Dealers still await Christmas sales rush

WITH a mere three days trading left before Christmas, the desperately needed boom in record sales has failed to fully materialise.

As Record Business went to press last week, record retailers and wholesalers around the country were still awaiting a dramatic increase in sales.

The one exception remains John Lennon and Beatles back catalogue. Lennon's current LP and single rock-'n'-roll on the airwaves, while John Lennon and Beatles back catalogue have been reissued.

An EMI spokesman said: "Demand has been phenomenal. We've had orders for nearly half a million 'Happy Christmas' albums this week. We are doing our best to meet the orders but there are going to be some shortages."

As for other product, retailers reported that there had been the traditional increase in turnover, but the general feeling was that it was not heavy enough to offset the dismal sales throughout 1980. Many dealers hoped that the last few days before Christmas would see a sudden rush.

W. record buyer Wilf Price told Record Business: "We may be chemists but the terrible record sales is one illness we can't cure. If we sold a record every second between now and Christmas Eve, we wouldn't recover the business we've dropped so far."

The manager at HMV Liverpool Steve Jones commented: "On the whole business has remained static - a few days we were below par, now we're a little above. People are really not spending."

Andy Gray, owner of the Cambridge-based Andy's Records chain, added: "Despite this year of recession and gloom we were up on last year's figure last week. But we're very worried about next year. We miss having a major TV show - there are so many about this year that they cancel each other out. We have sold 2,000 copies of Lennon's Double Fantasy LP since his death."

On the wholesale side, Wynd-Up manager at HMV Liverpool Terry Blood, added: "We've experienced a growth on October and November. It can only be hoped that they get the extra sales in the last few days before Christmas."

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One of the few bright spots was Tudor Records in Liverpool, which thanks to heavy local radio advertising and Beatles connections has experienced a heavy seasonal sales surge.

Change is in the air for Island and Charisma

INDUSTRY SPECULATION is mounting about the final destination of two of the UK's leading labels whose licences will come up for grabs.

Charisma Records' deal with Phonogram has been the subject of consistent conjecture for the past four months, while Island Records licence agreement with EMI runs out on December 31.

Even at this late stage, sources close to Island reveal, no new licence agreement has been finalised. Until a deal is signed, Island will continue to go through EMI, which is currently selling in new albums from Stevie Winwood and Basement 5.

Meanwhile negotiations continue. Long-running talks have been going on with EMI, while close observers in Soho Square have seen top Island men visiting the CBS headquarters.

Charisma's future deal is even more uncertain with company chairman Tony Stratton-Smith keeping his cards close to his chest after threatening to take the label totally independent earlier this Autumn, although both CBS and RCA have been named as leading contenders for the contract.

COMPETITION WINNERS in Moving Magazine's sales force contest must have thought/hoped they had won Lorraine (third from left) who is the subject of Bad Manners new single, in fact they did win a tedious holiday in Hawaii - assisting the presentation was Graham Mabbott, general manager of Magnet Records. On the left is Gerry Hauge with Owen Shotton on the right.

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BVA works towards joint anti-piracy campaign

THE RECENTLY formed British Video Association is attempting to set-up a joint committee with film and record industry associations to combat the problems of video piracy. The decision was taken at an earlier date by the newly elected BVA council following a report by Laurie Hall, CIC Video director, who chairs the BVA anti-piracy committee.

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MULLINGS Greatest Bits

IN A year when the British industry had to contend with change on an unprecedented scale, with jobs being lost at the highest level downwards, nothing was sadder than the final demise of Decca, absorbed as a PolyGram marched relentlessly towards world domination. But out of the gloom which descended on the Albert Embankment came one of the best titbits to find its way into the Mullings column. Back in February, copies of the first and only Meloto product release began to circulate. Meloto, described as the next great British record company, was a little-known Decca subsidiary being used as a holding company during the tidying up process. Its contents included an album entitled *The World of Redundancy* with such tracks as ‘Wide Eyed And Jobless’, ‘I Love My Job’ and ‘Decca Cards’.

Also featured was an article on Inertia Marketing, whereby chart placings are assured by the issue of so many records that clerical errors will inevitably do the trick. A brave find gesture which ought never to have been necessary.

