**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’ oldies 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 Pinacell, but will be sold through specialist dealers or direct from us at 3, Kentish Town Road, London NW1. 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 Lyntone Recordings of Holmibal’s of Leicester on 3-ins cutting dies, but will be sold through specialist dealers or direct from us at 3, Kentish Town Road, London NW1. It can be ordered by shops at trade terms.”

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The 78 rpm mode on their hi-fi systems, the two Sonny Fisher tracks are also available on a 10-inch 33⅓ rpm 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 has been supplying both major wholesale and retail outlets, 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.**
EMI-JVC link in video developments for UK

THORN EMI has launched its bid for a major slice of the videodisc 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/HVD videodisc 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 stereo 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 been held with other manufacturers regarding provision of both hardware and software.

Thorn EMI's decision to back the JVC videodisc 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 videodisc market. The company already claims 70 percent of the UK video cassette hardware market with its VHS format.

Topic Displays in liquidation

INDEPENDENT STORE merchan- diser Topic Displays Ltd has been for- ced into voluntary liquidation owing to tens of thousands of pounds by the declining level of record industry business.

Formed in 1971 the company emp- 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 Video in-store video promotion operation and Tonik Print and Advertising company survive the Topic crash.

Topic managing director Tony Lad- erman 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.

Front Line closes — acts go to Virgin

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

There have been no releases from Front Line since last November and the remaining acts I 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 govern- ment 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.

Promoters pledge better organisation for Knebworth

THE BEACH Boys are headlining the Knebworth Festival this year, with Mike Oldfield and special guests San- tana 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 Soul 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.

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 Wool- worth — 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 Chrysalis 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 cross over, 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 Maunkberrys in Jermyn Street, until May . . . 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 no 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 scribblers 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 Ball smashed 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 publicity-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, is a 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 Benyon . . .

THERE'S A naggingly entertaining slow version of 'All Shook Up' being played on Capital FM 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 could come through the door? Not one of Nashville's own native sons, but our new compatriot . . . Red hot news, but worth a mention nevertheless -- some joker with impeccable phone call -- just as the main course was about to be served. Lady Lewis and her Svengali who would steer her along the road to fame and fortune. Who could come through the door? Not one of Nashville's own native sons, but our new compatriot . . .

THE artist is RODNEY FRANKLIN

His hit single is 'The Groove (The Freeze)' his album is 'YOU'LL NEVER KNOW'

It's released next week ORDER IT NOW

Or you could be left in the cold. Know what we mean?

Rodney Franklin Album 'You'll Never Know' CBS 83812 Cassette CBS 40-83812 Featuring the single 'The Groove (The Freeze)'

Order from CBS Order Desk. Tel: 01-860 2155. CBS Distribution Centre, Barriby Road, London W10

Rodney Franklin
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 company'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."

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 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.

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' (V.S 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.

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 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: 01-629 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, Sniff '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 WCIX OLR (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.
HOW DEPRESSING, as the industry shows no signs of heaving itself out of the current sales depression, that the demands of quasimarket forces 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 give more consideration to its own future wellbeing and think 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 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 shop 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 a more positive thinking regarding tape that 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 products. Most of it fell into the category of back catalogue, repertoire which both trade and industry reckon 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 argument used when multi-artist compilation albums were TV advertised.

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 small screen?

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 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.

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

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

RECORD BUSINESS April 28 1980
# THE SINGLES CHART

## Record Sales Guide to Last Week's Sales

**SALES RATING**

100 = Strong No. 1 Sales

**AIRPLAY RATING**

100% = Top of The Pops

1. *CALL ME BLONDE* - Chrysalis (CHS 2414)
2. *GENO DEXY'S MIDNIGHT RUNNERS* - Parlophone (R6033)
3. *FOOD FOR THOUGHT* - U40
4. *WORKING MY WAY BACK TO YOU - FORGIVE ME, GIRL DETROIT SPINNERS* - Atlantic (K11432)
5. *SILVER DREAM MACHINE* - Parlophone (R6035)
6. *COMING UP* - Capitol (CL/12CL 16127)
7. *SEXY EYES* - Ariola (Aro 300)
8. *POISON IVY* - Sire (SIR 4038)
9. *DANCE YOURSELF DIZZY* - Epic (EPC 8349)
10. *DON'T MAKE WAVES* - Polydor (POSP 113)
11. *GOING UNDERGROUND - THE DREAMS OF CHILDREN* - Polydor (POSP 117)
12. *THE GROOVE RODNEY FRANKLIN* - CBS 8529
13. *DON'T MAKE WAVES* - Polydor (POSP 122)
15. *IN THE CITY* - Atlantic (K11460)
16. *MY WORLD SECRET AFFAIR* - RCA (SAD 3)
17. *HIGH FIDELITY* - Epic (EPC 8379)
18. *RAW 70'S* - Polydor (POSP 136)
19. *LEMMING** - Fiction (FICS/FICSX 10)
20. *THIS WORLD OF WATER* - New Musik (CL/12CL 16140)

