

RECORD BUSINESS

WITH
RADIO WEEK

Singles chart, 10-11; Album chart, 21; New Singles, 22; New Albums, 7; Airplay guide, 14-15; Retailing, 5; A&R, 20.

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60p

Granada TOTP challenge using RB singles chart

WHILE *Top of the Pops* remains strikebound, Granada TV's Saturday morning *Fun Factory* show this week launches a half-hour 'pop slot' which could lead to an ITV alternative to BBC TV's long-running chart show. *Fun Factory* reaches 6.1 million people each week.

Three live bands and up to five videos will be used between 11 am - 11.30 am headed by the pick of the action from the new *RB Top 100* and a run-down of the *Top 10*. Pop interviews and other items may also be featured.

The pop slot - its presenter and title were not known at press time - will feature in the remaining seven weeks of the *Fun Factory*'s networked run, and is seen at Granada as a pilot for a possible future pop show.

When *TOTP* returns to the screen it will have a new format. Producer Phil Bishop has been working on a pilot for the show over the last two weeks.

Although *TOTP*'s basic ingredients are expected to remain the same, the programme will feature a personality of the week who will be interviewed by the DJ presenter. Whether this special guest will actually share some of the competing duties has yet to be decided.

Instead of running down the *Top 30* at the beginning of the show, the chart is

likely to be split into three parts: 30-20, 20-10 and 10-1, this last section being presented in the form of a montage of the acts playing live.

A succession of artists and personalities are introducing the new Tyne Tees TV's *Alright Now!* also screened by HTV, artists and personalities are introducing the new series of Tyne Tees TV's *Alright Now!* also screened by HTV, Border, Grampian and Yorkshire TV. The first show, last Thursday 10 (10.30

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RRP abolition: PolyGram plans pricing guide

POLYGRAM'S DECISION to scrap recommended retail price from July 1 leaves dealers without any immediate base for determining shop prices, for unlike EMI no equivalent of ordinary list price has been retained.

However Ramon Lopez, md PolyGram Record Operations, revealed to *Record Business* that a survey is currently under way to assess average prices nationwide of Polydor, Phonogram and Decca product. Once this was complete he thought it might be possible to issue some price guidelines to the trade.

Lopez commented: "The survey will give us objective information about exact prices being charged. It will tell us whether our basis for computation of fees for such things as royalties and copyright is fair or not and whether it has to be reviewed. We also hope that it will enable us to give dealers some guidance on possible shop prices."

If the survey provides the desired results then PolyGram intends to continue to monitor prices nationally and update its guidelines from time to time.



THE MAGNET PR1 'Pye joint promotion force are presented with silver discs by PRT director of marketing Matt Haywood for the ten chart hits they have helped clock up over the last two months. Left to right: Les Down, Ron Gale, PRT national sales manager, Matt Haywood, John House, PRT A&R director, Dave Williams and John Simpson. (Front row) Roger Lindley, Tilly Rutherford, head of joint promotion team, and Mike Tomkins.

A&M bustin' out all over with best June sales ever

DESPITE THE generally depressed state of the UK market, A&M has just notched up the best June sales in the history of the company. And the company is looking to maintain its present sales impetus for the rest of the year, according to managing director Glen Simmonds.

The "biggest excitement" for the company last month was the strong performance by Joan Armatrading with the *Me Myself I* album and single, the fruits of her first association with producer Richard Gottehrer and her first studio LP for two years. The album has gone gold here and looks set to repeat its UK achievement in America and Germany.

The local reaction to the Armatrading album has been particularly gratifying to Simmonds. "We deliberately didn't try to push a large initial order into the stores. As a result the record has gained in momentum as the dealers have gained in confidence."

Police is also proving to be a still-developing sales winner for A&M. After 42 weeks on *RB*'s album chart, *Regatta*

de Blanc is expected to top one million units by the end of July, while *Outlandish d'Amour* is still figuring in the *Top 60* 16 months after release. Crowning the current popularity surge of Police was their six-pack collection of singles which sold out its limited edition of 58,000 units

with demand left unsatisfied. "We could have sold another £150,000 worth of product, but we had set a \$8,000 limit and we didn't wish to press any more copies. We are not in the business of just taking the maximum amount of money out of the marketplace with the Police," explained Simmonds. Another significant contributor to A&M's "phenomenal month" was "Computer Game" by the Yellow Magic Orchestra now climbing *RB*'s singles chart after 'sleeping' since its release in January.

Forthcoming releases from A&M will include albums from Supertramp, Joe Jackson, Police, Peter Frampton, Yellow Magic Orchestra, the *Breaking Glass* film soundtrack, Split Enz and the debut of the highly-rated Athletic Spizz 80.

Hereward takes RB chart

HEREWARD RADIO, the Peterborough ILR station which came on air last Thursday, joins the RB Airplay Guide this week, and will also be broadcasting the *Record Business Top 40* each Sunday - the thirteenth commercial station to do so.

NEW SINGLE

NOT READY

AVAILABLE ON

PANIC RECORDS

No. SEC 27

DISTRIBUTED BY
FALTY PRODUCTS 01 727 0734
AND PYE SALES 01 640 3344

Sales force bears brunt of WEA redundancies

THE FULL extent of WEA's staff cut-back became clearer last week when a company statement disclosed that by Autumn 100 people will have left. This is equivalent to about one quarter of WEA's total workforce and will be achieved by redundancies and non-replacement of jobs.

The bulk of the immediate cut-back has fallen on the field sales force where about 25 people are believed to have departed. At the Broadwick Street head office, in addition to deputy managing director Richard Robinson, casualties included Nigel Molden, international manager, and Stuart Hornall, marketing manager, whose responsibilities included the Electra and Asylum labels. As part of WEA's restructuring Johnathan Clyde becomes general manager American product with Stuart Till occupying a similar role with UK repertoire.

A further result of WEA changes is that the company will sing no more deals with British label, but managing director John Fruin confirmed that a policy of talent acquisition via option deals would be continued. "Major investment in expensive acts will be drastically curtailed," he added.

Speculation that the Broadwick Street HQ was to be closed in favour of relocation at the Alperston distribution centre was described by Fruin as "just rumour." However, he confirmed that some areas of the company, including its forthcoming video activities, would be handled from Alperston.



WEA RECORDS snaps up former Carver hitmakers Dollar to a five-year worldwide deal (excluding North America and France). First single for WEA will be 'The Girls Are Out To Get Ya'. Left to right: David Van Day, Dollar, John Fruin, WEA md, Therese Bazar, Dollar, and Mike Dolan, Arnakata md, Dollar's management.

Sun/Rocket row - judgement reserved

THE HIGH Court last week reserved judgement in the dispute between Rocket Records and the Sun newspaper over the Lambretta's single 'Page Three'.

New Group Newspapers, owners of the Sun, have applied for injunctions against Rocket Records and Rocket Music to prevent release of the single on the grounds that it infringes its registered 'Page Three' trade mark.

The track is already available on the Lambretta's current LP *Real Boys In The Ter Age*, but release of the single, due out this week, has been delayed pending a decision by the High Court.

After hearing legal arguments last Monday, Mr Justice Slade said it was an important case for both sides and he would need time to "reflect further".

PRS funds swelled by in-store music licences

THE PERFORMING RIGHT Society's ongoing programme of licensing stores to play recorded music brought in £362,866 last year, an increase of £120,000 in 1978.

This is revealed in the Society's Review of the Year and is explained mainly by a decision to cease granting bulk licences to contractors hiring out background music installations. Instead the PRS now licences the site occupiers directly. This required the issue of more than 20,000 licences, a task which was half finished by the end of the year.

The biggest source of income, excluding radio and TV payments, continues to be clubs which paid £1.3 million against £1.1 million and juke boxes which contributed £1.2 million (£1 million). Performance royalties totalled £8.1 million (£7 million).

Out of a total income of £12.7 million from broadcasting - on which there was an operational surplus of £11.6 million - the BBC paid £8.2 million (£6.6 million), ITV £2.5 million (£2.3 million) and ILR £1.7 million (£1.3 million).

Gross PRS revenue for 1979 was £33 million, an increase of £4.4 million, while domestic collections amounted to £21 million, up by £3.5 million in 1978. It was the first time that collections had passed the £30 million and £20 million marks.

Administration costs were just under £5 million, leaving an operational surplus of £28 million, an increase of £3.6 million. Net income available for distribution amounted to £27.9 million (£24.3 million).

During the year membership grew to 12,611 as a result of the admission of

1,302 new writers, publishers and successors to deceased members.

Changes in the senior management structure of the PRS give general manager Michael Freegard the new title of Chief Executive, while Marshall Lees becomes Director of Operations and Robert Abrahams, previously a consultant, is appointed Director of External Affairs, a role which covers the society's relations with broadcasting and other major music users, overseas affiliates and also legal affairs.

At the annual meeting, Roy Berry (Campbell Connelly), Tony Fell (B&H), David Palt (Essex) and Jonathan Simon (Chappell) were elected as publisher directors, while Bill Martin, Tim Rice, and Brian Wiley were re-elected as writer-directors. A new writer-director of the general council is classical and film music composer Wilfred Josephs.

Roseman Video faces meeting of creditors

JOHN ROSEMAN Productions Ltd, possibly the best known video production company in the UK, is facing financial problems.

The company is to hold a creditors meeting at 8 Poland Street, London W1, on July 16 (Wednesday). It is hoped that an arrangement will be reached at the meeting whereby all outstanding debts can be cleared within 20 months.

Roseman blamed his current financial problems on the general music industry recession and he added that the situation had been aggravated by the continuing Musician's Union industrial action.

Meanwhile, independent record company The Label is to hold a meeting of creditors at 117 Epsom Road, London SW6, on August 4. Label managing director, Caruzo Fuler, was not available for comment.

MU session rates up 15%

THE MUSICIAN'S Union and the BPI have reached an agreement over increased session rates. They will rise by an average of 15 percent, effective from the beginning of July.

The deal means that the recording rate for a three hour session is increased from £34 to £39. The rise is also applicable to portage payments and fees for musical directors, arrangers and copyists.

Granada TV show. From Page 1 pm) featured Bob Geldof introducing the Pretenders and the Undertones. This week Billy Connolly hosts with Dr Feelgood, Rory Gallagher, Ray Jackson's own band and Secret Affair, and Phil Lynott with Wild Horses and Dave Edmunds' Rockpile.

July 24 sees Suzi Quatro introduce the Tourists and Squeeze followed by Pauline Black with the Selector and the Paddy Snatchers on July 31. Mickie Most is next with the Blues Band, Elvis Costello and an interview with Alexis Korner. The remaining two shows feature Bill Wyman with Lindisfarne, Ray Jackson's own band and Secret Affair, and Phil Lynott with Wild Horses and Dave Edmunds' Rockpile.

Tellydisc rolls into regions

AFTER a satisfactory launch in the Thames TV area, Tellydisc, the Arola-backed direct mail company, is spreading its activity into the regions outside London.