IN THE year of change, the ball started rolling in February when a forthcoming personal statement from WEA’s manufacturing and distribution chief Tony Muxlow revealed, unknowingly at the time, paving the way for a general dissolution of the board of directors by the end of the year . . . the departure of John Fruin provoked a rash of speculation regarding his successor and the likes of which the industry has never previously experienced. In the event, none of the candidates were given the job, although the October betting on Freddie Haazen, ex-Polyday UK and at least connected him with the right company – he left his post with Polyday US and joined WEA International, job unspecified . . . departing EMI top brass Leslie Hill and Ramon Lopez were jointly saluted at an April farewell party by “the rest of us who are being left behind”. Not all of them were. In March Polygram chief executive David Fine told *Billboard*: “There’s nothing wrong with the British music industry that good management can’t cure” which later brought Roman Lopez and in turn begat his ex-EMI colleagues Clive Swan, Brian Shepherd and John Preston . . .

Some prankster managed to spoil Bill Towsley’s farewell party by ringing with a hoax message that a bomb had been planted in Decca House . . . the man who expected the RCA job was left at the alter. Having been wooed by Lord Grade to run the proposed joint PRT-RCA company in the least confidential negotiations ever conducted in the UK industry, Michael Levy remained the magnate of Magnet and some £1 million-plus worse off than he expected . . .

THE FUTURE of EMI Records within the Thorn set-up continued to exercise the imagination of the industry and in May, Neil Portnow, head of 20th Century Records was reported in *Variety* as saying that his company’s takeover of EMI’s entertainment interests “has not happened yet” . . . had that approach been encouraged, then David Geffen would have been part of it – instead he persuaded WCI to bankroll him for a second time and started Geffen Records as predicted by signing John Lennon, Elton John – and later Peter Gabriel . . . meanwhile back at the Square, Bhaskar Menon arrived in London in June reportedly to negotiate a new contract with Thorn, a deal duly concluded in October as rumours regarding further executive changes at EMI continued to do the rounds . . . it was a year of change at Rocket, too, with ex-Motown supremo Barney Ales getting one from John Reid in June and in November firing off one of his own with a two-million-dollar writ attached to it . . .

PRODUCER Ben Findon began and ended the year in magnificent style, by taking over production of the Nolans and seeing their English success further developed by a rare number one single on the Japanese domestic chart with ‘Dancing Sister’ in December, crowning the earlier achievement of a winner on the Japanese international chart for the Dooleys with ‘Body Language’. . . . in May the takeover of Harlequin by Our Price, first produced in March, was confirmed . . . an unidentified salesman scored an ‘A’ for effort in May by offering a 78rpm single to non-chart dealer full re up on a certain single so that he could provide emergency supplies for a chart shop down the road . . . in March Pye changed its name to Precision Records and Tapes, a name originally chosen by Walter Wyoda’s wife Betty when the company went into the tape business a decade earlier . . . Chris Wright, smarting after the brusque treatment handed out when he tried to impress his thanks at a February awards dinner was talking of the need for official BPI-sponsored awards. By November, as the chairman-elect of the BPI, he was in a position to do something about it . . . in May, the Daily Mail’s pop writer Simon Kinnersley was slagging off Eric Clapton as “old fashioned, irrelevant and unutterably dull”, a diatribe which continued throughout the year with John Lennon, Barry Manilow, Paul Simon and Rod Stewart among his victims, plus the cancelling of a Rolling Stones party after he disclosed the venue, until he was de-bagged in December at Stewart’s after-show party at the Embassy (our New Year resolution is not to mention SK again until he writes something decent about a singer) . . . in an austerity year, Polyday did Andrew Lloyd Webber and Marti Webb proud in February by hiring the Royalty Theatre to preview her Tell Me On A Sunday album, Mark McCormack also did Barry Mason proud with the feeding of the 600 at the Talk Of The Town for a first listen to his *American Heroes* would-be musical . . . and to promote their *A Toy For A Friend* By Alice Pain, and last but not least the media prouded by splashing out the Dom Perignon and Chateau Lafitte during three gourmet evenings at swanky Keats restaurants, where guests were also gifted with Sony Stowaway cassette recorders . . . in June New Music Netes was claiming a 90,000 circulation and guaranteed survival for one year – in August publisher Felix Dennis called it down . . . a November tip that Richard Robinson was in the race for the EMI UK regional directorship was confirmed a month later . . . also in November, Stiff cheekily announced a Polyday benefit concert starring latest signing John Otway, with Tony Morris equally cheekily stating he would be delighted to accept the cheque to offset Otway’s unrecouped advances . . .
RM Christmas sales 50% up on last year

