

RECORD BUSINESS

WITH
RADIO WEEK

Singles chart, 6-7; Album chart, 25; New Singles, 26; New Albums, Airplay guide, 22-23; Retailing, 9; Margaret Brace special, 10; Editorial Leader, 5.

April 28, 1980 VOLUME THREE Number 5x

60p

'First real 78 for 20 years' says Chiswick

THE FIRST genuine 78 rpm record to be released in the UK for 20 years is being rush-released by Chiswick Records' oldest subsidiary Ace label on May 2.

The 10-inch disc of two tracks by veteran Texas rock'n'roll artist Sonny Fisher is timed to coincide with his first visit to Britain. The cuts are 'Rockin' Daddy' and 'I Can't Lose', both recorded for Starday Records of Houston in 1955.

Chiswick boss Ted Carroll told RB: "We are only pressing 1,500 78 rpm copies to retail at £1.50 each and we are not pressing it as a normal 45 rpm record at all."

"This particular record will not be going out through our distributors Pinnacle, but will be sold through specialist dealers or direct from us at 3, Kenish Town Road, London NW11. It can be ordered by shops at trade terms."

The Sonny Fisher 78 was cut by Bob Jones at Pye's Bryanston Street studio using a Neumann VMS 70 lathe and pressed at Lytonte Recordings of Holloway on a specially converted 10-inch press. The labels were printed at Hannibal's of Leicester on 3-ins cutting dies unused for 20 years.

But despite all the time and trouble spent in making the genuine article Chiswick was unable to press the record in authentic shellac. The disc will come in shiny, unbreakable vinyl.

The 78 issue is designed for rock-fans who have been snapping up rare 10-inchers of their favourite music.

For those without a 78 rpm monny on their hi-fi systems, the two Sonny Fisher tracks are also available on a 10-inch 33rpm Ace LP.



PITHED AGAIN: Madness stopped filming a suitably oriental promo video for 'Night Boat To Cairo' from the current chart EP to receive gold and silver discs for the album *One Step Beyond* and a silver disc for the single of the same name. The album has been in the top 30 albums for 24 weeks now. The band wears the helmets and also celebrating are lawyer Paul Wolfe, road person Chalkie (kneeling), tour manager Tony Duffield, producers Alan Winstanley and Clive Langer, manager Kellogs and mascot Jacek (front).

WEA goes indie in Eire - Symphola takes Ulster

WEA IS setting up its own wholly-owned subsidiary in Eire from July 1 and is about to change its Ulster distribution arrangements to an exclusive deal with Symphola from May 1.

Previously handled by Solomon and Peres, WEA's Irish business has rapidly expanded, and apart from office and warehouse facilities, the company is currently investigating plans for a local manufacturing plant for records and tapes.

The Irish WEA arm will be headed by Clive Hudson, previously manufacturing manager and distribution manager for the company in England. He is looking for potential sales, promotion, distribution and warehouse staff, having already appointed former Solomon and Peres man Chris Roche as promotion manager.

Plans are for the new WEA company to take over existing stock from Solomon and Peres so that service to dealers can continue with the minimum interruption.

Commented WEA manager director John Fruin: "Our sales in Eire have increased through the years to the point where a separate company has now become economically viable and I anticipate the establishment of WEA's own operations will further accelerate the process."

Fruin went on to pay tribute to Solomon and Peres' representation over the past three years which had contributed to the growth in sales which made the new expansion possible, and thanked them for their co-operation in the change-over.

North of the border in Ulster, WEA had been supplying both major wholesalers, but again it is S&P that loses out when on May 1 Symphola takes over as the sole distributor.

Fruin said the company had recently cut the number of distribution outlets in the UK with a view to a tighter relationship with the retail trade and consumers, and Northern Ireland is seen as a part of that pattern.

Film-A-Disc scoops Blondie video contract

IN-STORE PROMOTION company Film-A-Disc has clinched a distribution deal for the Blondie *Eat To The Beat* video cassette - only days before EMI Videogram was due to finalise its agreement with Chrysalis.

With release now scheduled for May 1, the video cassette will, however, still only be available via Sony on its Betamax format for the first three months at the special retail price of £19.99.

It will then be distributed by Film-A-Disc on the VHS and Betamax formats and not EMI Videogram, as was announced by Chrysalis in March. It will retail at £27.50.

Distribution details are still being finalised, but Film-A-Disc managing director, Raymond Goldsmith, said last week that he will be utilising a major record distributor and a leading video distributor.

Goldsmith added: "I think that Chrysalis felt that we were able to handle distribution of the video cassette in a more aggressive way. We will be aiming at not just record shops but hi-fi, video and photographic outlets."

Gary Pownall, of EMI Videogram, commented: "We were very surprised by Chrysalis' decision. We had held numerous meetings and the fourth draft of the distribution contract had been drawn up."

DO ONLY readers of the rock press and watchers of ITV buy records? Is it time for the industry to promote itself and find a new audience? See Comment P5.

METRO

NEW SINGLE
Genesis
EMI 5057



NEW SINGLE
Genesis
EMI 5057

METRO

EMI-JVC link in video developments for UK

THORN EMI has launched its bid for a major slice of the videomic market following the announcement that it has concluded a deal with Japanese manufacturers JVC.

The two companies will co-operate worldwide on promotion of JVC's VHD/AHD videomic system. They will also be establishing manufacturing facilities for both hardware and software in the near future.

JVC's system, which is scheduled for launch in Europe and America towards the end of 1981, has strong attractions for the record industry. Apart from its store capacity, it can be pressed on existing record plant machinery which has been modified.

The agreement with JVC will also result in Thorn EMI producing and providing the material for home video and audio programmes. In addition, discussions have begun with other major companies regarding provision of both hardware and software.

Thorn EMI's decision to back the JVC videomic means that WEA is the only major record company still to commit itself. CBS has chosen RCA's

SelectaVision system and the Polygram group has its Philips/MCA Magnavox system.

The agreement will also improve JVC's chances of eventually dominating the videomic market. The company already claims 70 percent of the UK video cassette hardware market with its VHS format.

Topic Displays in liquidation

INDEPENDENT STORE merchantiser Topic Displays Ltd has been forced into voluntary liquidation owing tens of thousands of pounds by the declining level of record industry business.

Formed in 1971 the company emp-

Front Line closes - acts go to Virgin

MAJOR CHANGES in the reggae market have prompted Virgin Records to quietly phase out its Front Line special list label.

There have been no releases from Front Line since last November and the remaining acts 1 Roy, U Roy, The Gladiators, The Twinkle Brothers and the Mighty Diamonds have been placed with the Virgin label.

The major reasons for the move were the collapse of the important Nigerian market last year when a new government banned the import of records, added to the recent rise in popularity of 2-Tone and ska music with a subsequent fall in interest in Jamaican reggae.

"The idea for the Front Line symbol does not really pertain to the acts that are left," added a Front Line spokesperson. "It was a very militant logo which did not relate to groups like The Mighty Diamonds and the Twinkle Brothers."

Current plans are for the Front Line back catalogue to remain on the label.



RCA THREW the dinner but K-Tel took the honours, presenting country singer Charley Pride with a gold disc for sales of the TV album *Charley Pride's Golden Collection*. Pride was one of the headliners at this year's Wembley Festival and also appeared on BBC-1's *Val Doonican Show*. Left to right: K-Tel's a&r director Don Redman, managing director Colin Ashby, Charley Pride.



STRIKING TGWU men picket the gates of industry rack-jobbers Record Merchandisers during a one-day stoppage last week which hit deliveries to Woolworth stores. (See story below)

loyed 15 full time staff as well as 20 semi-permanent display people in the provinces, all of whom will lose their jobs.

However, Topic's associated Videad in-store video promotion operation and Tonik Print and Advertising company survive the Topic crash.

Topic managing director Tony Laderman confirmed the display company went into liquidation last Monday and that a creditors meeting will take place on May 8 at 76 New Cavendish Street, London W1.

"Most of our business was with the record industry," explained Laderman, "and when the industry began to take a dive, we followed suit and it became impossible to maintain the staffing levels necessary to provide the flexible service we offered."

Laderman and sales and marketing director Malcolm Parry are expected to make a personal statement on their future shortly.

Promoters pledge better organisation for Knebworth

THE BEACH BOYS are headlining the Knebworth Festival this year, with Mike Oldfield and special guests Santana also billed.

A consortium consisting of Capital Radio, Andy Hudson Promotions and J L Catering has been formed to obtain a licence for the event. It takes place on June 21. An audience of 100,000, paying £9 per ticket, is expected.

The Blues Band will open at 12 noon, followed by Lindisfarne, Santana, Elkie Brooks, Mike Oldfield and the Beach Boys, ending at 11 pm. The organisers promise better facilities than last year, when Frederick Bannister's licence was not renewed following police allegations that the first of Led Zeppelin's two concerts was vastly over-attended and continued after time.

Knebworth Park plays host to National Sound Day on Bank Holiday Monday, May 26 - the first time it has been used for an event of this kind. Arista artists GQ are headlining to an expected audience of 15,000. Promoted by Showstopper Promotions, it will run from 12 noon - 11 pm and tickets are £8 each.

Euro winner hits jackpot

CBS IS looking for a top five placing for Johnny Logan's Eurovision winner 'What's Another Year'. For the first time in many years Eurovision has delivered a strong commercial English-language ballad which has immediately attracted positive trade and media response.

After the Irish singer's win, orders in the UK, Eire and Europe quickly passed the 250,000 mark, while in the UK sales by mid-week had amounted to about 60,000 copies. With Logan appearing on TOTP and picking up a Radio Luxembourg Powerplay as well as Simon Bates' Record Of The Week on Radio 1 this week promotion for the record will continue to be intensive.

Logan is submitting himself to a punishing promotion schedule in an attempt to break the record throughout Europe. Last Thursday he was in Paris for TV, followed by Hamburg on Friday, Dublin on Saturday, followed by further dates in Holland and Germany.

The Eurovision victory has provided a tremendous fillip for the whole Irish record industry. Logan's disc is an all-Irish effort - written by Shay Healey, arranged and produced for Spider Records by Bill Wheddan and recorded at Windmill Studios, Dublin.

"We feel that because what people are calling a quality song won this year, that next year in Dublin we will be able to get away from the stereotyped entries which have characterised the competition in recent years," commented Healey. "But we hope that more will be made of the songwriters' role. In the Hague, I felt that writers were woefully neglected in favour of the artists when after all it is supposed to be a song contest. In Dublin I would like to see the writers get proper recognition."

RM deliveries hit by TGWU stoppage

ALL DELIVERIES out of Record Merchandisers' Hayes depot were halted last Wednesday when members of the TGWU staged a one-day strike in support of a nine percent cost of living increase.

But Record Merchandisers managing director, Hassan Akhtar, claimed that the industrial action would have little effect on record supplies. He declined to speculate on possible escalation of the dispute.

Bob Egerton, record buyer for Woolworth - Record Merchandisers' largest customer, commented: "We're obviously concerned about the situation, but unless it continues it will only effect the availability of certain new singles."

MULLINGS

IT IS time of decision for the joint **Carlin** and **Chrystalis** backed musical *Only In America*, based on the songs of **Lieber** and **Stoller**. At the weekend it completed its try-out at the Roundhouse and now all concerned are pondering whether to transfer to the West End. At the moment the chief problem is the unavailability of a theatre which will seat audiences large enough to ensure a profit at the box-office. If the show doesn't crossover, then an American staging is under consideration... incidentally, **Corky Hale**, wife of the aforementioned Mike Stoller, is parading her considerable talents as a jazz harpist and pianist, at Maunkberry's in Jernyn Street, until May 2... expect an announcement shortly of a new post for **Dennis Knowles**, former Arista marketing director, which should intrigue the industry generally... not much luck seems to be attaching itself to promoter **Malcolm Feld**'s ventures. Prior to the Osmond's fiasco, Feld was the man behind a planned superstar disco extravaganza at the Birmingham Exhibition Centre which never got off the ground...

PITY THAT more record industry people were not invited to attend Sony's trade launch of the amazing, Stowaway mini stereo cassette player at Regine's - very slick, swift and to the point, with **Hot Gossip** doing a great disco routine to demonstrate the unit... parting of the ways for Virgin and pressgal **Jan Martin**... to celebrate **Johnny Logan's** Eurovision win, CBS laid on a champagne breakfast last week at the Kensington Hilton - which was an improvement on the celebratory cups of coffee offered to scribes at Logan's victory press conference in the Hague... togetherness - the **BPI's** new Regent Street offices are in the same building as its firm of solicitors... personal statement awaited from **Paul Loasby**, Harvey Goldsmith's right-hand man... Island pr man **Rob Partridge** watched history being made in Zimbabwe - he was on hand to cope with media enquiries during Bob Marley's independence celebrations concert... **Leslie Hill's** new job will be an unspecified role with the publicly-quoted West Country-based Hat Group - an industrial services company whose many responsibilities include the contract to clean the windows at Buck House. Hill, by the way, was in MacArthurian mood at his joint farewell party with the still non-committed Raman Lopez. The two were presented with cartoon's specially drawn by the **NME's Tony Beynon**...