**This Week**

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19. *LEMMING** - Fiction (FICS/FICSX 10)
20. *THIS WORLD OF WATER* - New Musik (CL/12CL 16140)
**KEY TO DISTRIBUTORS**

A - Pye; B - One Stop; C - CBS; E - EMI; F - Phonogram; H - Lighting; I - Solomon & Peres; J - Charnwood; K - Crest; Lugtons; M - Spartan; P - President; Pinnacles; Q - Rough Trade; R - Selecta; S - Faulty Products; U - Scotia; W - WEAX; X - Clyde Factors; Y - Wynd Up.

**KEY**

* New Entry
* Bullet
* Platinum Disc (1 million sales)
* Gold Disc (500,000 sales)
* Silver Disc (1 million sales)

Index less than 0.5

(Platinum, Gold, Silver Disc Information supplied by the British Phonographic Industry)

**A-Z Guide to Producers/Publishers**

ISRAELITES - SYD BUCKNER / LOL GELLOR

(COPRIGHTS/AGENTS)

A FOREST MIE HEDGES/ROBERT SMITH (APPE.

B - RYE: B - ONE STOPS; C - CBS; E - EMI; F - PHONODISC; H - LIGHTNING; I - SOLOMON & PERES; J - CHARNWOOD; K - CREST; LUGTONS; M - SPARTAN; O - PINNACLES; P - ROUGH TRADE; Q - SELECTA; S - FAULTY PRODUCTS; U - SCOTIA; W - WEAX; X - CYLDE FACTORS; Y - WYND UP)

**THE SINGLES CHART 61-100**

**Ones To Watch**

**ID LONELINESS JIMMY IOVINE** (BETH) WILSON (SINGATUNE) 41

RECORD BUSINESS Charts are used by Radios Capital, Luxembourg, BRMB, 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 Ruster (01 836 9311).

RECORD BUSINESS April 28 1980

**THE SINGLES CHART 61-100**

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**RECORD BUSINESS**

**Ones To Watch**

**101 MIRRORS IN THE BATHROOM (GO FEET 2) 101**

**LETS GET SERIOUS / JAMIE JACKSON**

**103 ALWAYS AND EVER SHOW-WANDY**

**105 SEXY DANCER PRINCE (WARMER BROS)**

**107 YOU DELTA S BROUGH TRADE RT 041**

**109 THE WATER BOAT SONG FULTON**

**114 DESTRUCTION DEATH B2400**

**115 LADY WHISPERS (SHOP 50)**

**116 JERSEY PILGRIM (BATIVE)**

**118 EASY STREET SISTER SLEDGE IATLANTIC**

**119 NEVER LOSE YOUR SENSE OF HUMOUR LESTER BROWNE**

**121 TV ALBUM TIMMACHY**

**125 SPACER INTRICATE EMI 5045**

**126 LONG FISHER 2 UNITED ARTISTS**

**127 SPACE INVADERS HOT Gossip DJM JS**

**129 LEFT IN LOVE DEMS ROSSIUS MERCURY**

**132 DO IT THE HEARTBEAT CARLIE CARLIE (WARMER BROS K17597)**
**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 only emphasizes efforts to take contemporary popular music in new directions. The band has the ability to blow with some cohesiveness and fervour when the need arises, while quieter sequences employing unusual time signatures and assorted musical influences, provide intriguing contrasts. Everybody 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 DONOCCAN: The Very Best Of (Warwick WW5081) Prod: Not Listed**

All Donocean's wayback favourite from his Decca days, when he was at home with the proverbial first album. At last, a solo effort. It includes some of his hits like 'Walk Tall' and 'Elusive Butterfly', 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, the album has been re-packaged 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.

**SHAKIN' STREET: Shakin' Street (CBS 84115) Prod: Sandy Pearlman**

Blue Oyster Cult producer Pearlman gets some strong songs that might otherwise have been a standard metal sound. Singer Fabiene Shine has lots of charisma and the band includes ex-Dictators guitarist Ross Funicello. It's frantic, heavy duty, street rock and needs a single but, given today's market, the first British tour could see the band happening. Great media-interest possibilities.

