

Singles chart, 10-11; Album chart, 25; New Singles, 26 New Albums, 20; Airplay guide, 18-19; HMV Special, 21-24.

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Capital caned under new needletime judgement

COMMERCIAL RADIO stations will pay new needletime royalty rates to the 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, Pennine, Orwell, and Thames Valley by a factor of around 40 percent.

The major regional stations like BRMB, City, Clyde, Forth and Piccadilly 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



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

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 emphasises 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. ● To Page 2

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 had 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 MIP 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.

BREAKING GLASS

HAZEL O'CONNOR

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Bicester shop joins 'rent-a-disc' trend

ANOTHER RECORD retailer - Disco Discounts in Bicester, Oxfordshire - has launched a record 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 rental 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 money lending 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 also 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 retain 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."

• NEEDLETIME. From Page 1.

"PPL might experience a temporary, slight loss in revenue from the ILR network over the first year of operation but will eventually come out around even. It is certainly a cleverly-devised formula."

And Musicians Union general secretary John Morton commented: "This completely vindicates the position taken by the union. We believe it set a landmark for the future."



PUBLISHER AND theatrical impresario Baron Steven Bentinck head of the Legion group of companies is pictured above (left) at the signing of a distribution deal with Pinnacle Records of Eagle Records, the recording arm of Legion Music Ltd. Mickey Keen, general manager is seen witnessing the contract while Tony Berry of Pinnacle and Bob Britton of Legion (right) look on.

In-store video firm closes

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.

Only two weeks earlier, 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 affect associated Goldsmith company Audio-star which is handling distribution of the Blondie *Eat To The Beat* video cassettes.

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.

Breaking Glass soundtrack push from A&M

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.

TOTP absence has 'only marginal' sales impact

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 removed one outlet for 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

Rocket loses 'Page 3' battle

ROCKET RECORDS will have 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 Yet* Age which also contains the track, is unaffected.

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

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.

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 charts."

Chrysalis 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 faceless acts at the top of the charts because the visual outlets 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."

Deals

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.

EMIGRA TIC PROGRAM Records has been formed as the 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 *Riche Program* at 18 Newhouse, Stirling or phone 0786 4457 between 1:45 - 2:15 pm on weekdays and all day on Tuesdays.

ENTERPRISING BAY area (San Francisco) firm Dirksen-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. Dirksen at 1966 California Street, Suite 8, San Francisco, California 94109 for more details, and a couple of back issues.

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 A&M 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 Kocell.

MULLINGS

THE POWERS that be at **Saatchi & Saatchi**, the advertising agency whose clients include the Conservative Party, are watching with interest to see if any record company picks up on the background music to a new Dunlop tv commercial. The commercial shows a tyre, lasts for 90 seconds and the musical content is a version of 'Keep Right On To The End Of The Road', by **Kenneth McKellar**, naturally enough. When Saatchi decided to use the song copyright owners EMI Music apparently co-operated enthusiastically. But problems developed when Saatchi wanted to use McKellar's existing recording of the song made for Decca. Negotiations began with **PolyGram** and although the original asking price of £25000 was gradually reduced, Saatchi was not too impressed. In the end the agency contacted McKellar direct 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 a promotion giveaway by Dunlop agents... and while talking about giveaways, a colleague visiting Finchley Carnival recently spotted a darts stall where the winners could chose 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 near Bishops Avenue, 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 Zep's **Jimmy Page**. He recently bought **Gus Dudgeon's** country house studio for a modest £375,000 cash. 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!

CBS REPORTEDLY more than somewhat miffed by the critical tone of the NME's feature on the **Photos** which suggested all sorts of naughty manipulation. By coincidence, the top pop paper happens to have been included in what md David Bettegidge describes as "selective advertising cuts". After a previous hassle earlier in the year with **Spotlight** over a feature in **Sounds** when a similar penalty was imposed, the publish-and-be-damed philosophy seems to have a nasty habit of rebounding when the folks at Soho Square are on the receiving end... after a two-year stint as the **Cashbox** man in London, **Nick Underwood** moving on to become general manager of newly formed **Neptune Records**... Epic presguy **Johnny Black** moving on at the end of August to pursue a writing career... on August 7, **Gilbert O'Sullivan** plays his first gig in ages when he appears in concert at Kentonworth.

EXPECT STATEMENT that **Mike Oldfield**, the paper's former production editor, will succeed **Richard Williams** as editor of the **Melody Maker**. He's been out of the music biz for a couple of years designing feature pages for the **Daily Mail**... **BBC Records** delighted to announce that the **Fatally Towers** album has gone silver and is heading steadily in the direction of gold... **Top Billing**, company contracted to supply merchandising material for the aborted Capital Jazzfest, hoping that all those unsold t-shirts etc will be snapped up by collectors as "lasting souvenirs" of Ally Pally. Programme is regarded as being particularly appealing and is being sold through retail outlets and mail order...

WHEN THE Pye-RCA merger goes through, will **PolyGram** take the opportunity to bring its wholly-owned **Casablanca** label into the fold? And will **Ariola** move to join **Arista** under the PolyGram distribution umbrella... former Phonogram marketing director **Barrie Evans** planning to form his own company and in the meantime can be contacted on 940 3973... Neil Saxon, DJ at Tiffanys Wimbledon, writes "in a huff" to point out that **George Power** at Crackers can't take sole credit for breaking the **Yellow Magic Orchestra** single (**Mullings** July 7). Saxon notes he was playing it to favourable reaction at Bailey's Watford back in January...

RECENT DEPARTURES from Ariola-Arista - **Paul Williams** from the press office and promotion manager **Diana Warren** who will be freelancing and continuing to handle Ariola acts.

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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 £25.8, 4 million compared with £22.1 million for the year before. The pre-tax profit after interest and depreciation deductions was £125.5 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.

Deals

PERFORMANCE MUSIC has signed a worldwide administration deal for Gary Numan's Numan Music. Performance will be responsible for negotiating overseas sub-publishing deals.

PETER HAMMILL, previously signed to Charisma, has formed his own record label—S-type Records. His new album titled *A Black Box* is now available via Rough Trade and Bonapartes or on mail order from PO Box 2, Westbury, Wiltshire.

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

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

SIRE RECORDS has signed The Piranhas and released the band's first single 'Tom Hark'.

BELGIAN BAND Toy has signed to Logo Records for the UK and several other territories. An album is scheduled for release on August 8 entitled *Bad Night* (MOGO 4010).

FICTION RECORDS has signed Scottish group The Associates. An album *The Affronter's Punch* and a single of the same name will be out on August 1 with a tour of Scotland to coincide and a debut London date planned for September.

TONY MACDONALD has signed an exclusive worldwide agreement with Cavalcade Music. Negotiations are under way with European record companies for his first single 'Warp Factor One'.



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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 Chalcraft (a&r manager) second right and a&r director Mike Everett far right alongside members of the five-piece group.

Ins & Outs

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

Import ban on Williams LP

THE LATEST album to fall under an MCPS import ban is *I Believe 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

July, followed by intermittent commercials throughout early August.

Photogram 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' (EXPRES 41) from the LP. The 'B' side will contain two previously unreleased tracks 'White Man Danger' and another yet to be decided.

Gone?', 'Attitude' and 'Victoria' (ARIST 360) retailing at £1.15 packed in a full colour bag.

RED SHADOW Records has lined up a fly-posting campaign to support release of *The Flatbackers* debut single 'Pumping Iron'. The first 5,000 copies will also be available in a colour picture bag.

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 *Stiff 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



RCA RECORDS signs singer-songwriter Nikki Richards. His first single 'Tokyo Rising' was released on Friday. Pictured left 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 Graigo, md RCA, Bill Kimber, a&r manager, Dennis Taylor, Kuds Productions. (Front row) Sheila Seggewick, 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 *A Hard 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' *Strng 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 Warwick 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 Infidelity 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 Minnott *LP Black Roots 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 Appaloosa 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, Growlin' Tiger and Michael Hurlay.