The Barry Manilow ZLP with which Tellydisc launched its operation in May is being given smallscreen exposure in Trident, Westward, Border, Ulster and Stags, with Granada still to come. Meanwhile the Slim Whitman *40 All Time Greats*, the second release in the 12-month programme agreed between Tellydisc and Thames, was being scheduled in Westward and Ulster, as the third album *The Guitar Music Of John Williams* started its run in the Thames area. Lined up for August promotion through Thames is a Mike Oldfield double album.

Dennis Knowles, marketing chief of the Tellydisc company, said that response to the Manilow commercial in Trident has been impressive after a slow start, while Border had reported the level of phoned-in orders as being better than any previous direct mail promotion.

According to Knowles, London area sales of the Slim Whitman package had been "a little disappointing", but he

predicted a much greater impact for the John Williams album. With over twice as many phone calls after the first screening of the commercial as were received for the Manilow ZLP, Knowles is confident that Williams will prove to be a sales winner.

£1m computer system in 1981 for PolyGram Publishing

POLYGRAM'S PUBLISHING division is to spend over £1 million during the next 18 months on the introduction of the first computer system to control copyright and royalties on an international basis.

Known by the code-name OPUS (On-line Publishing Users System), a prototype is already in use in Australia. It is hoped that the computer will be handling copyright worldwide by the end of this year and royalties by the end of 1981.

The main computer will be housed at Chappell's Ilford offices and smaller systems will eventually be installed in almost all subsidiaries around the world.

Introduction is unlikely to create any significant redundancies.

A MASSIVE promotion is to be jointly launched by EMI Films and Phonogram on August 3 a back release of the film *Can't Stop The Music*, starring Village People, and the soundtrack album, which was released at the end of June.

The campaign will include national TV advertising, radio advertising, national press and magazine advertising, a national poster campaign and extensive dealer in-store and window displays.

MULLINGS

A MOMENT of sadness as we report the decision to retire of publicist **Tony Barrow**, the man who was in at the beginning of the Beatles' epic climb to stardom. After a lengthy spell in hospital and two operations, Barrow has reluctantly come to the conclusion that his health is no longer robust enough to cope with the demands of a publicist's life. Barrow was a sleeve-note writer at Decca and a freelance record columnist for his hometown Liverpool paper when Brian Epstein asked him, 18 years ago, to open up a London office in Monmouth Street to handle publicity for the Beatles. Barrow's reputation grew in step with that of the group although ultimately he had to hand over direct responsibility while he coped with the needs of other artists in the incredibly successful Nems stable. From those days Cilla Black has remained a client among the many world famous names who retained his services. In recent years Barrow handled the **Dooleys** and also the management of **Helen Shapiro**. He plans to sell his home and move to Morecambe, hometown of his wife Corrine who valiantly held the business together during her husband's illness. Barrow's enthusiasm and efficiency will be much missed by many journalists who have had the good fortune to work with him...

AN INTRIGUING aspect of the reshuffle at the top of the PolyGram operation is that the forthcoming departures of Dutchmen **Coen Solleveld**, president, and **Johannes van der Velden**, finance director, will give the German side total control of the joint operation. The future of Phonogram will now be watched with interest... although a touch of the shock/horror/outrage looked to be looming with the home-taping implications of 'C30, C60, C90 Go' single by **Malcolm McLaren's** new proteges **Bowwowow**, EMI has not received any official complaint from the BPI, although a few pointed remarks have been informally directed towards new md **Cliff Busby**... incidentally the new boss at the Square has decided not to occupy the md's office in the spaceage sanctum created during the Gerry Oord regime and is occupying more modest accommodation on the first floor from which constant contact with the staff can be maintained... with **Rush - The Words And The Pictures Vol. 2**, **Heath Levy** claiming, "To our knowledge, this is the first time a publisher has published a book on rock band lyrics." The 28-page book is in music shops at £2.50...

STIFF RECORDS failed to win High Court permission to begin appeal proceedings against its January 1979 conviction over those "If It Ain't Stiff..." t-shirts. The firm was convicted under the 1838 Vagrancy Act of "wilfully exposing an indecent exhibition"...

ROBERT STIGWOOD reportedly selling *Evita* film rights to EMI for \$7.5 million... **Ron Alexenburg** whose last label survived for a shorter time than its name implied, is trying again and has formed Handshake Records in partnership with **Hansa** for Ariola distribution in this country. One of the first artists is local lad **Gerald Masters**... manager **Barry McKay** points out that Subterranean Records was not formed by Lindisfarne for their "Friday Girl" single. He has owned it for five years and is using it for the single while the band is between major recording contracts... wedding bells on July 19 in Norwood for Riva md **Bill Stonebridge** and **Maxine Rose** formerly of the Second Generation... a son **Timothy** for **Tony Roberts** and wife **Sue Manning**... anticipating **Roy and Christine Eldridge**... after 20 years with Selecta, **Bill Mondon**, credit manager, has joined **Derek Records** as general manager administration... although remaining a contracted CBS artist, producer-writer **Mike Batt** has signed his new braillechild **Autopilot** to Chrysalis...

ALTHOUGH SINGLES by UK acts not prominent in American best sellers, albums tell a different story with **Eric Clapton**, **Paul McCartney**, **Pete Townshend**, **Genesis**, **Elton John**, and **Pink Floyd** all in Top 20 and **Kinks**, **Black Sabbath**, **Judas Priest**, **Peter Gabriel** and **Joan Armatrading** also in the 50... after two years, CBS dropping its snappy weekly newsletter in favour of a less expensive listing of new releases... due to typographical complications, publicity executive **Brian Southall's** name omitted last week from the EMIR management team.

RECORD BUSINESS

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Half-speed disc cutting giving improved hi-fi

A GROWING number of UK labels and acts are seeking improved sound quality by utilising the technique of cutting lacquers at half-speed. All the work is being handled by Strawberry Studios, which reckons to be the only company in Britain to develop the technique to the level required for commercial release.

Because of the ownership of Strawberry, it follows that among the first artists to utilise half-speed cutting are 10cc for the *Look Here* album, Graham Gouldman or his *Animal Olympics*

soundtrack LP and Eric Stewart for his solo album *Girls*. Other artists to have availed themselves of Strawberry's techniques include Toyah, Robert Fripp and Keith Emerson for his *Inferno* soundtrack LP. Now Strawberry is becoming involved on the classical side, although its work for the London Philharmonic Orchestra's *Opus One* album for Phonogram covers the orchestra's treatment of eight rock classics from the 60s. Also being readied for release is an album of the music of Gordon Cross made by the Scottish Chamber Orchestra for release through Oxford University Press.

Produced by Andrew and Gregg Jackman for Pendulum, *Opus One* (6308 317) is being marketed with an advertising slogan: Is Your HiFi Good Enough? and Phonogram has pressed the record to a classical standard. Pioneer, the equipment manufacturer, has expressed interest in using the album as a demonstration disc.

Sean Davies, technical consultant to Strawberry, explained that half-speed cutting led to both better transient response and improved stereo image accuracy. The cutting stylus was better able to adjust to any sudden change of signal level caused by an instrument like a triangle.

According to Davies the technique was originally developed many years ago when disc cutting was less sophisticated than today. It was for instance extensively used by Decca, but was dropped as cutting lathes improved. Strawberry uses a Neuman lathe, equipped with a specially developed Technics Panasonic motor and an Ortofon amplifier and cutting head.

Davies doubted that half-speed would become widely used. "It is more expensive, because it takes twice as long to cut the lacquer. Many producers white prepared to spend time and money in the studio, are not all quality conscious at the cutting stage, but most of all because the pressing quality in most British factories is not good enough to take full advantage of the improvement in sound quality," he said.



LIMELIGHT RECORDS, the label launched by World Music Workshop, celebrates release of its first single - 'Do You Wanna Make Love' by ex-New Seeker Peter Doyle. Pictured left to right: Peter Slemming, director of World Music Workshop management, Capital Radio's Mike Allen, Peter Doyle, Cathi Gibson, Limelight director, Roy Morris, Limelight production director, and Sasha Hutchinson, secretary.

Stage-1 to supply all imports to Virgin shops

VIRGIN RETAIL has firmed up a deal with Surrey importers Stage-1 Records for the supply of all the chain's imported product - currently accounting for a £250,000 annual turnover.

But Steve Mandy, Virgin Retail managing director, last week emphasised that the agreement would not effect Virgin's policy of only handling pre-release, back catalogue and specialist imports.

In the past Virgin has shipped in its own imports, distributing them to outlets from its West London warehouse. Now, all Virgin shops will order direct from Stage-1. No redundancies are anticipated.

Mandy commented: "When we can buy the product just as cheaply from Stage-1 it really isn't worth doing it all ourselves and incurring the overheads. We hope the arrangement will help us increase our turnover on imports."

Video rental in Thorn shops

VIDEO SOFTWARE company Magnetic Video has finalised a deal with the Thorn TV Rentals chain which will eventually see its range of pre-recorded video cassettes being rented out from 1,200 Thorn outlets.

Initially, the video cassettes will only be available from 100 shops in the London, NE England and South Wales areas. The rental charge will be £5 for a three day period. It is hoped that by the end of the year they will be rented from all Thorn outlets.

Magnetic Video, a subsidiary of 20th Century Fox, will offer 43 titles in its catalogue, which include such films as 'Butch Cassidy And The Sundance Kid', 'M.A.S.H.', 'The Sound of Music' and 'Soldier Blue'.

The programmes will be available on VHS format, and at present there are no plans for the cassettes to be offered for sale.

Deals

DAVID HOCKMAN, assistant general manager at Chappell, has been appointed manager new business development at PolyGram Leisure from August 1. His responsibilities will include developing video interests and secondary exploitation of music products. In addition, as general manager Polygram Films he will be in charge of commercial activities allowing David Gideon Thomson to concentrate on creative matters.

MARK FINLAN has joined AGM's promotion staff covering the South-West area. He has previously worked for Radio Popton, as promotion manager, and for CBS. He can be contacted on 0703-737314.

PHILIP SYMES, previously Rogers and Cowan's music division director, has joined the Chrysalis group of companies with responsibility for the group's activities outside the record industry. Symes will report to Chris Poole who becomes head of press and publicity for the group with responsibility for co-ordinating these special projects.

Ins & Outs

NEWLY FORMED label Ami Records has signed Simon Tedd and The Adventures, and a debut single 'Let's Talk' was released last week. Ami Records is based at 22 Denmark Street, London WC2. Tel: 01-836 1921.

MIKE BATT has signed a new three-year worldwide publishing contract with April Music. He has been signed to the company for the last five years.

SUPERSTITIO RECORDS is a new label set up by John Collins, recently signed to Spartan for pressing and distribution. First product under the agreement is a single from Screen SMI Cobra label, called 'Routine' (SR001). Superstition is based at 19 Crescent Road, East Grinstead, West Sussex (Tel: 0342312261).

R&B SPECIALIST Red Lightnin' Records has launched a subsidiary label - Carve Up Records. It will concentrate on rock music and first signing is Zorro. A single is scheduled for late summer release.

