position and elevate it to a more respectable and desirable status.

Blank tape, that old thorn, still rears its ugly head. Wynd-Up covers itself by stocking blanks and some months sells more of it than the pre-recorded produce of several major labels put together.

Standardisation

But even with this situation, Ogilvy feels that with a slight reduction in rrp, better packaging and perhaps more standardisation of that better packaging, tape could exploit a demand which Wynd-Up can see exists. The car market is again quoted here as the coming one and Wynd-Up numbers several car accessory shops among its clients.

Getting it taped - and on the road

TAPE-ONLY compilations have come to be pretty rare these days but two exceptions are WEA's *Startracks* series and Phonogram's *Reels On Wheels* collection. As might be expected, both are aimed particularly at motorists.

This meant that promotion had to be rethought and costs carefully evaluated as the projects took WEA and Phonogram outside the familiar world of the music press and its adherents.

WEA's *Startracks* series picked three distinct musical areas, Soul, Disco and Country plus two more general compilations, *Adult-Orientated Rock* and *Girl Singers*.

"They all did a healthy initial sale and are starting to repeat" said WEA marketing projects manager Ian Walker. "Surprisingly the country and soul fans turned out in big numbers. I think they were pleased to see their kind of product in a browser."

"I'm generally interested in promoting cassettes. I think there's a very healthy tape market. Plus, I really think that piracy can be reduced by giving people the right thing at the right price." The *Startracks* tapes retailed before the budget at £4.39 and ran for between 60 and 80 minutes.



The *Startracks* series

The budget inevitably did not allow for much advertising but Walker plumped for two car magazines together with an aggressive push for press to page 44

"EMI Tapes & Records"



WYND-UP RECORDS LEADS

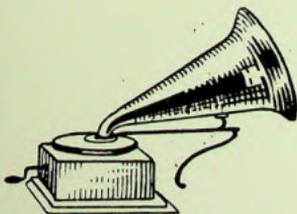
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Are open display units the answer to cassette problems?

ACHIEVING A healthy turnover on cassettes has proved to be a considerable problem for many disc retailers in the past. Home taping, a disproportionately high retail price and display restrictions are the most frequently quoted causes.

And with the UK record industry currently slipping into a serious recession, some dealers, who until recently were maintaining respectable cassette sales, are now reporting a steady decline in turnover.

The cassette market could be in for a rough ride over the next 12 months — regardless of the occasional tape only record company promotion.

So what can record retailers do to hold on to existing cassette sales, or even increase them?

At present the industry is unable to counter the threat of home taping. Pye Records recently cut the retail price of cassettes to that of standard albums — and perhaps other manufacturers will follow suit eventually.

The only areas in which record retailers can take action themselves are cassette storage and display and aggressive in-store promotion.

A *Record Business* survey of record stores that achieve good cassette turnovers indicates that in almost every case the shops have opted for the open dis-

play system — empty cassette cases in browser racks.

Les Kidd, of Callers in Newcastle, commented: "Cassettes account for about 20 percent of our business and we carry a very wide range of titles. For us the open display racks are the only effective way of selling tapes."

And Paul Skinner, of Cloud Nine, Putney, added: "Until about two years ago we used the lock-up cassette displays. We then changed to the open display units. Cassettes are now a fairly healthy part of our business accounting for between 15 and 20 percent."

Open displays obviously lead to pilfering of cases and in-lay cards, but most dealers feel the extra sales created by allowing customers to browse outweigh this problem. Even W.H. Smith, which believes that the cassette market has a "steady growth potential", employs the open display system.

The Luton-based F.L. Moore retail chain uses open displays for cassettes in two of its branches, and Fred Moore himself admitted: "The cassette market is fairly stagnant at the moment — but sales are definitely stronger in the shops that do not have the lock-up display units."