ROCKBURGH RECORDS rolls out the campaign for the new Ian Matthews LP *Spot Of Intolerance*. Pictured 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.

TV GUIDE

Albums to be advertised on television

NATIONAL KING OF THE ROAD
Borcar-Wille
(3.25/3.45)
Warwick WW WW4 5084

ATV
21 AT 33
Elton John
(Now, 3 weeks) (3.44/3.53)
Rocket HISPID REWIND 126

HEART TO HEART
Ray Charles
(Now, 1 week)
London RAYTV RAYMC 1

ANGELIA
21 AT 33
Elton John
(Now, 2 weeks) (3.44/3.53)
Rocket HISPID REWIND 126

GRANADA
MAGIC REGGAE
Various
(Now, 1 week) (4.99/4.99)
K-tel NE 1074 CE 2074

HIS GREATEST LOVESONGS
Charles Aznavour
(Now, 1 week) (4.99/4.99)
K-tel NE 1078 CE 2078

SCOTLAND
MAGIC REGGAE
Various
(Now, 1 week) (4.99/4.99)
K-tel NE 1074 CE 2074

TRIDENT
MAGIC REGGAE
Various
(Now, 1 week) (4.99/4.99)
K-tel NE 1074 CE 2074

(All prices indicated (excluding K-tel) are trade prices.)

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 rush 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 Summer-time 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 Sccombe, Bert Weedon and Vince Hill following shortly afterwards.

With just over 15,000 units in total of Sccombe's *Shoostoppers*, 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 Sweeney, 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 I-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,"



LAUNCH OF THE Celebrity label in May. Left to right: Joe Sweeney, co-md, Mike Ashwell, sales and marketing director, Chris Harding, a&R director, Harry Sccombe, Bert Weedon, Vince Hill, and Gavin Dare, co-md.

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 Sccombe, signed to Phonogram, managed to put out an album on Celebrity because of a loop-hole 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."

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 - 7 JUST LIKE EDDIE, SUN FIGHT
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 - 8 REALITIES OF WAR
Discharge CLAY 2 (O,T,V,Z)
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RT 044 V4 (O/M)
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 - 11 DO YOU DREAM IN COLOUR
Bill Nelson Cocoon COO (M)
 - 12 NO ROOM (Anthology Stage) RT RT050 (O/M)
 - 13 WHERE'S CAPTAIN KIRK?
Sizz Energy RT 050 (O/M)
 - 14 GOING THROUGH THE MOTIONS
Practicals RT 042 (O/M)
 - 15 1980 Anti-Establishment
Practicals RT 040 (O/M)
 - 16 YOU CAN BE YOU
Channel House CADAVER 1 (Z)
 - 17 LIKE THIS FOR AGES
Cupor 440 BAD 9 (O/M)
 - 18 12 FINAL DAYS
Young Marble Giants RT 043 (O/M)
 - 19 18 SOLDIER SOLDIER
Joy Division RT RT50 3 (O/M)
 - 20 SIZZ ENERGY
Fresh FRESH 34 (I,Z)
 - 21 MADMAN Cuddly Toys
Panda PANDA 27 (O/M)
 - 22 NOT READY FOR THE 21st Century
RT 049 (O/M)
 - 23 FINAL SOLUTION Fern Ubu
RT RT049 (O/M)
 - 24 TRANSMISSION
Joy Division Factory FAC 13 (P/Q)
 - 25 DIE WATROSEN Liebut
BETTER SCREAM
Wagh Heat Inevitable NEV 001 (O)
 - 26 TRAVELING MAN
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 - 29 KINGDOM OF LOVE
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 - 35 SOBACB SONG
Ramp-Flam 4AD BAD 5 (O/M)
 - 36 SHOPPING FOR CLOTHES
Snatch Fetsch FET 004 (M)
 - 37 STRANGE EFFECT
Spectra Direct DH DH 1 (P)
 - 38 SILICON CHIP
Basement Five Island IOWP 6614 (O)
 - 39 TREASON IT'S JUST A STORY
The Teatrons Explores Zoo CAGE 008 (O/M)
 - 40 BACK TO THE GRIND
White Spout Neat 04 (P,Z)
 - 41 CARTRIBLE
Adem & The Axis Do DUN 10 (P,Q,M)
 - 42 ADVENTURE REMIX
Plastic Ideas Play 2 (O,T,V,Z)
 - 43 KING AND COUNTRY
TV Personalities RT 051 (O/M)
 - 44 LORD LUCAN IS MISSING
Doddgen Criminal SWAG 12 (O)
 - 45 GIRLS DON'T COUNT
Section 25 Factory FAC 18 (P,Q)
 - 46 SWANS ON GLASS
Modern Achievement 4AD AD 6 (O/M)
 - 47 FINAL ACHIEVEMENT
In Camera 4AD AD 8 (O/M)
 - 48 COME BACK TO ME
Bok Bok Bok Bok BOK 2 (O/M)
 - 49 CATCH ME IF YOU CAN
Brendan Shine Play 235 (M)
 - 50 NORMAL Pericots Bita Bla SHS 1 (O)

**Rush rushes
topical
first single**

'THE CLASH and the Specials Go To Jail' (NIBZ 001) by Don Drummond Jr 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 prr. Traders are to be mailed with a list of distributors.

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.

Briefs

MANCHESTER'S ABSURD Records releases a brace of new singles next week. **BET Lynch's Legs** follow-up their indie chart hit 'Riders In The Sky' with 'Some Like It Hot' (ASK 11). Meanwhile **Cairo** has returned to Absurd following a short-lived relationship with Anola Hansa and releases 'Movie Stars' (ASK 15). Also in the pipeline is a sampler 'Absurd Take Away' (TASK 1) which includes tracks old and new from Gerry & The Holograms, 48 Chairs and The Mothmen.

ROBERT WYATT'S second Rough Trade single pairs Nile Rodgers and Bernard Edwards' 'At Last I'm Free, with Billie Holliday's 'Strange Fruit'.

THE SLITS are currently recording a new album under the direction of Dennis 'Blackbeard' Bovell of Matumbi. Much to the surprise and delight of all concerned The Slits' *Retrospective* collection has so far sold over 12,000 copies despite a merciless slagging in the consumer press.



TONY PIANISSIMO, label manager of London's newest indie Silent Records is pictured above in the left shaft at Spartan Records putting the final touches to a distribution deal. Left to right are Dave Thomas, Pianissimo and Tom McDonald. Silent's first three 45s under the deal are 'Two Hearts In Pain' (Shs1) by Janet Armstrong 'Hot Rod Man' (Shs2) by Tex Robinowitz and 'Love All Over The Place' (Shs 3) by Bubba Lou and the Highballs.

**Hooker turns
trick for
heart hospital**

RICKMANSWORTH LABEL Secret Records has teamed up with nearby heart transplant centre Harefield Hospital in a fund-raising exercise.

Harefield's heart transplant programme has been hampered by lack of government funds, so hospital administrators contacted Secret Records boss Martin Hooker to try to raise additional money for the operations.

Hooker is now embarking on a nationwide search to find a new pop act to record a charity single. The disc will come out on Spartan-distributed Secret and all profits will go to the Harefield Hospital Heart Transplant Trust. The lucky band will also be offered a long term contract with the label.

Interested artists should send tapes to Hooker at 1 Colne Mead, Uxbridge Road, Rickmansworth, Herts. Closing date for applications has been set for August 15.

Humber numbered

THE LIVELY South Yorks and Humber-side small labels scene has thrown up yet another new operator this week.