WILD WILLY Barrett has set up his own label called Red Eye Records, distributed by Spartan. First release is by Barrett himself entitled 'A Shot Of Red Eye', with the first 10,000 copies retailing at 50p. An album is to follow titled *The Crazy Kong Album* due out this month at £3.99 rrp. Dealers are being offered a special price on the 50p singles.

BBC cashes in on TV trails

BBC RECORDS is stepping up its activity in collaborating with television to secure promotional trails for its record releases.

"We have come to the point where we can't easily dismiss product because of the value of the promotional mentions for albums which we can secure at the end of shows," said Alan Bilyard, head of BBC Records.

Some indication of the offbeat material which BBC Records is picking up for future release is evident from an album planned for release next year which will be aimed at helping people

to relax. Its release fits with a series being prepared by BBC TV's Department of Continuing Education, concerned with stress and the way it affects people.

Bilyard and marketing manager James Flemming have recently returned from a tour of retail outlets in Manchester, Leeds, Rochdale and Halifax where dealers were informed of current and future promotion activities. Particularly stressed were the five albums in the BBC Top Titles national campaign launched in June and continuing throughout July. The LPs featured are *Faulty Towers*, now

with sales in excess of 60,000 units, *Monkey, Top TV Themes, Mr. Men and The Magic Of Dance*. The campaign is being merchandised in over 200 stores, compared with 75 last year. BBC Records has printed 200,000 mini-catalogues illustrating its best-sellers in all categories and has further backed the campaign with *Daily Mail* advertising.

"It is important that dealers keep our releases in stock because of the continuing number of trails we are able to arrange and the repeats of popular programmes like *The Two Ronnies*, due back later this year, which gives the

Merchandising

album a new lease of life," said Bilyard.

The *Two Ronnies* will be included in a comedy campaign set for early September. This will feature a pre-pack of 10 titles and dealers will be expected to order 60 units (3 LPs and one cassette of each title). Advertising has been booked for September and November in the *Radio Times*.

CHERRY RED Records has booked a series of ten second TV adverts on ATV to promote the compilation *From Coventry*, on the local Cathedral label. Advertising begins in two weeks and the album, which features twelve Coventry bands including Machine, Riot Act and Solid Action, is already available via Spartan.

RRP or 'list price' – who can spot the difference?

IN HIS piece (RB June 16) Simon Gee has pointed out some of the anticipated side effects of abandoning rrp. There are, of course, other aspects to this move.

If rrp is replaced by an "ordinary list price", as already introduced by EMI, then what is the difference? Discounters can still mark "£1-off list price".

However, as many customers are already totally unaware what "recommended", "suggested" or "list" price is unless a "something-off" sticker tells them, the practice of higher-than-list mark-up will be further encouraged.

Despite all the hoo-ha, discounting only affects a small number of records across the spectrum of availability, and

from advice notes. No doubt there was a howl of dealer protest, including mine, when the first delivery after introduction of ordinary price list referred us to a sheath of bump on prices EMI had pushed out.

It was almost impossible to price up the incoming order using this material. I still haven't found STML in the lists. That EMI had boobed was, perhaps, proven the following week when, lo and behold, the rrp column on their advice notes was in use again.

I can only hope that *Record Business* will see the light too, and review its policy regarding price listings. The Album Chart and New Release listings now carry dealer price, albeit already confused because K-tel still wants rrp published.

However these lists are dealer aids, the public see them, and telling the public what the VAT-excluded dealer prices are can only lead to problems and misunderstanding. Many will forget about VAT and think the dealer is putting on a 64 percent mark-up rather than the 43 percent or so actually put on at best.

What the record industry needs most right now is a bit of stability and it can do without a great upheaval over price lists. Of the course the trader can set his own prices, he has and will do so – rrp or not, but I believe a retail price guide, whether recommended or otherwise, is desirable, let alone convenient, for both punter and retailer alike.

I WELCOME the arrival of *RB's* returns to catalogues. As time goes by, I'm getting more and more frustrated by the 1980 *Music Master* and its supplements. All the errors and omissions of the past are perpetuated – I would have to publish a catalogue to list all those I've found.

But now there are more problems. Particularly infuriating is the poor



MUSICIAN/ACTRESS Toyah, whose debut Safari album *The Blue Meaning* has just been released, makes a personal appearance at Virgin's Oxford Street megastore. Left to right: Gerard Talbot, megastore album manager, Toyah and John Bower, store manager.

registration of the middle column as it extends across two pages. And where on earth did some of *Music Master's* deletions come from? I'm sure Polydor is none too pleased to find *Music Master* quoting Jean Michael Jarre's *Equinox* as deleted.

Similarly, CBS Records must be upset that *Commercial Break* and Barbra Streisand's classical *Barbra* have been treated to a deleted entry.

The £50 *Music Master* is fast becoming a publication that the dealer can afford to be without – particularly if he subscribes to individual company catalogues and to *Record Business*.

In my view it's high time *Music Master*

was challenged as the only definitive and most complete of the non-classical listings, and I for one, having suffered a total lack of communication with, or response from, the editorship of *Music Master*, hope that *Record Business* succeeds with a catalogue venture.

How about, following the small labels catalogue, a main label catalogue, prefixes and company listing? The 1980 *Music Master* catalogue no longer contains this info as, supposedly, it was being published separately in March or April. But I've not seen it yet.

MARTIN ANSCOMBE

Observation Post

I've observed prices in many non-specific record outlets served by racking operations to be above regular prices, indeed this even occurs in some multiples.

I believe the potential customer appreciates a straight response to a price query when a retailer can give a direct quote from the listings; and in busy periods the dealer just doesn't have time to apply variable factors to a dealer price to arrive at a selling price.

Perhaps this has been borne out by EMI's first dabble at omitting prices

Brendan Shine goes Green

COLOURED vinyl takes another patriotic turn as Play Records decide to press Brendan Shine's 'Catch Me If You Can' single in emerald green vinyl, following healthy initial sales of the record. The emerald green limited edition will be distributed through Spartan.

TV GUIDE

Albums to be advertised on television

ATV HEART TO HEART Ray Charles (Now, 2 Weeks) (3.23/3.25)	Decca RAYTV/RAYMC 1
GRAMADA MAGIC REGGAE Various (Now, 2 Weeks) (4.99/4.99)	K-Tel NE 1074/CE 2074
LONDON THEMES FOR DREAMS Various (Now, 1 Week) (4.99/4.99)	K-Tel NE 1077/CE 2077
SCOTLAND MAGIC REGGAE Various (Now, 2 Weeks) (4.99/4.99)	K-Tel NE 1074/CE 2074
TRIDENT MAGIC REGGAE Various (Now, 2 Weeks) (4.99/4.99)	K-Tel NE 1074/CE 2074

(K-Tel prices are RRPs)

Wholesale & Import Round-up

WITH RECORD sales continuing to fall off, the recession has forced two of the UK's best-known one-stops to reduce significantly their commitment to wholesaling.

Steve Melhuish, **Bonaparte** director, last week confirmed that the company was providing no more than a token wholesale service, with only product obtained via special one-off deals being handled.

Melhuish commented: "Business is so slow that it's really not worth running a British wholesale operation – it's too much hassle. Instead we are concentrating more on exports to America."

The other company to cut back is Edinburgh-based Scotia. It has just moved out of and sub-let its Jeffrey Street warehouse and will in future operate from a 3,000 square foot basement below The Other Record Shop at 46, High Street,

Edinburgh Tel: 031 556 0478.

Scotia boss Derek Wrenn said: "Turnover is down by at least 25 per cent and Scotland has probably been hit worse than most other areas. We're not moving out of the wholesale market but we decided to move premises because it's worth saving every penny possible."

Meanwhile, as reported last week, **WEA** has followed Polygram's lead and launched its own imports operation, which will probably be run by the current Atlantic general manager Geoff Grimes.

Among the first 48 releases are albums from The Blues Brand, the Henry Paul Band, Richie Havens, Chico Hamilton, Hank Williams Junior, Check and Chong and Seals and Crofts. Dealers not visited by WEA salesman can order direct from Alpertown.

Sussex importer **Swift** has two new

albums available on its own Flyright label – Art Pepper's *Among Friends* and J. B. Lenoir's *Mojo Boogie*. Also now on the shelves is the Little Willie Anderson LP *Swinging The Blues*, imported on the US Bob label.

Various new US singles are immediately available from Balham's Record Corner. They include Ted Nugent's 'Wango Tango' and Pink Floyd's 'Comfortably Numb'. Also on sale are US copies of Police's 'Message In A Bottle' accompanied by a poster.

Specialist importer **Conifer Records** intends to announce an expanded stock range in the near future following visits to major record companies in France, West Germany and Holland. The company will also soon be moving to larger premises – but still within WEA's West Drayton plant where it is currently situated.

ALBUM REVIEWS

ELECTRIC LIGHT ORCHESTRA OLIVIA NEWTON-JOHN: Xanadu (JET LX 526) Prod: Jeff Lynn/John Farrar

Soundtrack to Universal's fantasy musical, due to be premiered this Autumn, and starring Olivia Newton-John and Gene Kelly. The album is split into two distinctive sections. One is standard ELO, featuring 'I'm Alive', with Ms Newton-John only contributing on the title track. The other, and weaker, side is written and produced by John Farrar, the man responsible for such hits as 'Hopesley Devoted To You' and 'You're The One That I Want'. It mixes ON-J ballads, bursts of big band music and duets featuring Cliff Richard and the Tubes.



THE CRUSADERS: Rhapsody And Blues (MCA MCG 4010) Prod: Crusaders

The Crusaders have been getting more and more bland with recent albums and this one continues the trend with much of the music, especially on side two, falling into an almost cocktail jazz style. As always, the taste is faultless but it's surely debatable how long the hard-core Crusaders' fans will go for this trend. As it is, all that familiar, easybeat funk is contained on side one, with 'Soul Shadows' the track that will attract probable play. Nonetheless, a top seller no doubt.

JACKSON BROWNE: Hold Out (Asylum K52226) Prod: Jackson Browne/Craig Lamy
With a gap since 1978 and his last album *Running On Empty* and only seven songs on this new album, one might think that Browne's creative juices are running dry. That might be true in terms of quantity, but the quality remains, and although this record may not see the artist at his most accessible, it certainly is vintage Browne. Credit must go to the band, and the important role of keyboardist Craig Doerge, which has beeped up the overall sound. A note to whom it may concern at WEA - Browne records for Asylum and not, as the label says Elektra.

Best of the rest

REO SPEEDWAGON: A Decade Of Rock'n' Roll 1970 to 1980 (Epic EPC 88488)

A big rock name in America, Reo Speedwagon has hitherto meant much less in Britain. One might perhaps compare the band to Barclay James Harvest - nominally in the pomp rock category but also capable of playing down-the-middle hard rock and never short of an idea. The tracks on this double set are arranged chronologically and for those hungry heavy rock fans now surfacing all over the place, this might just be the album, coming as it does with a full colour booklet giving comprehensive info on the band.

