Capital caned under new needletime judgement

COMMERCIAL RADIO stations will pay new needletime royalty rates to the Phonographic Performance Limited (PPL), under a decision of the Performing Right Tribunal issued last week. And at least one station is far from happy with the new system.

Under the sliding scale of royalties to be paid to Phonographic Performance Ltd, Capital Radio could stand to pay an extra £250,000 per year on top of the £750,000 it already pays.

The 80-day £1 million enquiry into PPL royalties was originated by the Association of Independent Radio Contractors which sought a royalty reduction from seven percent of net annual revenue (NAR) to a rate of about one percent.

This was vigorously opposed by the PPL - the record industry’s collection body - with back-up evidence from the Musicians Union.

The Tribunal decided to impose a completely new basis for royalty calculation. From October 1 stations will pay four percent of the first £750,000 of NAR, rising to six percent of the next £750,000, eight percent of the next £1.5 million and ten percent of the remainder.

This will ease the burden on smaller stations like Swansea, Victory, Plymouth, Penrith, Orwell, and Thames Valley by a factor of around 40 percent.

The major regional stations like BRMB, City, Clyde, Forth and Picadilly will come out around even under the new terms, although as their advertising revenue rises over the year, so will PPL contributions.

Capital’s position can only deteriorate unless it cuts down its musical output. On present figures it will pay about nine percent of revenue to the PPL - more than £1m per year.

Some estimates put the Capital payout higher than the flat fee the BBC pays to PPL for the whole of the national Radio 1 network.

Capital Radio md and AIRC chairman John Whitney told RB: "We are having a meeting to discuss the position and the Tribunal Findings on Monday." AIRC director Tony Stoller added: “We can make no comment on the judgement. The possibility of an appeal cannot be ruled out.” The new £750,000 threshold for the first four percent payment is set against inflation. The base line is set at the Retail Price Index in October 1978.

New stations coming on air this year will pay just two percent of NAR during the first full year of operation and three percent of NAR for the second year.

At the PPL, deputy chief John Love said: “We are very pleased with the judgement. It embraces the value of music to the broadcasters and although it says there is some promotional value in radio play, it rejects this as a basis for fixing a royalty, which has always been our position.”

Simmonds quits A&M for farmer’s life

GLEN SIMMONDS, managing director of A&M Records since September last year, has quit the company he has worked for during the past five years. Simmonds is also leaving the record industry and is going to become a farmer. He has bought a 130-acre property near Bovey Tracey in Devon.

As a result of Simmonds’ departure, A&M senior vice president Derek Green will once again take over the managing director’s responsibilities.

“We are very sorry to be losing Glen, but we respect his right to determine his own career,” said Green. “He has played a very important role in the success of this company.” He added: “I am as excited as I ever was about the future of A&M. Having spent many previous years in the job, the only surprises I anticipate are which records stick and which don’t.”

Green noted that A&M has maintained a staff of about 70 people for the last seven years, a number which would not alter in the foreseeable future.

Simmonds’ departure, after 11 years in the industry which began at MFP and took him to Nigeria as md of EMI’s local company, comes at a time when A&M is enjoying a consistent run of sales success (RB July 14). It was only last year after his appointment as md that he sold his home in Torquay, to which he commuted at weekends, and moved closer to London.

“I can’t explain why I am leaving the most successful record company in the country. But it’s something to do with wanting to spend more time with my wife and family. I have bought the farm and there I shall decide what to do with the rest of my life.”

Big German indie to launch UK operation

BELLAPHON RECORDS, West Germany’s largest independent record company, is to launch a UK operation in September.

Robin Taylor, formerly general manager at Pye and most recently general manager of United Artists Music, has been appointed managing director, Bellaphon Records UK.

Bellaphon will run its own sales force and marketing and promotion departments and first UK signings will be announced shortly. A pressing and distribution deal has been finalised with PRT/Pye.

With an annual turnover of £13 million, Bellaphon’s operation currently covers West Germany, Switzerland and Austria. Head office is in Frankfurt, where the company has its own pressing and distribution facilities.

Robin Taylor commented: “Bellaphon recognises the importance of UK talent in the international market and the decision to start up in this country was taken because the company wants to expand into the international music market.”

He continued: “We feel we can achieve this expansion in the first instance by acquiring and developing British talent initially for the UK and ultimately for world-wide response.”

Bellaphon will be based at 33 Cork Street, London W1. Temporary telephone number is 01-439 2571.

GERMAN BELLAPHON label launches a UK operation: owner Branco Zivanovic (right) with Robin Taylor, new managing director of the British subsidiary.

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Bicester shop joins 'rent-a-disc' trend

ANOTHER RECORD retailer - Disco Discounts in Bicester, Oxfordshire - has launched a rent-a-disc lending library.

The move comes just over a month after Preston-based record dealer Philip Ames decided to introduce disc libraries at his Burnley and Blackburn branches on an experimental basis.

An estimated 1,000 titles have been available for rent from Disco Discounts for the last week. Customers have to pay a £10 membership fee and albums then cost £1 a day to rent.

Shop owner Richard Honour told Record Business: "Times are tighter than they have ever been at the moment and if we can make some moneymaking albums we can afford to discount those we sell."

He continued: "Obviously home taping is a bad thing, but it's going to go on anyway whatever we do. But there are a lot of people who can't afford to pay over £5 for an album."

88 chopped at RCA's Durham press factory

RCA LAST week became the latest company to make a severe cutback in its manufacturing workforce. At its Washington factory there were 88 voluntary redundancies among the 350 people employed there.

RCA has stressed that the redundancies are attributable to the current sales recession and are not the result of the forthcoming merger with PRT-Pye. In fact, to have moved now to establish a "tighter more competitive organisation" suggests that RCA may be planning to maintain a manufacturing presence at Washington.

While no official comment was forthcoming from either side, it is understood that an announcement will not now be much longer delayed regarding the appointment of Michael Levy of Magnet as the managing director of the joint company. Levy, told RB: "As soon as there is something concrete to say, I will let you know. I really don't want to make any comment at this stage."

Charity LP & TV show soon

LAST CHRISTMAS's series of charity concerts at Hammersmith Odeon in aid of UNICEF's Kampuchea appeal are to be televised on ITV later this year and are likely to be released as an album by WEA Records.

No date has been set for the 90-minute film broadcast or LP release, which will feature live performances from Paul McCartney, Who, Queen, Clash, The Pretenders and The Specials.

A&M RECORDS is preparing to mount one of its biggest campaigns of the past four years around release of the soundtrack album Breaking Glass by Hazel O'Connor.

Having already received substantial publicity both on TV and in the music press, the LP is scheduled for August 1. A single 'Eighth Day' (AMS 7553) will be out to coincide.

The SIX week absence from TV screens of Top Of The Pops appears to be having only a marginal effect on singles sales.

That was the general consensus last week among leading UK record retailers and record company marketing and sales executives.

The only significant effect has been a slight drop in volume on top 30 product, but this has been compensated by an increase in sales on singles in the lower areas of the singles charts. It is also felt that some of the more visual acts have suffered.

CBS Records marketing director, Peter Robinson, told Record Business: "Top Of The Pops being off the screens has probably had some adverse effect because it's off the promotion. But from the point of view of volume it's very difficult to deduce whether it's had a significant effect."

Retailer Tony Bromwich, of Callers in Newcastle, commented: "Top 30 singles volume is down although the top three are selling as well as ever. But overall business is probably better because sales are spread out through the whole chart."

Chris marketing director, Keith Lewis, said: "Sales are generally down - but how much this has to do with the absence of Top Of The Pops it's difficult to know. There are however more useless acts at the top of the charts because the visual outfits are suffering."

Mike Edwards, EMI's general sales manager, added: "Our visual acts like Whitesnake are suffering but we have noticed that disco singles, which are still receiving the same sort of promotion through the clubs, are doing better."

Steve Mandy, managing director of Virgin Retail, commented: "It's definitely had an effect on singles sales but it's nothing remarkable. Volume on top selling singles is down about two percent on normal sales."