Called Stark Products, the label bows in with a compilation of 16 tracks from nine new bands entitled *Household Shocks* (STARK LPC01) released last week.

The company describes the musical content of the opus as ranging from pure pop to haunting synthesiser sounds, adding up to almost 50 minutes of music for a £4.49 prr. Mail order copies are available direct from 298 Messingham Road, Bottesford, Scunthorpe, Sth Humber-side (Tel: 0724 66941) 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, Sinking Ships, Fault 151, Juveniles, Mystery Girls, Defectors, and Urbantech.

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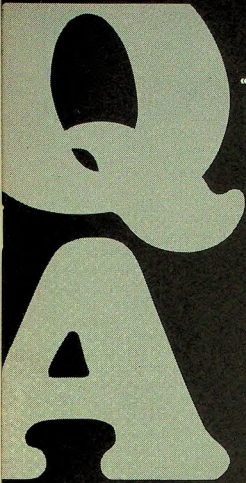
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- 3 STATIONS OF THE CRASS
Crass 521984 (O)
- 4 MUSIC FOR PARTIES
Sizem Team Mute STUMM 2 (O/M)
- 5 TOTALE'S TURNS (IT'S NOW OR NEVER)
Fall RT ROUGH 10 (O/M)
- 6 UNKNOWN PLEASURES
Joy Division Factory FAC 10 (P,Q)
- 7 COLOSAL YOUTH
Young Marble Giants RT ROUGH 8 (O/M)
- 8 DE KLEINEN AND DIE BOESEN
Deutsche Amerikanische Freundschaft Mute STUMM 1 (O/M)
- 9 WE ARE TIME
Prod Group Y RT ROUGH 12 YS (O/M)
- 10 OÛ EST LA MAISON DE FRODO
Joy Cooper Circle Phase HEDGE 1 (P)
- 11 THE BLUE MEANING
Yosh Salari IEVA 666 (M)
- 12 RETURN OF THE DURRITI COLUMN
Lizard Tapes Factory FAC 14 (O,P)
- 13 HEATHEN EARTH
Discharge Graduate 121 GRAD 81 (O/M)
- 14 DIRK PEARKS WHITE SOX
Industrial IR 009 (O/M)
- 15 INFAMMABLE MATERIAL
Adam & The Axis RT RT049 3 (O,M,P)
- 16 HOW MILDLY MURDERER
SO TOLERATE MUM LONGER
Joy Division RT ROUGH 9 (O/M)
- 17 UNDERWATER MOONLIGHT
Armagideon Army I (M,Z)
- 18 GIVE ME HELL
Rinôçérôse Animal 1 (M,Z)
- 19 SENT FROM COVENTRY
Lizard Tapes Cathedral KATH 1 (M)
- 20 BOUQUET OF STEEL
Various Aardvark STEAL 2 (P,Q)



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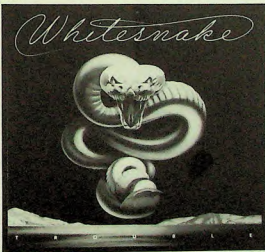
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THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

SALES RATING
100 = Strong No. 1 Sales

AIRPLAY RATING
100% = Top Of The Pop

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

Action Of The Week



DIANA ROSS

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No.	D	Qual Use	
★	1	6	64	80 XANADU OLIVIA NEWTON JOHN-ELECTRIC LIGHT ORCHESTRA	○ JET 185(10)	C	
★	2	5	58	73 USE IT UP AND WEAR IT OUT ODYSSEY	RCA PB (PB) 1962	R	
★	3	6	41	73 JUMP TO THE BEAT STACY LATTISAW	ATLANTIC K11496(T)	W	
★	4	4	59	80 CUPID - I'VE LOVED YOU FOR A LONG TIME DETROIT SPINNERS	ATLANTIC K11498	W	
★	5	9	37	74 BABOOSKA KATE BUSH	EMI 5085	E	
★	6	12	6	34 73 COULD YOU BE LOVED BOB MARLEY & THE WALLERS	ISLAND W/P 6610	E	
★	7	17	4	30 81 MORE THAN I CAN SAY LEO SAYER	CHRYSALIS CHS 2442	F	
★	8	7	6	28 73 MY WAY OF THINKING - I THINK ITS GOING TO RAIN TODAY UB40	GRADUATE (12)GRAD 8	M	
★	9	14	5	28 50 LOVE WILL TEAR US APART JOY DIVISION	FACTORY FAC 23	P	
★	10	10	5	23 76 WATERFALLS PAUL MCCARTNEY	PARLOPHONE 86037	E	
★	11	15	4	23 74 EMOTIONAL RESCUE ROLLING STONES	ROLLING STONES RSR 105	E	
★	12	8	9	22 16 TO BE OR NOT TO BE B.A. ROBERTSON	ASYLUM K12449	W	
★	13	29	2	21 58 THERE, THERE MY DEAR DEXY'S MIDNIGHT RUNNERS	PARLOPHONE 86038	E	
★	14	6	10	21 19 FUNKY TOWN LIPPS INC.	○ CASABLANCA CANIL 194	A	
★	15	54	2	20 66 UPSIDE DOWN DIANA ROSS	MOTOWN (12)TMG 1195	E	
★	16	5	11	20 26 CRYING DON MCLEAN	○ EMI 5051	E	
★	17	11	10	20 24 EVERYBODY'S GOT TO LEARN SOMETIME KORGIS	RIALTO TREC 115	A	
★	18	22	9	18 67 ME MYSELF I JOAN ARMATRADING	A&M AMS 7527	C	
★	19	20	4	16 60 A LOVER'S HOLIDAY CHANGE	WEA K79141(T)	W	
★	20	19	9	15 26 COMPUTER GAME (THEME FROM THE INVADERS) YELLOW MAGIC ORCHESTRA	A&M AMS(P) 7502	C	
★	21	21	6	15 45 747 (STRANGERS IN THE NIGHT) SAXON	CARRERE CAR 151(T)	W	
★	22	31	8	14 65 LET'S HANG ON DARTS	MAGNET MAG 174	A	
★	23	27	4	14 55 SLEEPWALK ULTRAVOX	CHRYSALIS CHS 2441 F	W	
★	24	13	7	14 15 SIMON TEMPLER - TWO PINTS OF LAGER SPODGENESSABOUNDS	DERAM BUM 1	F	
★	25	25	4	14 69 WEDNESDAY WEEK UNDERTONES	SIRE SIR 4042	W	
★	26	33	2	13 45 READY AN' WILLING (SWEET SATISFACTION) WHITESNAKE	UNITED ARTISTS BP 363	E	
★	27	38	3	12 2 PAINT IT BLACK M-DETTES	DERAM DET-R 1	F	
★	28	24	4	12 7 NEON KNIGHTS BLACK SABBATH	VERTIGO SAB 3	F	
★	29	57	6	12 3 OOPS UPSIDE YOUR HEAD GAP BAND	MERCURY MER(X) 22	F	
★	30	46	3	12 50 MARIANA GIBSON BROTHERS	ISLAND W/P 6617	E	
★	31	41	4	11 69 SANCTUARY NEW MUSIK	GTO GT 275	C	
★	32	53	2	11 69 ARE YOU GETTING ENOUGH OF WHAT MAKES YOU HAPPY HOT CHOCOLATE	RAK (12)RAK 318	E	
★	33	23	6	11 45 PLAY THE GAME QUEEN	EMI 5076	E	
★	34	32	7	11 46 LIP UP FATTY BAD MANNERS	MAGNET MAG 175	A	
★	35	■	1	12 15 BURNING CAR JOHN FOX	METALBEAT VS 360	C	
★	36	16	10	12 17 BACK TOGETHER AGAIN ROBERTA FLACK FEATURING DONNY HATHAWAY	ATLANTIC K11481(T)	W	
★	37	44	2	11 26 BRAZILIAN LOVE AFFAIR GEORGE DUKE	EPIC (13) 8751	C	
★	38	34	5	9 66 DOES SHE HAVE A FRIEND? GENE CHANDLER	20TH/CHI SOUND TC 2451 R	R	
★	39	18	8	11 9 BEHIND THE GROOVE TEENA MARIE	MOTOWN (12)TMG 1185	E	
★	40	64	2	9 44 MY GUY - MY GIRL AMI STEWART & JOHNNY BRISTOL	ATLANTIC/HANSA K11550	W	
★	41	48	3	8 61 MY GIRL WHISPERS	SOLAR SO (12)-R	R	
★	42	73	3	9 40 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE	ARISTA ARIST (12)357	F	
★	43	36	6	9 41 FANTASY GERARD KENNY	RCA PB 5256	R	
★	44	65	2	7 75 GIRLFRIEND MICHAEL JACKSON	EPIC EPC 8782	C	
★	45	43	4	10 * WHOLE LOTTA ROSIE AC DC	ATLANTIC HM 4	W	
★	46	40	5	7 50 NEWS AT TEN VAPORS	UNITED ARTISTS BP 345	E	
★	47	61	3	8 14 D.K. 50-80 OTWAY & BARRETT	POLYDOR 2059 250	F	
★	48	35	8	9 6 CHRISTINE SIOUXSIE & THE BANSHIES	POLYDOR 2059 249	F	
★	49	90	2	7 26 9 TO 5 SHEENA EASTON	EMI 5066	E	
★	50	37	6	7 62 LET MY LOVE OPEN THE DOOR PETE TOWNSHEND	ATCO K11486	W	
★	51	■	1	7 26 EASY LIFE BODYSNATCHERS	2 TONE CHS TT12	F	
★	52	51	6	7 23 DO YOU DREAM IN COLOUR BILL NELSON	COCTEAU COQ 1	M	
★	53	58	6	7 33 THIS FEELIN' FRANK HOOKER & POSITIVE PEOPLE	DJM DJS 10947(DJR 180)2	C	
★	54	26	12	8 3 MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK	DINDISC 15 (15)-10	C	
★	55	47	6	5 62 RUNNING FROM PARADISE DARYL HALL & JOHN OATES	RCA RUN (12)-1	R	
★	56	49	3	8 * WE CAN DO ANYTHING COCKNEY REJECTS	ZONOPHONE 26	E	
★	57	30	12	7 2 THEME FROM M*A*S*H MASH	○ CBS 8536	C	
★	58	70	3	7 1 SHOT DOWN IN THE NIGHT HAWKWIND	BRONZE BR 98	E	
★	59	42	12	7 3 MIDNIGHT DYNAMOS MATCHBOX	MAGNET MAG 169	A	
★	60	52	6	5 56 KINGS CALL PHILIP LYNOTT	VERTIGO SOLO 2	F	