CARLENE CARTER: Musical Shapes (F Beat XXLP3) Prod: Nick Lowe

The daughter of June Carter (alias Mrs Johnny Cash) gets the Nick Lowe, Dave Edmunds, 50s-revival treatment on a collection of country and rockabilly songs that includes the current airplayed single 'Ring Of Fire'. One or two of the tracks are excellent, particularly the bopping and familiar 'Cry' - real shades of Brenda Lee here - but it's debatable whether some of the country numbers may not leave British rock fans cold, wellproduced though they

are. Even so, the whole package is well-conceived with the tacky, 50s atmosphere extending to a fun album sleeve.

AL DI MEOLA: Splendido Hotel (CBS 88468) Prod: Al Di Meola

An artist who has always meant more in America than here, his music falls into a very tasteful FM jazz-rock style that probably lacks something in impact for the British market. This double album showcases Di Meola's many stylistic influences from Eastern-derived workouts to rather heavier, rockier pieces. But the bulk of the music is clearly aimed at late-night listeners and one would have hoped that names like Jan Hammer, Chick Corea and Les Paul - who all appear - would have been given the chance to open their shoulders more.

HERB ALPERT: Beyond (A&M AMLK 63717) Prod: Herb Alpert/Randy Badazz/Andy Armer

If the intriguing *Rise* was Alpert's launch-pad into the world of contemporary dance music, then *Beyond* sees him firmly into orbit. This new collection includes all the trappings of what ought to be called disco, if that wasn't such an off-putting word these days. Alpert makes much use of synthesizers to provide the telling backgrounds of his economical yet

Top 60

CHIC: Real People (Atlantic K50711) Prod: Nile Rodgers/Bernard Edwards

Chick is one of the few exceptions to the failure of disco to establish names. While one-hit wonders came and went, Chic developed as the biggest-selling singles act in the history of Atlantic. This is album number five and the mixture is much as before. The overall impression remains of the Rodgers-Edwards production-writing combination dominating the proceedings and if the songs could tend towards monotony with their staccato lines and largely unmemorable lyrics, the packaging of voices and accompaniments is always impressively integrated.

always emotional trumpet playing, while the rhythmic patterns are always just right. Johnny Guitar Watson and Peter Frampton are also on hand. Good enough to even secure a chart placing if A&M can get a single going.

VARIOUS: American Heroes (WEA AHL1 1) Prod: M. Heath Johnson/Barry Mason

American Heroes is a recorded preview of an ambitiously conceived stage musical promised for London presentation in the Autumn. A quintet of widely assorted singers have been assembled to play the parts of the 'Heroes' and Destiny Jones, the seeker after truth who meets them in his journey through Hell. Mason with his collaborators has penned an entertainingly varied collection of songs for the likes of Marilyn Monroe, Pochantas, Elvis Presley, Harry Truman et al to sing. These function well enough in isolation to give the music some commercial appeal in its own right, rather in the way that worked for *Tell Me On A Sunday*. It also introduces a remarkably fine new black singer called Ursuline Kairson whose powerful emotional interpretations evidently stem from a gospel music background, and who may well have the makings

DETROIT SPINNERS: Love Trippin' (Atlantic K50731) Prod: Michael Zager 20 Golden Classics (Motown STMR 9011) Prod: Varios

The WEA album produced the two winning singles, 'Working My Way Back To You' and 'Cupid' which should be enough to see it into the Top 60. The album brings out the Spinners' all-round strength to deliver assorted funky vocals at a variety of tempos and it would come as no surprise if WEA was able to life more tracks off. A package worthy of the best soul group in the business. Their current popularity may serve to focus attention on the worthy example of repackaging in the top value Motown mid-price series. Some of the material dates back to the mid-tos when they began their career with Motown and while it lacks the style of today was workmanlike production line stuff of the period.

of a hit single in 'Trouble In The Heart Of The World'.

GEORGE DUKE: Brazilian Love Affair (Epic 84311)

Duke's title single from this album is doing well enough in the disco charts but one doubts whether the album will follow its success. Although such names as Airto, Flora Purim and Milton Nascimento are included on the jazz-funk man's excursion into Latin-American sounds, the total effect is less exciting and more soporific than one would hope for - yet another tedious tilt at that lucrative American adult (so-called) rock audience.

LONNIE LISTON SMITH: Is The Answer (CBS 84365) Prod: Lonnie Liston Smith

Smith is a current disco favourite with a growing reputation among those whom reckon to be able to spot new trends in music. Once upon a time Smith's music would have been written off as jazz-rock and thus denied wide commercial appeal. But the highly percussive mix of Latin rhythms and some funky brass section work, particularly in *Love Is The Answer*, tied in to Smith's keyboard skills and strong vocals can make for some explosively exciting listening.



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CLASSICAL

Pavarotti latest in Tosca boom

JUST DROP the magic name of Puccini and the companies rush forward like so many lemmings to the cliff edge. Not content with eight rival versions of *Tosca* in the current catalogue, Decca brought out a new one in May to cash in on the popularity of the partnership of Mirella Freni and Luciano Pavarotti. This month sees yet another contender, from Polydor, with an equally popular operatic duo in the leading roles; Katia Ricciarelli and José Carreras (Deutsche Grammophon 2707 033, two-LP set).

Admittedly this also features the indefatigable star conductor Herbert von Karajan, but just how many sets of *Tosca* can the market take? The opera is a winner, but with so much competition it seems doubtful that any new recording is going to find enough customers to make it profitable, especially as there are two versions with Maria Callas which have never been equalled in sheer excitement. Sales figures on classical releases are as closely guarded as the secrets of the Pentagon, so it's an open question.

Even the attraction of a particular star loses sales power when he or she is featured in more than one rival version. Tenor Carreras, for instance, was partnered in a *Tosca* with Montserrat Caballé brought out only three years ago on the Philips label, so his fans are already satisfied. Likewise Plácido Domingo, who shared the top billing

with Leontyne Price in a recording six years ago, has just made another *Tosca* with Renata Scotto which has yet to appear.

Domingo told *Record Business* that he believed keen collectors like to have different versions of the same opera to compare at home. "I have a friend in New York," he added, "who always has at least a hundred albums he still hasn't had time to listen to. And remember that a complete opera recording costs less than a stall seat at Covent Garden."

Still with Puccini, EMI includes another *La Bohème* among its July releases, with Renata Scotto and Alfredo Kraus (HMV SLS 5192, two-LP set), again facing stiff opposition. This policy gives the customer plenty of choice, but does it help an ailing industry to go on duplicating the same operas?

Reviews

ROSSINI: ITALIANA IN ALERI Soloists, Chorus & Orchestra of La Scala, Milan/Carlo Maria Giulini. (HMV RLS 747, two-LP set) £8.95
Although this reissue comes in mono only, it's one to recommend without any reservation to anyone who enjoys Rossini at his wittest and appreciates superb singing in *bel canto* style. EMI first released this set in 1955 before the

Rossini revival had really taken off, so it never achieved the sales it deserved.

Since then operators have discovered that *The Italian Girl* in *Aleris* combined irresistibly tuneful arias with positively hilarious ensembles. This performance wins over that on Decca's three-record set at almost twice the price. Giulietta Simonato, Cesare Valletti and Graziella Sciutti know just how to make the arias swoon one moment and sparkle the next, and the comic basses are equally expert. Giulini conducts with impeccable polish and plenty of chuckles, and the recording quality has worn astonishingly well.

PRAETORIUS: DANCES FROM TERPSICHORE HOLBOURNE: SHORT AIRS. LAMBRANZI: DANCES. The Praetorius Consort/Christopher Ball. (Classics for Pleasure CFP 40335) £1.99

With the current interest in early music there should be an eager market for this budget-price album *Terpsichore* as suite of dances by the French composer, at the court of Henry IV arranged by the German composer Michael Praetorius in 1612, is a favourite with addicts and makes the ideal introduction for others to this kind of music. Its remarkable variety and vitality are fully brought out by the eight players here, who produce bright tone and keep on the tips of their rhythmic toes.

REGIONAL



JUSTIN HAYWARD was recently in Glasgow as part of promotion activities for his *Night Flight* album. Hayward is pictured here with Decca sales rep Charlie Anderson (left) and Ron Stewart, manager of the HMV store.

DESPITE ITS considerable contributions to the UK pop business, the ongoing complaint from talent and management North of the Border is that there is an inadequate amount of interest from London in what is happening in Scotland.

Allan Mawn who runs the Marvel Music agency in Glasgow has decided to make matters into his own hands and bring Scottish talent to London.

Mawn has taken the bold step of

booking Dingwells Club on August 18 and has provisionally arranged for appearances for three Scottish acts, Facial Hair, Liberty Bodice and Positive Noise.

"So often in Scotland, Mohammed won't come to the mountain. Marvel therefore will be taking the mountain to Mohammed - or at least as far as Camden Lock," says Mawn. He says that each band will be paid a standard fee to help with travel expenses and will be

Mountains of Mawn come to London

given the opportunity to invite friends, relatives "and even azer men". Marvel will be inviting record company and agency representatives and will advertise the gig in the music press and *Time Out*.

GLASGOW-BASED group Berlin Blondes are to have their first album released by EMI - in Japan, but not here.

EMI signed the group last year in the wake of Gary Numan's success - with their synthesiser and voice line-up they did have a similar sound to the metal music of that time, but the material on the new album, *Building On The Sands*, is even more metallic than anything Numan has so far produced. Lead singer Stephen Bonomi detests the comparison, but is understandably miffed at the lack of a UK release, and is hoping to find an alternative outlet.

The group have gained a considerable reputation in Scotland for their energetic stage performance as well as the relentless quality of their music and the graffiti in the rock pubs testifies to their following. Glasgow journalists who have heard the tapes of the album report enthusiasm and frustration at the lack of a local release.

IT WAS a surprise to many that the re-opening of the newly refurbished Playhouse in Edinburgh attracted a capacity audience for its gala opera

Briefs

CONTEMPORARY MUSIC gets a filip from Decca's recording on its Headline label of Harrison Birtwistle's tragic-comic opera *Punch and Judy* (HEAD 24-25), which had its premiere at the Aldeburgh Festival and London's Sadler's Wells Theatre.

POLYDOR IS making its prestigious Bach Edition available again at a special price of just under £3 per album. Originally released in 1975, this consists of 99 records divided into 11 box sets each devoted to a particular type of his music. The *St John* and *St Matthew* Passions, for example, come in a seven-LP set, the complete concertos in an eleven-LP box.

CBS ADDS another almost forgotten early Verdi opera to the catalogue, with *Aroldo* (CBS 79328). This first recording of the work has the persuasive pull of a star cast headed by Montserrat Caballé and Gianfranco Cecchele, with Eve Queler conducting the Opera Orchestra of New York.

BY ARRANGEMENT between Polydor International and Phonogram International, the recent Polydor recording of Verdi's *Falstaff*, conducted by Herbert von Karajan and with Giuseppe Taddei in the title-role, will be released on Phonogram's Philips label (Philips 6769 060, three-LP set).

opening. Now the 3,000 seater venue has announced its first popular music events with concerts by Ella Fitzgerald and Barbara Dickson this month.