Rocket loses 'Page 3' battle

ROCKET RECORDS has decided to scrap £3,000-worth of singles sleeves after losing a High Court battle with News Group Newspapers - owners of The Sun - over the new Lambrettas single 'Page Three'.

The newspaper company won an injunction preventing use of the single title, although the album Beat Boys In the Jet Age which also contains the track, is unaffected.

Rocket has obtained permission to reissue the song with a new title and is scheduling it as 'Another Day (Another Girl)' for as soon after July 18 as possible. A slight delay will be caused by the time taken to print new single bags.

Breaking Glass soundtrack push from A&M

The total £300,000 spend will be split between A&M and GTO films, who premiere the movie on August 21.

GTO has booked national TV advertising as well as space in the national press and poster sites on the London underground and British Rail stations. All the film company material, including TV, will carry a tag for the disc.

Both film and record companies are booking national radio commercials, while GTO has lined up more than 600 store displays, extensive fly-posting, video exposure through Captain Video, Film-A-Disc, Boots and Woolworth and various in-store video schemes.

"Response has been nothing short of phenomenal," said A&M marketing director John Cokell.

incoming staff

IN-STORE VIDEO promotion company Film-A-Disc has been closed down by managing director Raymond Goldsmith.

Last week he claimed that the decision has been taken because of his "irreconcilable differences with other Film-A-Disc shareholders" and not because of any financial problems.

In-store video system, Film-A-Disc, had launched its in-store video systems in 20 Virgin Records outlets. These have now been removed, along with the units being tested in six W.H. Smith branches.

Goldsmith said last week that he intends to work as an independent video producer, and that he will announce his plans shortly. The demise of Film-A-Disc does not effect associated Goldsmith company Audio-star which is handling distribution of the Blondie Eat To The Beat video cassettes.

The i affluent listener

ANOTHER RECORD retailer - Disco Discounts at Bicester shop owner Richard Honour, told Record Business: "Times are tighter than they have ever been at the moment and if we can make some moneymaking albums we can afford to discount those we sell."

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The film was financed by EMI Films which will recover its costs from the venture and donate the profits to UNICEF. These could be quite substantial as interest in the movie is high in Europe with a TV deal soon to come under discussion in the USA.

It is understood a similar arrangement has been made with WEA Records in the US for the world with all profits to be handed over to UNICEF's Kampuchea fund.

FOLLOWING THE recent success of Midlands bands UB40 and Dexy's Midnight Runners, the Inferno label has signed The Scene, a Tipton-based outfit, and has released a debut single 'I've Had Enough' (BEAT 2) distributed by Pinnacle.

ENIGMATIC PROGRAM Records has been merged as a vehicle for a Stirling (Scotland) synthesizer duo called Final Program who release a debut EP called 'Protect and Survive' (FINAL 001) after the government's nuclear war information pamphlet, of the same name. Those wanting to find out more about the disc should contact Richie Program at 18 Neuthous, Stirling or phone 0786 4457 between 1:45 and 2:15 pm on weekdays and all day on Thursday.

ENTERPRIising BAY area (San Francisco) firm Dickson-Miller Productions is interested in gaining a UK readership for its local new wave record chart and tip sheet publication. The fortnightly paper carries six top tens from local record stores, eight radio station new wave playlists and a composite chart. It not only helps you see what's going on over there on the far side of the pond but gives us Brits an idea of what the next American trend is likely to be. Write to Dirk B.G. Dickson at 1966 California Street, Suite 401, San Francisco, California 94109 for more details, and a couple of back issues.
Johnny Black moving on at the end of August to pursue a writing career, he is expected to remain in the London area. He mentions being known on the Kenilworth music scene, particularly through his work with Family and the Who. August 7, Gilbert O'Sullivan plays his first gig in ages when he appears in concert at the Fox and Hounds, 100 Bishopsgate, London. Rebounding when the folks at Soho Square are on the receiving end, he seems to have a nasty habit of being in the right place at the right time. Negotiations with EMI for the song are ongoing, and although the original asking price of £500 was gradually reduced, Saatchi was not too impressed. In the end, the agency contacted McKellar directly and since he is no longer under contract brought him to London to record the song at a cost of about £3000. Since then, 10,000 copies of the record have been pressed and are being used as a promotion giveaway by Dunlop agents. To add to the fun, while talking about giveaways, a colleague visiting Finchley Carnival recently spotted a darts stall where the winners could choose a goldfish or toy. But a large poster proclaimed "A free record for every loser" - there must be a moral there somewhere. Something which is most definitely not a giveaway is the home of Nick Underwood, the millionaire's row in Hamstead Garden Suburb, of Chrysalis co-chairman Terry Ellis. It has just been put up for sale. The asking price - a cool £2 million. A bit late now, but at one time it might have interested Led Zeppelin's Jimmy Page. He recently bought Gus Dudgeon's country house studio for a modest £375,000. Finding the place a little on the small side for his requirements, Page also bought Michael Caine's home next-door for a small consideration of £900,000-plus. For which he also paid in readies! 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EMI music 'encouraging' says Thorn-EMI chairman

THE EMI Group contributed pre-tax profits of £4.4 million to the Thorn-EMI conglomerate in the four months between December 1979 and March 1980 according to figures released last week. The Thorn group as a whole turned in trading profits of £256.4 million compared with £221 million for the year before. The pre-tax profit after interest and depreciation deductions was £178.5 million against £118.1 million in 1978-9.

In his annual statement to shareholders chairman of Thorn EMI Sir Richard Cave said: "The major event in the year under review was the merger with EMI, which will enhance the earning capacity of the company during the 1980s".

Heavy losses on EMI's medical electronics division affected returns from the newly taken over company but a decision was taken to withdraw from the field in April. "Much has been written about the problems facing the world music industry but EMI Music Group is profitable and achieving an encouraging level of success in the charts," commented Sir Richard.

Sire Records has signed Birmingham band Rythmn Hawks. The group's first single 'Zodiac' is released this week.

DICK JAMES MUSIC has signedterritors Ron Roker and David Reilly, each on an exclusive worldwide publishing deal.

INDEPENDENT LABEL Hot Rock Records has signed Birmingham band Rythmn Hawks. The group's first single 'Zodiac' is released this week.

JohH HALL has been appointed managing director of Rocket Records. He was previously Rocket's general manager and the appointment is effective immediately.

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THE NEW Avatar Records and Screen works label signs Chevy during the run-up to the band's 'Too Much Loving' single release on July 25 and planned album in September. Third left is managing director John Brewer with Pete Chesscroft (a&r manager) second right and a&r director Mike Everett far right alongside members of the five-piece group.

Import ban on Williams LP

THE LATEST album to fall under an MCPS import ban is 'I Delvere In You' (MCA 5133) by Don Williams, and manufactured in the USA.

Importers have been put on notice that copyright holders Chrysalis Music have not granted an import licence for the disc with the result that anyone importing, selling or dealing with the record renders himself liable to an injunction, damages, delivery-up of all copies of the LP and costs without further notice.

Merchandising

£50,000 TV spend for Elton LP in ATV & Anglia

ROCKET RECORDS is spending £50,000 in an initial TV advertising campaign for Elton John's '21 At 33' album in the Anglia and ATV areas. 'Where Have All The Good Times Gone?', 'Attitude' and 'Victoria' (ARIST 360) retailing at £1.15 packaged in a full colour bag.

The Rumour album is scheduled for August 8 release and the Desmond Dekker LP for July 25 release. The latter will be backed by in-store displays, a fly-posting campaign with in-store and window displays kick-off on July 16 and running for four weeks.

The package consists of one or two 30-second spots nightly until the end of July, followed by intermittent commercials throughout early August.

Phonogram is also backing the campaign with in-store and window displays and there is a new Elton John single out on August 1, 'Sartorial Eloquence' (EXPRES41) from the LP. The 'B' side will contain two previously unreleased tracks 'White Man Danger' and another yet to be decided.