INDUSTRY RACK-JOBBERS Record Merchandisers claim that they are achieving record breaking sales in the run-up to Christmas. Record Merchandisers' gross sales for the week ending December 5 reached an all-time high of £1.9 million - an increase of over 50 percent on the company's previous best ever week.

The company claims that the increased turnover is partly due to the new ordering and processing systems, installed recently at its Hayes warehouse at a cost of £250,000.

Senior account executive, Mike Wreford, commented: "In a generally depressed market we decided we must help our customers to maximise their business. We therefore placed larger than usual advance orders to avoid a seasonal stock panic and our completion rates have stayed around 90 percent."

Wreford added: "This strategy, coupled with a consistently fast turn-around on orders, has given our customers a high degree of confidence in our ability to fulfil their needs. We're looking forward to a record breaking December."

distribution with Pinnacle Records, although pressing arrangements will remain with PRT.

The current Fleetblackers’ single 'Buzz Going Round' (RED 007) has been statd and under the new distribution agreement.

PREVIOUSLY UNRELEASED Jimi Hendrix live material has been packaged for an album entitled Wake Up This Morning and Found Myself Dead (RL 0015) on the specialist blues Red Lightnin label.

Retailing at £4.25 the LP was put together by Red Lightnin chief Pete Shertzer from tapes recorded at New York's Scene Club in 1968. Sidemen include Buddy Miles, Johnny Winter and Jim Morrison. Shertzer is emphasising there are no legal complications surrounding the album.

The label also has a ten-inch LP by former Ike Turner sideman Clayton Love on release this month titled Come On Home Blues (RL 0029) retailing at £3.50.

THE DERAM label has picked up rights to the Jane Kennaway and Strange Behaviour's single 'I.O.U.', previously available from Pinnacle. It can now be ordered from PolyGram and carries the catalogue number DM 436.
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on Capitol records & cassettes
How are dealers coping without an RRP system?

The overriding problem this Christmas is bound to be supply. Already with six weeks to go two major companies have followed suit. This year saw only Pye and K-Tel maintaining rrp - what do the dealers think of the new system?

Simon Smith told Record Business that there were no problems at all, as distributors of EMI and Polygram, are severly limited in their ability to decide a fair price. EMI spokesmen’s bland reassurance to the public that everything is in stock, but their back catalogue supply means that they are ensuring that their chart material is in stock, but their back catalogue is in total disarray. In spite of the EMI order will reveal - maybe two full boxes of records and one box of blank delivery notes. Post-Christmas stocking is going to be a joke too. There is no way at this stage that EMI can cope with the demand. I remember three years ago when EMI was in a similar position - every Monday during January was spent re-ordering in stock - there was nothing worth ordering in stock.

By contrast it is really pleasurable receiving a CBS or WEA delivery where hardly anything is unavailable. It seems that CBS’ investment in new plant has paid off and will certainly do so at Christmas. If a browsing once-a-year record buyer with his token can’t find the Pink Floyd album he’s after, then he’ll probably buy a Meat Loaf because that’ll be on show. If market share was worked out on actual total sales rather than chart positions, then CBS would be well ahead of EMI, at least in my estimation.

The biggest headache for any dealer has to be customer orders. And when these are coupled to a bad stock position, then the service element is bound to suffer. Once again, the independent dealer is hit hardest. Those of us who try to obtain irregular items for special requests, instead of just relying on chart sellers and fast moving albums, are bound to get a lot of aggravation when CBS’ ‘marketing’ men don’t seem to have realised yet that a specific 12-inch market has developed while their heads have been in the sand. A further point is that the production of a hit 12-inch has never yet satisfied the total demand for it. Apart from RCA and PRT, which seem to have unlimited runs, we can never get enough of a hit 12-inch - even including the English version has been deleted. Sony have ‘Going to Georgia’ released this week (dealers price £2.50). The Eller Brothers have ‘Super Trouper’ by Abba (£2.98), Paul Daniels’ The Magic Circle (Technical Records) at £2.43, the Black Sabbath back catalogue and the new single from the Hitch Hiker’s Guide to the Galaxy (Tel. Jan 5th) for 70p.