THERE'S A naggingly entertaining slow version of 'All Shook Up' being played on Capital Radio at present. It is by the **Columbia Brothers** on the Hotel label. A little *Mullings* sleuthing revealed that the "brothers" are in fact **Louis Rodgers** and **Martin Sunley**, two CBS promotion men. The Hotel label is a project started by **Frank Rodgers**, one of Decca's redundancy victims. He has no distribution deal so far. CBS with commendable modesty declined to acquire the record, despite the Columbia tag... A BBC-2 documentary on country music followed the fortunes of an aspiring American singer-writer in Nashville and captured the moment when he met his Svengali who would steer him along the road to fame and fortune. Who should come through the door? Not one of Nashville's own native sons, but our own **Mervyn Conn**... in Ascot on Saturday, Original Records **Don Mousseau** married **Barbara Lowenstein**... **RCA** continues in festive mood - after the excellent Sad Café reception, recently reported, it was **AWB's** turn last week with a lavish wedding at Legends, well patronised by other record company faces, as well as **Jack Jones**, now with Polydor... could new RCA bossman **Jack Craigo**'s stay in London be a short one? One **American** trade mag, reported the rumoured pending departure of division v.p. **Bob Fead** speculated that he could be replaced by Craigo...

FAME AT last for HMV shops md **James Tyrrell**. He was hauled over the coals by jolly John Junor in his *Sunday Express* column for allowing in-store play at Coventry of a record with "shitting a brick" in the lyrics and, along with Lord Delfont, urged to refuse to make money out of "peddling filth". Not quite as good as a Dempster or a Grovel in *Private Eye* - but you can't win 'em all... not exactly red hot news, but worth a mention nevertheless - some joker with impeccable timing spoiled **Bill Townsley's** retirement lunch at Decca with a bomb scare hoax phone call - just as the main course was about to be served. Lady Lewis and assorted industry notables were seen shivering in the rain on the pavement...

Here's all you need to know

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New PRT labels will have own musical identities

AS REVEALED BY *Record Business* in February, Pye Records is to be renamed PRT (Precision Records and Tapes) when its logo agreement with the Pye electronics company in Cambridge expires in September.

The move was officially announced by Pye managing director, Derek Honey, last week. Until September, the record company will operate as PRT/Pye.

Under this new corporate identity, all product will be released via the com-

pany's newly formed labels - Blueprint (rock), Calibre (r&b), Precision (pop) and Piccadilly (mor). The overseas identity for all product will be PRT and Blueprint.

Honey commented: "It is a change we have had to make and over the last year we have made plans to split the musical content of our catalogue onto the various labels. We have assigned label managers to the kind of music they are best familiar with and our policy is working."

Merchandising

TO PREFACE their headlining appearance at Knebworth's National Soul Day on May 26, Arista artists GQ are rush-releasing 'GQ Down' on May 2 in 7-inch (ARIST 353) and 12-inch (ARIST 12353) the larger format to carry an extra track. All three cuts are taken from the band's new album *GQ Two*.

PRT/PYE RECORDS has scheduled an extensive promotional push during the first week of May for the re-packaged Kinks compilation *You Really Got Me*, released two weeks ago. It will feature consumer press advertising, window and in-store displays and a fly-posting campaign.

TO COINCIDE with a national tour and release of an album and single from Devo, Virgin Records is making sure that a 45-minute promotional film of the band will be seen at least once a day for a week from May 17 in tour town Virgin stores in Birmingham, Newcastle, Sheffield, Manchester, London and Southampton.

The first 10,000 copies of the LP entitled *Freedom Of Choice* (V2162) contain a free full colour poster and are released on May 16 with a single 'Girl You Want' (VS 350) appearing a week earlier with 'Turn Around' on the 'B' side and not on the LP. The tour runs from June 1 to 9.

Ins & Outs

PHIL LOWREY has been appointed to the newly-created role of Island Records product manager with responsibility for both Island product planning, and the company's licensed labels.

Lowrey, who has been with the company for five years, was previously responsible for artist development, a role which continues under the aegis of product manager, and in addition to co-ordinating the three licensed labels Bearsville, ZE and Shelter he will coordinate the company's release and product schedule. He reports to Dave Domicc, Island general manager.

GOLLY GALLAGHER has been appointed head of radio and TV promotion at Gem Records. He was previously customs label manager at CBS having worked for ABC/Anchor and Radio Trent. London promotion man Nick Rosenberg and regional promotions man Graham Lee will report to Gallagher.

FOLLOWING THE departure of Quita Chavez, two new appointments have been made to Phonogram's classical department. Carol Felton joins as classical promotions co-ordinator from the editorial and pr department at Phonogram International in Baarn. John Wilson-Smith becomes classical

product manager having previously been with the creative services department.

Together with Dolly Williamson and Liz Barton of the classical department, they will be moving to the New Bond Street Chappell building (Tel: 01-429 7600) from April 28. Also moving from 129 Park Street on the same day is the Polygram Royalties department of Nigel Carty, Gary Irvine and Peggy Wood who together with Phonogram contracts administrator Laura-Jean Prestage will be moving to 15, George Street, London W1A 2BR (Tel: 01-629 7600).

Deals

HARRY BARTER has formed a new promotion company to be called *Contact Promotions* based at 20, Great Portland Street, London W1 (Tel: 01-631 3247). Barter currently represents Q Tips, Smiff 'n' The Tears, Whirlwind and The Records.

A NEW central London pressing plant called Amea Records (Pressing) Ltd. has opened to concentrate on the 'quality' side of the business and to encourage labels to place small orders of 50,000 down to a 250 minimum.

The factory is based at 22-24 Cubitt Street, London WC1X 0LR (Tel: 01-278 2626; in London's King's Cross and has modern 12-inch presses already on line with 7-inch facilities operating by mid-May.



To Johnny Logan
from all at Windmill Lane

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Acoustic Design by John Storky (New York). MCI 24 Track Automation.



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Time to find a new audience

BY THE EDITOR

HOW DEPRESSING, as the industry shows no signs of heaving itself out of the current sales depression, that the demands of the moment are not producing any evidence of exciting new marketing concepts aimed at enticing customers back into the record stores.

In this time of crisis it is imperative that the industry first of all gives more consideration to its own future wellbeing and thinks less about the prestige of individual market share. The moment is opportune for reconsideration of the idea of a joint marketing campaign aimed at stimulating broad public

mind. It is increasingly looking as though the assumption is that only readers of the rock press and addicts of ITV buy records.

Can this be true? Of course not. There are masses of people who want to buy records. But how do they know what is available in the stores? Apart from seeing a few desultory ads in the national press for a handful of favoured albums, they must remain basically untouched by promotion campaigns.

Correctly used the national press

make a positive contribution, nevertheless.

Since the early days of tape, when visions of a sales explosion didn't materialise, the cassette has been downgraded to become the poor relation of the LP record. Whatever happened to the tape manager? When was the last time the British Recorded Tape Development Committee held a meeting? When was the last time any company regarded tape as a top priority sales category? Yet despite indifference and apathy, despite home-copying, the tape market has shown consistent growth while LP sales have declined. It is time to recognise the fact and capitalise on it.

The price of tapes has been both a deterrent to purchase and an incentive to copy for the consumer, and for the dealer the lack of margin and returns would the incidence of home-copying of allowance has been a disincentive. The price is a historical hangover from the days before automation when a tape cost more to manufacture than an LP.

It is no longer the case, but there is little recognition of the fact. A cynical view might be that tape has been relegated to the second division because major companies have large pressing factories to maintain and feed. But what if some daring soul decided to sell

cassettes at a price lower than the record — and promoted the fact to the public? Would it be a marketing disaster — or the LP equivalent be diminished?

And what about the aforementioned television? Its power to shift vinyl is well proven. But why do companies use this precious and expensive time to promote only one release? Wouldn't it be refreshing — and even rewarding — if some far-sighted company decided to indulge in some limited and highly selective catalogue or monthly supplement promotion on the smallscreen?

How about trying to sell six albums instead of one? The argument against might be that the sales message would be garbled, that the public would not be able to commit more than one title to memory at a time. That was not an argument used when multi-artist compilation albums were TV advertised.

RB offers these suggestions in the hope that they may at least provide a basis for discussion both inside companies and at the level of the BPI. The industry needs desperately to get out of the old routine. It must become adventurous and experimental again if it is to plot a course for survival. If it remains in a marketing rut, then the only way is down.

Tell all the people what is available. The results might prove something one way or another.



Give the gift of music.

THE SLOGAN that the American industry is using in its campaign to broaden public awareness of recorded music

awareness of the attractiveness of recorded music.

At the recent American NARM conference, industry and retail trade heard from the organisers of a wide-ranging merchandising concept entitled Give The Gift Of Music. This will revolve around the use of the slogan, and complimentary logo where possible, in any way that might reach the public. There are stickers for shops windows, cash registers and in-store display. It is suggested that symbol and slogan are used in print advertising, on posters, inner sleeves, store bags, displays and TV advertisements. Additionally a brief tag at the end of all radio advertising is being advised. Something on similar lines, introduced for the Christmas buying season, could usefully be copied here.

The role of television may also be due for some searching reassessment. As things stand, isn't there a danger of too much money chasing too little profit on too many titles? Concentration of £12.5 million worth of promotion on well under 100 nationally-promoted albums is a terrible indictment of an industry which last year released 3,000-plus albums (excluding classical) and saw volume drop by 11.5 million units. Also worthy of scrutiny is the way the industry continues to lavish vast sums of advertising money in the direction of the consumer press with its inevitable duplication of readership and its committed and selective record buyers.

The continuing limitation of consumer horizons at the very time when the industry should be energetically seeking to expand them and entice new customers is basically small-



WHO SAYS catalogue product is dead? Certainly not the mail order companies who sell across the complete musical spectrum.

could be an ideal medium to promote to a wider audience. The mail order companies have obviously recognised this fact. But how many record companies have taken a leaf out of their book? In recent weeks both the Audio Club and World Records have taken a number of full-page advertisements in national papers to promote a whole range of product. Most of it fell into the category of back catalogue, repertoire which both trade and industry reckons can no longer be sold.

It is doubtful, however, that direct mail firms would agree, for their business depends on selling anything but new releases. If catalogue was dead, then they would no longer exist. Interestingly both firms were concentrating on the cassette rather than the LP — the kind of positive thinking regarding tape that should long ago have been adopted by the major companies. It is all very well for the industry to complain that home-copying is bleeding it dry, but it is a frightful copout to expect the Government to staunch the wound with a blank-tape levy. This year, next year, sometime . . .

We all know that would be nothing more than a gesture towards solving a problem that the industry must learn to live with. In the absence of a foolproof spoiler signal to prevent copying from the record, there is no real answer to the problem of domestic piracy. But a more aggressive marketing approach to the advantages of pre-recorded tape could