The first 10,000 copies of the new Rumour LP Purity Of Essence and the new Desmond Dekker album Black And Dekker, both available from Staff Records, will carry the special retail price of £3.99 before reverting to the standard price of £4.99.

The Rumour album is scheduled for August 8 release and the Desmond Dekker LP for July 25 release. The latter will be backed by in-store displays, a fly-posting campaign and dealer mail-outs.

THE KINKS' new live double album One For The Road (DARTY 6) recorded during the band's American tour last year is being offered at the reduced price of £5.99 for a limited period after its July 18 release.

The LP contains 20 tracks including oldies like 'Celluloid Heroes' and 'All Day And All Of The Night' as well as new material like 'Stop Your Sobbing', 'Low Budget' and 'Superman'.

A four-track EP has been taken from the set featuring 'David Watts', 'Where Have All The Good Times Gone?', 'Attitude' and 'Victoria' (ARIST 360) retailing at £1.15 packaged in a full colour bag.

RCA RECORDS signs singer-songwriter Nikki Richards. His first single 'Tokyo Rising' was released on Friday. Pictured to right: back row, Gareth Harris, RCA merchandising manager, John Howes, RCA commercial marketing director, ’Derek Everett, creative development director, Tony McGrogran, head of promotion, Jack Graige, md RCA, Bill Kimber, a&r manager, Dennis Taylor, Kyus Productions. (Front row) Sheila Sedgewick, press officer, Nikki Richards and Shirley Stone, head of press.
Wholesale & Import Round-up

PICTURE DISCS, which were selling for as much as £9 at the height of their popularity almost two years ago, will be back on the market next month at a retail price of only £2.99, according to East London importers Simons.

The company is planning to bring in a sizeable shipment of picture disc overstocks from the US which will be available at a dealer price of £2.00. Initially twelve titles will be on sale including Pink Floyd's Dark Side Of The Moon, the Beatles' Abbey Road and Sergeant Pepper.

Despite the rapid fall off in demand for picture discs over the last year, mainly because of the dismal quality of pressings, Simons director, Paul Feldman, reckons the low price will stimulate a new market. "At this price people will be able to decorate their walls with picture discs," he said.

Meanwhile, special offers from Lightning this week include Phil Lynott’s Solo In Solo at £2.65 dealer price. The Shadows’ String Of Hits at £2.45, Bob Marley’s Uprising at £2.85, The Magic Of Boney M at £2.30 and ELO’s Greatest Hits at £2.45.

Surrey wholesaler Stage-1 has now released the Black Sabbath single ‘Paranoid’ with initial copies available in a picture sleeve. The company is also to release its Black Sabbath Live At Last LP, currently number six in the RB charts, as a cassette.

Lugtons has over 60 albums and cassettes from Warner on the shelves at the special dealer price of 85p. The wholesaler also has the latest product in from Abbey Records, Chandos, Quality Product, Unicorn and Tema.

Various new US imports available from Camden-based Pacific Records. Among them are the Love Of Live Orchestra’s Geneva, on the Infiniity label, Is This Real by West Coast band The Wipers and Cub Koda And The Pints on the Baron label.

Reggae wholesaler Mojo has the new Sugar Minott LP Black Room Lovers on import, limited quantities of the Royal Rasses’ God Sent Dub and the 12-inch single ‘No Man Is An Island’ by Movement on the Oban label.

Finally, specialist Essex importer Projection Records has a mass of new titles available. They include an LP on the Italian Appalossa label by Dave Kelly and Paul Jones of the Blues Band, The Great Conch Railway Robbery by Shel Silverstein, who has written most of the Dr Hook hits, plus albums from Phil Glass, Growin’ Tiger and Michael Hurley.

ROCKBURGH RECORDS rolls out the campaign for the new Ian Matthews LP Spot Of Interference. Priced by the window display at Virgin’s Marble Arch shop are (left to right) Paul Brown, Rockburgh Records marketing manager, Clare Askew, assistant shop manager, and Robbie Dennis, Polydor label manager.

Scratch releases

SCRATCH RECORDS, distributed by PRT/Pye, launches its biggest ever release schedule next week with discs from Denny Laine, comedian Jim Davidson, Roy Hill, who has joined the Strawbs, and Mungo Jerry.

The label is rushing releasing a Laine single ‘Go Now’, a single from Jim Davidson titled ‘The Devil Went Down To Brixton’, Roy Hill’s ‘From The Bottom Of My Heart’ and to celebrate the tenth anniversary of Mungo Jerry a four-track EP titled ‘Mungo’s Summertime Fun’.

‘NIGHT BEAT’, THE DEBUT SINGLE FROM TOUR DE FORCE
ISSUED IN FULL COLOUR PICTURE BAG.
New ways of reaching the Mums&Dads

AN ECONOMIC recession is hardly the ideal time to start a new business. And with the record industry plagued by more than its fair share of problems, setting up a new label – especially one concentrating exclusively on MOR product – is definitely something of a gamble.

But early this year that was the decision taken by record industry men Mike Ashwell and Chris Harding. And by mid-May Celebrity Records had been launched with albums from Harry Secombe, Bert Weedon and Vince Hill following shortly after.

With just over 15,000 units in total of Secombe’s Shoscsioppers, Weedon’s Heart Strings and Hill’s While The Feeling’s Good now shipped out, business has been reasonable but by no means huge.

How does Celebrity hope to stimulate new sales in a traditionally limited musical area?

At present, Celebrity is run by Mike Ashwell, Chris Harding, Gavin Dare and Joe Sweeny, with additional involvement from Pendulum men Jim Beach and Johnny Stirling.

Mike Ashwell has been involved with the record business since the mid-1960s when he started the 1-Stop retail operation. He saw it gradually expand into wholesaling and exports (via Non-Stop), suffer from declining sales, and finally close down earlier this year.

Ashwell told Record Business: “I actually think it was the best time to launch a new venture. The music industry, in its established form, is in trouble so people have got to look for something new – new ways of selling records.”

He continued: “We’re giving everyone a good deal with our releases. The retail price is only £3.49. And for the record dealers, who are probably having things the hardest at present, we are giving a 35 percent margin.”

As for the current MOR market, Ashwell commented: “One of the main reasons we decided to launch Celebrity was that MOR product is usually over-priced. It’s only chart material that is discounted so MOR fans have to pay the full list price. Obviously people like Pickwick put out budget stuff, but none of them are new recordings.”

Because of a limited promotional budget, Ashwell sees the campaign to reach MOR purchasers as a long-term process and he feels it will be some months before an awareness of the Celebrity label can be created.

“We’re building a label image,” commented Ashwell. “It might take two or three months before people are aware of what is out on Celebrity, but the product won’t have dated and we hope that our initial three releases will be in the catalogue five years from now. Eventually we want people to be asking record shops what’s new on Celebrity.”

In the meantime, selective press advertising has been taken and the first three releases have picked up Radio-2 airplay. Woolworth is carrying Celebrity product, talks are under way with Tesco, and Selfridges will also be running a two week Celebrity campaign in the near future.

The number of artists available to Celebrity is naturally restricted by existing deals with record companies. For the first three releases, Vince Hill and Bert Weedon are currently without recording contracts and Harry Secombe, signed to Phonogram, managed to put out an album on Celebrity because of a loophole in his contract. All three albums were one-off deals with an option for a second release.

A further four MOR albums are scheduled for October release. One will be an LP from Tony Hatch and Jackie Trent.

“We don’t want to stop artists getting full price recording contracts,” commented Ashwell. “But we do want to build up a catalogue of established MOR acts, and we don’t mind doing one-off deals.”

Ashwell also hopes to be able to build up an international business for Celebrity. Over the last few weeks international director, Gavin Dare, has been visiting European record companies.

And with a view to the American market, Celebrity has just registered a US record company – AC (Adult Contemporary) Records, although no steps towards releasing product there have so far been taken.