The question of supply throws up the old question of the 12-inch limited edition single. The idea still pervades the industry that a 12-inch single has a life of only a couple of weeks. Leaving aside those that are used solely to manipulate the charts, the general life of a 12-inch can be anything up to 18 months. Those of us who manage to get adequate supplies, and don’t sell them all at once, know very well that they can still sell long after the 7-inch has been forgotten. Certain artists, like Blondie or Gary Numan, sell extremely well on import 12-inch when the domestically version has been deleted. It’s no use the English companies complaining about imports if they won’t supply a demand that certainly exists.

But as long as the industry goes on putting more emphasis on certain aspects such as home taping, rather than tackling the basic problems of capacity and supply, there is little chance of it pulling itself out of any depression.

Simon Gee

Wholesale & Import Round-up

A WIDE range of offers this week. Starting with the importers, Swift Records of Sussex have a Dutch album on the Black Cat label featuring Otis Spann and Muddy Waters, for a dealer price of £2.75. Sweden is the source of a Marty Wilde import called The Wild Cat Rocker, which dates from the 50s and is available in the 80s for £3.50. The Eller Brothers have ‘Going to Georgia’ released this week (dealers price £2.50). The brothers were recently featured on BBC2’s World About Us.

Record Corner has a USA Devo single, ‘Snowball’ (£6.35) and a six track live EP of unreleased material from 999 for £2.50.

Christmas discounts from Stage One are available on orders of 100 or more cut outs (overstocks). Lightning are giving buyers another chance to purchase the Elvis Presley Anniversary Box for £4.20. Additional special offers from Lightning are Rod Stewart’s Foolish Behaviour, £2.65, Stevie Wonder’s Hotter Than July - £2.83, Motorhead, Ace of Spades - £2.65. All TV product scheduled for December is currently in stock.

Wholesale company Lugton’s offer Abba’s Super Trouper at £2.98, Paul Daniels The Magic Circle (Technical Records) at £2.43, the Black Sabbath back catalogue and the new single from the Hitch Hiker’s Guide to the Galaxy (Tel. Jan 5th) for 70p.

The popular Barry Manilow has a picture disc single album available from Warners of London for only £3.50. Other special Warren’s offers are: the Clash 16-inch import for £1.90 and the Police badge for £6.00.

THE WORLSE SOX band turn record pluggers through necessity (no money) to promote their Christmas single ‘Get Your Socks Off’ on Freeway Records. Liverpool’s HMV shop (above) took a chance on ten copies, and the girls met some new fans.

Poor catalogue supply means that Christmas may be a total disaster

The staff’s opinion is that the abolition of rrp makes things difficult if you are running a mail order service. They now work on the assumption that everything has a 30 percent margin, then discount accordingly.
WITH THE West so dependent on Arab oil imports, it's encouraging to hear of Arab demands for British exports - especially when they happen to be cassette box sets of The Koran. SARAH LEWIS reports.

TAKING 'COALS to Newcastle' can be a highly profitable business as Conifer Records of West Drayton recently found out. Last month the company completed a £101,000 deal with the United Arab Emirates to supply a version of the Islamic holy Koran. Conifer Records has been in existence since 1977, specialising in importing Arabic albums for tourists and immigrants. Three successful years later, Conifer leads in the import of Arabic, European and historical folklore to Britain.

The latest Arabian contract is an order from Sheikh Sultan bin Muhammad al-Qasimi for cassette recordings of the Islamic holy book, the Koran. The project had to overcome one basic hurdle - because Islam dictates that the Koran may only be read, or heard, in Arabic this new recording has recitations of sections in Arabic, followed by a general translation of the meaning in English.

This painstaking method was devised to be an important aid to English-speaking followers of Islam who have difficulty with the Arabic language.

The initial order was for 2,000 sets, each set containing 54 cassettes produced by James Yorke Ltd in nine book-shaped green and gold containers, and a copy of the book The Meaning Of The Glorious Koran, published by Allen and Unwin.