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SEE MEDIA MEDIA & THE DISTRIBUTORS
MAIL ORDER AND LIST

THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

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

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

Action
Of
The
Week



DEXY'S MIDNIGHT RUNNERS

This Week	Last Week	Who on Chart	TITLE/ARTIST	Label/Cat. No.	D	Debut Use
★ 1	2	4	66 88	CALL ME BLONDIE	○ CHRYSALIS CHS 2414	F
★ 2	11	7	51 59	GENO DEXY'S MIDNIGHT RUNNERS	PARLOPHONE R6033	E
★ 3	3	11	51 73	FOOD FOR THOUGHT UB40	GRADUATE GRAD 6	M
★ 4	1	11	49 77	WORKING MY WAY BACK TO YOU - FORGIVE ME, GIRL DETROIT SPINNERS	○ ATLANTIC K11432	W
★ 5	7	5	39 89	SILVER DREAM MACHINE (PART ONE) DAVID ESSEX	MERCURY BIKE 1	F
★ 6	32	2	38 86	COMING UP PAUL MCCARTNEY	PARLOPHONE R6035	E
★ 7	4	6	34 86	SEXY EYES DR.HOOK	CAPITOL CL/12CL 16127	E
★ 8	16	5	32 59	TOCCATA SKY	ARIOLA ARO 300	A
9	8	5	26 75	TALK OF THE TOWN PRETENDERS	REAL ARE 12	W
10	5	10	25 41	DANCE YOURSELF DIZZY LIQUID GOLD	○ POLO 1/12-1	C
11	6	5	25 66	WORK REST AND PLAY (EP) MADNESS	STIFF BUY 71	C
★ 12	15	8	22 55	DON'T PUSH IT DON'T FORCE IT LEON HAYWOOD	20TH CENTURY TC/TCD 2443 R	R
13	10	10	21 30	POISON IVY LAMBRETTAS	2 STROKE XPRES 25	F
★ 14	21	5	19 75	MY PERFECT COUSIN UNDERTONES	SIRE SIR 4038	W
15	12	8	18 78	JANUARY FEBRUARY BARBARA DICKSON	EPIC EPC 8115	C
★ 16	29	2	18 17	STARING AT THE RUDE BOYS RUTS	VIRGIN VS 327	C
17	9	7	18 33	GOING UNDERGROUND - THE DREAMS OF CHILDREN JAM	○ POLYDOR POSP 113	F
★ 18	52	2	17 35	THE GROOVE RODNEY FRANKLIN	CBS 8529/13 8529	C
★ 19	34	4	15 58	DON'T MAKE WAVES NOLANS	EPIC EPC 8349	C
20	24	9	15 49	KOOL IN THE KAFTAN B.A.ROBERTSON	ASYLUM K12427	W
★ 21	27	6	15 74	CHECK OUT THE GROOVE BOBBY THURSTON	EPIC EPC 13 8348	C
22	22	6	15 67	MISSING WORDS THE SELECTER	2 TONE CHS TT 10	F
23	14	8	15 67	TURN IT ON AGAIN GENESIS	CHARISMA CB 356	F
★ 24	■	1	13 34	BREATHING KATE BUSH	EMI 5058	E
25	18	11	13 20	STOMP BROTHERS JOHNSON	A&M AMS/AMSP 7509	C
26	17	8	13 21	HAPPY HOUSE SIOUXSIE & THE BANSHIES	POLYDOR POSP 117	F
27	25	6	12 19	WHEELS OF STEEL SAXON	CARRERE CAR 143	W
28	20	9	12 45	MY WORLD SECRET AFFAIR	I-SPY SEE 005	F
★ 29	79	2	12 54	I SHOULD'A LOVED YA NARADA MICHAEL WALDEN	ATLANTIC K11413/K11413T	W
30	19	6	12 29	LIVING AFTER MIDNIGHT JUDAS PRIEST	CBS 8379/12 8379	C
31	33	7	11 81	MY OH MY SAD CAFE	RCA SAD 3	R
32	28	3	10 73	HIGH FIDELITY ELVIS COSTELLO & THE ATTRACTIONS	F-BEAT XX 3/3T	W
33	35	5	9 71	CLEAN, CLEAN BUGGLES	ISLAND WIP 6584	E
★ 34	39	6	9 72	ALL FOR LEYNA BILLY JOEL	CBS 8325	F
★ 35	43	6	10 41	DEAR MISS LONELY HEARTS PHILIP LYNOTT	VERTIGO SOLO 1/12	C
36	38	4	9 63	ROUGH BOYS PETE TOWNSHEND	ATCO K11460	W
37	31	8	9 54	HIM RUPERT HOLMES	MCA 565	C
38	13	12	11 12	TURNING JAPANESE VAPORS	○ UNITED ARTISTS BP 334	E
39	23	8	10 22	LET'S DO ROCK STEADY - RUDER THAN YOU BODYSNATCHERS	2 TONE CHS TT9	F
★ 40	97	2	9 20	FOOL FOR YOUR LOVING WHITESNAKE	UNITED ARTISTS BP 352	E
41	36	3	9 17	TELL THE CHILDREN SHAM 69	POLYDOR POSP 136	F
42	42	11	10 9	THE MONKEES (EP) MONKEES	ARISTA ARIST 326	F
★ 43	■	1	10 *	IN THE CITY JAM	POLYDOR 2058 866	F
★ 44	■	1	10 *	ALL AROUND THE WORLD JAM	POLYDOR 2058 903	F
45	47	3	7 52	DO YOU REMEMBER ROCK 'N' ROLL RADIO? RAMONES	SIRE SIR 4037	W
★ 46	■	1	7 46	SHE'S OUT OF MY LIFE MICHAEL JACKSON	EPIC EPC 8384	C
47	37	3	9 16	A FOREST CURE	FICTION FICS/FICSX 10	F
★ 48	53	4	7 52	TAKE GOOD CARE OF MY BABY SMOKIE	RAK 309	E
★ 49	■	1	9 12	THE GREATEST COCKNEY RIP-OFF COCKNEY REJECTS	ZONOPHONE 22	E
50	41	6	7 54	LOVE AND LONELINESS MOTORS	VIRGIN VS 263	C
★ 51	63	3	7 42	LOVE ENOUGH FOR TWO PRIMA DONNA	ARIOLA ARO 221	A
★ 52	■	1	9 *	THE MODERN WORLD JAM	POLYDOR 2058 945	F
★ 53	55	4	7 31	IN THE THICK OF IT - SO GOOD SO RIGHT BRENDA RUSSELL	A&M AMS/AMSP 7515	C
★ 54	90	2	7 33	MY FRIEND JACK BONEY M	ATLANTIC HANSA K11463	W
★ 55	61	3	7 20	HOLD ON TO MY LOVE JIMMY RUFFIN	RSO 57	F
56	44	8	7 58	NE-NE NA-NA NA-NU-NU BAD MANNERS	MAGNET MAG 164	A
57	48	2	8 *	POLICE AND THIEVES JUNIOR MURVIN	ISLAND WIP/12WIP 6539	E
★ 58	60	3	5 61	THIS WORLD OF WATER NEU MUSIK	GTO GT 268	C
★ 59	■	1	7 12	WHAT'S ANOTHER YEAR JOHNNY LOGAN	EPIC EPC 8572	C
★ 60	68	2	8 2	JUST CAN'T GIVE YOU UP MYSTIC MERLIN	CAPITOL CL/12CL 16133	E

KEY TO DISTRIBUTORS
 A - Pye; B - One Stop; C - CBS; E - EMI; F - Phonodisc; H - Lightning; I - Solomon & Coles; J - Charnade; K - Creole; L - Capitol; M - Sparrow; O - President; P - Pineapple; Q - Rough Trade; R - RCA; S - Selecta; T - Faulty Products; U - Scotti; W - WEA; X - Clyde Factors; Y - Wynd Up.

KEY
 ■ New Entry
 * Bullet
 ● Platinum Disc (1 million sales)
 ○ Gold Disc (1/2 million sales)
 ○ Silver Disc (1/2 million sales)
 † Indies less than 0.5
 ‡ (Platinum/Gold/Silver Disc information supplied by the British Phonographic Industry)

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THE SINGLES CHART 61-100

This Week	Last Week	Sales	Apply Weeks	Peak Pos.	Weeks In Chart	TITLE/ARTIST	Label/Cat. No.	D	Dist. Unit
81	1	8 *	8	1	8	NEWS OF THE WORLD JAM	POLYDOR 2089 99S	F	F
82	1	8 *	8	1	8	STRANGE TOWN JAM	POLYDOR POSP 34	F	F
83	1	7 *	7	1	7	DAVID WATTS JAM	POLYDOR 2059 054	F	F
84	56	4	4	50	50	IF YOU COULD READ MY MIND VIOLA WILTS	ARIELA HANSA (AHEAD) 57	A	A
85	66	1	4	56	56	LET'S GO ROUND AGAIN PART 1 AVERAGE WHITE BANG	RCA AWB 1/12-1	R	R
86	30	12	7	4	4	TOGETHER WE ARE BEAUTIFUL FERN KINNEY	MOW K79111	W	W
87	67	2	6	9	9	SUPREMES' MEDLEY - PART 1 DIANA ROSS & THE SUPREMES	WETAUN TMO/12TMG 1180 E	E	E
88	66	1	7	*	*	DOWN IN THE TUBE STATION AT MIDNIGHT JAM	POLYDOR POSP 8	F	F
89	89	1	4	43	43	SAIGON MARTHA & THE MUFFINS	INDISCS DIN 17	C	C
90	85	2	3	82	82	NO DOUBT ABOUT IT HOT CHOCOLATE	BACK 310	E	E
91	71	1	5	13	13	SOMETHING'S MISSING CHORDS	POLYDOR POSP 146	F	F
92	78	2	4	46	46	RIDE LIKE THE WIND CHRISTOPHER CROSS	WARNER BROS K17582	W	W
93	73	1	6	*	*	HOLIDAY BO (DOUBLE SINGLE) HUMAN LEAGUE	VIRGIN SV 105	C	C
94	74	40	12	5	2	ALL NIGHT LONG RAINBOW	POLYDOR POSP 104	F	F
95	78	59	5	2	2	LIQUIDATOR - LONG SHOT HARRY J ALL STARS - PIONEERS	TRIOJAN TR 9063	C	C
96	78	80	3	4	33	TELL ME ON A SUNDAY MARTI WEBB	POLYDOR POSP 111	F	F
97	77	1	3	38	38	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES JOHN LEWIE	STIFF BUV 73	C	C
98	73	6	3	38	38	IT'S THE FACE HUGH MUMBERS	BACK DOOR DOOR 4	F	F
99	75	45	11	5	4	ANOTHER MAN IN MY HEART SQUEEZE	ADM AMS 7507	C	C
100	85	2	3	36	36	THE SEDUCTION (LOVE THEME) JAMES LAST BAND	POLYDOR PD 2071	F	F
101	82	11	5	4	4	ECHO BEACH MARTHA & THE MUFFINS	INDISCS DIN 9	C	C
102	84	84	4	23	23	DAYDREAM BELIEVER ANNE MURRAY	CAPITOL CL 16123	C	C
103	83	71	5	4	2	ELECTRICITY ORCHESTRAL MANOEUVRES IN THE DARK	INDISCS DIN 2	C	C
104	84	85	4	2	41	S.Y.S.L.F.J.M. (THE LETTER SONG) O'TIPS	VIORGIN SHOT 1	F	F
105	85	1	4	*	*	THE GOLDEN YEARS (LIVE) EPI MOTORHEAD	BRONZE BROS 12/8RO 92	E	E
106	86	72	2	4	4	SCUBA SCUBA REVILLOS	INDISCS DIN 12	C	C
107	87	77	2	4	7	LOVE YOU FOREVER BUNNY MACK	RCA MACK 1/216	R	R
108	88	1	4	*	*	WHEN YOU'RE YOUNG JAM	POLYDOR POSP 69	F	F
109	89	1	4	*	*	THE EYON RIFLES JAM	POLYDOR POSP 83	F	F
110	90	1	4	*	*	YOU GAVE ME LOVE CROWN HEIGHTS AFFAIR	DEL LITE MER/MFRX 9	F	F
111	91	66	4	4	*	HOLLYWOOD TEASE GIRL	JET 176	C	C
112	92	58	7	4	1	MAGNUM LIVE (EPI) MAGNUM	JET 175	C	C
113	93	62	4	2	34	MODERN GIRL SHEENA EASTON	EMI 5042	E	E
114	94	64	1	3	*	CALIBRE CAB (CABL) 802 A	CALIBRE CAB/CABL 802 A	A	A
115	96	72	3	3	7	I HATE J.R. WURZELS	J.I.M. JM 1001	A	A
116	98	81	3	2	42	THE SHOW STEVE HACKETT	CHARISM 8C 357	F	F
117	97	46	9	3	1	THE SPIRIT OF RADIO RUSH	MERCURY RADIO 7/12	F	F
118	98	84	2	3	1	ISRAELITES DESMOND DEKKER	STIFF BUV/BVIT 70	C	C
119	100	85	1	2	1	TAKING THE LOOK OFF YOUR FACE MARTI WEBB	POLYDOR POSP 100	F	F
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- 105 RUDI GO MARRIED LAUREL ALKLEY & THE UNWINDEN I-SPY (SEE 8)
- 106 SEXY DANCER PINE (WARNER BROS K17590/7)
- 107 YOU DELTA 5 (ROUGH TRADE RT 041)
- 108 GO FOR IT HIRSH HANCOCK (CBS 8362/2 8362)
- 109 THE BUCKET OF WATER SONG FOUR BUCKLE UP (WARNER BROS 8303)
- 110 BREAKDOWN DEAD AHEAD BOB SCAGGS (CBS 8372)
- 111 LADY WHISPERS (ISLAND SO-4)
- 112 HELPFUL WISHORABLE ASH (MCA/MCA, MCA 115)
- 113 SPECIAL LADY RAY, GOODMAN & BROWN (MERCURY 6008 800)
- 114 EASY STREET SISTER SLEDGE (ATLANTIC K 1455)
- 115 NEVER LOSE YOUR SENSE OF HUMOUR PUAL JABARA & DONNA SUMNER (CASABLANCA NM 1002)
- 116 PLATINUM BLONDE PRELUDE (EMI 5046)
- 117 SO LONG FISHER (2 UNITED ARTISTS BP 342)
- 118 SPAGE INVADERS HOT GOSSIP (DJM DJ5 1093)
- 119 LOST IN LOVE DEMIS ROUSSOS (MERCURY MER 10)
- 120 DO IT IN A HEARTBEAT CARLENE CARCERY (WARNER BROS K17597)

RECORD BUSINESS Charts are used by Radians Capital, Luxembourg, B.R.M.B. Forth, Beacon, Tees, Trent, Plymouth and 210; the Daily Star and Evening News, Smash Hits, Superpop, Black Echoes.