Ashwell concluded: “We are very excited about the international possibilities. We will be happy if we can cover our costs and make a little bit of money on the UK operation and then everything made internationally will be profit.”
Rush rushes topical first single

'THE CLASH and the Specials Go To Jail' (NIBZ 001) by Don Drummond and The Ska Stars is the first release on the recently-formed Rush Release Records - an offshoot of the Rush Release promotion company.

Rush Release is supplying the 12-inch-only record direct to dealers and through one-stops and specialist stockists at £1.10 with a £1.99 rrp. Traders are to be mailed with a list of distrib.

Now based at 2nd Floor, 15, Trinity Road, London SW17 (Tel: 02-672 9121.2.3) Rush Release is currently negotiating a national distribution deal as well as foreign licences.

Humber numbered

THE LIVELY South Yorks and Humberside small labels scene has thrown up yet another new operator this week. Called Stark Products, the label claims in compilation of 16 tracks from nine new bands entitled Household Shocks (STARK LP01) released last week.

The company describes the musical content of the opus as ranging from pop to haunting synthesizer sounds, adding up to almost 50 minutes of music for a £4.49 rrp. Mail order copies are available direct from 298 Messingham Road, Bottesford, Scunthorpe, Lth Humberside (Tel: 0724 669441) at £3.75 inc. P&P.

Distributed by Stark and the usual independents, the LP features material by Product of Reason, The Thunderboys, One Gang Logic, Singing Ships, Faulty 151, Juvenes, Mystery Girls, Uptrophoms, and Uncle V.

Northern Specials

New album from Erma Jackson

ALBUM STML 1207 ALSO ON CASSETTE

Record Business, July. 1980
THE DISCO CHART

Compiled by RB Research from returns from specialist disco-orientated shops.

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<th>Title</th>
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<th>Label</th>
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## THE SINGLES CHART 61-100

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### RECORD BUSINESS Chairs are used by Radios Capital, Luxembourg, BRMB, Forth, Beacon, Tees, Trent, Plymouth and 210; the Daily Star and Evening News, Smash Hits, Superbog, Black Echoes.

All charts are compiled by Record Business Research and enquiries should be referred to the research director, Godfrey Prift (01 836 9311).
The fire: everybody gets burned

THE FIRE which destroyed most of Alexandra Palace the day before Capital was due to stage its second Jazz Festival has denied the station some 35 hours broadcast material which was also scheduled for transmission by the rest of the ILR network.

Police have ruled out arson as the cause of the fire and one of the theories that fire experts and officials from Haringey Council were working on at press time was the careless discarding of a cigarette butt. Three priceless pianos were destroyed in the fire which began as technicians were preparing for the evening concerts scheduled for the Great Hall, Britania Row, Pink Floyd’s recording studio, lost around £150,000-worth of sound equipment and £12,000-worth of lighting gear but remains confident that this loss, which represents around one-third of total stock, will not adversely affect the series of Floyd concerts due to start on August 4 at Earls Court.

Norman St John Stevas, Minister of the Arts, who was to have opened the festival, said it was a great loss for everyone because there was now no major event in the jazz world this year.

“We feel so sorry for Haringey Council and London at large over the loss of this magnificent building which is so closely associated with the history of broadcasting,” said Capital md John Whitney. Meanwhile the ‘Grand Finale’, a tribute to Charlie Parker, went ahead as planned last Monday night at the Festival Hall and posters for the aborted Ally Pally festival have become collectors’ items. Capital refunded ticket money, staffing desks over the weekend, and arranged a special telephone line for queries.

Some consolation can be drawn from a film which opened in London on Thursday supporting the new Clint Eastwood movie Bronco Billy. It is ‘Capital City – A Portrait of London’ last summer which includes shots of both last year’s Jazz Festival and the Ally Pally. John Whitney had agreed to finance the venture after an approach by producer Andrew Holness.

The result is a 40-minute film looking at London through a day in the life of the radio station. Already it is nostalgic. No more Ally Pally, no more Graham Decrani at breakfast time, no more Dave Cash at lunchtime and soon no more Adian Love wondering where his Open Line callers have disappeared in the midst of crackle over the phone lines. But a beautifully photographed film and an excellent PR exercise for Capital.

Live music in Scotland

THE IMPORTANCE of live music in Scotland is currently understood not only by Forth’s increasing commitment and the expected salvation of the Scottish Symphony Orchestra but also in early evening programming on Clyde every weekday from next month.

The station presently features an hour’s live music Monday – Thursday at 7pm. In August when Clyde Comment, a review of the political and industrial scene, is rested Colin MacDonald’s Folk On Friday begins an hour earlier to include 60 minutes of live music including highlights of the Edinburgh Folk Festival.

Andy Park presents Jazz Platform on Mondays recorded in and around Glasgow; Tuesdays find Bob Mason introducing Brass Alley again recorded locally; Mike Riddoch, late of BBC Radio Manchester, hosts First House Wednesday featuring musical acts to have graced the theatres in the last few months and Caitilena On Clyde is presented by Tony Curtis on Thursdays featuring a local chamber music ensemble sponsored by the radio station.

Most of the material is recorded using the station’s 16-track Mobile Two. Clyde is also continuing to record library music for the ILR network.

Peter Milburn takes guard to protect his Pennine patch

PETER MILBURN has been appointed programme controller at Pennine Radio with effect from August 1. He replaces Jeff Winston who joined DevonAir in Exeter.

At 27 Milburn becomes ILR’s youngest programme controller. He joined the station as a journalist six weeks before the station went on air in September 1975. He is currently assistant programme controller and head of news.

Milburn told RB that he will not be making any major changes. “We have a bigger listenership that ever before, so it’s a question of consolidation rather than change. The real problems occur in keeping people here who are interested in moving on. We’ve already lost Stewart Francis and a newsman to Hereward Radio.”

New stations coming on air include Leeds which will be heard in Bradford. Milburn is confident in local people finding independent of Leeds, resisting the city’s intrusion into what is quite an insular identity in Bradford. He says West Yorkshire Broadcasting’s chairman Denis Corbett has visited the station on a number of occasions.

“The word is co-operation rather than competition,” he says. “I think we agree that our competition is with the BBC but not necessarily within. Anything that the IBA will be doing carefully and if they encroach on Bradford too much will do something about it.”

Nevertheless Milburn is determined to further establish Pennine’s presence in Bradford. The Leeds unknown quantity is at least 15 months away.

Senior journalist Tim Wyatt has been appointed head of news and in September will journey to South Africa with some school children to climb a mountain, returning with a travelogue. This expedition forms part of Pennine’s fifth birthday celebrations, staged with secondary schools with which include a repeat of last year’s week-long free festival in Bradford.

ILR revenue is 20% up

MAY revenue to ILR was 20 percent up on last year at £4.3 million against £3.6 million. This year’s figure includes £1.7 million from BBC and the first week’s broadcasting by Merica Sound.

1980 to date is 28 percent up on last year with a total of £18.1 million against £14.1 last year.

London: 27 July 1980
The radio festival for professionals

ALMOST ALL the panelists have now been set for this year's Edinburgh International Radio Festival, the annual event staged for the first time last year where both BBC and IBA personnel take part in discussions of mutual interest.

This year's festival is entitled 'Four Questions', panelists in each case talking for approximately 40 minutes in total before discussion is invited from the floor.

The first question, 'Whose Voice Is It Anyway?', launches proceedings at 2pm on Thursday August 21. Panelists are community expert Peter Lewis, ex-Com-Com; Beki Thompson, station manager of the University of Stirling; Howie Firth of BBC Radio Orkney and Jane Hutt, co-chairperson of Cardiff Broadcasting.

'Is Breakfast Television the Beginning of the End?' is asked next by Standard Broadcasting's Bob Kennedy plus another panelist yet to be named. Friday's discussions kick off with 'Are the Networks the Dinosaurs of the Future?' with Clyde MD Jimmy Gordon and a senior BBC radio executive.