**KARLA BONOFF: Restless Nights (CBS 83587) Prod: Kenny Edwards**

Although she writes often brilliant love ballads that Linda Ronstadt regularly picks up, Bonoff doesn't have the following here that she has in America. Her ability to write commercial songs with good hooks is demonstrated on 'Baby Don't Go' (a recent US hit) and generally she pursues here the overall high standard of writing and interpreting that one expects of her albums. While similar to Bonos to and use of the same musicians one would hope for a better showing in Britain but she simply isn't well enough known here yet.

**HERBIE HANCOCK: Monster (CBS 84237) Prod: David Rubinson/Herbie Hancock**

Herbie Hancock is listed as playing no less than 18 instruments on this album. He has abandoned his synthesized 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 unaeshamed disco - er, dance, album, but with a rare class. 'Hold It' is massed male and female voices and some wild solos is the real kicker.

**HUMBLE PIE: On To Victory (Jet JETLP231) Prod: Humble Pie**

Five years has elapsed since Humble Pie split and apart from a couple of new class versions, their material sounds good for both the new and old fans who will snap this up, while most of the material sounds good for both the new and old fans who will snap this up, while most of the rest provide good disco fodder at the Wembley festival. This marks 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 (Taml 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 magnifi-

**Graham Parker was consistently pro-

**Graham Parker & The Rumour: The Best Of Graham Parker & The Rumour (Vertigo 9102 039) Prod: Philip Lymnott/Kit Woolven**

Lynott's songwriting and personal charisma have been the main attractions of Thin Lizzy for years, always rescuing the band from second division boogy 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 wussy for its own good, but 'King's Call' with contributions from Mark Knopfler has star quality while 'Talk In '79' is a good rap about the state of the art. Lynott has an army of fans who will snap this up, while most of the material sounds good for both rockshow and late-night programming.

**Top 60**

**PHILIP LYNOTT: Solo In Soho (Vertigo 9102 038) Prod: Philip Lymnott/Kit Woolven**

Lynott's songwriting and personal charisma have been the main attractions of Thin Lizzy for years, always rescuing the band from second division boogy 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 wussy for its own good, but 'King's Call' with contributions from Mark Knopfler has star quality while 'Talk In '79' is a good rap about the state of the art. Lynott has an army of fans who will snap this up, while most of the material sounds good for both rockshow and late-night programming.

**Paul Collins’ Be: 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 Knack while striving to duplicate the generally good Doobie Brothers. 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 airy pop album track.
RETAILING

Wholesale & Import Round-up

AS ANTICIPATED, WEA Records' decision to cut the price of all its LPs by £1.00 three months after its first 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 Thornton's 'Check out The Groove', Herbie Hancock's 'Go For It', Kleer's 'Close To You' and Junior Marvin's 'Police And Thieves'.

A number of new Japanese imports will be released this week from Flyer/Disc Empire. They include Whitesnake's Live At Hammersmith, the Bernie Marsden solo album and Thin Lizzy's Japanese Compilation Album. The company has also imported LPs by Goddo, Streetheart and Triumph.

Leytonstone wholesaler E. Gold still has good stocks of over 100,000 old singles - all carrying a dealer price of 25p. Another singles shipment is expected shortly.

Wholesaler Lughtons has decided to drop distribution of a number of small labels, with immediate effect. They are Lismor, Lifetime, Empire, Night Owl, Stueley Makepiece, Waff, CJMO and Psychotic.

Sussex importer Swift has a selection of singles titles on the shelves including the Blay Blow compilation on the Down North label, the Costers' LP 'What Is The Secret Of Your Success', on Mr R&B Records, the Legendary J. Miller Sessions Vol 18 on Flyight and the Wilson Pickert single 'In The Midnight Hour' on Rumble Records.

Finally, among 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 50p 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 onto the market, aimed at preventing sound distortion, improving sound reproduction and flattening warped records. It will retail at £2.98. Also now available from Bib Hi-Fi is a newly developed tape head cleaning fluid which is both non-toxic and non-flammable.