All charts are compiled by Record Business Research and enquiries should be referred to the research director, Godfrey Rust (01 836 9311).

ALBUM REVIEWS

Top 40

SKY: Sky 2 (Ariola ADSKY2) Prod: Tony Clark/Sky/Haydn Bendall
On the evidence of their second album, Sky can now lay claim to being a band as well as 'five of the world's greatest musicians'. There will no doubt be accusations of pretentiousness, but that may well be the price for their efforts to take contemporary popular music in new directions. The band has the ability to blow with some cohesive power and fervour when the need arises, while quieter sequences employing unusual time signatures and assorted musical influences, provide intriguing contrasts. Every body has a chance to shine individually, with John Williams contributing exquisite acoustic guitar, but thankfully laying

low on the rock tracks. A best-seller with some staying power which will be given extra impetus by the nationwide tour in May.

VAL DOONICAN: The Very Best Of (Warwick WW5081) Prod: Not Listed

All Doonican's wayback favourites from his Decca days, when he was at his most prolific and successful as a record seller. It includes some of his hits like 'Walk Tall' and 'Evasive But-terfly', plus some of the sentimental ballads that he handles so well and for contrast the whimsical Irish songs like 'Paddy McGinty's Goat' and 'Delaney's Donkey'. In one form or another its all been repackaged before, but that's not likely to lessen its appeal to the masses who still fall prey to his homespun charm. Promotion in selected areas only.

Best of the rest

GRAHAM GOULDMAN: Animalympics (Mercury 9109 630) Prod: Graham Gouldman

The soundtrack from the animated movie of the same name, critics have noted the music was about the best thing about the film, and the album seems to bear this out. In amongst the tracks like 'Bionic Bear' and 'Kit Mamba' are some amusing songs which stand up well outside the film like 'With You I Can Run Forever' and 'Go For It', in fact one or two of the numbers might have made it in the context of a 'real' 10cc album. 'Love's Not For Me (Rene's Song)', is the single.

GALLAGHER & LYLE: The Best Of (Warwick WW5080) Prod: Not Listed
Possibly the most unlikely duo to be featured on a TV-promoted album. Although they have had their names on the charts often enough, they remain basically faceless. Therefore the album stands or falls on the quality of the music. On this score there can be no reservations. 'Breakaway', 'I Wanna Stay With You' and 'Heart On My Sleeve' will strike a chord among the armchair record buyers, who will find lots of other fine if less familiar songs on the album that positively glow with good taste and attractive melodies. If Warwick can get the smallscreen message across effectively, then the album must be in with a chance. Promotion in selected areas only.

PAUL COLLINS' BEAT: Paul Collins Beat (CBS 83895) Prod: Bruce Botnick

Bouncy new band from America (where it is known simply as The Beat) which bears more than a passing resemblance to the rather limited, though still striving to delineate the genuine excitement of Tom Petty. There is, however, one really good song here called 'Don't Wait Up For Me' that has already been tried as a single but could pick up more interest as an airplay album track.

PHILIP LYNNOTT: Solo In Soho (Vertigo 9102 038) Prod: Philip Lyntott/Kit Woolven

Lynnott's songwriting and personal charisma have been the main attractions of Thin Lizzy for years, always rescuing the band from second division boogie territory when relegation seemed likely. Here we have ten personal songs which veer strongly towards his romantic leanings and see him surrounded by some of the best in British session players. Early impressions are that some of the material is a little too slushy for its own good, but 'King's Whim!' with contributions from Mark Knopfler has star quality while 'Talk In 79' is a good rap about the state of the art. Lynnott has an army of fans who will snap this up, while most of the material sounds good for both rockshow and late-night programming.

singing and recruited four male lead singers who share duties between them. None of them are less than competent, but the album generally only catches fire in the instrumental passages when Hancock's virtuosity comes into play. It is an unashamed disco - er, dance, album, but with a rare class, and 'Don't Hold It In', with its massed male and female voices plus some wild soloing is the real kicker.

HUMBLE PIE: On To Victory (Jet JETLP231) Prod: Humble Pie/Johnny Wright

Five years has elapsed since Humble Pie split and apart from a couple of new faces, the 1980-version carries on where the original Pie left off. Steve Marriott, of course, was the distinctive sound of the band and he's still tearing songs apart with characteristic wild abandon, although Bobby Tench also contributes some fine vocals. The emphasis is on new material, but there are other sources of supply, including a powerful reworking of Holland Dozier's 'Baby Don't Do It'. The album is heavy going in the best sense of the word, and current interest in this type of music augurs well for its prospects.

BOXCAR WILLIE: King Of The Road (Warwick WW5084) Prod: Unlisted
Boxcar Willie already has a big following among British country music fans, thanks to a steady schedule of club gigs and the well acclaimed appearances at the Wembley festival. This marks

THE ONLY ONES: Baby's Got A Gun (CBS 84089) Prod: Colin Thurston

It's made a break time for The Only Ones, whose previous two albums-full of dark imagery and adventurous rock formats met with cult appreciation but little response on the chart. This time the sound is more open although the songs of Peter Perrett retain their deadly charm, the big surprise being the excellent solo guitar playing on the menacing 'Me and My Shadow' and the shmalzy country duet between Perrett and Pauline Murray (late of Penetration) on 'Fools'. Given the necessary breaks this should see The Only Ones established in the lower reaches of the chart.



the first time that his records have been nationally available and although initial TV promotion is only in Scotland, where his name is best known, its success north of the Border will certainly arouse interest elsewhere. National TV won't be used until later in the year. The 20-track album takes its title from the country best-seller and all other material is widely familiar.

VARIOUS: 20 Mod Classics Vol. 2 (Tania Motown STML 12133)

Side one, track 2, 'Come And Get These Memories' by Martha And The Vandellas tells the story of this, the second volume in a series which is at once a dream come true for older Motown fans and a musical discovery for younger ones. Vintage mid-60s tracks by The Supremes, Four Tops, Miracles, Stevie Wonder, Temptations and others are all captured in magnificent mono with plenty of bass, tambourines, tinny guitars and that relentless drimbeat. But please, can we have some Isley Brothers tracks on Vol. 3?

SUICIDE: Alan Vega/Martin Rev/Suicide (ZE ILPS 7007) Prod: Ric Ocasek

One of the more interesting American electronic experimenters, Suicide is a duo that visited these shores a couple of years ago to a largely bewildered reception. However, on record Alan Vega and Martin Rev make a thundering and well-justified noise which keeps you interested through some repetitive riffing and often witty lyrics. Some of the numbers could easily become unlikely dance favourites in the manner of PIL songs, so rock solid is the rhythm.

'Shuffle' and 'Hey Lord Don't Ask Me Questions'. A must for those who missed out at the time.

AVERAGE WHITE BAND: Shine (RCA XK 13123) Prod: David Foster

A logical move for the Scottish funk band, this album ventures into disco territory with a slick, get-up-and-dance gloss added to the usual long ABB workouts. It's a good progression because the band was in need of something to pep up what had become a familiar sound. A couple of distinguished ballads provide variety, there's the new single 'Let's Go Round Again' and the rest provide good disco fodder with plenty of horn-work featured.

Top 60

GRAHAM PARKER & THE RUMOUR: The Best Of Graham Parker & The Rumour (Vertigo 9102 042) Prods: Various

This album finally demonstrates that for a period of three years up to 1979 Graham Parker was consistently producing some of the fiercest, most emotional music of the decade. The 14 cuts here are all classics of their kind and include his versions of 'Hold Back The Night' and 'Kansas City' on an official album for the first time. Also here are 'Soul Shoes', 'Howlin' Wind', 'New York

RETAILING

Wholesale & Import Round-up

AS ANTICIPATED, WEA Records' decision to cut the price of all its LPs by £1.00 three months after release appears to have destroyed the market for cheap EEC imports of the company's back catalogue.

As Terry Shand, Stage-1 marketing director, commented: "The import market for WEA back catalogue has now been killed off - it's just not worth it for dealers." "But he added that various WEA new releases were still finding their way into the UK from EEC countries.

Meanwhile, Stage-1 is significantly expanding its export business following deals with five leading UK record companies. In return for the export accounts, Stage-1 has agreed not to import the record companies' main new releases.

Stage-1 will also shortly be announcing full details of an exclusive distribution deal for a previously unreleased album from one of the UK's top heavy metal acts.

In addition to various special offers on LPs, **Lightning Records** has good stocks of numerous 12-inch singles - among them Rodney Franklin's 'The Groove', Bobby Thurston's 'Check out The Groove', Herbie Hancock's 'Go For It', Kleer's 'Close to You' and Junior Murvin's 'Police And Thieves'. A number of new Japanese imports will be available this week from **Flyover/Disk Empire**. They include Whitesnake's *Live At Hammersmith*, the *Bernie Marsden* solo album and Thin Lizzy's *The Japanese Compilation Album*. The company also has imported LPs by Goddo, Streethart and Triumph.

Goldstone wholesaler S. Gold still has good stocks of its recent shipment of 100 early old singles - all carrying a dealer price of 25 pence. Another singles shipment is expected shortly.

T.G. GUIDE

Albums to be advertised this week on television

NATIONAL: All Regions
THE MAGIC OF Boney M. Atlantic Hants BMV 1
GREASEST HITS Suzi Quatro. RMC EMTV 24
 BY REQUEST Lena Martell. Ronco HTL 2046

ANGLIA:
THE VERY BEST OF Val Doonican Warwick WW 5081
THE INCOMPARABLE E. Gita Fitzgerald/Polygram PCT 79
COUNTRY GUITAR Warwick WW 5079
COUNTRY NUMBER ONE Don Gibson Warwick WW 5079
COUNTRY PORTRAIT Various Warwick WW 5057
20 COUNTRY CLASSICS Tammy Wynette Warwick WW 5040*

ATV:
100 GREATS Don & the Belmonts K-Tel NE 1057
GOLDEN MELODIES Various K-Tel NE 1073

GRAMMID:
GOLDEN MELODIES Various K-Tel NE 1076
HAPPY DAYS Various K-Tel NE 1078
GREATEST HITS Real Time
FIRST LADIES OF COUNTRY Various CBS 10018

SCOTTISH:
FIRST LADIES OF COUNTRY Various CBS 10018
SOUTHERN:
MELLOW MUSIK Ackar Bik Warwick WW 5069

ULSTER:
FIRST LADIES OF COUNTRY Various CBS 10018

TRIDENT:
THE HAYES Various K-Tel NE 1076

* Indicates albums which are all or part of composite under the name of the Warwick Country Collection.

Wholesaler **Lugtons** has decided to drop distribution of a number of small labels, with immediate effect. They are Lisamor, Orbstone, Empire, Night Owl, Staveley Makepiece, Swift, CJMO and Psycho.

Sussex importer **Waif** has a selection of new titles on the shelves including the *Blots By Blow* compilation on the Sundown label, the Costers' *LP What Is The Secret Of Your Success*, on Mr R&B Records, the *Lyrical J. Miller Series Records Vol 18* on Flyright and the Wilson Pickett single 'In The Midnight Hour' on Rumble Records.

Finally, many of the new releases available from West London distributor **Rough Trade** is the second single from Delta 5, on the Rough Trade label, titled 'Anticipation'. The band begins a UK tour next month.

Trouser Press UK distribution

THE AMERICAN fanzine *Trouser Press*, which specialises in coverage of British bands, is now available from **Ezy Ryder Records** in Edinburgh. For record retailers interested in stocking the publication, Ezy Ryder insists on minimum orders of 15 copies with a 50 pence handling charge. Also available from Ezy Ryder is the *Trouser Press Collectors Magazine*.

New all-purpose clamp from Bib

HERTFORDSHIRE ACCESSORIES company, Bib Hi-Fi, recently launched a newly-designed record clamp on the market, aimed at preventing sound distortion, improving sound reproduction and flattening warped records. It will retail at £2.48. Also now available from Bib Hi-Fi is a newly developed tape head cleaning fluid which is both non-toxic and non-flammable.



WINDOW DISPLAY material for Polydor's campaign for the new Crown Heights Affair LP *Sure Shot* and single 'You Gave Me Love', first UK releases on the De-Lite Records logo.