The last question, 'How Far Can You Go?' features discussions on news (Peter Thornton), investigative reporting (Roger Cook), drama (Jonathan Raban) and music (Alan Freeman). Guest speaker is Frank Mankiewicz, president of National Public Radio in the USA, and the Radiophonic Workshop has prepared a 'celebration of radio development' in sound especially for the event.

Chairing the organising committee is The Listener editor Anthony Howard, who says: 'We want to attract broadcast staff at all levels, indeed any professional who feels passionately about radio.'

Registration fee is just £10 covering the two-day programme plus a gala dinner on Thursday night and luncheon on Friday. The venue is the Royal College of Physicians, 9 Queen Street, Edinburgh. Enquiries and bookings should be addressed to Sue Francis, Edinburgh International Radio Festival, c/o Broadcast, 11a Water Street, London W1. Telephone: 01-439 9756.

ARLEN ROTH and his album Hot Pickups is this week's off the wall add. It makes its dent in the Most Added chart with play at Metro (John Goodman, Malcolm Herdman), Piccadilly (John Evington), and Sheffield (Winton Cooper). This is the second offering from the man who has gained most of his notoriety from a songwriting career with artists like Art Garfunkel, Louden Wainwright III and Eric Anderson and from one year stint as Phoebe Snow's musical arranger. The album is in the R&B pop rock chart as well as part of musical associations would indicate and is on Rounder records (of George Thorogood fame), licensed through a feliett.

Airlines

DOMINFAST SHARES expected to be launched onto the Stock Market soon, the company, formed by ex-Newman Industries Alan Bartlett and retired dentist Barclay Barclay-White with showbiz personalities including Sir Richard Attenborough, owns 24 per cent of Capital Radio - itself quick to deny that station shares will be up for grabs. Meanwhile, Pennine reports a half-year profit up 48 percent and long-suffering Trent shareholders have received a 12.5 percent dividend - of the 15 percent interim kind. Beacon claiming to be the "fastest growing" IRL station in terms of total listening hours - 27.8 percent up. RSM's Malcolm Grant delighted with his station's results, but perhaps Bill MacDonald and Maurice Vass should be careful, or at least mark the fate of other RSM-linked mids, Patrick Gallagher, Gay Oliver and Guy Payne. Capital more than delighted with its increased 3,000 listeners, but a little puzzling as to where the increases occur - further analysis will be needed. Typecasting has continued despite Radio 2's London supremacy. Bournemouth's 2CR hoping for a September 8 launch. The only people not recruited when Norman Bil- lington moved on to WOR were a couple of juvenile news people and a tea lady. What is it about Metro that makes the South coast so attractive. Billington now no distance at all from former local manager Ian EricsVictor- tory and former promotions executive Mike Taylor at Southern TV, Southampton. But some connect with other influences - former Victory pre- senter Keith Butler moved on to 210, sent a tape to FBBS's Ted King with the happy result that he has taken over Tommy Vance's 30 million listeners worldwide program "Tommy Vance is in the States for three weeks ... Come to think of it what a strange quirk of fate smiles kindly on the fortunes of ambitious 210 presenters (Mike Read and Steve Wright to name but two) yet leaves the station languishing in ever-decreasing audiences. Lots of disappointed would-be broadcasters at Capital for whom charity begins at home. But there was no room for lavish Phil Woods. Richard John shouldn't expect to be welcomed with open arms. Radio-1 producer (not a lot since the Murray strike) Jeff Griffin the proud bearer of seven NME awards after a "a $ game of squash with Criminal Records' Jeremy Thomas. Why it is that Griffin consistently chooses to air non-chart older through the station, especially those emanating from a certain record company of German descent... AIRC still to appoint a marketing manager. Tony Stoller returned to the studio to find an empty desk where the appointed exec should have been sitting. With its present fragmented front to advertise in an era of recession and economic gloom, the IRL network has never needed a solid mar- keting arm more... Unconfirmed reports indicate that Selkirk's Brian Wallis will take over G Cromarty Bloom's IRL directorship when he retired. He will be the new chairman of RSM. Other executive changes expected at Fetter Lane. Capital's new OB vehicle, the Cruiser, finally arrived in time for Nicky Horne's Summer In The City excursion last Saturday. While praising the ultraluxurious interior he complained about the lack of airconditioning. Apparently all cars are something Cap- ital are going to do with it. In their next Black trying to tell the DJs something. Jane Ironside-Wood has left LBC briefly to continue the process of the human race. In her absence... January Dickie Arbiter is taking care of press and publicity duties as well as joining OBs and special events. Congratulations to Radio Teen's Nicky Meanwell who was invited to attend one of the Royal Garden Parties last Thursday... Glad to report that the proposed memorial jazz concert for Hallam's Jean Doyle so well supported that two events are being staged, proposals are also being made... The British Radio Hall of Fame is to be televised... BRMB's Operation Sunshine for the visually handicapped much appreciated by the various benefactors organisations donations were received from individuals, factories, pubs, hospitals, shops and schools. Following Ed Donlan's visit with the band, Jim Davidson to a school for blind and partially sighted children, he received a thank-you from one of the kids with this post-script, 'BRMB stands for Best Radio Money Can Buy' - what would the IBA think of that...
I'VE HAD ENOUGH/SHOW 'EM NOW

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THE ELECTRONIC GROUP
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ELECTRIC LIGHT ORCHESTRA/ALL OVER THE WORLD (Jet 195)
PIRANHAS/TOO HARK (Sire SIR 4044)
GEORGE BENSON/GIVE ME THE NIGHT (Warner Bros LV 40)
ABBA/THE WINNER TAKES IT ALL (Epic EPC 8835)

DISCO/SOUL
Top new sellers on RB's Disco Chart

JERMAINE JACKSON/BURNIN' HOT (Motown TMG 1194)
MANHATTANS/SHINING STAR (CBS 8624)
LEVEL 42/LOVE MEETING LOVE (Elite DAZZ 5)
SHACK ATTACK/STEPPIN' (Polydor POSPX 163)
GAYLE ADAMS/STRETCHIN' OUT (Epic EPC 8791)

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BLACK SABBATH/PARANOID (NEMS BSS 101)
DR HOOK/YEARS FROM NOW (Capitol CL 16154)
DOOLEYS/BODY LANGUAGE (CTO CT 276)
LABRETTAS/ANOTHER DAY ANOTHER GIRL (Rocket XEPES 36)
ATHLETICO SPITZ 80/HOT DESERTS (A&M AMS 7550)
PAUL SIMON/LATE IN THE EVENING (Warner Bros K17666)
LOCKSMITH/UNLOCK THE FUNK (Arista ARIST 12364)
CROWN HEIGHTS AFFAIR/YOU’VE BEEN GONE (Mercy Mer 28)
ADAM & THE ANTS/KINGS OF THE WILD FRONTIER (CBS 8877)
FATBACK/BACK STROKIN’ (Polydor POSPX 149)

ROCK
Top action from the RB Top 100 and Indie Chart

BODY SNATCHERS/EASY LIFE (2 Tone CHS TT12)
PLASMATICS/BUTCHER BABY (Stiff BUY 76)
PROFESSIONALS/JUST ANOTHER DREAM (Virgin VS 353)
PAULINE MURRAY/DREAM SEQUENCE (Illusive IVE 1)
STIFF LITTLE FINGERS/BACK TO FRONT (Chrysalis CHS 2447)

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**ONE WEEK PRIOR TO PUBLICATION**

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**RECORD BUSINESS**

July 21 1980
How do you make Mondays feel like Wednesdays?

Simple — take out a subscription to RECORD BUSINESS. It’s the paper that starts the week right. First with the news, fastest with those vital new chart entries, the early-warning Airplay Guide to the future best-sellers, and exhaustive with the new release listings.