TV GUIDE

Albums to be advertised this week on television

NATIONAL: All Regions
THE MAGIC OF Boney M Atlantic House BMV 1
GREAT EXPECTATIONS EMI 2
THE COMIC PERFECTS POLY 5
THE INCOMPARABLE Elkie Ford Polydor POLY 9
COUNTRY GUITAR VARIOUS Warwick W 7007
COUNTRY NUMBER ONE VARIOUS Warwick W 7006
COUNTRY PORTRAIT Various Warwick W 7005
COUNTRY CLASSICS Tammy Wynette Warwick W 7040

ATV
GOLD GREATS Various
COUNTRY MELODIES Various
GRANADA
GOLDEN MELODIES Various
HAPPY DAYS Various
20 GREATEST HITS First Tongue
FIRST TEN COUNTRY Various

STRAWBERRY LADIES OF COUNTRY Various

SCOTTISH
FIRST LADIES OF COUNTRY Various

SOUTHERN
MELODIC MUSIC Acker Bilk Warwick W 5698

ULSTER
FIRST LADIES OF COUNTRY Various

TRIDENT
HAPPY DAYS Various

K-TEL

1 Indicates albums which are part of one composite ed. under the name of the Warwick Country Collection.

TV GUIDE

WEATHER

Record Business 5-Star Album Guide

- CHART BUSTER - platinum album
- HOT - major album with silver or gold potential
- UP-AND-COMING - strong release from established label or expected breakthrough
- COLLECTION - catalogue album or specialist release.
- CROSSOVER - with crossover potential or simply new and hopeful
- STRICKLY LIMITED - specialist market sales only
- SINGLE GENRE - for those who can't afford all
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, and 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 directly 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 correspondence 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 particular 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 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 rights societies internationally are affiliated to the PRS and the record companies.

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 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 titles 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
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.
During the past ten years, the Bureau is happy to have been of service to the following companies:

ADMIRAL ONE MUSIC
AGGRO MUSIC
ALASKA RECORDS
ALASKA MUSIC
A & M RECORDS
ANDY PATCH MUSIC
ARIES RECORDS
ARRETTA MUSIC
ARROWTABS
ASH TREE HOLDINGS
BABY BUN MUSIC
BALISTIC RECORDS
BIG BEN MUSIC
BIPAR LTD.
BLUE RIDGE MUSIC
BIZET MUSIC
BOOK CLUB ASSOCIATES
BRENT WALKER MUSIC & RECORDS
BRUNSWICK MUSIC
B.W.D. MUSIC
CAPTAIN BILLY'S MUSIC
CARSON MUSIC
CATS-EYE MUSIC
CHARLY RECORDS
CHARLY MUSIC
CHRYSAKIS MUSIC
COAXLE PROD.
COOMBE MUSIC
COSMOS MUSIC
CYMANTHE MUSIC
CUPID MUSIC
DEACON RECORDS
DOUBLE A MUSIC
DUART MUSIC
EDIZIONI MUSICALI ELISEO (Italy)
EMBER RECORDS
ESCAPE RECORDS
EMERALD MUSIC
EVERBLUE MUSIC
FALCON MUSIC
FISH MUSIC
GABERLUNZIE MUSIC
GALAXY TAPE & DISC
GAS SONGS
GETZ BROS.
GNIDROLOG MUSIC
GOLD RECORDS
GREENWOOD MUSIC
HARBOR MUSIC
HARBOR RECORDS
HENSLEY MUSIC
ISA BELL MUSIC
J.B. MUSIC
J.P. MUSIC
KENMAR MUSIC
KONKWEST MUSIC

LEMMEL MUSIC/MASON MUSIC/RIMUSIC
LIGHTNING RECORDS
LISTEN MUSIC
LUCKY PENNY MUSIC
MARROW MUSIC
M & W MUSIC
MINT RECORDS
MUSIC WORLD SCOTLAND
NEREUS MUSIC (Trident Records)
NAB SONGS
NEVIS RECORDS
NIB MUSIC
NISBET MUSIC
NISBET & BECK MUSIC
P.C. MUSIC
PEARL MUSIC
PEEBLY MUSIC
PINECONE MUSIC
POLYMAX RECORDS
POLYMAX MUSIC
GEORGE PORTER MUSIC
PROCLAIM MUSIC
PSYCHO RECORDS
RAFFERTY SONGS
REALM MUSIC
REDIFFUSION RECORDS
REFLECTION RECORDS
REVOLUTION TUNES
REVIVAL MUSIC
REVIVAL RECORDS
RICOCET MUSIC
RIVERDALE MUSIC
RIVERDALE RECORDS
R.O. MUSIC
EDIZIONI MUSICALI SCIASCIA (Italy)
JOHN SCHROEDER ENTERPRISES
SHARCHA MUSIC
SHELLEY MUSIC
SHIRLEY MUSIC
SPICE MUSIC
DOROTHY SOLOMON ASSOCIATED ARTISTS
SONGS FOR TODAY
SPARTA FLORIDA MUSIC (incorporating BARTON MUSIC)
SPIDER MUSIC
STANMORE MUSIC
TANTAM MUSIC
TELESPIN MUSIC
TORBAIN MUSIC
TEE PEE MUSICAL INDUSTRIES
TROJAN RECORDINGS
VISUAL & AUDIO LEISURE
VIXEN MUSIC ZINE (UK)
WATERMELON SONGS
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Contact Sandra Cackett on 01-437 3711/2
exceptions, women are not given a real
dominated preserve where, with a few
working atmosphere of the recording
small record companies, music pub-
potential.