RADIO WEEK

On the Move

RADIO HALLAM has lured Gerry Kersey from the local BBC opposition to host the station's Sunday request show vacated by Bill Crozier. Kersey, 42, has been a regular contributor to BBC Radio Sheffield since it opened in 1968 presenting a variety of programmes from theatre to requests. "ILR has a different pace and tempo," he says. "There seems no end to people's vitality at Hallam and I'm looking forward to being thrown in at the deep end."

BEACON RADIO has launched a new lunchtime show replacing its hour-long *Topic* programme in a shift in daytime schedules. The new 150-minute show, entitled *Midday* mixes music, interviews and news and is presented by newcomer Richard Caperton from RBFS (Glogne). Produced by Gerry Mason, it features local journalists Gerry Anderson with gossip on Mondays, a serial on Tuesdays, consumer advice on Wednesdays, quizzes on Thursdays and *What's On* each Friday.

To make room for the show, George Ferguson's morning show begins an hour earlier, now running from 9am-12 noon when *Midday* starts. In its first week the programme featured guests including Len Zavenon, Derek Dougan and John McVicar—the singing telegram man.

RADIO TAY has appointed an advertising agency—Edinburgh's Covey Advertising, which won the account in competition with a number of other Scottish agencies. "We eventually settled on Covey as their enthusiasm for radio and depth of experience will certainly be a considerable asset to us during the launch phase," says managing director Allen Mackenzie.

Enthusiasm for the station, due to serve Dundee and Perth, is growing among the public and local advertisers, reports Mackenzie. Previously they have suffered from being in an ITV overlap area, he says.

£140,000 for Capital appeal

CAPITAL HAS allocated £140,000 to more than 300 applicants for Help A London Child funds, the station's annual Easter appeal. Sums ranging from £80 to £1,200 were donated to 109 organisations wishing to give children holidays. Altogether the station received 438 requests for £750,000 and it took a 10½-hour marathon meeting to decide which would bring the most immediate benefit to London's children.

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. Britannia 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 col-

lectors' 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' made 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 Holmes.

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 Dene at breakfast time, no more Dave Cash at lunchtime and soon no more Adrian Lowe 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 underlined 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 Alive* again recorded locally; Mike Riddoch, late of BBC Radio Manchester, hosts *First Music Wednesday* featuring various musical acts to have graced the theatres in the last few months and *Cantilena 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.

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 joins 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 to 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 than 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. It is confident in local people feeling indignant of Leeds, resenting 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 and not with each other. Anyway I think the IBA will be watching 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 minutes 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 rental funds, 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 revenue from CBC and the first week's broadcasting by Mercia Sound.

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



TO CELEBRATE the successful completion of his first Capital broadcast show, presenter Mike Smith decided to realise another ambition - to drive through London's congested streets in a Formula 1 racing car. Brands Hatch colleagues came up with the above Lotus 51, the only car to conform to normal road standards, and Mike succeeded in negotiating the traffic with only one small bump.

The radio festival for professionals

ALMOST ALL the panellists 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', panellists 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. Panellists 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 panellist 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 (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, 111a Wardsour Street, London W1. Telephone: 01-439 9756.

RADIO WEEK

RADIO WEEK appears every week in *RB* and keeps you up to date with all the latest developments in the world of BBC and independent radio.

Airlines

DOMINFEST 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 percent of Capital Radio - itself quick to deny that station shares will be up for grabs. . . . Meanwhile Pennine reports a half-yearly profit up 48 percent and long-suffering Trent shareholders have received their first dividend - of the five percent interim kind. . . . Beacon claiming to be the "fastest growing" ILR station in terms of total listening hours - 27.8 percent up. RSE&M'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 RSE&M-linked mds Patrick Gallagher, Jay Oliver and Guy Payne. . . . Capital more than delighted with its increased 3,000 listeners, but a little puzzled as to where the increases occur - further analysis expected to point to late night listening despite Radio-2's London supremacy. . . . Bournemouth's 2CR hoping for a September 8 launch. The only people not recruited when Norman Bilton eventually took his chair were a couple of junior news people and a tea lady. . . . What is it about Metro that makes the South coast so attractive. Bilton now no distance at all from former local sales manager Ian Roach at Victory and former promotions executive Mike Taylor at Southern TV, Southampton. . . . But some connect with other influences - former Victory presenter Keith Butler moved on to 210, sent a tape to BBFS's Ted King with the

happy report that he has taken over Tommy Vane's 30 million listeners worldwide presenting *Top 20 Plus* while Vane is in the States for three weeks. . . . Come to think of it what 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. New voices Phil Allen and Richard John shouldn't expect to be welcomed with open arms. . . . Radio-1 producer (not a lot since the MU strike) Jeff Griffin the proud bearer of seven facial stitches after a "friendly" game of squash with Criminal Records' Jeremy Thomas. . . . Why is it that BBC consistently chooses to air non-chart oldies through the night, especially those emanating from a certain record company of German descent. . . . AIRC still to appoint a marketing manager. Tony Stott returned from sunny France 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 ILR network has never needed a solid marketing arm more. . . . Unconfirmed reports indicate that Selkirk's Brian Wallis will take over G Cromarty Bloom's ILR directorship when he retires at 70 in September to become chairman of RSE&M. Other executive changes expected at Fetter Lane. . . . Capital's new OB vehicle, the Cruiser, finally arrived in time for Nicky Horne's first Summer In The City excursion last Saturday. While pricing