NEW ALBUMS

The Record Business Star Album Guide

- **** **CHART BUSTER** - platinum album
- *** **HIT** - major album with silver or gold potential
- *** **UP-AND-COMING** - strong release from established act or expected breakthrough
- ** **STEADY** - worthwhile catalogue or speciality album with crossover potential or simply new and hot
- * **STRICTLY LIMITED** - speciality market sales only
- **Single likely to boost album sales**

ARTIST/TITLE (Label)	LP/EP	Cassette/EP	Dist.	Release	
ALICE COOPER FLASH THE FASHION (Warner Bros)	K5692	5.00	K47605	5.00	MAY 9
* Hit by chart success with second album since success & first major success with full page consumer press					
ANDREW LOGG WHIRLING WIND (Mercury)	K5210	5.00	K452119	5.00	MAY 9
* Hit by chart success with second album since success & first major success with full page consumer ads and the release of a new single 'Singer With The One Goodbye'					
ANNE MURPHY (Mercury)	ST 12064	5.25	TC 51 12064	5.25	MAY 9
* Full page trade and consumer ads plus prospective TV and radio interviews make campaign for new album by singles with great AOR appeal and hit single					
BILLY COCHRAN LIVE! (Mercury)	GLP 156	3.99	GMAC 356	3.99	MAY 9
* Return after long absence on album by UK based soloist with album produced in Italy by Ken Gold who brought success to the Real Thing. Contains three singles inc 'Stay The Night' and price set at £4.99 in US (15.99) after last 10,000 units combined sales					
DEVO FREEDOM OF CHOICE (Virgin)	V 2162	5.25	TCV 2162	5.25	MAY 16
* US new wave outfit goes trade and consumer ads plus freebies for their new album 'Four In A Row' supported by a large radio in Virgin 2000s in four towns					
DIANA ROSS (Motown)	SIMA 8033	5.99	TC SIMA 8033	5.99	MAY 9
* Full new material produced by Chic from five trade, consumer, national and underground ads plus in-store displays					
EDDIE COCHRAN 20TH ANNIVERSARY ALBUM (United Artists)	ESCP 20	14.99			MAY 2
* Limited edition 2-disc box set. National and music press ads support this set which will be deleted in a very short time					
EZDY GRAY LIVE IN DALE (Epic)	TC 19	5.25			MAY 30
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
ELTON JOHN T & B (RCA)	ASPD 126	5.95	REWNO 126	5.80	MAY 16
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
ETHEL THE FROG (Mercury)	EMC 3329	5.99			MAY 16
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
FRANK PARKER AND THE NEW POWER GENERATION THE ESCALATOR (Capitol)	2522	7.25	ESCE 22	4.99	MAY 23
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
HELEN REDDING WHAT YOU'VE GOT (Capitol)	ES 12068	5.25	TC ES 12068	5.25	MAY 9
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
HUMAN LEAGUE (Mercury)	Y2163				MAY 9
* Full page trade and consumer ads plus in-store displays					
JANE FARRAR (Mercury)	FLPS 9033	5.25	TC 9033	5.25	MAY 16
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
JERMAINE JACKSON LET'S GET SERIOUS (Mercury)	SIMA 12127	5.99			MAY 23
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
JON ARMSTRONG AND THE NEW POWER GENERATION (Capitol)	2522	7.25	ESCE 22	4.99	MAY 23
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
LINTON KWEISI JOHNSON BASS CULTURE (Island)	ILPS 9605	5.25	TC 9605	5.25	MAY 9
* Long awaited album from black pop with great potential and excellent tracks on black pop, jazz, soul, funk, reggae and the 'Garden' in-store posters and consumer ads, posters on London buses and full in-store displays					
LITTLE RIVER BAND BACKSTAGE PASS (Capitol)	E-STOP 10015 19	5.99	TC E-STOP 10015	5.99	MAY 9
* Trade and consumer ads plus prospective UK tour back up supported by the album by Australian AOR act who have yet to find sales acceptance in UK despite superior status in US					
MIK NENKINA IN THE POCKET (Polygram)	PCIC 1002	5.95	POLCS 1002	4.99	MAY 9
* Return to veteran popstar who is enjoying renewed success in States with single deal with his daughter					
ORIGINAL VICE CAROL CRAY (Mercury)	EMC 453	5.25			MAY 9
* Contains songs from first studio album about on UK press campaign plus one song about from both previous albums. Advertising will be done through the summer in trade and consumer ads plus in-store displays					
PAUL McCARTNEY IN CONCERT (Polygram)	PCIC 158	5.69	TPCIC 158	5.69	MAY 16
* Second quality special album from Paul features him as producer, writer, composer and player of all the instruments. Includes live recordings from his recent tour of the UK and full in-store displays					
RANDY CRAWFORD HOW ME MAY BE (Mercury)	K5271	5.00	K45271	5.00	MAY 9
* One hit and top 10 single from time when he added his vocal talents to 'The Last' and 'The Best' with new solo album and gets black press ads to support the album					
SAMMY HAGGAR DANGER ZONE (Capitol)	ES 12069	5.25	TC ES 12069	5.25	MAY 9
* New album based on the basis of 'Love's Not Clear' (and the UK hit) by heavy metal acts and radio success with full page trade and consumer ads					
SCORPIONS ANIMAL MAGNETISM (Polygram)	PCIC 158	5.69	TPCIC 158	5.69	MAY 16
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
SHAN BE THE GAME (Polygram)	POLLO 5033	5.95	POLCS 5033	5.55	MAY 16
* First album since the latest break-up and information in history of rock music featuring pop, funk and consumer ads and in-store displays for promotional tour					
STEEL PULSE GUILT (Island)	ILPS 9613	5.25	TC 9604	5.25	MAY 9
* Return for reggae fusion band on new album backed by ads in black and pop press supporting first 5,000 albums copies for TC 5086					
STYX ROAD TO SAVANNAH (Mercury)	ANBS 1001	9.99			MAY 9
* Hit by chart success with second album since success & first major success with full page consumer ads and various freebies through a hit single well used considerably					
TEXAS TURBO DISCO (Mercury)	SRK 6000	5.00			MAY 16
* Full page trade and consumer ads plus in-store displays					
THE BEAT 1 JUST CAN'T STOP (Capitol)	BEAT 001	5.00			MAY 16
* First album from the group with full hit singles behind them and a third 'Mirror In The Back' on the way					
TONY MARTIN UP AND UP (United Artists)	ELV 2	4.99			MAY 16
* Return to musical theatre for veteran actor who has just completed a tour of the UK					
VARIOUS NEW CLEAR DAYS (Epic)	US 30350	4.99	TCX 30350	4.99	MAY 16
* Trade and consumer ads and in-store displays with Virgin and Decca Price made to campaign for pop trio who are touring					
VARIOUS METAL FOR MUMMUS VOL 2 (EMI)	EMC 3337	5.25	TC EMC 3337	5.25	MAY 16
* Second in series of heavy metal compilations features selection of well known and lesser known acts and should follow in production					
VARIOUS CLUB S&S (Epic)	HRSP 4	3.45	JCRSP 4	3.65	MAY 16
* Now out on cassette					
VARIOUS WAVE INTERESTED PARTIES (Mercury)	HRSP 3	3.45	JCRSP 3	3.65	MAY 16
* Now out on cassette					
WHITESNAKE READY TO RING (Mercury)	US 30350	4.99	TCX 30350	4.99	MAY 16
* Hit by chart success with second album since success & first major success with full page consumer ads and in-store displays					

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WAVE INTERESTED PARTIES (Mercury) - Hit by chart success

Publishing know-how at the drop of a royalty

THE MARGARET Brace Copyright Bureau exists to provide a service for songwriters anxious to maintain independent control over their mechanical and performance royalties, and for small companies without the resources to finance a royalty accounting department of their own. It ensures that either publishing or recording royalties are accurately and regularly accounted for, and provides expert assistance to any firm anxious to establish its own publishing subsidiary and seeking administrative assistance.

Publishing is a complicated area to become involved in, particularly if all the money available from a variety of sources is to be collected with confidence.

Margaret Brace describes the MBCB function as follows: "For anybody who wants to start a publishing company, we ensure that the writer contracts are legally drawn up and signed, we register the appropriate songs with the PRS and the MCPS and notify all the record companies that we are administering a particular catalogue so that they account correctly to us."

Additionally the Bureau deals with correspondence from solicitors, which can be a complex business, handles queries from abroad and generally takes care of a voluminous amount of corres-

pondence which passes through the office each week.

Some of the chasing which the Bureau holds itself responsible for can prove to be frustrating and fruitless. She recalls a recent case where a writer claimed to have heard one of his songs on a record in America but that composing and publishing credits were being wrongly claimed. A vast amount of time was taken up contacting the appropriate record company to request a copy, and also the Harry Fox Office in New York to seek help in tracking down the allegedly offending label. In the end a copy arrived in London and to her amazement, Ms. Brace discovered that her efforts had been a complete waste of time. Although the title was similar, the music and lyrics were totally different.

"I was very annoyed that so much time had been wasted and I can only assume that the writer had not actually heard the record when he drew the matter to my attention. Still, it's all part of the job, I suppose, and possible copyright infringements are cropping up all the time and we feel obliged to look into them," she says.

Once the songs have been registered with the PRS and the MCPS, then those firms and the relevant record companies, already previously alerted by the Bureau that it is administering a particu-

lar writer's copyrights, makes returns every three months. From these a detailed statement is prepared on the computer. The writer's share of 50 percent is then deducted and paid direct. The remainder, with the Bureau's fee deducted, is passed on to the publisher client. An accounting is made twice a year to coincide with the supply of information from the societies and the record companies.

Where MBCB represents record labels, sales figures are supplied every three months. From these statements are prepared for all relevant publishers the details of what is actually owing. The client is left to make the actual payments. For this service the Bureau of royalty administration are subject to a fee of about 15 percent of the gross amount collected.

The Bureau will if required take on responsibility for royalty accounting for copyright usage in foreign countries. So far as performance royalties are concerned this is a relatively simple task, for all performing right societies internationally are affiliated to the PRS and remit to the British company for onward payment. In the case of mechanical royalties, the Bureau makes contact by letter asking for a statement in respect of the listed copyrights. An exception is SACEM of which the Bureau is a



MARGARET BRACE: providing a service for small companies.

member. All client companies are registered directly, thus enabling payments to be made automatically to MBCB as necessary.

MBCB is also registered with the Nordisk Copyright Bureau which collects mechanical royalties in the Scandinavian territories. As a result of being assigned overseas administration of 17 songs composed by Tom Robinson, Ms. Brace was able to secure a payment of over £5,000 from Nordisk - money which had been waiting for somebody to claim.

It is likely, she thinks, that there are useful sums of money waiting to be claimed in the accounts of many European collection agencies. Her ambition, time permitting, is to visit the European copyright societies, check all the untraced titled in suspense and "see what I could come up with." The fact that she has on her own file some 12,000 titles, any of which might turn up in some European untraced section, doesn't daunt her. "I would probably recognise the song, but even if I didn't I would certainly spot the writer. I have a

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BRACE COPYRIGHT

very good memory for things like that," she explains.

Where dealing with overseas firms is required, she considers that co-operation is generally cheerfully forthcoming. The two exceptions are Africa, where letters are mostly ignored, and more surprisingly America. "I don't know whether it is because the copyright law there is slightly different from ours or whether they just don't bother, but we usually have to write to record companies and publishers several times before we can get an answer."

The Copyright Bureau operates exclusively as an accounting and

administration facility. Promotion and soliciting of cover versions on the copyrights handled is not part of the service. However, with each title on file available either on record or tape or in sheet music form in the office, the staff is aware of the types of music it is responsible for. From time to time producers make contact asking if there is any suitable repertoire available for recording and then the Bureau will supply the appropriate tape or disc.

"We pride ourselves on giving a personal service and we regard helping our clients in this way as an integral part of what we do," says Ms. Brace.



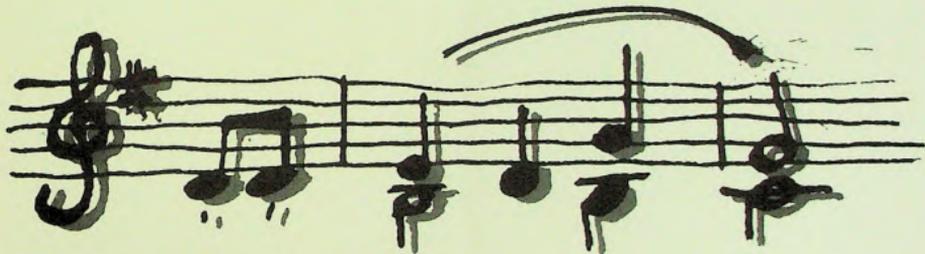
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Personal service a priority

DESPITE THE general easy-going working atmosphere of the recording industry, it remains very much a male-dominated preserve where, with a few exceptions, women are not given a real opportunity to prove their executive potential.

Among the handful of exceptions is Margaret Brace whose Copyright Bureau has over the past decade proved its worth time and again in ensuring that small record companies, music publishers and writers are paid royalties which are rightfully theirs and which might, were it not for her expert guidance, have been overlooked.