DESPITE THE general easy-going
Personal service a priority
women run MBCB from newly occupied
might, were it not for her expert gui-
which are rightfully theirs and which
lishers and writers are paid royalties
Bureau has over the past decade proved
offices in the Rediffusion building in
seas, later to be accounted for in twice
by 42 publisher clients are filed away, to
spare for the first time since she started
years ago from Belfast to join the WAAF
and her Ulster brogue still identifies her
company was to be transferred to Kings
shipping department of Ovaltine in
industry by chance rather than by inten-
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 advertise-
ment for a royalty manager's assistant at
Philips Records. They wanted some-
body 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 Leftly. "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-
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
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 stan-
ard 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 account-
ing. 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 publish-
ing companies.

She remained at Major Minor until it
closed in 1970, involving herself with
such artists as the Dublins, 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 dis-
tributors, also refused to handle the
record so Solomon struck a deal with the
BIRD network of independent

BRACE YOURSELF!

Computer Express Services
have for the last eight years
and look forward to the next
ten.

Well done Maggie & Co!

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69, Carter Lane, EC4.

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.

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

"Congratulations, and thank
you for all your help in the
past and in the future."

Ll

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your help over the past 10
years may the next 10
years be even better

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and chasing the royal-
ties.

luv
Pam and Tony Pike
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ORCHESTRAL MANOEUVRES/MESSAGES (DinDisc DIN 15)
MASS PRODUCTION/CHANTE (Atlantic K11475)
GRAHAM PARKER/STUPMINATION (Stiff BUY 72)
GEORGE JONES & ELVIS COSTELLO/STRANGER IN THE HOUSE (Epic EPC 8560)
PETER GABRIEL/NO SELF CONTROL (Charisma CB 360)

ROCK
Top acten from the RB Top 100 and Indie Chart

COCKNEY REJECTS/GREATEST COCKNEY RIP-OFF (Zonophone Z2)
CHORDS/SOMETHINGS MISSING (Polydor POSP 146)
HUMAN LEAGUE/HOLIDAY 80 (Virgin SV 105)
MOTORHEAD/GOLDEN YEARS (Bronze BRO 92)

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INCLUDES THE CRAWL AND YOU AIN'T NOTHIN' BUT FINE
BRACE COPYRIGHT - 10th Anniversary

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 company specialising in royalty accounting didn't take long to bear fruit. Maurice Mindel's Arrowtabs 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 Leraedan.

Other clients include Galaxy Records and Ashtray Holdings for Philip Solomon, Peter Callander's JP Music, Ken Nisbett & (Ronnie) Beck Music, John Schroeder's Alaska Records and Music, Ron O'Shea's RO Music, Brent Walker Music, Nevis Duart Music, Ermine 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 make 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 Sonet.

"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."
CONGRATULATIONS
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FOR RECORD BUSINESS
April 28 1980
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Telephone: 01-960 4631

**RECORD BUSINESS April 28 1980**
Edited by GABRIELLE JAMES

BBC claims its listentship up 6%

BBC: Average Daily Patronage 1979

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JICRAR: Brand Share by Station (Share of hours listened)

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BBC claims its listentship up 6%

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 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.

Local training the coming trend - Stoller

IN THE wake of Capital's announce- ment 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 ITV 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 skills 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 presenters on staff; LBC is, at last, hoping to begin journalistic training and Metro's new training scheme in ILR shows has a local aspect to it, and locally, it 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 for training purposes 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 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."

BBC: Average Daily Patronage 1979

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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 the number of 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 JICRAR figures for Capital's Capital 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 July.