It does appear that retailers are beginning to realise the benefits of this type of

display. John Riley, from Ali Baba Records in Liverpool, told *Record Business*: "Over the last nine months tape business has fallen — because of increased home taping and rising retail prices. We are now preparing to go over to the open display units in an attempt to change the situation. It's worth giving it a try."

In response to the movement towards this form of in-store display, the BRTDC recently launched a carefully monitored experiment in open display cassette units at Kithairon Records in St

Albans. If the results are as promising as expected, the BRTDC is likely to campaign for the introduction of this system throughout the trade.

To a large extent, in-store promotions are up to individual dealers — and many of the leading cassette retailers run regular special offers. It is generally felt that record companies do as much as possible, realistically, to promote tapes — although some dealers commented that more attention could be given to cassettes in consumer advertising.

Despite the problems, some retailers are proving cassette sales can be an important section of their business — among them Marks & Spencer, which has achieved unexpectedly high turnover on tapes through its policy of jointly merchandising cassettes and LP's.

MFP: packaging is the key to success

PACKAGING MUST be considered one of the single most important factors in the successful selling of music cassettes, according to Music for Pleasure managing director Richard Baldwin.

MFP has always been one of the front runners when it comes to marketing pre-recorded cassettes and its recent

tele-advertising of its Listen For Pleasure books-on-tape product showed that it had lost none of its enterprise in pitching at the tape market.

Baldwin feels that MFP's type of catalogue is particularly suited to quality packaging. Mainly MOR, it attracts the older and more impulsive buyer. Therefore, a good-looking package is essential. "We are marketing our music cassettes in the way of our Spoken Word releases — like books, with no bits of plastic showing."

In fact MFP's whole approach needs to be competitive. The very nature of MOR music means that it has to be shouted loud, especially as its particular market place is the shop itself. "I think we have been aggressive," ruminates Baldwin. "With our type of catalogue which is very MOR it's a difficult ball game."

Apart from advertising in the music trade papers, MFP concentrates its publicity more on point-of-sale in the shop. Plus little extras like the production of a handsome brochure at Christmas as giveaways in record shops. The price of an MFP tape, £2.25 now, is also pitched as an attractive part of the package.

How big a feature is the motoring market now for cassettes? "A pretty high percentage of the increase in cassette sales must be because of the increase in car sales. We know this from research. About the only area of the industry where there is considerable expansion to be had is on cassettes. I'm very surprised that the manufacturers of the machines are not more active in advertising the cheapness and mobility of cassette machines."

Inertia on the part of the shops also hinders possible sales, thinks Baldwin. For instance, resistance to the new form of packaging on MFP tapes.

"Because the racks don't fit the new packaging they say 'we can't take them'. But if they're going to sell more cassettes they should change the racks."

Reeling in the initiative

from page 42

reviews in women's magazines, *Reveille* and *Ideal Home*. He feels that the car magazines are expensive and also their deadlines are so far ahead. But they were right for the product in this case.

The merchandising side was held to be equally important.

Special browsers, 18 inches square and two feet high, were designed with accompanying posters. "We tried to get a unit that was small enough to be handy. The merchandising team took it

with them and made it up in the shops."

Phonogram also used disco as a base for the first of its *Reels On Wheels* tape-only series. For the others, it plundered its catalogue to come up with a pop sampler, one rock selection, a heavy metal and an MOR. "I went completely through the singles catalogue," says Chris Popham who handles special projects at Phonogram, "and although there are a few album tracks most of them are singles — and hits at that."

The best that he can recall on a tape-only release was 6,000 for a Paul

Mauriat. Initial orders for the new series indicate a start of around 1,500 of each.

For this reason, "We're keeping our advertising down to a minimum but we're keeping our break-even point down." The car magazines proved to be just too expensive for *Reels On Wheels* so it had to be the music papers for advertising with the two rock albums given prominence.

And like WEA, Phonogram went heavily on the point-of-sale side with posters to dealers linked to a cartoon man logo echoing the tape design.



THREE OF the reels on wheels series