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Record Business Subscriptions
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London WC2H 9JG Tel: 01 836 9311
## Playlists for CAPITAL and HEREWAR

Apply to last week

### AIRPLAY GUIDE 100

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Station Code</th>
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<td>1</td>
<td>More Than I Can Say</td>
<td>Leo Sayer</td>
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<td>2</td>
<td>Girlfriend</td>
<td>Michael Jackson</td>
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<td>3</td>
<td>Cupid Detroit Spinners</td>
<td>A B</td>
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<tr>
<td>4</td>
<td>Xanadu Olivia Newton John With ELO</td>
<td>A C</td>
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<tr>
<td>5</td>
<td>Upside Down</td>
<td>Diana Ross</td>
<td>1</td>
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<tr>
<td>6</td>
<td>Marnia Gibson Brothers</td>
<td>A C</td>
<td>1</td>
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<td>7</td>
<td>Babosashka Kate Bush</td>
<td>A C</td>
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<td>8</td>
<td>Could You Be Loved</td>
<td>Bob Marley &amp; The Wailers</td>
<td>1</td>
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<tr>
<td>9</td>
<td>Use It Up and Wear It Out</td>
<td>Odyssey</td>
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<td>10</td>
<td>Emotions of Love</td>
<td>A B</td>
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<td>11</td>
<td>Waterfalls</td>
<td>A C</td>
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<td>12</td>
<td>Are You Getting Enough Hot Chocolate</td>
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<td>13</td>
<td>Jump to the Beat</td>
<td>Stacy Lattiswal</td>
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<td>14</td>
<td>My Way of Thinking</td>
<td>UB40</td>
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<td>15</td>
<td>My Girl Whispers</td>
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<td>16</td>
<td>Does She Have a Friend?</td>
<td>Gene Chandler</td>
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<td>17</td>
<td>Sanctuary New</td>
<td>Leo Sayer</td>
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<td>18</td>
<td>Myself I Am Joan Armatrading</td>
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<td>Let's Hang on Darts</td>
<td>Leo Sayer</td>
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<td>20</td>
<td>There, There My Dear Dicky's Midnight Runners</td>
<td>Leo Sayer</td>
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<td>21</td>
<td>Oh Yeah Roxy Music</td>
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<td>A Lover's Holiday Change</td>
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<td>Old-Fashioned Love Comedores</td>
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<td>FOR YOU FOR YOU LOVE AVERAGE WHITE BAND</td>
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<td>Sleepwalk Ultravagile</td>
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<td>Love Will Tear Us Apart</td>
<td>Joy Division</td>
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<td>ALL OVER THE WORLD</td>
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<td>28</td>
<td>Paint Your Pretty Picture</td>
<td>Elkie Brooks</td>
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<td>29</td>
<td>My Girl - My Girl Ami Stewart &amp; Johnny Bristol</td>
<td>Leo Sayer</td>
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<td>30</td>
<td>Wednesday Week Undertones</td>
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<td>31</td>
<td>Tip Up Fatty Bad Manners</td>
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<td>32</td>
<td>747 (Strangers in the Night)</td>
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<td>33</td>
<td>Rest of My Life Racy</td>
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<td>34</td>
<td>RED YAN WILLING (EP) Whitesnake</td>
<td>Leo Sayer</td>
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<td>35</td>
<td>TOM HARK PIRANAS</td>
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<td>36</td>
<td>FANTASY GERARD KENNY</td>
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<td>37</td>
<td>THE BLUES BAND (EP) BLUES BAND</td>
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<td>38</td>
<td>A WALK IN THE PARK</td>
<td>Nick Straker</td>
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<td>News at Ten VAPORS</td>
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<td>40</td>
<td>IT'S STILL ROCK AND ROLL TO ME BILLY JOEL</td>
<td>Leo Sayer</td>
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<td>41</td>
<td>PRIVATE LIFE GRACE JONES</td>
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<td>42</td>
<td>TIME AND TIME AGAIN</td>
<td>Mike Rutherford</td>
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<td>43</td>
<td>SUMMER IN THE CITY</td>
<td>Ray Gómez</td>
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<td>44</td>
<td>FUNKIN' FOR JAMAICA (IN.Y.)</td>
<td>Tom Browne</td>
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<td>45</td>
<td>EVERYTHING WORKS IF YOU LET IT CHEAP TRICK</td>
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<td>BURNIN' HOT JEARMINE JACK</td>
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<td>BRAZILIAN LOVE AFFAIR</td>
<td>George Duke</td>
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<td>SIMONE BOZ SCAGOS</td>
<td>Leo Sayer</td>
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<td>49</td>
<td>TRACKS OF MY TEARS 1. TIPS</td>
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<td>INTO OVERLOAD</td>
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<td>WHY DON'T YOU SPEND THE NIGHT</td>
<td>Frankie Miller</td>
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<td>SOMETHIN' 'BOUT YOU CAMPBELL &amp; COOLIDGE</td>
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<td>53</td>
<td>RUNNING FROM PARADISE</td>
<td>Daryl Hall &amp; John Oates</td>
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<td>54</td>
<td>GIVE ME THE NIGHT GEORGE BENSON</td>
<td>Leo Sayer</td>
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<td>55</td>
<td>THE WINNER Takes it all AB</td>
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<td>56</td>
<td>EASY LITE BODYNSATCHERS</td>
<td>Leo Sayer</td>
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<td>57</td>
<td>BIG SHOT - M M M M M M M M M M M M M M M M</td>
<td>Leo Sayer</td>
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<td>58</td>
<td>I DON'T WANT YOU TO GO LANNI</td>
<td>Leo Sayer</td>
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<td>59</td>
<td>THIS FEELIN' FRANK HOOKER &amp; POSITIVE PEOPLE</td>
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<td>60</td>
<td>DRIVING MY LIFE AFTER EDDIE LEE</td>
<td>Leo Sayer</td>
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<td>61</td>
<td>HAPPY TOGETHER CAPTAIN &amp; TENNILLE</td>
<td>Leo Sayer</td>
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<tr>
<td>62</td>
<td>WHEN THE FEELING COMES AROUND</td>
<td>Jennifer Warnes</td>
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<td>63</td>
<td>SORRY DEMIS ROUSOS</td>
<td>Leo Sayer</td>
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<td>64</td>
<td>FREE ME ROGER DALTRY</td>
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<td>65</td>
<td>OOPS UP SIDE YOUR HEAD GAP BAND</td>
<td>Leo Sayer</td>
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<td>66</td>
<td>PAINT IT BLACK MO-DETTESTS</td>
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<td>67</td>
<td>NEVER GIVIN' UP AL JARREAU</td>
<td>Leo Sayer</td>
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<td>68</td>
<td>YOUR PRECIOUS LOVE BISHOP &amp; ELLIMAN</td>
<td>Leo Sayer</td>
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<td>69</td>
<td>PLAY THE GAME QUEEN</td>
<td>Leo Sayer</td>
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### Key To Station Playlists

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<tr>
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<th>Code</th>
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<tr>
<td>CAPITAL</td>
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<tr>
<td>BILLY</td>
<td>B</td>
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<tr>
<td>PYE</td>
<td>P</td>
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### AIRPLAY RATING

100% of the music played on British radio stations in the UK.