The BBC denies any secrecy. In fact there is a bookable available on the subject. The BBC conducts 2,750 interviews a day using an 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 Walmsley has been 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.
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 any 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 0 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.

AS LUNCHES go, £1,400 is exces-

sively expensive but that's what pro-

perty developer Kim Kayne paid to

Capital's 'Help a London Child' cam-

paign 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.

ILR revenue increase

FIGURES ONLY recently made avail-

able 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 per-

cent.

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

be broadcasting.
Because of deadlines imposed by an industrial dispute please note:

**AIRPLAY GUIDE 100**

**THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK AND IRELAND**

**AIRPLAY RATING**

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<th>No.</th>
<th>Artist</th>
<th>Track/Song</th>
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<td>1</td>
<td>4 Sylver Machine</td>
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<td>43 January February Barbara Dickson</td>
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<td>44 Ride Like The Wind Christopher Cross</td>
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<td>47 Dear Miss Lonely Hearts Philip Lynott</td>
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<td>54 Easy Street Sister Sledge</td>
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<td>55</td>
<td>52 Love Me Please Pat &amp; Other Band</td>
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<td>56</td>
<td>55 In The Mood Reverend</td>
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<td>57</td>
<td>55 Midnight Magic Matchbox</td>
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<td>58</td>
<td>55 Sweet Life Fern Kenney &amp; Frederick Knight</td>
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<td>59</td>
<td>55 Tool For Your Lonely Whipsnake</td>
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<td>60</td>
<td>55 Love Enough For Two Prima Donna</td>
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<td>55 Dreams Grace Suckle</td>
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<td>62</td>
<td>MILES AWAY HOLLY &amp; The Italians</td>
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**Key To Station Spellings**

**RADIO 1**
- A - Featured 40
- B - Additional
- D - Featured 40 - U.K.
- R - Record of the Week

**RADIO 2**
- B - Plays
- D - Plays
- C - Plays (Mon-Fri)

**LUXEMBOURG**
- A - List
- B - List
- C - List
- D - Radio Luxembourg

**CAPITAL**
- A - List
- B - List
- C - List

**CLYDE**
- A - List
- B - List
- C - List

**BIRMINGHAM**
- A - List
- B - List
- C - List

**DOWNTOWN**
- A - List
- B - List

**METHRO**
- A - Sound
- B - Sound
- C - Rock List

**HALLAM**
- A - Top 10
- B - New Releases

**FORTH**
- A - List
- B - List

**BEACON**
- A - List
- B - List

**TEES**
- A - List
- B - List

**TRENT**
- A - List
- B - List

**MCA**
- A - List
- B - List

**VICTORY**
- A - List
- B - List

**RECORD BUSINESS** April 28 1980
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

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

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<thead>
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<th>Song Title</th>
<th>Artist(s)</th>
<th>Key</th>
<th>Notes</th>
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<td><strong>Give the Lady Some Respect Sweet</strong></td>
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<td><strong>Helpless Wishbone Ash</strong></td>
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<td><strong>Burnin' Alive - Holdin' On</strong></td>
<td>Tony Rallo</td>
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<td><strong>I'll be Thinking of You Andre Crouch</strong></td>
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<td><strong>Don't Ever Say Goodbye</strong></td>
<td>Rick Derringer</td>
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<td><strong>Dancin' Cowboys Bellamy Brothers</strong></td>
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<td><strong>Where Does the Lovin' Go David Gates</strong></td>
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<td><strong>You Gave Me Love Crown Heights Affair</strong></td>
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<td><strong>Theme from Mash the Mash</strong></td>
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<td><strong>Girl Shy</strong></td>
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<td><strong>Love Over Darling Blonde on Blonde</strong></td>
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<td><strong>Love You Forever Bunny Mack</strong></td>
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<td><strong>Why'd Ya Have to Lie the Sweat</strong></td>
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<td><strong>City Lights Kenny Johnson</strong></td>
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<td><strong>Getting to Know Each Other</strong></td>
<td>Gerard Kenny</td>
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</table>

**Bold Key**
- **A**: Main Playlist/Chart
- **B**: Breakers/Climbers
- **C**: Extras
- **★**: Hit Picks
- **#:** - Station Pick