the ultraluxurious interior he complained about the total lack of ashtrays. Apparently ashtrays are something Capital aren't too prolific with - is Peter Black trying to tell the DJs something? . . . Jane Ironside-Wood has left LBC briefly to continue the procreation of the human race. In her absence 'till January Dickie Arbitrator is taking care of press and publicity duties a well as well as organising OBs and special events. . . . Congratulations to Radio Tee'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 Hallan's Jane Doyle so well supported that two events are being staged, proceeds donated to a charity chosen by husband Peter. . . . Piccadilly sponsoring the Final Night of the Halle Proms for the fifth successive year. . . . BRMB's Operation Sunshine for the visually handicapped much appreciated by the various benefiting organisations - donations were received from individuals, factories, pubs, hospitals, shops and schools. Following Ed Doolan's visit with comic 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? . . .

Rockshow Report

- MOST AIRPLAY**
Descending Order
- 1 EMOTIONAL RESCUE Rolling Stones/Rolling Stones CS9 3911
 - 2 THE UP ESCALATOR Graham Parker SM SEEZ 23
 - 3 DANGER ZONE Sammy Hagar Capitol E-ST 12689
 - 4 THERE'S A BACK Jeff Beck Epic EPIC 83288
 - 5 PETER GABRIEL Peter Gabriel Charisma CDS 4019
 - 6 UPRIISING Bob Marley Island ILPS 9596
 - 7 RUNNING Ziggy Stardust PVK PVK 1
 - 8 DO ANIMALS BELIEVE IN GOD? Pink Military Eric's ERIC 004
 - 9 THE PHOTOS Photos Epic PHOTO 5
 - 10 SENT FROM COVENTRY Various Cathedral ALB 1

- MOST ADDED**
Descending Order
- 1 LIVE AT LAST Black Sabbath Nems BS5001
 - 2 TOMCATTIN' Blackfoot Atco KS5072
 - 3 HOT PICKUPS Arlen Roth Sonet SNTF P 845
 - 4 SKAFISH Skafish Illegal ILP 007
 - 5 WIENA Ultravox Chrysalis CHR 1296
 - 6 STUNNING FOR THE YOUNG REBELS Dexy's Midnight Runners Parlophone PCS 7213
 - 7 A DECADE OF ROCK & ROLL REO Speedwagon Epic EPIC 88488
 - 8 WARE TIME Pop Group Rough Trade ROUGH 12
 - 9 YACHTS WITHOUT RADAR Yachts Radar RAD 27
 - 10 VOLUME Ray Gomez CBS 84134

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 Coulson, Malcolm Herdman), Piccadilly (John Evington), and Sheffield (Win Cooper). This is the second offering from the man who has gained most of his notoriety as a session guitarist with artists like Art Garfunkel, Loudon Wainwright III and Eric Anderson and from a one year stint as Phoebe Snow's musical arranger. The album is in the R&B pop/rock mould as his part musical associations would indicate and is

on Rounder records (of George Througer fame), licenced through Sonet.

Sessions around the country include Brenda & the Battleaxes at CBC (Tim Lyons), D.T. Strides at Orwell (Peter Barraclough); and Carl Green & the Scene and Shandoom at Tees (Brian Anderson.) Brian adds a post-script to his latest list of sessions saying "By the way, we always pay ALL bands who record for us! Unlike some stations as you reported recently." So it's M.U.1, Radio Stations

I. Interviews seem to be few and far between these days but those that have surfaced this time around are the Beat and Jeff Beck at Victory (Matt Hopper); Karel Fialka at Piccadilly; Steve Hackett at CBC (Tim Lyons); and the Korgis, Bob Scaggs and Joan Armatrading at London (Mike Sparrow). Also at Radio London, the results of Stuart Colman's Demo Show should be filtering through soon.

Two groups who gained some attention in the early days of the Rockshow, Blackfoot and the Yachts, are back with us. Blackfoot has been added at Metro, Piccadilly, Pennine (Bob Preedy), Plymouth (Ian Calvert), Victory, Sheffield and Mersey (Andy Lloyd), and the Yachts were picked up at Metro and Orwell (Pete Barraclough).



A final note to the good folks at EMI - some stations still have not received copies of the Rolling Stones album. PAT THOMAS

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- ELECTRIC LIGHT ORCHESTRA/ALL OVER THE WORLD (Jet 195)
- PIRANHAS/TOM 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/STEEPIN' (Polydor POSPX 163)
- GAYLE ADAMS/STRETCHIN' OUT (Epic EPC 8791)

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Disco Charts
Country Chart



Singles Charts
Disco Chart



Country Chart



Singles Chart
Country Chart



Disco Chart



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Singles Chart



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Disco Chart



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| LAMBRITAS/ANOTHER DAY ANOTHER GIRL | (Rocket XPRES 36) |
| ATHLETICO SPIZZ 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 | (Mercury 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

- | | |
|------------------------------------|----------------------|
| BODYSNATCHERS/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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206 Radio London	206 Country Chart	104 RADIO CLEVELAND 96-6VHF CDSF Country Chart		

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...?"EP...""FINAL DAY"

ATHLETICO SPIZZ 80... (RTS 05)...
?"...""NO ROOM"
LILIPUT (KLEENEK)... (RT 047)...?"

PERE UBU... (RT 049)...??"
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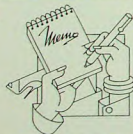
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ALBUM REVIEWS

Top 10

BLACK SABBATH: Live At Last (NEMS BS 001)
Sabbath's second Top Ten album in a matter of weeks *Live At Last* was recorded at gigs in Manchester and London and lay dormant until re-discovered by NEMS recently. Particularly welcome in this format are "War Pigs" and a short but energetic version of "Paranoid." Should stay in the chart for several weeks yet.

JOHNNY MATHIS: All For You (CBS 86115) Prod: Jack Gold
MOR favourite Mathis is in fine voice with a carefully selected mixture of rockies and grand new songs. On "Different Kinda Different" and the almost-title track "I'll Do It All For You" Mathis is joined by session-singer Paultette whose soulful vocals would have been a positive plus on "With You I'm Born Again" which Mathis attempts alone. Other highlights include "Deep Purple" and "Three Times A Lady." Only one song seems out of place on a typical Mathis collection and this is "I Will Survive," surely the definitive statement of female angst and therefore out of bounds to all male singers.

Top 40

DEEP PURPLE: Deep Purple — The Very Best Of Deep Purple (EMI EMTV 25)
With heavy metal currently very much in vogue, EMI has sensibly re-packed 12 of Purple's finest cuts as the latest album in the highly successful EMTV series. Only one hour long set, these are all the Purple classics including "Black Night," "Strange Kind Of Woman" and "Smoke On The Water." Bound to sell in large quantities to the converted, but the effectiveness of the £50,000 TV campaign is questionable.

ECHO AND THE BUNNYMEN: Crocodiles (Korova KODE 1) Prod: Chameleons Ian Brodie
Already well received in the pop press, this new British four-piece has delivered a debut album that is very much in the Talking Heads mould — crisp, precision-rock playing, no lack of song ideas and a carefully 'arranged' production. And although the songwriting is still in its early stages and the playing sometimes veers towards the repetitive, there is no doubt that Echo and the Bunnymen's music is superior to much of today's derivative output and will only develop for the better.