During the Annual Festival at the end of August it will be used for concerts by Gerry Rafferty, Lena Martell and Billie Jo Spears, and Max Bygraves, as well as a BBC international Gala featuring Petula Clark. Other Festival events which may stimulate sales are a sizeable increase in the scale of the jazz festival with the assistance of a brewery and Ronnie Scott, and as well as the usual complement of folk song artists, a concert by the Boys of the Lough.

At the same time as Knebworth, a

Scotland

greater disappointment happened on the banks of Loch Lomond as a weekend festival there - featuring the Jam, Tourists, and a host of other young bands attracted only 20,000 people.

Promoter John Caulfield was unavailable for comment after the shows, and according to reports is being sought by creditors. His girlfriend told a local newspaper that he intended to pay all the outstanding bills, but the future of festivals on the site seems in jeopardy as the owner, Major Patrick Smollett says he is reconsidering the future of such events. IAN MCFADDEN

THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No.1 Sales

AIRPLAY RATING
100% = Top Of The Pops

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

Action Of The Week



ODYSSEY

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE/ARTIST	Label/Cat. No.	D	DEGREE USE
★ 1	1	5	59 81	XANADU OLIVIA NEWTON JOHN-ELECTRIC LIGHT ORCHESTRA	○ JET 185	C
★ 2	10	4	44 68	USE IT UP AND WEAR IT OUT ODYSSEY	RCA PC 1962	R
★ 3	3	5	44 72	CUMPTO TO THE BEAT STACY LATTISAW	ATLANTIC K11496(1)	W
★ 4	11	4	39 78	JUDO - I'VE LOVED YOU FOR A LONG TIME DETROIT SPINNERS	ATLANTIC K11498	W
5	2	10	35 70	CRYING DON MCLEAN	○ EMI 5051	E
6	5	9	32 46	FUNKYTOWN LIPPS INC.	○ CASABLANCA CAN(L) 194	A
7	8	5	30 71	MY WAY OF THINKING - I THINK ITS GOING TO RAIN TODAY UB40	GRADUATE 121GRAD 8	M
★ 8	13	8	28 70	TO BE OR NOT TO BE B.A. ROBERTSON	ASYLUM K12449	W
★ 9	22	2	28 66	BABOOSHKA KATÉ BUSH	EMI 5085	E
10	6	4	25 79	WATERFALLS PAUL MCCARTNEY	PARLOPHONE R6037	E
11	7	9	25 55	EVERYBODY'S GOT TO LEARN SOMETIME KORGIS	RIALTO TREQ 115	A
★ 12	19	5	25 73	COULD YOU BE LOVED BOB MARLEY & THE WALLERS	ISLAND WIP 6610	E
13	4	6	25 31	SIMON TEMPLER - TWO PINTS OF LAGER SPOLOGNESSABOUNDS	DERAM BUM 1	F
14	14	4	25 46	LOVE WILL TEAR US APART JOY DIVISION	FACTORY FAC 23	P
★ 15	21	3	22 67	EMOTIONAL RESCUE ROLLING STONES	ROLLING STONES RSR 105	E
16	9	9	21 50	BACK TOGETHER AGAIN ROBERTA FLACK FEATURING DONNY HATHAWAY	ATLANTIC K11481(T)	W
★ 17	35	3	21 71	MORE THAN I CAN SAY LEO SAYER	CHRYSALIS CHS 2442	F
18	12	7	18 16	BEHIND THE GROOVE TEENA MARIE	MOTOWN (12)TMG 1185	E
★ 19	23	8	17 18	COMPUTER GAME (THEME FROM THE INVADERS) YELLOW MAGIC ORCHESTRA	A&M AMS(P) 7502	C
★ 20	30	3	17 56	A LOVER'S HOLIDAY CHANGE	WEA K7914(1T)	W
21	17	5	16 46	747 (STRANGERS IN THE NIGHT) SAXON	CARRERE CAR 15(1T)	W
★ 22	28	8	14 64	ME MYSELF I JOAN ARMATRADING	A&M AMS 7527	C
23	16	5	14 71	PLAY THE GAME QUEEN	EMI 5076	E
★ 24	46	3	13 2	NEON KNIGHTS BLACK SABBATH	VERTIGO SAB 3	F
★ 25	34	3	12 63	WEDNESDAY WEEK UNDERTONES	SIRE SIR 4042	F
26	18	11	12 5	MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK	DINDISC 15 (15-10)	C
★ 27	31	3	12 55	SLEEPWALK ULTRAVOX	CHRYSALIS CHS 2441	F
28	20	7	12 22	SUBSTITUTE LIQUID GOLD	POLO (12-4)	C
★ 29	■	1	11 53	THERE, THERE MY DEAR DEXY'S MIDNIGHT RUNNERS	PARLOPHONE R6038	E
30	15	11	11 5	THEME FROM M*A*S*H MASH	○ CBS 8536	C
31	33	7	11 65	LET'S HANG ON DARTS	MAGNET MAG 174	A
★ 32	43	6	10 49	LIP UP FATTY BAD MANNERS	MAGNET MAG 175	A
★ 33	■	1	9 41	READY AN' WILLING (SWEET SATISFACTION) WHITESNAKE	UNITED ARTISTS BP 363	E
★ 34	52	4	9 61	DOES SHE HAVE A FRIEND? GENE CHANDLER	20TH/CHI SOUND TC 2451	R
35	26	7	11 7	CHRISTINE SIOUXSIE & THE BANSHES	POLYDOR 2059 249	F
★ 36	55	5	9 39	FANTASY GERARD KENNY	RCA PB 5256	R
★ 37	36	5	8 66	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND	ATCO K11486	W
★ 38	76	2	10 *	PAINT IT BLACK MO-DETTES	DERAM DET-R 1	F
39	25	11	9 26	LET'S GET SERIOUS JERMAINE JACKSON	MOTOWN (12)TMG 1183	E
★ 40	51	4	8 48	NEWS AT TEN VAPORS	UNITED ARTISTS BP 345	E
★ 41	61	3	8 59	SANCTUARY NEW MUSIK	GTO GT 275	C
42	27	11	10 13	MIDNIGHT DYNAMOS MATCHBOX	MAGNET MAG 169	A
43	37	3	10 *	WHOLE LOTTA ROSIE AC DC	ATLANTIC HM 4	W
★ 44	■	1	9 2	BRAZILIAN LOVE AFFAIR GEORGE DUKE	EPIC (13) 8751	C
45	24	12	9 10	YOU GAVE ME LOVE - USE YOUR BODY AND SOUL CROWN HEIGHTS AFFAIR	DE-LITE MERIX 9	F
★ 46	86	2	7 42	MARIANA GIBSON BROTHERS	ISLAND WIP 6617	E
47	50	5	7 63	RUNNING FROM PARADISE DARYL HALL & JOHN OATES	RCA RUN (12-1)	R
★ 48	79	2	6 53	MY GIRL WHISPERS	SOLAR SO (12-8)	R
★ 49	85	2	8 *	WE CAN DO ANYTHING COCKNEY REJECTS	ZONOPHONE Z6	E
50	39	6	9 2	(I'M NOT YOUR) STEPPING STONE SEX PISTOLS	VIRGIN VS 339	C
51	44	5	8 21	DO YOU DREAM IN COLOUR BILL NELSON	COCTEAU COQ 1	M
52	42	5	6 58	KINGS CALL PHILIP LYNOTT	VERTIGO SOLO 2	F
★ 53	■	1	6 57	ARE YOU GETTING ENOUGH OF WHAT MAKES YOU HAPPY HOT CHOCOLATE	RAK /12RAK 318	E
★ 54	■	1	6 58	UPSIDE DOWN DIANA ROSS	MOTOWN (12)TMG 1195	E
55	48	5	7 30	SUNSET PEOPLE DONNA SUMMER	CASABLANCA CAN(L) 198	A
56	40	9	8 6	D-A-A-ANCE LAMBRETTAS	ROCKET XPRES 33/333	F
★ 57	87	5	8 3	OOPS UPSIDE YOUR HEAD GAP BAND	MERCURY MERIX 22	F
★ 58	66	5	7 13	THIS FEELIN' FRANK HOOKER & POSITIVE PEOPLE	DJM DJS 10947(DJR 18012)	C
59	38	9	7 24	CHINATOWN THIN LIZZY	VERTIGO LIZZY 6	F
60	45	8	7 6	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT ROD STEWART	RIVA 23	W

KEY TO DISTRIBUTORS
 A - Atco; B - One Step; C - CBS; E - EMI; F - Phonodisc; H - Lightning; I - Solomon & Pears; J - Chamaida; K - Craede; L - Ligations; M - Spartan; O - President; P - Rhino; Q - Rough Trade; R - RCA; S - Selecta; T - Faulty Products; U - Soota; 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)
 * Index less than 0.5
 (Album) (Gold, Silver Disc information supplied by British Phonographic Industry)

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 TOM LOCKETT/STEVE WASHINGTON (ATV) 94
 IT'S A LONG WAY TO THE TOP HARRY VANDAO/
 GEORGE YOUNG (EMI) 77
 I'M ALIVE JEFF LYNNE UET/UNITED ARTISTS) 85
 JUMP TO THE BEAT NARADA MICHAEL
 COLLINS (WARNER BROS) 72
 SUN FIGHT LARRY LAZAR (SONETT) 86
 KING OF THE PILL (KIT WOOLVEN/CHAPELL/PLUK) 82
 LAST NIGHT AT DANCELAND CRUSADERS
 (REEL/LEEDS) 100
 LET MY LOVE OPEN THE DOOR CHRIS THOMAS
 (EEL PLE) 37