OLIVER SMALLMAN
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Despite the proximity of Christmas, it seems that all has by no means ground to a halt on the disco sales front. Both Yarbrough & Peoples and the Gap Band have already outstripped my predictions of last week by smashing their way straight into the top five despite all the opposition; congratulations to Phonogram, who look like holding down the first three positions on the first chart of the New Year.

Conversely, there are a few discs which have either halted or stepped backwards on the chart, though this is a familiar symptom of the Christmas sales climate, and there is actually plenty of life still remaining in the likes of Surface Noise (which is now selling almost universally on the original B-side ‘Zero One’), Shalamar, the Jacksons, Billy Frazier, and probably Steve and Johnny Bristol as well, though these two have taken a real tumble on the current week’s sales.

On the UK album chart, the action all belongs to Freeez, whose Southern Freeez album on the independent Pink Rhythm label has taken specialist shops in London and the South-East by storm. A strong 9-track jazz-funk set by the band who were one of the first on the small-label 12-inch front with ‘Keep In Touch’, it is not being too widely distributed as yet, but will surely have no trouble picking up a larger deal in short order. The present catalogue number is Pink Rhythm EL PEE 1.

Indie Chart

Single Eps

1 1 CABLETRADE Adam & The Arts [Ensign ENY 45 (12)] 124 53%
2 10 CELEBRATION Kool & The Gang [DeLuxe KOOL 10 (12)] 122 52%
3 41 2 DON’T STOP YARBROUGH & Peoples [Mercury/REX 53] 98 83%
4 37 3 I’MA GONNA GIVE LIKE YOU (DOING) YOUNG & CO. [Excalibur EXCL 501] 119 61%
5 6 BURFORD ON THE ROAD [Mercury MERC 552] 101 55%
6 5 WHAT A F*OOL BELIEVES ARETA FRANKLIN [Atlantic ARTIST-123] 127 48%
7 9 2 NEVER GONNA GIVE YOU UP PATRICE RUSHEN [Elektra K 249H4 (9)] 118 87%
8 13 4 BOOM BOOM BLACK SLATE [Ensign ENY 47 (12)] 66 58%
9 11 4 RAPSODY AND THE RIFF 