**Key To Station Playlists**
- **A**: A new song
- **B**: A new artist
- **C**: A new album
- **D**: A new single
- **E**: A new genre
- **F**: A new artist
- **G**: A new album
- **H**: A new single
- **I**: A new genre
- **J**: A new artist
- **K**: A new album
- **L**: A new single
- **M**: A new genre
- **N**: A new artist
- **O**: A new album
- **P**: A new single
- **Q**: A new genre
- **R**: A new artist
- **S**: A new album
- **T**: A new single
- **U**: A new genre
- **V**: A new artist
- **W**: A new album
- **X**: A new single
- **Y**: A new genre
- **Z**: A new artist

**Key To Additions to Playlists**
- **A**: A new song
- **B**: A new artist
- **C**: A new album
- **D**: A new single
- **E**: A new genre
- **F**: A new artist
- **G**: A new album
- **H**: A new single
- **I**: A new genre
- **J**: A new artist
- **K**: A new album
- **L**: A new single
- **M**: A new genre
- **N**: A new artist
- **O**: A new album
- **P**: A new single
- **Q**: A new genre
- **R**: A new artist
- **S**: A new album
- **T**: A new single
- **U**: A new genre
- **V**: A new artist
- **W**: A new album
- **X**: A new single
- **Y**: A new genre
- **Z**: A new artist

The Radiocore symbol (*) is awarded to a song of at least 3% in the airplay rating—equivalent to one major or two or three minor L.R station playlists.
**REGGAE**

**THE SKA revival may be swinging, but some classic reggae singles are making the rounds with 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 1976 and was covered by The Clash.**

With little airplay, Murvin's high-pitched, cautionary ditty is suddenly selling word-of-mouth, making it look like a second release of a single last week. Unavailable for three years, the single is now going best on new 12-inch disco 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 plagued by airplay problems second time round but Jet Star's re-release of the lakanic, risqué song is still selling again, with 7-inch doing brisker business than 12-inch.

But back to the earlier era - Stiff is narrowly outrunning Creole with its newly-recorded version of Dowton's 'Deke'. The 7 and 10-inch versions are going well but Creole continues to pick up sales too with the actual original on 7-inch. None of the recent-sounding new releases is perhaps Matumbi man Ben Fagan's 'Wishing On A Star' on EMI's MR label. It sounds an all-round better production than much of the more recent and comes in a 7-inch pic sleeve.

On the LP front, Jet Star (01-961 4422) has just released The Best Of Lee Perry And The Upsetters. 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 Geoffry Chung and apparently featuring the bassist to the verge of the top 20 almost literally overnight. It 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 worth for is 'Keep In Touch' by The Freeze, the first release on the Pink Ribbon label through the new Disc Empire/Flyover Company. 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, ballad after his trio of top 10 hits, 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: Tino On Fun's 'Just Us' (Fantasy), the Whispers' 'Lady' (Solar), and a trio of imports in B.B King's 'Almost There' (Atlantic), 'Funk It' by Eddie Rosemond (Laser), and 'Use It Up, Wear It Out' by Odyssey (RCA). The latter 12-inch is actually the B-side on US release, 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 pacemaker this week, but nonetheless is likely to be a disco staple. B.B. King's 'Almost There' (Atlantic), 'Funk It' by Eddie Rosemond (Laser), and 'Use It Up, Wear It Out' by Odyssey (RCA). The latter 12-inch is actually the B-side on US release, is being hotly tipped by dealers here who have it as an imminent biggie.
### THE INDIE CHART

**Singles**

<table>
<thead>
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<th>No</th>
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<th>Release</th>
<th>Label</th>
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<tr>
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<td>Neil Young</td>
<td>Harvest Sunset</td>
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<td>2</td>
<td>Bad Manners</td>
<td>Walking Wounded</td>
<td>Polydor</td>
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<td>3</td>
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<td>4</td>
<td>The Buzz</td>
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**LPs**

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**THE ALBUM CHART 1-60**

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**Index A-Z Guide to producers**

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**Key to Indies Distributions**

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**The Album Chart compiled by Record Business from sales information supplied by the RB Dealer Panel**

- 1980/04/01

**Key to Album Distributors**

- A - EMI
- B - EMI
- C - EMI
- D - EMI
- E - EMI
- F - EMI
- G - EMI
- H - EMI
- I - EMI
- J - EMI
- K - EMI
- L - EMI
- M - EMI
- N - EMI
- O - EMI
- P - EMI
- Q - EMI
- R - EMI
- S - EMI
- T - EMI
- U - EMI
- V - EMI
- W - EMI
- X - EMI
- Y - EMI
- Z - EMI
Once again the chart-cert big names are a little sparse on this week's singles releases, though several acts have new singles following recent chart records. Peter Gabriel precedes his forthcoming album with another taster in 'No Self Control' (Charisma CB 360), while Squeeze try again for the top ten with 'Pulling Mussels (From A Shell)' (A&M/AM 7532). The Regents switch to Arista for 'See You Later' (ARIST 350), while Shakin' Stevens steps on with 'Hey Mac' (Epic EP 8573). The Gabriel and Regents singles are pic-sleeved.