Today she and her staff of three women run MBCB from newly occupied offices in the Redifusion building in Great Marlborough Street (entrance in Ramillies Place). There, with space to spare for the first time since she started her company, some 12,000 titles owned by 42 publisher clients are filed away, to be matched against returns from record companies, the Performing Right and Mechanical Copyright Protection Societies and collection agencies overseas, later to be accounted for in twice yearly computerised statements.

Margaret Brace arrived in England 39 years ago from Belfast to join the WAAF

and her Ulster brogue still identifies her roots. She became involved in the record industry by chance rather than by intention. In 1959 she was the head of the shipping department of Ovaltine in London when the news came that the company was to be transferred to Kings Langley in Hertfordshire. With two children and a husband to care for, she declined to make the move and instead decided to take a break from a job which had lasted for eight years.

"After three or four weeks I realised I missed working and saw an advertisement for a royalty manager's assistant at Philips Records. They wanted somebody who knew all about decimal points and I thought that with my knowledge of freight tonnage it was something I could cope with easily," she recalls.

Work she expected to be easy turned out to be rather more difficult than anticipated, but she regards herself as having been fortunate to have trained under John Lefly. "He was a good teacher. I owe a lot to him," she says.

Many people entering the non-glamorous end of the record business would have found the job monotonous. Not Margaret Brace. She looked upon it as more than just a repetitive clerking role and made it her business to investi-



MARGARET BRACE checks through the details of a royalty statement with publisher Ronnie Beck of Nisbett & Beck Music.

gate the whys and wherefores of royalty accounting.

"I am fascinated by figures," she points out. "It took me years before I agreed to have an electronic calculator in my office. And even then I used to check the results on paper to make sure they were right."

After a couple of years she moved on to join Jeff Kruger at Ember Records. She assumed that she would just be responsible for royalty accounting, but found that she was expected to look after the music publishing side as well. "I had some more learning to do, but nobody to teach me this time," she says. However with her usual resourcefulness she picked up much of the necessary know-how by practical means, sup-

plemented by frequent references to Copinger's Law Of Copyright, the standard work of reference, and the readily available advice of experts like Eileen Scannel, PRS head of repertoire, and the late Edward Anderson, an MCPS consultant.

She was there when Ember's Sparta Music publishing subsidiary was formed, looking after all copyright and registrations as well as royalty accounting. She recalls the arrival in 1965 of Hal Shaper, now head of Sparta-Florida publishing and a long-standing client of the Copyright Bureau, and his signing of Davy Jones, later to become rather better known as David Bowie, and the Moody Blues, as writers.

In 1967 she moved on again to join Philip Solomon at his newly started record company Major Minor. There she managed the Teepee group of publishing companies.

She remained at Major Minor until it closed in 1970, involving herself with such artists as the Dubliners, Karen Young, Tommy James, Malcolm Roberts - and the one she remembers best Jane Birkin and her infamous recording of 'Je T'Aime'. When Philips received instructions from on high to cease distributing the record, Solomon acquired UK rights when it was at a sales peak. Selecta, Major Minor's distributors, also refused to handle the record so Solomon struck a deal with the BIRD network of independent

● To page 16

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THE ALL-FEMALE staff of the Margaret Brace Copyright Bureau. Pictured with the boss are (left to right) Sandra Cackett, personal assistant and general factotum, who has been with Margaret Brace since her days at Ember in 1962, royalties clerk Jane Baldry, and Karen Morrison, stats clerk and handler of general enquiries.

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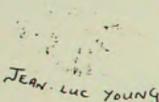
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● From Page 13
wholesalers to supplement the company's efforts to keep up with demand.

"We worked Saturdays and Sundays to cope with orders and we kept on sending the messenger boy to the Post Office with parcels for small shops. It was a big job, but we did it," she recalls. Looking back over the time she spent with two of the industry's most maverick characters, Margaret Brace comments: "Working for them probably got me where I am today. I had to do the work whether I liked it or not. It kept me on my toes. You didn't dare make a mistake for either of those two."

When Major Minor folded, she was faced with the need to keep herself occupied. There had previously been offers of freelance work and in discussion with her husband Ken, who works in the accounts department at Lucas Engineering, she started her own copyright royalty accounting firm, specialising in servicing small firms who couldn't afford to run departments of their own.

Her conviction that there was a need for a firm specialising in royalty account-

ing didn't take long to bear fruit. Maurice Mindel's Arrowbats firm was her first client, followed by Chrysalis Music and then an assignment from A&M to clear up export royalties.

In 1974 the Bureau expanded its operation to include record label royalty accounting and four years ago introduced a computerised system to simplify and speed up the accounting procedures. Two companies now share the computer work - Computer Express which looks after the records accounting and all the publishing clients bar three. Sparta-Florida, Emerald and Big Ben, the three biggest accounts, are processed through LeraDean.

Other clients include Galaxy Records and Ashtree Holdings for Philip Solomon, Peter Gallander's JP Music, (Ben) Nisbett & (Ronnie) Beck Music, John Schroeder's Alaska Records and Music, Ron O'Shea's RO Music, Brent Walker Music, Nevis Duart Music, Tony Pike's Fish Music, Marrow Music, George Porter Music, Lightning Records, Chapel Music, Amphonic Music and Brunswick Music. A recent addition is administration of 17 Tom

Robinson copyrights, published here by Konkwest Music, in all territories outside the UK and US.

Running a service company like MBCB has not been without its problems, particularly when clients have gone broke before paying their bills. However, despite numerous overtures from companies anxious to secure her expertise by way of amalgamation, she has always resisted the temptation to give up her independence.

"I could easily have got a job with somebody else. There have been several offers, but I have turned them all down. After starting it all up and running it in a way which seems best to me, I don't think I would want anybody else to be involved," she says.

In recent months she has noticed not only an increase in the number of enquiries from small independent companies but also from established publishing houses looking to making economies.

"I prefer to keep the company small and under my personal supervision. Our aim is to give the client the service he wants - on the same day if possible."

Publishing arm has an Elvis copyright

ALTHOUGH SHE is recognised as an expert in all areas of music publishing, Margaret Brace has never been tempted to move into this area herself.

She does, however, have a publishing company of her own, Kenmar Music, formed just after she started in business. She began Kenmar to accommodate an Italian background music library which had been offered to her, when the PRS felt that it could not accept the Margaret Brace Copyright Bureau as a suitable name for membership.

Kenmar has about 150 copyrights which it administers, including one song recorded by Elvis Presley and its one and only hit, 'Spinning Rock Boogie' recorded by Hank C. Burnette for Sony.

"I am a great Elvis fan," says Ms. Brace. "My ambition was to get the copyright of one of the songs he recorded, but I never thought it likely to happen. Then one day I was offered a song from America called 'He

Touched Me' which became the title track on one of his religious albums."

Kenmar's catalogue comprises mainly ballads from writers in America. "We sometimes get writers

coming along with a song they want us to look after, but they don't want to form a publishing company, so we put the copyright into Kenmar. It's just a handy thing to have around."

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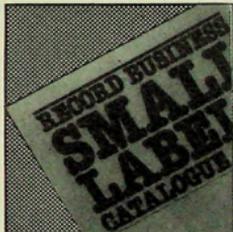
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BBC claims its listenership up 6%

TWO DAYS before the BBC board of governors met to discuss the implementation of the Corporation's £130 million cuts, a hurried press conference was organised to announce that listening to the BBC network has increased by around 6 percent in the first quarter of 1980 against the same period last year. Listening to ILR, the BBC claimed, was down by 3 percent.

The report revealed that listening per head per week to Radios 1 and 2 had increased 6 percent each and Radio 4 by 5 percent. No significant change was reported to Radio 3.

At the same time ILR was shown 3 percent down. It is not possible to compare BBC research findings with ILR's JICRAR studies but the last JICRAR (Spring 1979) made this claim: "ILR gains audience and share against BBC's continued decline." ILR was shown to have 33 percent of the total listening market against Radio-1 (25 percent), Radio-2 (20 percent), Radio-4 (11 percent) and Radio-3 (2 percent).

Reacting to the BBC's claims Tony Stoller, director of the AIRC, questioned whether the BBC's research, primarily for programming purposes, could accurately measure local radio

BBC: Average Daily Patronage
1979

	3rd		4th	
	%	%	%	%
Capital	11.4	10.2		
LBC	3.6	3.5		
Radio 1	12.0	12.4		
Radio 2	11.4	13.5		
Radio 3	2.2	1.9		
Radio 4	11.5	12.1		

JICRAR: Brand Share by Station
(Share of hours listened)
Spring 1978 and 1979

	Spring 1978		Spring 1979	
	%	%	%	%
Capital	26.2	25.6		
LBC	7.8	9.4		
Radio 1	1.9	2.2		
Radio 2	22.0	21.2		
Radio 3	21.2	23.0		
Radio 4	2.6	2.3		
Radio 4	15.8	14.3		

audiences. The BBC did not use it for local radio.

Of listening habits to local radio, the BBC's statement simply said: "The BBC local radio figures are affected by the reduced hours in broadcasting and are therefore not directly comparable." Listening figures for BBC local radio are not yet available for the first quarter of this year, but London area figures were released on request for the last quarter of 1979 compared with the third quarter.

The top table shows average daily patronage as a percentage of the population of 7,167,600 in Radio London's editorial area. Again, it is not possible to compare these BBC figures with JIC-

RAR but as an indication of the disparities involved, Spring 1979 JICRAR figures for Capital's total survey area are shown.

The BBC's figures for the first quarter of 1980 actually show a drop in its own local radio audience as well as ILR's.

The BBC's most recent claims are unacceptable to ILR. As Stoller points out: "There is no evidence from any other source supporting this data and because the BBC are so selective in what they publish, without any information on method, we would not want to rely on them for our purposes." The latest JICRAR survey will be published in June.

The BBC denies any secrecy. In fact there is a booklet available on the subject. The BBC conducts 2,750 interviews a day using aided recall. Respondents are asked what they listened to or viewed the previous day. They are shown a specially laid out review of the previous day's broadcasts, on all channels.

Aware of the possibilities of falsified information being given to an interviewer who declares his interest, the Corporation carries out anonymous spot checks. Over the last 20 years these have not shown "any significant pro-BBC bias in normal interview results."

Nevertheless BBC audience research findings for both radio and television will continue to be viewed with scepticism while it remains incompatible with other survey methodology. ILR would certainly welcome a revision. Says Stoller: "This whole thing highlights again the need for common data base for audience research and we hope the opportunity will arise for ILR and the BBC to talk about this."

Documentary prize to Capital girl

CAPITAL RADIO's Jane Walsley has been voted joint winner of the Royal Institution of Chartered Surveyors award scheme for her documentary *Londoners Don't Live Here Anymore* for which she received a trophy and a cheque for £200.

The scheme is also sponsored by the National Council for the Training of Journalists.

The programme looked at the impact of rising house prices on first time buyers in London.



AFTER TWO years on local radio in Eire, presenter Stephen Rhodes has joined BRMB in Birmingham to host the station's Record Breakers show, featuring records from the Top 40, disco, album and C&W charts for three hours each Sunday, 11am-2pm. He will also be presenting the Saturday morning show, 10am-2pm. For nearly two years Rhodes introduced the ARD Radio Top 40 show and then a similar hits programme for Radio 257, also Dublin-based. At BRMB he takes over from operations manager Paul Brown.

Patronage	Amount of Listening (per head per week hours: minutes)		Share of Listening	
	'79	'80	'79	'80
Radio 1	17.2	17.5	3:09	3:20
Radio 2	15.0	15.4	2:35	2:44
Radio 3	1.1	1.2	0:08	0:09
Radio 4	9.7	9.7	1:03	1:06
BBC local	4.9	4.7	0:44	0:41
ILR	7.8	7.1	1:26	1:23

Local training the coming trend—Stoller

IN THE wake of Capital's announcement of its plan to open a broadcast training school, details of a new policy for training were outlined by Tony Stoller, director of AIRC, on behalf of the ILR companies at a recent meeting of the Local Radio Association.

Training, he said, is considered to be a pressing priority. "The movement of trained staff from ILR to IIV and the BBC, and the appointment of new ILR companies, highlights the importance for ILR to develop its own staff. There is also a continuing need to encourage higher levels of competence and to bring on specialist abilities to help meet the companies' programming ambitions."

As well as Capital's initiative, Stoller mentioned other training activities already undertaken by companies such as Clyde, Swansea, Hallam and Orwell both for their own staff and those of other stations. BRMB and Piccadilly, he said, have established formal traineeships internally while many stations send staff on relevant courses at local universities and polytechnics.

These and other companies have further plans to establish and advance training for journalists and presenta-

tion staff; LBC is, at last, hoping to begin journalistic training and Metro now has a sales training facility and is developing management courses.