### RECORD BUSINESS

July 21, 1980
NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

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<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
<th>Station</th>
<th>Notes</th>
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<td>File in Forget Karel Filka</td>
<td>B B A B B B B B</td>
<td>B</td>
<td>1972</td>
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<td>Second Choice Any Trouble</td>
<td>B B A B B B B B</td>
<td>C</td>
<td>1973</td>
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<td>CSG, CSG, GO BOOM-WOW-WOW</td>
<td>C</td>
<td>1976</td>
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<tr>
<td>The Laughing Policeman Suspicions</td>
<td>A A B A A A A A</td>
<td>C</td>
<td>1976</td>
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<td>Theme from New York, New York Frank Sinatra</td>
<td>A A B A A A A A</td>
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<td>1976</td>
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<td>Put a Little Love on Me</td>
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<td>C</td>
<td>1976</td>
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<td>I Got You Spent</td>
<td>B B B B B B</td>
<td>C</td>
<td>1983</td>
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<td>Race with the Devil Girlschool</td>
<td>B B B B B B</td>
<td>A</td>
<td>1983</td>
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<td>Gimme Some Lovin’ Blues Brothers</td>
<td>B B B B B B</td>
<td>C</td>
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<tr>
<td>Marie Celeste Greg Vank</td>
<td>B B B B B B</td>
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<td>Don’t Do Me Like That Tom Petty</td>
<td>B B B B B B</td>
<td>C</td>
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<td>Just Like Eddie Silicon Teens</td>
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<td>Burning Car John Foxx</td>
<td>B B B B B B</td>
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<td>Now You Tell Me That We’re Through Photos</td>
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<td>Let Ya Beadlam Bam Andy Fairweather Low</td>
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<td>You Gotta Be a Hustler... Sue Wilkinson</td>
<td>B B B B B B</td>
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<td>Up on the Roof Viola Wills</td>
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<td>Beyond Herb Alpert</td>
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<td>Crying Dom Mclean</td>
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<td>Take Your Time (Do It Right) S.O.S. Band</td>
<td>B B B B B B</td>
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<td>Gigantor Dickies</td>
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<td>About Insomnia Martha &amp; the Muffins</td>
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<td>1983</td>
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<td>Everybody’s Got to Learn Sometime Korgis</td>
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<td>1983</td>
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<td>That Lovin’ You Feelin’ Orson &amp; Harris</td>
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<td>Media Man Flash &amp; the Pan</td>
<td>B B B B B B</td>
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<td>Marie Sharron Stevens</td>
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<td>It Hurts Too Much Eric Carmen</td>
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<td>Apaché Skadows</td>
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<td>1983</td>
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<td>Goodbye Marie Kenny Rogers</td>
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Basic Key
A - Main Playlist/Chart
B - Breakers/Climbers
C - Extras
★ - Hit Picks
* - Station Pick

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The Airplay Guide features playlists which are in force in the current week (except for Radio Hall of Fame, which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

RECORD BUSINESS July 21 1980
SMALL FACES: Big Hits (Virgin V2166) Prod: Various
First release from Virgin as it starts to plunder the recently acquired Immediate catalogue. The 14 tracks on the album trace the band's evolution from its garage band days to the massively popular act of 1969.

LEO SAYER: The Show Must Go On (Pickwick SHM 3035) Prod: Various
Excellent collection of early Sayer favourites with the focus very much on the folk side of folk-rock. Although the electric instruments are well established with the familiar line-up of Prior, Hart, Johnson, Knight, Kemp and Pegrum, the songs are the folkier ones – old Span standbys like "Thomas The Rhymer", "Black Jack Davy", "Rogues In A Nation" and "Seven Hundred Elves".

STEELIE & THE MOGGY SPAN: Steeleye Span (Pickwick SHM 3040) Prod: Various
Good collection of early Span favourites with the focus very much on the folk side of folk-rock. Although the electric instruments are well established with the familiar line-up of Prior, Hart, Johnson, Knight, Kemp and Pegrum, the songs are the folkier ones – old Span standbys like "Thomas The Rhymer", "Black Jack Davy", "Rogues In A Nation" and "Seven Hundred Elves".

VITAL VINYL Vols. 1-2 (Pickwick SHM 3036)
A couple of collections culled from the Chrysalis vaults which offer good value and go against a usual reticence of the label's catalogue. Volume 1 will probably have the wider general appeal by featuring three of Leo Sayer's winners, "Moonlighting", "The Show Must Go On" and "When I Need You", together with "Jezzer O" by David Dundas, "Darlin' by Frankie Miller, and 'They Shoot Horses Don't They' by Racing Cars. Volume 2, on the other hand, is altogether tougher collection featuring Rory Gallagher, Procol Harum, Genesis, Uriah Heep, Roxy Music, Status Quo, the Isley Brothers and even the Kinks. It is a complete winner.

SAMSON: Head On (GEMPL 108) Prod: Samson
First release from British HM act Samson, who were snapped up by Gem before the debut album could come out. A deal earlier this year. There can be little doubt that "Head On" will clock up the sales, although there is little that's original. Soaring guitar solos, thumping bass and a typically over-the-top drumming style make this a freely accessible album and one which should stay in the charts for several weeks yet.

JOHNNY MATHIS: All For You (CBS 86115) Prod: Jack Gold
Maturerather than lavish. MATHIS is joined by session-singer Paulette whose soulful vocals would have been a positive plus with 'On With You'. It's a brave act for MATHIS to attempt alone. Other highlights include 'Deep Purple', 'The Night Of A Thousand Horses' and 'Remember When'.

DEEP PURPLE: Deepest Purple - The Very Best Of Deep Purple (EMI EMTV 25)
With heavy metal currently very much in style and confidence and a couple of tracks are real gems, particularly his restrained treatments of 'Love Dance' and the complex lines of 'Moody's Mood'.

BLONDIE: Autoamerican (Chrysalis MCA 86300) Prod: Various
An album of self-confidence, style and control. A couple of tracks are real gems, particularly his restrained treatments of 'Love Dance' and the complex lines of 'Moody's Mood'.

Top 40

DEEP PURPLE: Deepest Purple - The Very Best Of Deep Purple (EMI EMTV 25)
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A RECORD BUSINESS SPECIAL

the HMV shop
HMV aims to lead UK again

AS RETAILING becomes increasingly competitive, the HMV stores are changing their traditional image to meet the challenges of the 1980s and maintain their hard-won market share. In this special feature, RECORD BUSINESS takes an in-depth look at what is now being claimed is Britain's most profitable retail operation.

David Wilde, who had introduced self-selection, shrink wrapping, central island cashouts, and an overall design which created an in-store atmosphere of strip-lit impersonality right for the 'supermarket' approach to retailing in the era of easy sales.

But as retailing became a tougher prospect there was a cautious acceptance of the need to price lead as the first means of generating improved volume. From a tentative try out in the North of England, this policy has spread throughout the chain. But HMV does not regard its upsurge in business as being solely due to its more attractive prices. "We do not regard ourselves as a cut-price chain. Competition increased there was a cautious acceptance of the need to price lead as the first means of generating improved volume. From a tentative try out in the North of England, this policy has spread throughout the chain. But HMV does not regard its upsurge in business as being solely due to its more attractive prices. "We do not regard ourselves as a cut-price chain.

Moreover, the cut-price nettle was finally and cautiously grasped without any significant backlash from the few remaining traditionalists, HMV has made up for much of the lost ground. Under a vigorous new management headed by James Tyrrell, former finance director at EMI Records, the chain has re-emerged as a significant retailing power.

Indeed, Tyrrell feels that HMV's High Street strength has come from its own record stores. "The cut-price nettle was finally and cautiously grasped without any significant backlash from the few remaining traditionalists, HMV has made up for much of the lost ground. Under a vigorous new management headed by James Tyrrell, former finance director at EMI Records, the chain has re-emerged as a significant retailing power."

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The special character of the HMV stores will not be changed. "We shall remain software entertainment specialists in a fast-moving consumer goods industry. "David Johnson is a retailer through and through and is able to represent the interests of the retailers to the record companies. "I feel strongly that if the retailer is going to make his presence felt in this industry he has got to pull his finger out and put his money where his mouth is. When you look at the financial risks facing record companies, it is no use the retailer expecting it all to be done for him. If a retailer wants to be in prime sites, then he must be prepared to pay. Two years or so ago we used to get cold feet if a rent was over £17,000 per annum. Now we are looking at £50 - £60,000 a year for prime locations.

With the increased activity in marketing and store developments it has been essential for a light grip to be kept on the company's finances. "The Thom/EMI merger has been switched to become part of Thorn's retailing under David Johnson, Rumbelow's chief executive. "This can only be to the advantage of the record stores in Tyrrell's view. "We are all excited by our prospects for the future," he says. "The special character of the HMV stores will not be changed."...
HMV Oxford Street – the store where catalogue is still king

In an industry locked into the worst recession it has ever known with sales running at about 30 percent below 1979 levels, it is encouraging to find a retail outlet that can still achieve a weekly turnover of over £130,000.