THE SINGLES CHART 61-100

This Week	Last Week	On Chart	Artist	Title	Label/Cat. No.	Demo
★ 61	81	14	D.K. 80 OTWAY & BARRETT	WELK/ATV 98	F	
★ 62	32	10	OVER YOU ROXY MUSIC	POLYDOR POSP 93	F	
★ 63	■	1	THE BRITISH WAY OF LIFE CHORDS	POLYDOR 2059 258 F	F	
★ 64	■	1	MY GUY - MY GIRL AMI STEWART & JOHNNY BRISTOL	ATLANTIC/HANSA K11650 W	C	
★ 65	■	1	GIRLFRIEND MICHAEL JACKSON	EPIC EPC 8782	C	
66	29	9	RAT RACE - RUDE BUOYS OUTA JAIL SPECIALS	2 TONE CHS TT11	F	
67	71	3	HOLIDAY IN CAMBODIA DEAD KENNEDYS	CHERRY REED CHERRY 13	M	
68	47	9	F I'M ALIVE ELECTRIC LIGHT ORCHESTRA	JET 179	F	
69	82	2	THE BLUES BAND (EP) BILLES BAND	ARISTA BOOT 2	F	
★ 70	89	2	SHOT DOWN IN THE NIGHT HANK WINDO	ARMY DINO 98	E	
71	49	5	BREAKING THE LAW JUDAS PRIEST	CBS 864	C	
72	65	4	THE OTHER SIDE OF THE SUN JANIS IAN	CBS 861	C	
★ 73	97	2	FUNKY FOR JAMAICA (N.Y.) TOM BROWNE	ARISTA ARIST112035 F	F	
74	41	12	NO DOUBT ABOUT IT HOT CHOCOLATE	KING (12IRAK 310)	F	
75	57	3	DIRTY DEEDS DONE DIRTY CHEAP AC DC	ATLANTIC HM 2	W	
76	53	7	THE SCRATCH SURFACE NOISE	WEA K1829(117)	W	
77	54	3	HIGH VOLTAGE AC DC	ATLANTIC HM 1	W	
78	58	3	RUNNIN' WITH THE DEVIL VAN HALEN	WARNER BROS HM 10	W	
79	90	4	TAKE YOUR TIME (DO IT RIGHT) PART 1 S.O.S. BAND	TABU TRU 1131 8564	C	
80	81	2	OLD FASHION LOVE COMMODORES	ARISTON TMS 1193	E	
★ 81	■	5	DON'T DO ME LIKE THAT TOM PETTY & THE HEARTBREAKERS	MCA 596	C	
★ 82	88	3	HANGIN' OUT KOOL & THE GANG	DE-LITE KOOL 9X12	F	
★ 83	56	7	NEW AMSTERDAM EDVIA COSTELLO	F BEAT XXX/965	F	
★ 84	■	1	UNITE AND WIN SHAM 69	POLYDOR 2059 259 F	F	
85	60	3	IT'S A LONG WAY TO THE TOP AC DC	ATLANTIC HM 3	W	
86	■	1	SUN FIGHT SILICON TEENS	MUTE OOB	G	
★ 87	■	1	GIGANTOR DICKIES	A&M A&M 7544	C	
★ 88	94	4	CATCH ME IF YOU CAN BRENDA SHINE	PLAY 135	M	
★ 89	■	1	FOR YOU FOR LOVE AVERAGE WHITE BAND	RCA A&W 112/2	R	
90	81	3	OLD FASHION LOVE COMMODORES	ARMY DINO 98	E	
91	78	8	BLOODY REVOLUTIONS - PERSONS UNKNOWN CRASS - POISON GIRLS	CBS 421984-1	C	
92	69	3	BACKS TO THE WALL SAXON	CARRERE HM 6	W	
93	99	2	BORN TO BE WILD STEEVOLV	SAICUI 614	C	
94	96	2	IN THE MOOD (TO GROOVE) AURRA	LSA/SOL SAL 12-3	R	
95	95	5	NO ROOM ATHLETIC SPIZZ 80	O ROUGH TRADE RT50 5	O	
96	59	6	POLICE SINGLES' SIX-PACK POLICE	A&M AMPM 6001	C	
97	67	2	BIG TEASER SAXON	CARRERE HM 5	W	
98	■	1	BARMY LONDON ARMY CHARLIE HARPER	GEM GEM 35	S	
99	98	2	GO NOW FEATURES	DOUBLE D D DEE 3	A	
100	62	4	LAST NIGHT AT DANCELAND RANDY CRAWFORD	WARNER BROS K11673 (11)	W	

LET'S GET SERIOUS STEVE WONDER (JOBETE/
 BLACK BALL) 39
 LET'S GET TOGETHER TOMMY BEECH/RICHARD
 HARTLEY (ARDMORE & BEECHWOOD) 31
 LOVE AT FATTY ROGER LOMAS (MAGNET) 32
 LOVE AT FEAR UPTON PATT MARTIN HANNETT
 (FRACTURED) 14
 MARIANA DANIEL VANGARDE (BLUE MOUNTAIN)
 22
 ME MYSELF I RICHARD GOTTETTER (IRONDOR) 22
 MESSAGES MIKE HOWLETT (DINSON/VIRGIN) 22
 MIDNIGHT DYNAMOS PETER COLLINS
 (MAGNET) 42
 MORE THAN I CAN SAY ALAN TARNBY
 (ROBERT) 17
 MY GIRL DICK GRIFFEY/WHISPERS LOBETS) 48
 MY GIRL GARY BARRY LEON/SIMON MAY
 (JOBETE) 64
 MY WAY OF THINKING - I THINK ITS GOING
 TO RAIN TODAY BOB LANG (GRADUATE/
 NEW CLAIMS/ATV) 7
 NEON KINGS MARTIN BIRCH (ESSEX/
 CARRERE/HEATH LEVY) 82
 NEW AMSTERDAM EDVIA COSTELLO (PLANGENT
 MUSIC) 82
 NEWS AT TEN VIC COPPERSMITH (HEAVEN) EMI
 46
 NO DOUBT ABOUT IT MICKIE MOST (ISTAVE &
 NICKELODEON/INTERSONG/RAK) 74
 NO ROOM DAVE WOODS/ATHLETIC
 (BLONDIE) 82
 OLD FASHION LOVE JAMES ANTHONY
 (COMMODORES/LEEDS) 80
 OOPS UNDER YOUR HEAD LONNIE SIMMONS
 (TOTAL EXPERIENCE/LEEDS) 97
 OVER YOU RYETT DAVIES/ROXY MUSIC (EG) 62
 PAINT IT BLACK ROGER LOMAS (ESSEX) 38
 PLAY THE GAME QUEEN (QUEEN) EMI 23
 POLICE SINGLES' SIX-PACK NIGEL GRAY/
 POLICE (VIRGIN) 98
 RAT RACE - RUDE BUOYS OUTA JAIL DAVE
 JORDAN (PLANGENT VISIONS) 80
 REAR END WILLING (SWEET SATISFACTION)
 MARTIN BIRCH (ESSEX/WHITESNAKE/
 LUM-DUM) 33
 RUNNING FROM PARADISE DAVID FOSTER
 (SERVORLD) 47
 RUNNIN' WITH THE DEVIL TEND PAMPLAN
 (SERVORLD) 47
 SANCTUARY TONY MASONFIELD (ATV) 41
 SHOT DOWN IN THE NIGHT ASHLEY HOWE/
 SHOT DOWN (REEL/LEEDS) 100
 SIMON TEMPLER - TWO TINS OF LAGER MIKE
 ROBINSON (COPYRIGHT CONTROL) 13

SLEEPWALK CONNY PLANK (ULTRAVOX
 (ISLAND/COPYRIGHT CONTROL) 27
 SUBTERRANEA ADRIAN BAKER (CELLAR/ATV/
 LEEDS) 28
 SUNSET PEOPLE PETE BELLOTTE (GIORGIO
 MONDOR HEATH LEVY) 88
 TAKE YOUR TIME (DO IT RIGHT) PART 1 SIGIDI
 (AVANT GARDE/INTERSONG/SIGIDI'S SONG) 79
 THE BLUES BAND (EP) LLOYD STONEBROOK/TOM
 MCGUINNIS (WARNER BROS./COOLING/
 HEATH LEVY/COPYRIGHT CONTROL/JEWELL)
 69
 THE BRITISH WAY OF LIFE ANDY ARTHURS
 (AND SON) 82
 THE OTHER SIDE OF THE SUN RON
 FRANGPANE (JANIS IAN/IRVING/APRIL) 72
 THE SCRATCH SURFACE PALMER (EMI) 78
 THERE FROM M*A*S*H THOMAS 2. SHEPARD
 (ATV) 30
 THERE, THERE MY DEAR PETE WINGFIELD (EMI)
 29
 THE BELLY JAMES PURDIE (LEEDS) 68
 TO BE OR NOT TO BE TERRY BRITTEN (MY AVE/
 UNITED ARTISTS)/COPYRIGHT CONTROL 91
 UNITE AND WIN JIMMY PURSER/PETER
 WILSON (SINGATURE) 84
 VIBRATION BERNARD EDWARDS/8
 RODGERS (WARNER BROS) 54
 USE IT UP AND WEAR IT OUT SANDY LIZKER
 (CHAPELL/ATV) 2
 WATERFALLS PAUL MCCARTNEY (MCCARTNEY)
 82
 WE CAN DO ANYTHING CHRIS BRIGGS/PETE
 WILSON (SINGATURE) 49
 WE CAN DO ANYTHING MIKE ROGER BECHIRAN
 (WARNER BROS) 26
 WONN LOTA ROSIE HARRY VANDAO/GEORGE
 YOUNG (EMI) 82
 XANADO JEFF LYNNE (LIE/ATV) 1
 YOU GAVE ME LOVE - USE YOUR BODY AND
 CATHERINE DESCOTTAUX/CROWN HEIGHTS
 AFFAIR (PLANETARY) NDM 45
 (IF YOU'RE) STEPPING STONE DAVE
 GOODMAN (SCREEN GEMS/EMI) 50

Ones To Watch

- 101 BUTCHER BABY PLASMATICS (STIFF BUY) 761
- 102 WE KNOW WHO DONE IT BARRON KNIGHTS (EPC 8780)
- 103 ABOUT INSOXMA MARTHA & THE MUFFINS (CONDIS DIN) 19
- 104 LOVE WITHOUT GREEK GRAMMA PRAKER (STIFF BUY) 82
- 105 ONE MORE TIME FOR LOVE BILLY PASTOR & SYREETA (MOTOWN JMG 1188)
- 106 NIGHT OF LOVE JIMMY RUFFIN (ROSO 2090 459)
- 107 MAN NEXT DOOR SULTS (ROUGH TRADE RT 04)
- 108 HAPPY TOGETHER CAITLIN & TENNILLE (CASABLANCA CANEL) 200
- 109 STEE & LARRY (MUSIC DUFRER (ELEKTRA K12450))
- 110 BURNING CAR (CASABLANCA CANEL) 199
- 111 CURNING CAR JOHN FOX (METALBEAT VS 360)
- 112 YOU GOT WHAT IT TAKES BOBBY THURSTON (EPC 136FC 8554)
- 113 RING OF FIRE CARLENE CARLENE (F BEAT XX 6)
- 114 PRAYING MANTIS PRAYING MANTIS (GEM BR50)
- 115 SUMMER IN THE CITY RAY GAZEM (CBS 8650)
- 116 AWAY FROM HOME KLAIR KENT (A&M 7532)
- 117 TRACERS OF MY YEARS O (CHRISLUS CBS 2420)
- 118 SHINING STAR MARSHALLS (CBS 8624)
- 119 REALLY REALY LOVE YOU CECIL PARKER (EMI 112EMI 5086)
- 120 KING OF THE WINDS (LIVE) SHILA & B DEVOTION (CARRERE CAR 1501T)

RECORD BUSINESS Charts are used by Radio Capiet, Luxembourg, BRMB, Forts, Beacon, Tees, Trent, Plymouth and 210; the Daily Star and Evening News, Smarx Hits, Superpop, Black Echoes.
 All charts are compiled by Record Business Research and enquiries should be referred to the research director, Geoffrey Rust (01 836 9311).