Discussions are underway between the AIRC and the NUJ concerning training although negotiations have yet to begin with the ABS whose membership within ILR is around 40 percent. Stoller announced that the Association is now one of the constituent bodies of the Communications, Advertising and Marketing Education Foundation (CAM) which undertakes a very wide range of training and education.

In AIRC's view, said Stoller, training in ILR will clearly be decentralised. "Some companies (usually but not invariably the larger ones) will run particular training courses to which other companies will be invited to send staff; established stations will help in the training of neighbouring new companies; companies with particular skills or resources will make these available to others, and to individuals hoping to get jobs in ILR, and locally, each management will make appropriate use of outside courses, perhaps in selected academic institutions, to meet the individuals needs of staff and

station.

"It cannot be AIRC's job to train company staff," Stoller concluded. "While perhaps on a few occasions, companies may want the Association to be the point of contact with outside bodies, this decentralised pattern of training places the responsibility on individual companies where it properly belongs as a management function."

● THE IBA is to fund a new lecturership at the Centre for Journalism Studies, University College, Cardiff to be appointed in time for the 1980/81 academic year beginning this Autumn. The course at Cardiff has already been attended by a number of station staff already working in ILR and the new lecturership is intended to provide some greater concentration on training for ILR, as well as radio generally.

The appointment will be for one year initially, with renewal after review for a further year. This IBA support is part of the Authority's current plans, in liaison with the ILR companies, for a programme of training designed to help meet the needs of the current ILR expansion.

Bristol attracts interest

SEVEN APPLICATIONS have been received by the IBA for the franchise to run the Bristol ILR station. This is the highest number for one area since eight applications were made for the London general franchise, won by Capital.

Interest in Bristol has always been very high. At one time it was believed that 11 groups had formed although a number of the smaller parties have since amalgamated in view of the strong competition. A public meeting on May 19 will be followed by preliminary inter-

views conducted by the Authority in Bristol.

The seven applicants are: Avon Broadcasting Company Limited of Steeple House, 59 Old Market Street; Avon Listeners Radio of University Settlement, 43 Ducie Road; Bristol Channel Radio Limited of Equity & Law Building, 30-34 Baldwin Street; Brunel Radio, Dawn Estates Limited of Minster House, P O Box 25, Baldwin Street; Radio Avonside Limited of 30 Queen Charlotte Street; Radio Clifton of 40 Falcondale Road, Westbury-on-Trym and Wessex Broadcasting Company of 66-68 Alma Road, Clifton.

ILR revenue increase

FIGURES ONLY recently made available by the Association of Independent Radio Contractors show that revenue to ILR during 1979 was £44.6 million compared with £29.8 million in 1978, an increase of 49 percent. December revenue was up 52 percent to just under £5 million.

Revenue in January this year was £3.1 million against £2.1 million in 1979, an increase of 44 percent and February revenue was £2.8 million against £2 million in 1980, an increase of 40 percent.

Already predicted is an overall revenue of £60 million in 1980, by the end of which a further seven stations will be broadcasting.



AS LUNCHES go, £1,400 is excessively expensive but that's what property developer Kim Kayne paid to Capital's 'Help A London Child' campaign to have lunch with Cliff Richard. This compares with £500 paid by a listener to have lunch with Michael Aspel round the corner from Euston Tower and a mere £150 paid for lunch in Paris . . . with Peter Young.

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Airlines

SPECULATION MOUNTING that chief executive of the 'Big Five', Capital, City, BRMB, Clyde and Piccadilly are involved in forming a consortium to apply for the IBA broadcast TV franchise. Whether John Whitney is seriously considering an active TV role more or whether the group would simply use the opportunity of an IBA interview to present counter-arguments to the Authority in view of the direct competition for ILR's peak-time audiences, remains to be seen. Breakfast TV should also be considered in the light of a BBC-controlled subscription, or Pay-TV via satellite as conceived by Robin Scott's working party, not to mention the fourth channel . . . Colin Mason involved in the franchise game again, this time for a Luton/Bedford group called Chiltern Radio, a formerly disbanded consortium revived by Mason who's working once again, albeit freelance, for Standard Broadcasting . . . Kenny Everett to appear live at the radio workshop session at the Advertising Association Conference in Brighton on April 30 . . . Eric Clapton broke a four and a half year silence to be interviewed by Tommy Vance on Radio-1 last Friday (25) . . . Now confirmed by the Board of Governors, the



BBC cuts mean a reduction to network radio of £4.1 million losing 104 posts and a cut of £2 million to local radio with a loss of 72 posts. Nevertheless the BBC intends to cover 90 percent of the country by the mid-1980s continuing the expansion with Cambridge, Devon, Cornwall and Northampton . . . Derek Chinnery in the States last week to receive the Communication Award from Variety Clubs International in recognition of the support Radio-1 has given Variety in Britain . . . Luxembourg's new chairman Sir John Rodgers received the insignia of Commander First Class Order of the Lion of Finland in appreciation of his work while leader of the Conservatives in the Council of Europe . . . Tomorrow (29) Jimmy Young's guest will be Jim Callaghan and the following day Margaret Thatcher. Both will be available to answer listeners' questions on air . . .

Rockshow Report

MOST AIRPLAY

- Descending Order
- 1 **WOMEN & CHILDREN FIRST**
The Hollies Warner Bros K56793
 - 2 **DUKE**
Genesis Charisma CBR 101
 - 3 **WHEELS OF STEEL**
Saxon Carrere CAL 115
 - 4 **ORIGINAL MIRRORS**
Original Mirrors Mercury 9102 039
 - 5 **WELCOME TO THE CLUB**
The Hunter Chrysalis CJT 6
 - 6 **SONGS THE LORD TAUGHT US**
Cramps Illegal ILP 005
 - 7 **GET HAPPY**
Elvis Costello F-Best XJLP 1
 - 8 **LOUD & CLEAR**
Sammy Hagar Capitol E-ST 25330
 - 9 **ON THROUGH THE NIGHT**
Def Leppard Vertigo 9102 040
 - 10 **HICKS FROM THE STICKS**
Various Rockburgh ROC 111

MOST ADDED

- Descending Order
- 1 **LITTLE DREAMER**
Pete Green PVK PVLS 102
 - 2 **MARAUDEE**
Magnum JETJLP 230
 - 3 **MAGNETIC AIR**
Max Webster Capitol E-ST 25392
 - 4 **1980 - THE CHOICE IS YOURS**
Members Virgin V2153
 - 5 **LINGUOLONGAMAX, VOL 2**
Max Bygraves Pye NI26
 - 6 **EMPTY GLASS**
Pete Townshend Alco K50699
 - 7 **BRITISH STEEL**
Judas Priest CBS 84160
 - 8 **CASH 'N' BURN**
Pat Travers Polydor POLS 1017
 - 9 **THE BEST OF Graham Parker and the Rumour**
Vertigo 9102 042
 - 10 **DAYS IN EUROPA**
Skids Virgin V2138

UNDERGROUND HERO Max Bygraves has, at last, achieved national airplay and a place in the Rockshow Most Added list. Discreet inquiries to the DJs on the panel revealed that most of them have been sneaking a track or two from his near legendary *Lingualongamax, Vol 2* in between plays of *Van Halen's Women and Children First* and Genesis' *Duke*. Openly play-listing this album has helped many closet Max Bygraves fans among the panel come out into the open. Malcolm Herdman of Metro Radio has gone so far as to let us know that he is also playing the cult favourite *James Last And His Orchestra Play The Hits Of Frank Zappa, Vol 6*.

Promoperson, Phil Smith of Pye wasn't available for comment at time of press but no doubt the unexpected crossover from a place of almost total obscurity to one of national importance is an achievement he can and will be proud of. The album also has the backing of a TV show to help its

success in this country.

LIVE SESSIONS around the country this week include White Heat on Malcolm Herdman's Metro show; Dangerous Girls, Ruby Turner, and Ricky Cool And The Rialtos ("all local and very wonderful") from Robin Walk at BRMB; another local band, Lizard are featured by Orwell's Pete Barracough. Elsewhere in the country, Piccadilly's John Evington is airing interviews with Jethro Tull and Magnum and Graham Lee, who stands in temporarily for Jaye C at Nottingham, is featuring interviews with Carl Palmer, Sammy Hagar and the Motors.

The Skids' *Days In Europa* in this week's Most Added list is a different version from the one which made its mark in the Rockshow Chart last year. The current album is a version re-mixed for the Canadian market which went down so well with the group and here that they decided to release it again. The original cover has also been changed.

REGGAE 18s

The SKA revival may be swinging, but other classic reggae singles are making the rounds again. And with not a little success. Foremost is Junior Murvin's 'Police And Thieves' (Island), a record that topped the British reggae chart for much of the summer of '76 and was covered by The Clash.

With little appeal, Murvin's hitch-picked, cautionary ditty is suddenly selling word-of-mouth, making it Island's second-biggest single last year. Unavailable for three years, the single is now going best on new 12-inch discoms in specialist shops but both 7- and 12-inch are starting to make inroads in the mainstream stores.

Max Romeo's 'Wet Dream' is, of course, still released by airplay problems second time round but Jet Star's re-release of the laconic, risqué song is selling again, with 7-inch going brisker business than 12-inch.

But back to the earlier era - Stiff is narrowly outrunning Creole with its newly-recovered version of Desmond Dekker's 'The Israelites'. 7 and 10-inch versions are going well but Creole's Jan, stars for sales too with the actual original on 7-inch.

One of the nicest-sounding new releases is perhaps Matumbi man Bevin Ganga's 'Wishing On A Star' on EMI's MR label. It sounds an all-round better production than much material and comes in a 7-inch pic sleeve.

On the LP front, *The Jet Star* (01-961 4422) has just released *Two British Production LPs And The Upstarts*. Good-looking albums for early May include Linton Kwesi Johnson's *Bass Culture* (Island) and of course the new Steel Pulse, *Caught You*, this latter produced by Geoffrey Chung and apparently featuring a stronger devotional Rasta angle than previously.

Front Line (gone but only absorbed by Virgin) releases two British productions. *J.A. starts for later in May - 1. Roy produced by Dennis Bovell, and The Gladiators produced by Eddy Grant.*

Just out now is the new Heptones album, following *Better Days and Good Life* and featuring the same line-up. Produced by Winston Holness at Ja's Channel One studio, *King Of My Town* is available on the Jet Star label.

News of Dennis Brown is that he recently finished recording a 'Various Artists' LP. Apart from the DEB label owner himself, there are tracks from Big Youth, Gregory Isaacs, Junior Delgado and Bunny Wailer.

REGGAE 18s

- 1 **1 ADAMS YOU LOVE & OBEY** Studio 16
- 2 **5 GOOD MORNING** Union Kings Third World
- 3 **4 BABY IN YOURS** Investigators Iron City
- 4 **MR BOSS MAN** Strong Lion Rockers
- 5 **17 LITTLE GIRL** Strong Lion Rockers
- 6 **13 IT'S OVER Sister Love** Cool Fireman
- 7 **10 SUMME SKEG** Roy Marley Cam
- 8 **2 WARM AND SUNNY DAY** Chaka
- 9 **4 TOGETHER WE ARE BEAUTIFUL** Chaka
- 10 **11 MY SWEET GABRIEL** Natural Mystic Negative One
- 11 **10 THE ONE WHO CAN'T FIGHT** Chaka
- 12 **13 MEET ME AT MARY'S PLACE** Union Kings
- 13 **7 HARD TIMES PAID GALS** Burning Rhythms
- 14 **8 REGGAE BEAT GOES ON** Chaka
- 15 **MR SKA BEANA** All Stars/Helptones Chaka
- 16 **10 BELL BELLOW** Rude Ona
- 17 **Misses Mite** Friends Sound
- 18 **10 MISS MITE** Augustus Pablo Greenline
- 19 **8 BE CONSCIOUS** Leroy Smart
- 20 **10 DON'T LIVE** EMI
- 21 **10 Rod Taylor** Raining King
- 22 **10 I AM SPRING** Raining King Third World