GEORGE BENSON: Give Me The Night (Warner Bros KS6823) Prod: Quincy Jones
The cover shot of Benson with no guitar in evidence may be indicative of the implication that the onetime jazz virtuoso has finally crossed over totally to pop. Certainly the emphasis here is now on his vocal work as much as his guitar. Thankfully the former is growing in style and confidence and a couple of tracks are real gems, particularly his restrained treatments of "Love Done" and the complex lines of "Moody's Mood."

Top 60

SAMSON: Head On (GEMPL 108) Prod: Samson
First release from British HM act Samson, who were snapped up by Gem Records before EMI could firm up 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 drums (courtesy of a character called Thunderstick) and macho lyrics will keep head-bangers happy.

Best of the rest

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 first hit in August 1965 to the last in March 1969 featuring such classics as "Itchycoo Park," "Tin Soldier," which is to be put out as a single, and "Laz Sunday." The £3.99 price-tag, gatefold sleeve and mod revival should make this a valuable shop item.

STEELEYE 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 Pegum featured, the songs are the folkier ones — old Span standbys like "Thomas The Rhymer," "Black Jack Davy," "Rogues In A Nation" and "Seven Hundred Elves"

LEO SAYER: The Show Must Go On (Pickwick SHM 3035)
Excellent collection of vintage Sayer, also taken via the budget company's deal with Chrysalis, this features the title track plus "Moonlighting," "One Man Band" and "Giving It All Away." With Sayer's following ranging up to the Mums and Dads, this LP will be a top seller in the racks.

VITAL VINYL Vols. 1-2 (Pickwick SHM 3036)
A couple of samplers culled from the Chrysalis vaults which offer good value and in general a useful retrospective of the label's artists. 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 "Jeans On" by David Dundas, "Darlin'" by Frankie Miller, and "They Shoot Horses Don't They" by Racing Cars. Inclusion of novelty tracks by the Pipsins made ten years ago slightly lowers the tone, though Blondie's "Denis" is the best known track on Vol. 2, which is an altogether tougher collection featuring Rory Gallagher, Procol Harum, Generation X, UFO and Ian Hunter among a heavyweight line-up.

NEW ALBUMS

The Record Business 5-Star Album Guide

- ★★★★ CHART BUSTER — platinum album
- ★★★★★ HOT — major album with a gold potential
- ★★★★ UP-AND-COMING — strong release from established act or expected breakthrough
- ★★★ STEADY — worthwhile catalogue or specialist album with crossover potential. D simply new and hopeful
- ★★ SPECTRUM LIMITED — specialist market sales
- ★ SINGLE LIKELY TO CROSSOVER better sales

ARTIST/TITLE (label)	LP/Dancer price	Cass/Dancer price	Dist. release	
ABBA GRACIAS POR LA MUSA (Epic) * Special six-sided format. 10 remixed hits with Spanish vocal versions. Fernando, Marna, Miki, Chiquita and the new singer Beret.	£PC 86123	£2.20	C JUL 18	
ALMAN BROTHERS BEST OF THE ALMAN BROS. (Capricorn) * Features classic track "Jessica" from American band who never made their mark over here but are remembered for the song "The Swine Ate Meat."	249 106	301	3/19 JUL	
ANY TROUBLE HERE ARE ALL THE NICE GIRLS (SGL) * Special retail price of £3.99 for first 10,000 of album then 50p less than retail price containing new single "Second Choice" and four tracks and consumer ads plus 40p. Over 10,000 units shipped to date (£2.69/4.99 Retail)	SE82 25	232	C JUL 4	
ALEN HOOT HOT PICK UPS (Sony) * Doublet. Various product features Robb as writer/performer; another product is the Jackson Browne mould apt from an excursion into solo record (SGL on side)	SMT 845	2.80	A JULY	
BIG YOUTH EUROKAZ SING BEST OF 7 (Dance) * Compilation covers period 1972-1977 in reggae artist. Track price increased to £2.00 in August	THL 189	2.25	C JUL 2	
BLACK SABBATH Live At Last (Capitol) * New LP on cassette which record released in Top Ten album chart	OUT NOW	BS5 001	2.75 B NOW	
BLUE OYSTERS CULT TOURS! FRETLESS (CBS) * Rush-release of latest album on US heavy-rock outfit to curb imports	CSB 86120	3.94	4/9 JUL 11	
BRUCE COCKBURN DANCING IN THE DRAGON'S JAW (RCA) * Single-singer who recently brought his "Wondering Where The Lions Are" back to the UK	FL 17747	3.04	FK 17747	3/04 JUL 11
CAROL KING THROUGHOUT (CBS) * Mid-price release of mid '70s solo album comes at time when she is still a new album "Pearls" on Capitol	CSB 31841	1.82	40-31841	1/81 JUL 4
COOBY BAAK AND THE BROTHERS CARTER (Poly) * Double album from keyboard legend	UDJ 569	3.90	UDJ 569	3/10 JUL 4
DESMOND BLACK AND DEEKER (SGL) * Single-singer reveals continues with new album and single plus includes classic "I Wanna Be Your Man." Record price as per Joni Lewis and Rumour albums now elevated in this listing. Labels at £4.95 and £1.25	SE82 26	2.32	2762 26	3/03 JUL 25
DORIS DAY THE BEST OF (CBS) * Goldtone highlights the now deceased Warwick set and includes classic like "Move Over Darling," "The Dearborn Sign" "Secret Love" and "What Will Be (One Size Fits All)"	CSB 81829	1.82	40-81829	1/82 C JUL 18
DR. HOOD AND THE MEDICINE SHOW THE BEST OF (CBS) * Double album of material from the early days before the band went solo and lost their CBS contract	SE82 302	3.44	40-22102	3/46 JUL 18
EARTH PIAM THIS IS EDITH PIAM (Poly) * Cassette-only compilation from French legend	TPS 130	1.82	TPS 130	1/82 JUL 4
GOLDEN FISHES OF FRENCH MUSIC: FRODO BAGGINS (Harmony) * Fiddle music from new defunct Mountain label	TPS 130	1.82	TPPS 130	1/82 JUL 11
H.G. AND THE ETYAWELL BAND SOUNDING BRASS (Poly) * Brass band album with a lead on the TV series "Sounding Brass"	NPSL 18610	2.46	A JUL 4	
JAMES VINCENT ENTER IN (Spain) * Single-singer/songwriter to be worked on a self-produced set on US Gospel company Wood Records. Order by ringing 0407 7411 and asking for trade sale	BRD 123	2.61	TCBRD 123	2/81 JUN 27
JANIS JOPLIN ANTHOLOGY (CBS) * Double album collection including all 85.99 chronicles career of tragic woman whose lifetime killed her	CSB 22101	3.44	40-22101	3/46 JUL 18
JONI LEWIS AND THE ANTHOLOGY (CBS) * Single like with SGL re-packaging as early Joni Lewis album previously known as Alanis Lewis as a result of cover conflict with Mickie James	SE82 8	2.69	2552 8	1/08 JUL 4
JONI LEWIS OUT OF ORDER (Harmony) * Re-packaging with five tracks of old Lewis set grade and consumer ads plus hyping. See Rumour for record price	SE82 8	2.69	2552 8	1/08 JUL 4
LITTLE RICHARD HIS GREATEST HITS (Speciality) * Single's re-issue in original sleeve of his 50's hit package completes a box of albums on Richard from Sony	SPS 5028	2.80	A JULY	
MATT MONRO MATT MONRO (GEM) * American folk act from keyboard man of some repute, already working at No 1 on UK Disco LP Chart after good import job	TPS 15711	2.76	M JUL 25	
MORGAN FIELD AND LEO COXWELL SLOW MUSIC (Poly) * Artist grade electronic rock with keyboards and saxophone in the Eno mould	FPE 1	2.66	M JUL 25	
NIC JONES JEANNE EGGIS (Fraser) * Folk singer/poet with new album	TS75411	2.75	J JULNE	
PERE UBU OF THE ART OF WALKING (Rough Trade) * Brand new product from wild American rock outfit who some say are still to be the underground	TR 104	2.75	Q/M JUN 27	
PETER MALLARI THESE ARE MY MOUNTAINS (Avalonia) * A selection of traditional Scottish songs	GLN 3019	2.48	TC GLN 3019	2/82 JUL 4
RICHARD THE NATURAL: INCREDIBLE (SGL) * American folk act from keyboard man of some repute, already working at No 1 on UK Disco LP Chart after good import job	CSB 84194	3.04	C JUL 18	
ROYAL MAJESTY THIS IS THE ROYAL MAJESTY (Finsis) * Military band	THS 9	1.82	TC THG 9	1/82 JUL 4
RUMOUR PUPPET OF ESSENCE (SGL) * Mid-price release of album from first Rumour set for a while. Also includes full length track and consumer ads plus hyping. First 10,000 retail at £3.99, prices reverting thereafter to £2.89/4.99 (trade retail respectively)	SE82 27	2.32	C JUL 25	
SEEKERS THIS IS THE SEEKERS (SGL) * Cassette-only release from 60's pop group headed by Judith Durham	TC DL212	1.82	A JULY	
SMALL FACES HUS HTS (Virgin) * Features hits from period with immediate and single of "Tin Soldier" is now available again. Price is increased from £2.00	VD1366	3.20	TCV 1366	3/20 C JUL 18
STYX LADY (RCA) * Re-release of pre-ABBA album from 1973	PL 13594	3.04	PK 13594	3/04 JUL 11
STYX SYX (SGL) * Re-release of first Styx album from 1972 pre-dates their more melodic ABBA era	PL 13592	3.04	PK 13593	3/04 JUL 11
TRAMANE HARKINS TRAMANE (SGL) * Features a hit record with brother-in-law guitarists on disc soul/gospel soundings. Words records can be obtained by ringing 04427 74111 and asking for trade sales	LS 7054	2.61	LC 7054	2/81 JUN 27
TWO MAN SOUND DISCO SAMBA (Ovation) * Latin-style soul inspired album given twelve years after big disc hit "Oye Tu Africa" — which is still alongside new single "Oye Tu Africa"	OV 2001	3.20	A JUL 4	
VARIOUS ATLANTIC MASTERS VOL. 1 (Atlantic) * 20 cassette-only volumes cover the tracks previously found in the Atlantic Masters series of E.P.s.	K60752	3.94	M JUN 27	
VARIOUS ATLANTIC MASTERS VOL. 2 (Atlantic) * 20 cassette-only volumes cover the tracks previously found in the Atlantic Masters series of E.P.s.	K60753	3.94	M JUN 27	
VARIOUS LOVES AND ROCKERS (RCA) * Reggae compilation released at £3.30	REM 3001	2.00	E JUL 4	
VARIOUS MOUNTAIN MASTERS (SGL) * Compilation of reggae from ten years ago includes hits from Dave and Ansel Collins, Bob and Marcia and the Contones. Track price includes 12 disc in August	THL 188	2.20	A JULY	
VARIOUS THE ARTISTS OF OCEAN TRIP (Poly) * Traditional folk music on the Iside. Tute and pipes by leading young players Paddy Griffin, Mick Gavin and Michael McGee	171583	2.75	J JULY	
VARIOUS THE CENTENARY ROYAL TROUPEMENT 1960 (Nones) * Features military bands	NTS 206	2.48	TC NTS 206	2/82 JUL 4
VARIOUS THE MAGIC OF GREECE (Nones) * Collection of traditional Greek music with bouzouki to the fore	NTS 207	2.49	TC NTS 207	2/82 JUL 4