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JBO5

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You Now JBO17

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BLUES BAND/THE BLUES BAND EP (Arista BOOT 2)
ELKIE BROOKS/PAINT YOUR PRETTY PICTURE (A&M AMS 7547)
TOM BROWNE/FUNKIN' FOR JAMAICA (Arista ARIST 357)
BILLY JOEL/ITS STILL ROCK & ROLL TO ME (CBS 8753)
MIKE RUTHERFORD/TIME AND TIME AGAIN (Charisma CB 364)

DISCO/SOUL

Top new sellers on RB's Disco Chart

B T EXPRESS/GIVE UP THE FUNK (Calibre CAB 503)
HOT CHOCOLATE/ARE YOU GETTING ENOUGH (RAK 318)
DIANA ROSS/UPSIDE DOWN (Motown TMG 1195)
CHICO HAMILTON/MYSTERIOUS MAIDEN (Elektra LV 38)
RENE & ANGELA/FREE AND EASY (Capitol CL 16155)

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Hear Record Business charts



Country Chart



Singles Chart
Disco Chart



Country Chart



Singles Chart
Country Chart



Disco Chart



Country Chart



Singles Chart
Country Chart



Singles Chart



Singles Chart
Disco Chart



Singles Chart



Singles Chart

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of the week

MY DEAR

(Parlophone R6038)
(United Artists BP 363)

NEW RELEASES

Due in the shops this weekend

- | | |
|---|--------------------|
| KISS/TALK TO ME | (Mercury MER 19) |
| LINDA McCARINEY/SEASIDE WOMAN | (A&M AMS 7548) |
| DON McLEAN/SINCE I DON'T HAVE YOU | (EMI 5094) |
| ANGELIC UPSTARTS/LAST NIGHT ANOTHER SOLDIER | (27) |
| BABY O/IN THE FOREST | (Calibre CAB 505) |
| GEORGE BENSON/GIVE ME THE NIGHT | (Warner LV 40) |
| STIFF LITTLE FINGERS/BACK TO FRONT | (CHS 2447) |
| STANLEY CLARKE/WE SUPPLY | (Epic EPC 8794) |
| DEEP PURPLE/BLACK NIGHT | (Harvest HAR 5210) |
| DYNASTY/I'VE JUST BEGUN TO LOVE YOU | (Solar SO 10) |

ROCK

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

- | | |
|---------------------------------|--------------------|
| CHORDS/THE BRITISH WAY OF LIFE | (Polydor 2059 258) |
| TOM PEITY/DON'T DO ME LIKE THAT | (MCA 596) |
| SHAM 69/UNITE AND WIN | (Polydor 2059 259) |
| SILICON TEENS/JUST LIKE EDDIE | (Mite 008) |
| DICKIES/GIGANTOR | (A&M AMS 7544) |

OFF THE WALL

Coming out of nowhere

- | | |
|----------------------|------------|
| SHEENA EASTON/9 TO 5 | (EMI 5066) |
|----------------------|------------|

arts on these radio stations:

4 Radio London Country Chart	beacon radios Singles Chart	RADIO TEES Singles Chart Country Chart	Radio Trent Singles Chart Country Chart	257 Country Chart	257 Radio Orwell Country Chart
206 Radio London Country Chart	206 Radio Country Chart	206 Radio Country Chart	104 RADIO CLEVELAND 96-97.1 Country Chart		

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TRACKS OF MY TEARS
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Chrysalis

Tees is biggest JICRAR increase

RADIO TEES has achieved the network's biggest increases in the Spring 1980 JICRAR study. Its weekly reach was up from 41.50 percent, average listening hours up 0.8 and share of listening locally up from 25.29 percent. Increases in reach have also been won by Beacon, BRMB, Forth, Pennine, City, LBC and Capital.

The biggest drop in weekly reach is Plymouth Sound's, of 67.58 percent but the station retains its position second only to Downtown which has retained its huge 71 percent reach. Swansea too has dropped five percentage points now at number four in the table for three last year. Up to third place is Clyde despite a seven percentage point drop its average weekly hours being higher than Swansea's.

Radio Orwell drops from sixth to 14th place with a decrease in reach from 48.41 percent, average listening hours slightly down from 15.1-14.8 and share of listening locally down from 33.29 percent. 210 is down, so is Metro and Hallam, but the Sheffield station maintains its position in the league.

Radio Victory has maintained its 35 percent reach and increased both average hours and share of listening while Trent still reaches 45 percent of adults but they listen for two hours less and share is down five percentage points to 24. Piccadilly has recorded no change in its 26 percent share, losing two percentage points in reach to 42 but gaining in hours listened.

Beacon is up from 29-37 percent reach, increasing both listening hours and share; BRMB has recouped half its 1979 loss in reach to 45 percent but loses hours listened and share; Forth has increased reach, hours and share considerably, so have Pennine and City - the Liverpool station now scoring the highest average listening hours in the network of 17 each week. In London LBC's reach is up while average hours and share decrease slightly, the same pattern tier of Capital.



THE NEW manager at BBC Radio Carlisle is Frank Hughes, who moves from being Programme Organiser at BBC Radio Blackburn. He is replacing Tim Pitt at Carlisle.

THE SPRING 1980 JICRAR LEAGUE (Last year's figures are in brackets)

Position	Station	Weekly Audience Reach (%)	Av. hours listened per week	Share of all listening locally (%)
1 (1)	Downtown	71 (71)	12.5 (16.4)	44 (48)
2 (2)	Plymouth	58 (67)	12.0 (11.3)	32 (34)
3 (4)	Clyde	57 (64)	14.7 (13.0)	42 (46)
4 (3)	Swansea	57 (62)	13.0 (10.5)	35 (32)
5 (5)	Hallam	50 (51)	14.5 (15.0)	34 (36)
6 (14)	Tees	50 (41)	12.1 (11.3)	40 (35)
7 (7)	City	49 (47)	17.0 (15.8)	40 (35)
8 (9)	Forth	48 (45)	12.9 (10.6)	33 (26)
9 (8)	Trent	45 (45)	12.2 (14.2)	24 (22)
10 (10)	BRMB	45 (40)	12.1 (14.1)	24 (26)
11 (15)	Metro	44 (45)	10.2 (10.4)	24 (25)
12 (12)	Capital	43 (42)	12.6 (13.3)	24 (26)
13 (11)	Piccadilly	42 (44)	12.9 (12.2)	26 (26)
14 (6)	Orwell	41 (48)	14.8 (15.1)	29 (33)
15 (16)	Pennine	37 (36)	11.0 (8.6)	19 (16)
16 (18)	Beacon	37 (29)	10.2 (9.6)	16 (13)
17 (13)	210	36 (41)	10.7 (11.7)	18 (21)
18 (17)	Victory	35 (35)	11.8 (11.4)	19 (16)
19 (19)	LBC	25 (23)	7.4 (8.9)	8 (9)



NOW THAT Mike Smith has taken over Capital's breakfast show (with very promising results), Graham Dene may add the above gag to a series of practical jokes station staff have enjoyed playing on him over the last five years. Before he could play the usual pre-recorded daily "joke" actress Sally Grace, who has voiced 800 of the nasty things, appeared in the studio in complete French maid's outfit with a breakfast made of plastic. Dene was struck incoherent almost as badly as the time Mike Aspel bought him in a birthday cake, commanded that he blow out the candles and laughed mercilessly when Dene shrieked in horror on air as they all re-lit themselves.

Paine resigns from Victory and post

AT PRESS time it was learned that Guy Paine has resigned as managing director of Radio Victory with effect from September 30. In addition Jack McLaughlin, head of programmes and news, has ceased to be employed by the company as from July 7, the day individual station JICRAR results were released.

Paine had expressed a desire to pursue a career in radio programming rather than administration, wishing to relinquish the overall day-to-day administration of the station with immediate effect. Accordingly this will be looked after by John McKeercher, one of the executive board of the company, until a new managing director has been appointed.

Until his departure Paine will continue to produce his four weekly programmes and he will become more involved in the programme output of the station.

Mercia beats Radio-1

AFTER ITS first audience research Mercia Sound can claim ninth place in the JICRAR league with a 46 percent weekly reach throughout its total survey area of 790,000 people. This is higher than Radio-1 (44 percent) and Radio-2 (42 percent).

The week-long survey, conducted by RSGB using 500 interviews, began when the station had been broadcasting only three-and-a-half weeks. It was severely hampered by the fact that lightning struck the transmitter four times reducing output to a quarter power for three days. RSGB were able to modify the questionnaire in an

attempt to compensate.

Over four weeks 62 percent of adults listen to Mercia and 88 percent are aware of the station. Managing director John Bradford is absolutely delighted with the results. "We promised to try and establish a professional radio station from he start and these figures clearly show that the audience are supporting their radio station in very large numbers," he said. "We now have to ensure that we are able to continue providing programming that combines popularity with service to the area."



EFF WINSTON. Currently programme controller at Pennine Radio, has been appointed to the same post at DevonAir. He takes up his duties on August 1. Winston, whose background is journalism as in the current affairs department of ITV where he worked on *The World In Action* programme. He was recently involved in an unsuccessful application for the Leeds franchise.

DevonAir's twinned studios provide a unique opportunity to offer listeners a truly local service," says Winston. The next key appointment will be that of head of music, an area vital to DevonAir's aspirations to be known as "the sunshine radio station". If developments continue to accelerate at the present rate it seems likely that the station will be on the air by November 1.

A FORMER editor of BBC television news has been appointed manager of BBC Radio London. He is Derrick Amore, 45, taking over the post from Allen Holden who is retiring early from the BBC. In 1976 Amore was appointed assistant to the controller of BBC2 when he became involved with a number of special film projects which included producing and directing the network's *Discovery* series.

Having joined BBC TV in 1959 as a research assistant he became the editor of *Tonight* and later editor of *24 Hours*. In 1969 in *Nationwide*, launched and edited the national programme as head of the current affairs group and two years later became editor, television news. By 1976 his news programmes had gained top awards in two successive years at the Monte Carlo Television Festival.

RADIO TEES is opening an office in Northallerton to extend its influence and interest to this rural corner of North Yorkshire. Carole Irwin has been appointed North Yorkshire liaison officer, a role which encompasses promotion, PR and an ear for the community. Although the office itself has yet to officially open she starts work this week by attending the Great Yorkshire Show.

THIS SUMMER Capital is featuring two new voices on air. They belong to Phil Allen, 29, who hails from Farnborough and has been out with the Capital Fun Bus for the last few weeks, and Richard John, 21, from the University of Lancaster campus station.

ONE OF Metro Radio's original staff members moves next week. Mike Taylor, 27, joins Southern Television on Monday in the newly created post of publicity officer. He joined Metro originally as a producer, hosted the morning show for a while and was later appointed promotions executive.



ILR contract to be re-advertised

THERE IS considerable opposition, within ILR and the IBA, to an amendment to the Broadcasting Bill tabled in its third reading requiring the Authority to open up each ILR contract to competition at intervals of not more than eight years while retaining the current "rolling" system.

Should the amendment reach the statute books, and a debate in the House of Lords is imminent, it will mean "ILR gets the worst of both worlds," in the words of Tony Stoller, director of AIRC. "Even if the IBA thinks a company has done splendidly, its absolute obligation to re-advertise the franchise will penalise a successful station," he says.