Chart compiled by Black Echoes

THE DISCO CHART

Compiled by RB Research from returns from specialist disco distributors

The Last 18s	18s	18s	18s	18s	18s	18s	18s		
*1	9	2	THE GROOVE ROOPER FRANKLIN	CBS	8559	13	63% 78%		
2	6	3	JUST CAN'T GIVE YOU UP MYSTIC MERLIN	Capitol	KL12CL	16	83% 92%		
3	3	4	CHECK OUT THE GROOVE BOBBY THURSTON	Epic	EPC 8438	12	84% 104%		
4	2	3	CALL ME BLONDIE	Chryslis	CH 2414	4	124% N/A		
5	11	11	DON'T PUSK BY LEON HAYWOOD	20th Century	TCD 2143	14	50% 50%		
6	11	11	WORKING MY WAY BACK TO YOU DETROIT SPINNERS	Atlantic	TK1422	17	123% 22%		
7	12	12	STOP! BROTHERS JOHNSON	AMM	AMS/AM5759	7	121% 58%		
8	12	12	THE POWER OF GREASE RUSSELL	AMM	AMS/AM5714	13	123% 69%		
*9	5	1	SHOULD LOVED YA NARADA MICHAEL WALDEN	A&M	AMS/AM1417	7	73%		
10	13	16	LOVE YOU FOREVER BUNNY MACK	Rocket	MAK 1121-R	12	81% 91%		
11	4	9	DANCE YOURSELF DIZZY LIQUID GOLD	Polo	1-12-1	10	33% 33%		
12	12	2	SUPREMES MEDLEY DIANA ROSS & THE SUPREMES	Motown	MOT 1044	E	74% 74%		
*13	1	1	YOU GAVE ME LOVE CROSS HIGHTS AFFAIR	De-Luxe	MLR/EX 97	F	116% 84%		
14	17	2	POLICE & THE THEBES JUNIOR MURVIN	Island	WIP/12WP	6539	E	Reg 70%	
*15	30	5	GO FOR IT HERBIE HANCOCK	CBS	8362	12	86% 2% 70%		
16	14	3	SEXY DANCER PRINCE	Warner	BRS TK1769(T)	W	122% 90%		
17	15	13	HIGH IN THE SKY BOBET BISHARAAR	Motown	MOT 1183	E	110% N/A		
*18	2	1	LET'S GET SERIOUS JERMAINE JACKSON	Motown	MOT 1183	E	110% N/A		
*19	1	1	SHES OUT OF MY LIFE MICHAEL JACKSON	Epic	EPC 8084	C	Slew N/A		
*20	1	1	STAY THE NIGHT BILLY OCEAN	GTO	GT 2711-21	1	127% 71%		
*21	1	1	OVERNIGHT SENSATION JERRY KNIGHT	AMM	AM5721/SF	12033	C	120% 63%	
22	22	3	IF YOU COULD READ MY MIND VIOLA WELLS	Ariola	HAMA/AHAH	557	A	124% 56%	
*23	5	3	HOLD ON TO MY LOVE JIMMY RUFFIN	RSO	SF 7	F	130% N/A		
24	16	4	THE LIQUIDATOR HARRY J & THE ALL STARS	Trojan	TRIO/TR1	9063	M	Reg 36%	
*25	1	1	LET'S GO ROUND AGAIN AVERAGE WHITE BAND	RCA	ABC 1121-R	1	126% 66%		
*26	1	1	CALIBRE CUTS VARIOUS	CIBA	CA 502	A	Val. 80%		
27	10	10	MOTIVATION ATMOSPHER	NCA	AT/AT 580	C	131% 95%		
28	15	13	UPSIDE YOUR HEAD GAP BAND	Mercury	MP/MP/EX 2	F	136% 94%		
29	21	3	RUNNING AWAY NOW AYERS	Polydor	POPOP/PO35	136	134% 94%		
*30	40	4	TWO PLACES AT THE SAME TIME RAYDIO	Arista	ARIST 334	F	N/A		
31	29	4	SPECIAL LADY RAY, GOODMAN & BROWN	Warner	6008	800	F	Slew 100%	
32	13	13	TOGETHER WE ARE BEAUTIFUL FERN KINNEY	WEA	WK911(T)	W	113% 42%		
33	24	8	YOUNG CHILD RONNIE LAYS	United Artists	UP/12UP	619	E	134% 77%	
34	11	11	HOLDING ON TONY RALLO	Calibre	CALB/CAL 501	A	118% 65%		
35	25	7	NOW I'M FINE GREY & HANKS	RCA	PC 1922	R	121% 92%		
36	26	16	AND THE BELL GONG ON WHISPERS	Solar	SO 1121-R	1	116% 69%		
37	20	6	GET DOWN MELLOW SOUND PLAYERS ASSN	Vanguard	VB/SV 1021	A	115% 69%		
*38	50	3	THE SEDUCTION JAMES LAST BAND	Polydor	PD 2071	F	Slew 29%		
39	19	11	TONIGHT WE'LL ALIGHT MICHAEL WALDEN	Arista	ARIST 1432(T)	W	121% 77%		
40	27	7	IF YOU WANT IT WIFELYTE	Ariola	ARLO/AROD	230	A	120% 57%	
41	31	3	FIRST TIME AROUND SKY	Sabotus	SAL 1121-R	1	94%		
42	23	10	THIS IS LOVERS ROCK EARGASM	Venture	EAR 26	M	Reg 74%		
43	33	9	OOK BOY ROSE ROYCE	Whitfield	WH1757(T)	W	107% 53%		
44	41	5	ISRAELITES DESMOND DEKKER	Creole	CR 199	SF/1	BUV/170	1	107% 42%
45	42	3	HARD ROCK & DISCO TRAMPS	Atlantic	TK1458(T)	W	122% 82%		
46	43	4	LION DANCE HROSHIMA	Arista	ARIST 5401/2340	F	134% 88%		
47	13	13	STANDING OVATION G	Arista	ARIST 3286/2298	F	126% 73%		
48	56	8	CELESTINE HOT CHOC GISSSEL	Arts	ARST 3381/3388	F	132% 69%		
49	34	5	ZIMBABWE BOB MARLEY	Island	WIP/12WP	6539	E	Reg 50%	
*50	1	1	SATISFIED DYNASTY	Solar	SO 3123-R	1	120% 82%		
51	57	4	ANY LOVE RUFUS & CHAKA	MCA/MCA/T	575	C	125% 81%		
52	11	1	GIVE UP FUNK B.T. EXPRESS	US Columbia	11-1560	EP	115% 100%		
53	49	4	DON'T GIVE IN STEEL PULSE	Island	WIP/12WP	6562	E	102% 54%	
54	44	3	SWEET SENSATION STEPHANIE MILLS	20th Century	TCD 1061	EP	110% 77%		
*55	1	2	FROM 9.00 UNTIL LAKESIDE	Solar	SO 3123-R	1	110% 100%		
56	1	1	BODY LANGUAGE DETROIT SPINNERS	Atlantic	TK1190(T)	W	33%		
57	45	2	BOY SCOUT JUDSON POPS	Direction	DIR 287	SO	130% 100%		
58	48	13	TOGETHER WE ARE BEAUTIFUL SHARON PEARL	Savane	SCA/12SC	132	C	118% 71%	
59	2	1	HEARD IT THROUGH THE GRAPEVINE P'ZAZZ	RB	RB 8825	SO55	1	100% 100%	
60	18	1	RAP R CLAP-O JOE BATAAN	Sabotus	RAP 1121-R	1	116% 90%		

Key To Singles Distributors

A-Pe 8 One Stop S-CBS-D Stage One E-EMI-F Phonodisc G-Spartan & Rough Trade H-F&H Products I-Fresh K-Cross L-Lights M-Spartan N-8-B O-Resident P-Parade Q-Rough Trade R-RC A-S-T Graduate W-Red Disc W-WEA X-N/A B-Slew B-Incipient

UK DISCO LPs

- 1 **1 GREATEST HITS** Rose Royce Whitfield
- 2 **MONSTER** Herbie Hancock CBS
- 3 **THE POWER OF GREASE** Russel Motown
- 4 **SKYLARKER** Roger Washington Jr. Motown
- 5 **LIGHT UP THE NIGHT** Brothers Johnson Atlantic
- 6 **TOGETHER WE ARE BEAUTIFUL** Sharon Pearl Atlantic
- 7 **YOU GOT WHAT IT TAKES** Atlantic
- 8 **OFF THE WALL** Michael Jackson Epic
- 9 **DANCE AND LOVIN'** Earth Wind & Fire Epic
- 10 **EVERY GENERATION** Ronnie Laws UA
- 11 **THE DANCE OF LOVE** Roy Ayers Polydor
- 12 **THE DANCE OF LOVE** Roy Ayers Polydor
- 13 **EVERY GENERATION** Ronnie Laws UA
- 14 **20 GOLDEN GREATS** Diana Ross Atlantic
- 15 **THE LAST DANCE** Quincy Jones Polydor
- 16 **YOU KNOW HOW TO LOVE ME** Earth Wind & Fire Atlantic
- 17 **WE GOT THE GROOVE** Earth Wind & Fire Atlantic
- 18 **GLORIOUS** Earth Wind & Fire Atlantic
- 19 **GLORIOUS** Earth Wind & Fire Atlantic
- 20 **GUNSA** Gibson Brothers Island

IMPORT LPs

- 1 **LET'S GET SERIOUS** Jermaine Jackson Motown
- 2 **YOUTH BEHIND KNOW** Rodney Franklin US Columbia
- 3 **BARRY GARY BARRY** US Columbia
- 4 **MONDAY MARCHIONINI** US Columbia
- 5 **LOVE IS THE ANSWER** Blondie US Columbia
- 6 **TWO PLACES AT THE SAME TIME** Raydio Arista
- 7 **THE GLOW OF LOVE CHANGE** RFC
- 8 **SPRIT OF LOVE ON HATHAWAY** Atlantic
- 9 **ROBERTO CALVO** Atlantic
- 10 **GO ALL THE WAY** Island Atlantic
- 11 **DREAM COME TRUE** Earth Wind & Fire US Columbia
- 12 **1980 BT** Earth Wind & Fire US Columbia
- 13 **MISTERY ME** Mylee Earl United Artists
- 14 **MASTER OF THE PRODUCTION** Earth Wind & Fire US Columbia
- 15 **SWEET SENSATION** Stephanie Mills 20th Century
- 16 **RICK O'NEAL** Atlantic
- 17 **SURE SHOT** Cross Hights Affair DeLuxe
- 18 **DAYTON** Dayton Mercury
- 19 **MIDNIGHT DESIRE** Randy Brown Choc City

Disco Dealer

A SUDDEN influx of hot new releases has suddenly thrown the disco chart into a state of dynamic movement. The hotly tipped Rodney Franklin and Mystic Merlin discs were to be anticipated in the top two positions, but Franklin is in fact ahead of the field by a tremendous margin of sales, and already crossing over to pop effortlessly - a development which was much less predictable in a market where disco-aimed records are considerably less fashionable than they were a few months ago. 'The Groove' is already reaping widespread airplay, a sure indication of its wider appeal in the jazz/AMOR field.

Franklin, predictably, also has this week's top 12-inch seller, dethroning Mystic Merlin who was tops in the larger format last week. Further down in the 12-inch stakes, it is worth noting that Jerry Knight's 'Overnight Sensation', which has taken the ex-Raydio-bias to the verge of the top 20 most literally overnight, is selling a fair number of import 12-inch copies, the UK and A&M pressing being only available on 7-inch at the moment.

A 12-inch pressing to watch for is 'Keep In Touch' by The Freeze, the first release on the Pink Ribbon label through the new DISC EMI/Flyover Combine (12 PINKY 1). It will only be available in the larger format and many London dealers already anticipating massive demand.

The Jackson brothers, Jermaine and Michael, interestingly line up in adjacent chart positions. Whether Michael, balladeering after his trio of top 10 hustlers, can maintain this momentum against Jermaine's dancefloor favourite, remains to be seen. In this case, neither record has a 12-inch pressing working for it!

The bottom of the chart is fairly quiet compared to the burst of activity in the top 30, but just outside the 60 there are several contenders for placing next week: Two Tons Of Fun's 'Just Us' (Fantasy), the Whispers' 'Lady' (Solar), and a trio of imports in Ben King's 'Music Trance' (Atlantic), 'Funk It' by Eddie Rosemond (Laser), and 'Use It Out, Wear It Out' by Odyssey (RCA). The latter 12-inch is actually the B-side on US release, but is being hotly tipped by dealers here who have it as an imminent biggie.

On the import album scene, *The Glow Of Love* by Change, on Warner Bros' RFC label, is a notable paenamer this week, but nonetheless is likely to be eclipsed by B.T. Express' 1980 (U.S. Columbia), which could have been much higher already if some shops had not experienced difficulties in obtaining their import stocks of the disc last week. Several dealers are shifting to Canadian copies, which have filled the gap whilst some importers' US pressings are languishing at airports.

HI EVERYBODY-
WE'RE OVER HERE
TO SEE YOU HAVE
A BIT OF FUN AND
SING A FEW
SONGS...

...YEAH AND
SELL A FEW RECORDS
SO MAKE SURE YOU
GOT 'EM IN STOCK-
WE WOULDN'T WANT
YOU TO MISS OUT!



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25 GLASGOW APOLLO

26 MANCHESTER APOLLO

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30 LONDON
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MAY 1 LONDON

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2 BIRMINGHAM CENTRE

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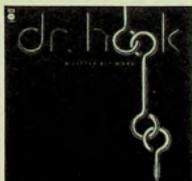
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ALBUM STML 12127
SINGLE TMG 1183