Key To Album Distributors

A = Poly B = One Stop C = CBS D = ABC E = EMI F = Phonogram G = Tel. H = HM I = Pickwick J = Warner JVC = Japan K = Linn L = Lyngby M =翊田 N = Starline P = Parlophone R = Philips S = Virgin T = RCA B = Stage 1 T = Granada U = Wainwright V = Island W = Virgin X = Work Y = Virgin Z = Island

A RECORD BUSINESS SPECIAL



the **HMV** shop

WITH a markedly more aggressive and competitive approach, supported by alert marketing, a £500,000 programme of store refurbishment and a positive attitude towards staff recruitment, the HMV chain is well on course to re-establishing itself as the nation's leading retailer of records.

For years the HMV stores, fronted by the world famous Oxford Street flagship, were the epitome of the traditional approach to retailing. Service and selection were the keynote of an operation which aimed as much as anything at setting an example to the rest of the independent retail trade of how to conduct business profitably and efficiently. But after the abolition of RPM and the proliferation of discounting, HMV found itself struggling to compete against a new breed of entrepreneurs, either price-leading as a means of stimulating store traffic into other areas of merchandise or working with ruthless application to prosper by reducing margins and boosting turnover. An understandable sensitivity among the Manchester Square hierarchy towards anything that might damage the retail chain at large but allowing its own record stores to climb on board the discounting bandwagon, left the chain lagging behind the multiples and the price-cutters like Virgin and Our Price.

However, in the two years since 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 through 36 stores and its 80 per cent increase in turnover during the last 30 months to £18 million a year, puts the chain in a powerful position in its ability to work with anainthence suppliers.

With a number of its top management drawn from the ranks of EMI Records, Tyrrell believes that HMV is uniquely well-equipped with the record business with a proper appreciation of the needs of both retailer and supplier.

"We are interested in collaborating with record companies in building an effective marketing-advertising platform," says Tyrrell, who feels that for too long the retailers have been the underdog in their relationships with record companies.

"We know what record companies are looking for to achieve effective sell through. We are in a position to devise campaigns so that we can go out into the marketplace and sock it to'em. We have to be positive. Much more of the responsibility should fall on us. We can't just wait for the record companies to do it."

Ian Gray, marketing director, echoes Tyrrell's views about the new emphasis which HMV is anxious to develop in its contact with manufacturers. "Over the last 12 months there has been a marked change in the emphasis on who is in control of this industry. We want to be seen as the record specialists who appeal to trend-setters as well as the masses."

When Tyrrell added responsibility for retail matters to his existing role as EMI Records' finance director, he inherited a chain which was maintaining its reputation for service and selection at the expense of its overall profitability. "The HMV shops had become known as expensive places to buy records," he recalls. "People would come in and ask one of our expert staff about a new release, find out how much we were charging and then go somewhere cheaper to buy it."

Nevertheless, there was no doubt that apart from a temporary lack of competition on pricing, there were many aspects of HMV retailing that were a cause for pride. The chain has shown its capacity for retail leadership in the 70s, in many respects due to the guidance of former manager

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

But as retailing became a tougher prospect as 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 pol-



FOR TOO long the retailers have been the underdogs in their relationships with record companies, says HMV Oxford Street manager James Tyrrell.

icy 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. Competitive yes, offering value for money and selection and service second to none," says Tyrrell, pointing out that despite erosion of margins profits have held steady as the turnover explosion has taken place. "But had we not taken a more aggressive view we could not have maintained that. We had to trade volume for margin." Shop managers were instructed to sell top 20 albums at £1 off along with range of special offers. A competitive pricing on singles was also introduced.

Another significant factor in the move to re-establish the chain's pre-eminence was the result of a careful look at the shopping-browsing environment presented in the stores. "The supermarket approach where people bought records like they did grapefruit was right for the early 70s" says Tyrrell. But as the amount of disposable income available for record purchase

remained static it was obvious that we would need to make our shops more attractive and provide a relaxed atmosphere for customers to browse in."