An interesting piece of marketing from CBS gives us country superstar George Jones duetting with Elvis Costello on 'Stranger In This House' (Epic EP 8560), a cover of Costello's old song. Among the singles spangled my Very Special Guests album.

The Cockney Rejects, just charted with 'The Greatest Cockney Rip Off', appear once again with 'Bubbles', a tribute to F.A. Cup Finalists West Ham. The single is on Monochrome Z4 in appropriate pic-sleeve, and event have also inspired an EP titled 'Saturday Songalong' by the National Shinguard Co. on Philips WEST 1.

On the indie scene, the unique Songwriters' Workshop label has another release on Dave Jauney's 'Zanzibar' (SW 5), while South Shields heavy metal quintet Mythra debut on the Guardian label with 'Death And Destiny' (GRMA 16). Distribution here is by Bullet, who have already shipped sufficient copies to take the disc to No. 30 on this week's RB indie chart. Fellow Midland independent Bedding's Rainbow are following up its successful Quartz single with a second tilt at the indie chart in 'Day After Day' by Maydan (DAN 2).

Other names with chart potential include Graham Parker's debut on Stiff with 'Stupefaction' (BUY 72), and Sammy Hagar with 'Heartbeat' (Capitol RED 1).

12-inch releases are particularly thin on the ground, but Avenue B Boogie Band and 'Bumper To Bumper' has had good reaction from disco specialists on import, and is likely bet for RB's disco charts. It's on Salsoul SAL 12-2.

Now note that Jermaine Jackson's already hit 'Let's Get Serious' on Motown is now belatedly available on 12-inch (12-TMG 1183). Mass Production's 'Chante' (Atlantic K11475(T)), and 'G Down' by G. Q. (Arista ARIST 353) are also 12-inchers with strong disco chart potential. The release continues on the extra track, 'Lies', on the larger format.

Erstwhile hitmaker Alex Harvey returns to disc after a lengthy absence with 'Small Axe' (RCA PB 5252); ditto Sonja Kristina (one-time lead singer with Curved Air), with 'St. Tropez' (Chopper CHOP 101). Among the newcomers are popular TV comedians Cannon and Ball; their 'Rock On Tommy' is on SRT STRS 80429, via Paninfte.
DR. HOOK ON TOUR WITH SPECIAL GUEST ROCKY BURNETTE

APRIL
26 LIVERPOOL EMPIRE
27 GLASGOW APOLLO
28 SHEFFIELD APOLLO
29 MANCHESTER APOLLO
30 BIRMINGHAM ODEON
31 SOUTHEND ODEON
3 MAY LONDON ODEON
2 JUNE LONDON ODEON
28 JUNE LONDON RAINBOW

DR. HOOK TOUR IS SUPPORTED BY HEAVY IN-STORE MERCHANDISING & MASSIVE LOCAL & NATIONAL RADIO EXPOSURE!

SOMETIMES YOU WIN E-ST12905
PLEASURE AND PAIN EA-ST11859
A BIT MORE E-ST23795
BANKRUPT E-ST11397

All their hit singles on 4 great albums

APRIL 28 1980
RECORD BUSINESS

Selling Runners E-ST12018

PLEASURE AND PAIN EA-ST11859

A BIT MORE E-ST23795

BANKRUPT E-ST11397

DR. HOOK TOUR IS SUPPORTED BY HEAVY IN-STORE MERCHANDISING & MASSIVE LOCAL & NATIONAL RADIO EXPOSURE!

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All their hit singles on 4 great albums

APRIL 28 1980
RECORD BUSINESS

Selling Runners E-ST12018

PLEASURE AND PAIN EA-ST11859

A BIT MORE E-ST23795

BANKRUPT E-ST11397
Because JERMAINE JACKSON’S fantastic number one import album "LET'S GET SERIOUS" has been rush released and is now available.

The album includes the smash hit single "LET'S GET SERIOUS" (12" version available this week.)

ALBUM STML 12127
SINGLE TMG 1183

ORDER NOW FROM YOUR U.A. SALESMAN OR EMI RECORDS DISTRIBUTION CENTRE.