That is the business currently being clocked up by the HMV store in London’s Oxford Street – the flagship for the 36-strong retail chain and Britain’s best known record shop.

The international reputation of HMV Oxford Street has been built up over the years on the strength of two factors: the most comprehensive range of titles available from any record store and the extensive musical knowledge of the shop’s staff.

Under the overall control of HMV managing director James Tyrrell, the day-to-day running of the Oxford Street store is at present shared by four managers – Stuart Hartley, Cliff Gater, Robin Wells and Geoff Smith.

Stuart Hartley has responsibility for the store’s ground floor which carries singles, MOR, easy-listening, jazz and country albums. Rock, reggae, soul and new wave albums are handled by Cliff Gater, who manages the first floor.

HMV Oxford Street’s huge classical department, housed in the basement, is run by Geoff Smith, and Robin Wells has responsibility for the second floor cassette department, which introduced pre-recorded and blank video cassettes at the beginning of 1979 and now stocks just under 500 titles turning over £6,000 worth of business a week.

“The reputation of HMV Oxford Street is based on the breadth of our catalogue,” Stuart Hartley points out. “We carry the widest range possible taking into account financial considerations and at the moment we must have over 30,000 titles in stock.”

He continued: “Obviously we don’t carry material that no longer sells and generally speaking we drop product that doesn’t turn over during a three-month period. But there are various items that we may keep in stock that only sell on a seasonal basis.

Just under 90 staff are employed at Oxford Street, and great emphasis is placed on their musical expertise by Hartley, who joined HMV Oxford Street as a sales assistant eight years ago and worked his way up to his present position.

“We operate our own internal training schemes at the shop,” he said. “For our staff, it’s definitely not a nine-to-five job – we hope to be able to keep our good staff and develop their careers.”

Obviously its position in the heart of London’s West End provides the HMV store with a heavy, continuous flow of custom – tourists, day-trippers and lunchtime shoppers, but turnover at the 12,000 square foot outlet has also been successfully maintained by HMV’s marketing policies.

This has included extensive advertising on the London underground, poster campaigns in the West End, and full utilisation of in-store displays and the shop’s massive frontage.

“We change our window displays on a regular basis,” comments Hartley. “Sometimes we turn it over to a single artist, sometimes it’s a mixture of different acts and sometimes it’s a theme – like the bands appearing at Knebworth. Obviously we are in continual contact with the record companies over the displays we run.”

HMV Oxford Street, and the HMV chain in general, does employ fairly extensive discounting, but on the whole is less aggressive than such competitors as Our Price Records and Virgin’s retail chains.

Hartley explained: “We knock £1 off between 40 and 45 selected albums and about 30 cassettes plus between £1.50 - £2 off double albums. All our classical box sets are discounted by 20 percent and we run special campaigns on a regular basis in particular product areas.”

HMV has also built up a healthy business in imported albums over recent years – although the shop steers clear of the controversial parallel imports market. Imports include back catalogue and new releases not available in the UK, a range of high quality Japanese pressings and a sizeable selection of direct cut discs.

Pilferage – a major problem for many West End outlets – is only a marginal headache for HMV with personal surveillance the basis for the store’s security. A team of ten staff, under the direction of chief security officer Dave Thomas, patrol the store keeping an eye on all customers.

With a £6.5 million annual turnover, HMV Oxford Street has little difficulty turning in a profit, however it has not entirely escaped the problems that plague the record retail trade and the industry as a whole.

“Unit sales have fallen slightly over the last 18 months and business is probably down in real terms,” commented Hartley. “But on the whole, through our own efforts on promotion, we have largely staved off the record industry recession. And because the retail trade in general is now thinning out we are quite likely to end up better off in the long run.”

In the meantime, HMV Oxford Street is successfully expanding into various music related areas. Posters and T-shirts are proving useful additional lines and the store is currently considering increasing the range of music books it carries.

IAN GRAY, marketing director, seeking to give the retailer greater control of product promotion.
THEMEN WHO RUN THE HMV SHOPS

ANYBODY FORTUNATE enough to gain employment with the HMV chain is encouraged to regard himself or herself as being the best there is in the retail industry.

That view is promulgated from the level of junior assistant up to store manager, with the men in charge being regarded as experts in their own particular field.

“Our pay rates are the highest in the record retail business,” claims managing director James Tyrrell. “We estimate that they are twice as good as those paid to the managers in the multiple store chains.”

What then is expected from such a well-rewarded elite? “An HMV shop manager has to be two things,” says Brian McLauchlin, Operations Manager with direct responsibility for the day-to-day running of the shops. “We expect him to be a businessman first, but almost as important we feel he should know what records are all about.”

However, it is recognised that the ideal may be elusive and where business skills are the more evident, it is usual to provide back up in the area of recorded music by appointing an assistant manager who takes charge of record buying.

Whenever the system works to best advantage, it is not the policy of the chain to keep its managers under tight control. George Stone, chief security officer, and Bill Feltz shop development manager, the man responsible to James Tyrrell for overseeing the current refitting of the shops, describes his line-up as a “hustle bustle team.”

“Unlike some independent chains, HMV is not a specialist chain, so how can people at head office tell the managers what they can buy? We have always found that by allowing our managers to actually manage that they respond by treating the store as if it was their own business.”

This does not mean that managers are given a totally free hand. Head office exercises a benevolent and watchful control over what is happening in the stores with McLauchlin maintaining close contact with his three regional managers, Mike Donaghue (South), Chris Rimner (Midlands) and Sean Coleman (North), plus a regional buying controller.

“Manager with direct responsibility for the day-to-day running of the shops. "We expect him to be a businessman first, but almost as important we feel he should know what records are all about.” — Brian McLauchlin, Operations Manager with direct responsibility for the day-to-day running of the shops.

OUTSIDE AND Inside the HMV store Wolverhampton showing the window featuring the Price Limit campaign and how the scheme worked in practice in the well-displayed shop. Also seen are members of the staff at the singles bar.

MANAGERS AT a staff training conference held earlier this year in Christchurch. Standing (left to right) are George Osborn (Edinburgh), Graham Walker (Liverpool), Robin Wells (Tape manager, Oxford St), Chris Rimner (Regional Manager Midlands) Andy Wilson (Brighton), Sean Coleman, (Regional Manager North), Peter Pearson (Leeds); Kneeling (1-to-r) Stephen Whitehead (Nottingham) Bernard Kelly (Finance Director); Front row (1-to-r) Roger Reynolds, (Birmingham), Peter Waddington (Manchester), Alan Swers (Newcastle) and Stuart Hartley (Ground Floor, Oxford Street).

RECORD BUSINESS July 21 1980
When Country Music Takes The Long Way Home

RCA has flexed its strong country catalogue muscles again with several releases on both its main and mid-price International labels likely to make an appearance on our chart before long. Waylon Jennings has Music Man, his current US top-tenner, and also makes an appearance with three older cuts on the compilation From The Country Road, which highlights the work of a group of contemporary country singer/songwriters. Other compilations include Nashville’s Finest Hour and Nashville Today, Vol. 2, rounding up recent US country chart hits from a wide range of performers.

In somewhat different bags are Dave Rowlands And Sugar (the guy-plus-two-girls trio previously known as Dave And Sugar) with their fifth album, The Movie Stars Clint Eastwood, Dave And Sugar) with their fifth album, The Movie Stars Clint Eastwood, while Marjorie Bean gives it a good base for UK sales with both country and general MOR audiences.

New York Wine, Tennessee Shine, and Waylon Jennings has Music Man, his current US top-tenner, and also makes an appearance with three older cuts on the compilation Classic Country Round-Up, which highlights the work of a group of contemporary country singer/songwriters. Other compilations include Nashville’s Finest Hour and Nashville Today, Vol. 2, rounding up recent US country chart hits from a wide range of performers.

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