This began what he now refers to as the "Mark 2 refit." This involved a much greater attention to mass merchandising techniques, emphasised by wall displays, 8-tier browser units for better presentation of albums, the highly successful introduction of singles bars, stronger graphics and neon lighting, with an atmosphere warmly enhanced by directional lighting and the use of carpeting instead of floor tiles. Something in excess of £500,000 will have been spent by the time all the stores have been refurbished.

"It has cost a lot of money, but it has paid off," claims Tyrrell. "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 record company 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 tight grip to be kept on the company's finances. Bernard Kelly, the Director of Finance, is responsible for this in HMV and, with a small team, assesses the financial effects of decisions and sounds warnings for dangers on the horizon in sufficient time for action to be taken. "So many people go to the wall by not getting their financial planning right and Bernard Kelly is a key member of my senior team," says Tyrrell.

The Thorn EMI merger has had its repercussions on the retail side. The HMV stores have been switched to become part of Thorn's retail grouping under David Johnson, Rumbelows chief executive.

"This can only be to the advantage of the record stores," says 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. 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 retail at the very highest levels within Thorn."

But while HMV's commitment to software selling will remain constant, its range of merchandise is due to be enlarged specifically to take account of the anticipated potential of pre-recorded video programmes. Sales at Oxford Street are in the region of £6000 a week although Tyrrell, like most dealers, remains uncertain as to its ultimate relevance to the record retail trade he is confident that it will become a major home entertainment market. For this reason he advocates flexibility and awareness of the possible changes in the pattern of home entertainment. "As retailers we must be prepared to cater for demand," he says. "If people want to listen and look at the same time we have to be in there giving service, selection and value for money. We are making positive plans."

Looking to the future, Tyrrell says that further expansion of the chain will be contemplated "if we can get our sums right" and admits that the superstore concept is being investigated.

"We are the most profitable record retailer in the country today," he stresses. "We still have a number of things to get right to ensure that we remain that way. But in any future plans service and selection will always be foremost in our thinking. In our opinion buying a record should be more than an enjoyable experience - it should be fun for the consumer. That will be our continuing aim in the future."



THE WORLD famous HMV Shop in London's Oxford Street, (left) maintaining its catalogue reputation with over 30,000 titles in stock.

Marketing: sell the store, not the product

MARKETING, WHILE a well-established if not always precisely defined function of record company activity, is a relatively new development so far as retailing is concerned.

Traditionally, the retailer has relied on the manufacturers to shoulder the main burden of stimulating consumer interest via advertising, airplay and point-of-sale aids. It is typical of the go-ahead attitudes prevalent within the HMV chain that there is a widely-held belief that the retailer should be much more in control of the ways merchandise is brought to the attention of the consumer.

Ian Gray is marketing director of the HMV chain, a job he graduated to after four years with EMI Records during which he worked in the finance department. He joined the HMV operation in 1976 to do much the same job, but for the last two years has been responsible for the marketing function, a position which did not exist before Gray took it up. Since then the know-

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 £13,000.

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 Tyrell, 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 chain.

Hartley explained: "We knock £1 off between 40 – 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,



IAN GRAY, marketing director, seeking to give the retailer greater control of product promotion.

ledge he had gained from his experience with the record company has been further developed by attending the high-level crash course run by the College of the Institute of Marketing in Durham.

Whereas Gray views the marketing role of a record company as being mainly concerned with sales promotion, the job at a retail level concerns a rather wider brief which he defines as "product, place, promotion and price."

● Next page

through our own efforts on promotion, we have largely stayed 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.

The men 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 stores."

What then is expected from such a well-rewarded elite? "An HMV shop manager has to be two things," says Brian McLaughlin, Operations Manager with direct responsibility for the day-to-day running of the shops. "We expect him to be a

Marketing (cont).

Product, so far as he is concerned, means selling the retail store itself "week in week out," rather than the recorded music stocked. The first requirement he feels is to define the image of the store and having done that, then the items of merchandise become part of that image.

Place is getting to the right markets. Part of the marketing job is in examining the potential of locations for proposed new stores.

Promotion which tends to have the highest profile where a record company is concerned only enjoys equal importance with the other marketing priorities. "If you don't have your planning and your product right in the first place, no amount of promotion is going to sell the same thing over and over again. You can always persuade the public to buy something once, but we are faced with the need to encourage them to keep on coming back," says Gray.

HMV's media planning has been designed in accordance with a strategic blueprint. This is aimed at securing not just the maximum growth through existing shops, but also in ensuring successful defence of traditional strength in towns where competition is fiercest. Sales efforts are being focused nationally on a younger range of customers and also in the direction of specific geographical areas where benefits can be derived. However, Gray regards this more of a shift in profile emphasis rather than a drastic move away from the something-for-the-family approach.

Geographically, HMV's future efforts may be expected to pinpoint the London area where it has both the largest spread of shops, but also the world-famous Oxford Street store, a tremendous plus factor on which it is intended to capitalise in the coming months.

The final component of the HMV marketing plan is - price. This revolves around general pricing policy within the shops and the level at which special offers can be pitched. The latter are agreed in consultation with the finance and operations departments so that pricing and market demand are both taken into consideration.

Having appointed Jim Peal (formerly Midlands Regional Manager) as Buying Controller and with the marketing department recently expanded by the addition of Nick Alexander, formerly with business planning at EMI Records, to concentrate on promotion and with Pasha Sanders working on market analyses, Gray describes his line-up as a "hustle bustle team."

He is conscious that the future relations with suppliers should see a greater degree of leadership shown from the retail end.

"I do not believe in manufacturers making their profits out of the stock left on our shelves, he says.

TRAINING THE staff to be 'the best in the retail industry'.

"We don't dictate to managers what they can buy," says McLaughlin. "We see ourselves as 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 McLaughlin maintaining close contact with his three regional managers, Mike Donaghue (South), Chris Rimmer (Midlands) and Sean Coleman (North), plus



MANAGERS At a stiff 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 Rimmer (Regional Manager Midlands) Andy Wilson (Brighton), Sean Coleman, (Regional Manager North), Peter Pearson (Leeds), Kneeling (1-to-2) Stephen Whitehead (Nottingham) Bernard Kelly (Finance Director); Front row (1-to-2) Roger Reynolds, (Birmingham), Peter Waddington (Manchester), Alan Swires (Newcastle) and Stuart Hartley (Ground Floor, Oxford Street).



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.

Whichever way 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 Felix, shop development manager, the man responsible to James Tyrrell for overseeing the current refitting of the shops.

HMV operates a policy of promoting from within. McLaughlin himself is a particular example of how it is possible to progress through the ranks. He joined the chain in 1968 as a sales assistant.

With the aim of constantly upgrading the quality of management HMV pursues a policy of taking on a number of university graduates each year. Keith Armstrong, manager of the Derby store has a Master of Arts degree, while Phil Mitchell, assistant manager at Newcastle is a graduate of Hull University. Integrated into this policy is the training, on exactly the same scheme, of shop staff with potential. David Bartholomew, just appointed manager of the Leicester shop, was such an example. He joined the scheme and has become a manager in record time.

Training courses are held regularly. A recent innovation was a management seminar held in Christchurch where over a period of a week managerial staff were subjected to some concentrated instruction on the finer points of retailing both from an internal Training Department and a major retail consultancy.

"Unlike some independent chains, HMV is not locked into selling to just one section of the market. We need people who are experts in all sections," says McLaughlin.

"People may accuse us of being slightly old fashioned, but we still believe very much in the customer. We try to make it easy to buy the Top 30 and at the same time if there is something else customers want we are able to supply them with all the expert advice they need to help them select it.



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

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PINBALL WIZARD/SEE ME FEEL ME • STARDUST
GOD ONLY KNOWS • BLACK IS BLACK*



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