Whereas ITV contracts are required to be re-advertised after the same period, eight years, the companies are not subjected to an annual rolling of contracts in the meantime. Jimmy Gordon, managing director of Radio Clyde, believes that the discipline afforded the IBA by the rolling system serves the public better than fixed broadcast periods. This view is privately endorsed within the Authority, well aware of the amount of extra work such an obligation would bring.

There is also the question of the expense of re-application. Stoller feels that with the Bill's penalty provision companies are going to be hard-pressed to get the sort of return on capital investment after eight years they would want for shareholders. A company may be looking for extra finance for a move to new premises, for example, as currently desired by LBC, Clyde and Orwell.

Some stations have and will take five to six years to become self-sufficient and

to re-advertise the franchise two years later is unfair, especially on smaller stations. Inverness has yet to raise enough capital to launch. Donald Brooks, managing director of Radio Orwell says the Home Office haven't taken that much regard for small stations but agrees that it would be impossible to introduce one rule for big stations and another for small.

Gordon remains very sceptical.

"After all," he says, "TV franchises last came up for competitive tender in the mid-60s and I think people may have forgotten how unsatisfactory the procedure is. It's the day to day power of the IBA and not a change in contractor that makes for better programming."

"Anyone who thinks the motive behind bidding for an attractive franchise is better public service is just naive."

Radio-2 makes comeback in London

RADIO-2 has regained its supremacy in London from Capital Radio. JICRAR shows a progressive increase in listening to Radio-2 over the last three years, presently giving the BBC network 25 percent of the London audience against Capital's 24 percent. Radio London has also increased its share.

Capital has scored increases in those areas important to advertisers. Its adult audience is up by 3,000 to 4.082 million and there are increases in every demographic group - the biggest being housewives with children, all women, 25-34s and ABC1s.

Sales director Tony Vickers is delighted with the figures. "The increased penetration figures will be good news for advertisers," he says, "particularly where housewife product categories are concerned. Unlike other media our biggest penetration growths have occurred there."

With every survey, Vickers notes, Capital's listenership profile has grown nearer that of London at large and this year's levelling out, he says, brings the

Data in millions	Spring 1980		Spring 1979		Spring 1978	
	Total	Hours Share	Total	Hours Share	Total	Hours Share
All stations	210	100	212	100	206	100
Radio Two	53	25	49	23	44	21
Capital Radio	51	24	54	26	54	26
Radio One	44	21	45	21	45	22
Radio Four	29	14	30	14	33	16
LBC	18	8	20	9	16	8
Radio London	6	3	5	2	4	2
Radio Three	4	2	5	2	5	3
Radio Luxembourg	1	0.7	1	0.6	1	0.5
Others	3	1	3	1	4	2

station significantly nearer to an exact match. "The sales team will really be able to go out and sell airtime on these figures."

159,000 more people listen to LBC, although they listen for less time. This is a result to be expected since the station switched to a rolling news format. It too has gained in the ABC1 category with

114,000 extra listeners, and women listeners in the 15-24 age group have increased by 90,000.

In the London area the estimated population figure was reduced by 278,000 to take account of a three percent urban drift, previous surveys being based on government census figures now out of date.

City gets loyalty record

RADIO CITY has secured the highest loyalty of 17 hours per week ever recorded by an ILR station. The previous highest was Downtown's 16.4 last year, not surprisingly given the situation in Belfast. For City this increase is phenomenal on top of nearly 5 million listening hours gained last year.

City has also consolidated its share of listening in Liverpool recording increases to the collective loss of all BBC opposition. As can be seen from the table right, Radio Luxembourg is the only other station to increase its share.

City's biggest increase has been to its City At Six half-hour news magazine programme. Another significant increase was recorded on Sunday nights when the station broadcast Capital's Great Orchestras Of The World series and trebled the audience.

Swansea Sound has maintained its lead in the area with substantial increases in hours listened. Although total listening in the broadcast area increased by 6.3 percent, Swansea Sound raised its share by 15.5 percent. Compared with the station's 241,000 listeners, Radio Wales has 107,000 and Radio-4 84,000. Radio-1 has 226,000 and Radio-2 147,000. Radio-3 has an 8 percent share and Radio Luxembourg 7

	1980	1979
Radio City	42	37
Radio Two	21	22
Radio One	17	18
Merseyside	9	10
Radio Four	8	10
Radio Three	1.1	1.5
Radio Luxembourg	1.2	0.7

percent. Swansea also reports an increase of 51 percent of housewives.

In Sheffield Hallam leads the field, but Radio-1 has ousted Radio-2 to third place. Hallam commands 34.5 percent, Radio-1 22.6 and Radio-2 19.7 percent. Radio Sheffield has shown increases to 15.5 percent - the two local stations having a greater audience than all the BBC network stations together.

Hallam's biggest increases come from Johnny Moran's breakfast show with 130,000 listeners a day while Roger Moffat has added another 10,000 to his morning-through-lunchtime show.

In common with the network trend BRMB reports massive increases in adult women listeners, up by 72,000, which is 20 percent. Unlike the majority of stations BRMB has also increased its share among children, from 38 percent -

Rockshow Report

1	EMOTIONAL RESCUE	Rolling Stones/Flamingo Stars CUN39111
2	THE UP ESCALATOR	Sliff SEEZ 23
3	GRAB PARKER	Sliff SEEZ 23
3	THE PHOTOS	Epic PHOTO 5
4	PETER GABRIEL	Charisma CDS 4019
5	RUNNING	PVK PVK 1
6	UPSIDE	Island LPS 9596
7	OO ANIMALS BELIEVE IN GOD?	Eric's EPIC 004
8	DEFECTOR	Charisma CDS 4018
9	DANGER ZONE	Capitol E-ST 12069
10	SENT FROM COVENTRY	Kathedral KATH 1

1	THE GAME	EMI EMA 795
2	HOLD OUT	Asylum KS2226
3	SHARP CUTS	Planet KS2222
4	THERE AND BACK	Jeff Beck EPIC 83288
5	SEE ME	Gem GEMPL 107
6	Max	Chrysalis

THE ROLLING STONES Emotional Rescue has at last broken the monotony of Grab Parker's four week reign at the top of the Most Airplay chart. The album, which ranks a close second to Steely Dan's *Metal Log* for being the most put back album on current release schedules, has found its way to turntables at Radio One (Bruno), CBC (Tim Lyons), Metro (John Coulson, Malcolm Herdman), Pennine (Bob Preedy), RTE (Dave Fanning), Plymouth Sound (Ian Calvert), Swansea Sound (Steve Mitchell), Victory (Bill Padley, Matt Hopper), London (Mike Sparrow), Merca Sound

(Andy Lloyd), and Merseyside (Phil Roberts). The Top Airplay chart looks to be in for more shakeups in the next couple of weeks as albums like Black Sabbath's *Live at Last* (currently taking the Indie and Album charts by storm), Dexy's Midnight Runners' *Searching for the Young Rebels* (getting its first play at Merca), Ultravox's *Vienna* and Jackson Browne's *Hold On* start taking their share of the airwaves.

Bruno's choice of music for his week on Radio One included music by Peter Stride and John Plain, *Marty Thru Presents 2 X 5*, and the Silicon Teens. The sessions used were by the Adventures, Laurel Aitken & the Unionette, the Apartment, and the Cockney Rejects. Next week Tony Hale from Manchester takes the wheel.

PAT THOMAS

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WENDY O. Williams - centre of media attention

IT MAY be a bit late to release on an unsuspecting world a burst of basic, blaring punk but judging by the press coverage American band The Plasmatics have been receiving they may yet cash in on the path trodden by The Ramones.

To be fair, the press coverage has so

Post-punk outrage from the hellfire Plasmatics

far centred on blonde vocalist Wendy O. Williams. While the band itself comes on like a latter day Move, destroying cars and transistor radios, most of the on-stage pictures snapped for the British press have seen Ms Williams practising what appears to be nothing less than a touch of auto-eroticism.

Stiff Records, which released 10,000 copies of the band's picture-sleeve 12-inch single on June 27, is not denying Ms Williams' post-Wayne County stage antics and will now be able to test audience and media reaction to its new signing at a one-off date in London on Friday August 8.

So what is the music like? Surprisingly tight and good. Jimmy Millar is the producer, the drumming is rat-a-tat sharp, the guitars sound like hellfire itself and Ms Williams has a touchingly husky and appealing voice. In short, it's prime, well-played, vintage punk - if there's still an audience for that.

The single (BUYIT 76) contains three tracks - 'Butcher Baby', 'Living Dead' and 'Sometimes I...'. Stiff has now decided to continue release 7-inch. The tracks on the single are also available on the album, *New Hope For The Wretched* (SEEZ 24), and Stiff has a video cassette in the pipelines too.

Briefs

Magazine pack

Virgin is pulling the track 'Sweetheart Contract' off Magazine's current album *The Correct Use Of Soap* and teaming it with three live tracks, recorded at Manchester's Russell Club during the band's May tour. The double pack comes in a limited edition of 10,000, released on August 8, and retails at the normal singles tag of £1.15. The live tracks are 'Feed The Enemy', 'Twenty Years Ago' and 'Shot By Both Sides' - a furious live treatment of the band's first single.

After having played a series of little-publicised dates around Britain this summer, Tom Robinson's new band, Sector 27, is ready for its vinyl debut - but not with a big label. No, Faulty Products has been chosen by Robinson who deliberately wanted to record for an independent, and the first single 'Not Ready' comes out on Faulty's own label Panic Records. The title is the most requested number of Sector 27's live shows, which, incidentally, gets right across from the old TRB material. Sector 27 embarks on a British tour at the end of this month.


The Professionals is not the name of the group of reggae sessionmen this time but the name ex-Pistols Steve Cook and Paul Jones have chosen for themselves in their latest incarnation.

Joined by Andy Allen on bass, Cook and Jones have a debut single 'Just Another Dream' lined up for July 7 on Virgin and an album *Join The Professionals* following it on August 22.

Debut album from Dexy's Midnight Runners *Late Night Feelings* (EMI PCS 7213) is out on July 14. It was recorded with direction from Pete Winfield and contains 10 original tracks plus 'Seven Days Too Long'.

A 13-track reggae compilation from EMI featuring some well-known tracks comes out on July 14 at the special price of £3.30, included on *Lovers And Rockers* (RDM 3001) are Peter Tosh's 'You Gotta Walk Don't Look Back', Dennis Brown's 'Wolf And Leopards', Burning Spear's 'African Teacher', Louisa Mark's 'Moving Target' and Matumbi's 'Point Of View'.

The last few days have seen *The Blues Band* recording gigs at London's Marquee and the *Bridge* was for a live album - the follow-up to *Official Bootleg*. So heavy was the interest that *The Marquee* was choc-a-bloc with punters by 8pm. All this fan zeal may present the band with a bit of a problem. What started as an agreement between old Manfreds to go out and jam a few blues is snowballing into instant stardom and the band has already stated that it really only wants to play the Marquee kind of circuit again.



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