10 12 3 STRETCH FT. EXPRESS [Mercury/REX 552] 121 42%
11 7 4 I SHOT THE SHERRY LIGHT OF THE WORLD [Ensign ENY 46 (12)] 71 92%
12 25 12 DOUBLE DUTCH FRANKIE SMITH - WMOT WMTL1 (91) 122 187%
13 10 10 LOVE OR NOT LORELLIE MILLER [20th Century/TC 240 (12)] 68 96%
14 16 3 YOU’RE TOO LATE FANTASY [Motown MOTOWN 121 (12)] 140 125%
15 8 10 GROOVE ON WILLIE BEALE HALE [TK TRK 13 (7587) C 93 86%
16 14 11 JUST A GROOVEN GLENN ADAMS [Excalibur EXCL 502] 117 88%
17 18 2 HEARTBREAK HOTEL JACKSONS [EMI ELP 52 (9)] 125 74%
18 15 9 BILLY WHO? BILLY FRAZIER & FRIENDS [Champagne FZZZ 124 (12)] 121 21%
19 20 10 ZERO ONE BETWEEN SURFACE NOISE [WEA K 838967 (9)] 108 92%
20 21 8 EVERYBODY GET UP U.K. PLAYERS [A&M GAMS (AX) 780] 121 82%
21 24 2 LUCY MONEY FUNK MASTERS [Tania TAN 01 (12)] 100 100%
22 22 11 THROUGHOUT YOUR YEARS KURTIS BROWN [Mercury MERC 551] 112 21%
23 25 1 I’MA GONNA STAND FORTE STEVIE WINTER [Mercury/REX 512 (12)] 14 4%
24 19 9 GROOVE ON LILY [Mysticial MIST] 114 80%
25 23 9 RAPPAPAYBACK JAMES BROWN [TK TK 1039 (12)] 117 77%
26 22 6 GROOVE ON LILY [Phonogram PHO (12)] 117 77%
27 21 12 GROOVE ON LILY [Carere CRL (12)] 117 77%
28 26 10 SLAVE AND THE PRINCE [EMI ELP 52 (9)] 125 74%
29 29 6 I’MA GONNA GIVE LIKE YOU (DOING) YOUNG & CO. [Excalibur EXCL 501] 119 61%
30 30 2 SHALAMAR [Chrysalis CHS (12)] 114 80%
31 31 8 EVERYBODY GET UP U.K. PLAYERS [A&M GAMS (AX) 780] 121 82%
32 32 5 LUCY MONEY FUNK MASTERS [Tania TAN 01 (12)] 100 100%
33 33 7 GANGLANDS OF THE GROOVE REAL T [Excalibur EXCL 501] 119 61%
34 34 1 STREET RAPPAPAYBACK JAMES BROWN [TK TK 1039 (12)] 117 77%
35 35 6 LUCY MONEY FUNK MASTERS [Tania TAN 01 (12)] 100 100%
36 24 6 (FLYING ON THE) WINGS OF LOVE LEVEL 42 [Polydor PXP (12)] 114 80%
37 26 2 JUST HOLDIN ONN ER WATT [Elektra K 249H4 (9)] 118 87%
38 38 6 ALL MY LOVE LA.K. [Fretel FRET 104 (12)] 118 87%
39 39 6 I’MA GONNA GIVE LIKE YOU (DOING) YOUNG & CO. [Excalibur EXCL 501] 119 61%
40 40 5 SETTIN’ IT OUT ENCHANTMENT [RC R 2131 (12)] 115 100%
41 41 1 (YOU KNOW) YOU CAN DO IT CENTRE LINE [Ultra Line UL 12 (12)] 100 100%
42 32 3 PARTY IS THE SOLUTION FLOYD BELL [Excalibur EXCL 501] 119 61%
43 29 6 WHAT CHA DON’ SEAWIND [A&M A 4755] 117 77%
44 44 2 SKY MUSICALS TOUCH [Phonogram PHO (12)] 117 77%
45 45 6 I’MA GONNA GIVE LIKE YOU (DOING) YOUNG & CO. [Excalibur EXCL 501] 119 61%
46 27 6 IF YOU FEEL THE FUNK LA TOYA JACKSON [Polydor PXP (12)] 197 81%
47 24 2 LOVE NO LONGER HAS A HOLD ON J ohnny BRISTOL Aria Hansa AH (Hansa AH) 567 111 72%
48 28 4 ARMATORY RACHAEL MCDONALD WALDEN [Atlantic ATLANTIC 630 (12)] 115 100%
49 30 3 I FEEL MY LOVE [Atlantic ATLANTIC 630 (12)] 115 100%
50 51 1 THROW DOWN CAMO Casablanca CAN 216 (12) 118 86%
51 51 1 JAMMIN’ DEM CATES [Scorpio DK (12)] 100 100%
52 44 12 FALCON RASH BAND [DJD J.M. 129 (12)] 100 100%
53 43 5 I FEEL YOUR LOVE [Atlantic ATLANTIC 630 (12)] 115 100%
54 54 1 SOLAR SYSTEM CARL MYERS [DeLuxe KOOL 10 (12)] 122 52%
55 55 1 CRUISE J-TOWN HIRSHIMA Arista ARISTA-123 388 (12) 100 100%
56 56 1 THE BOTTLE GILG SCOTT-HERON [Inferno HEAT 23 (9)] 100 100%
57 46 7 YOU AND ME SPARGO [Champagne FZZZ 124 (12)] 122 50%
58 49 10 HENRY THE WIND WITOL FELDER [EMI ELP 52 (9)] 125 74%
59 59 3 UNDERWATER HARRY THUMAN [Baby BR 54001 (12)] 131 100%
60 61 1 FUNK DEMO BARRY [Scorpio DK (3)] 100 100%
IMAGINE THE scene - young innocent manager of first-time recording artists finds himself at the point of being offered a deal by an experienced business affairs manager. He's offered a 10 percent royalty. It seems fair enough and he accepts - but a year and a couple of hit singles later the manager and the band find they are no better off than when they started.

Why? The record company has picked up its option on an album, but the manager has missed spotting that the recording costs are recoupable against royalties. The income from a brace of hit singles has disappeared and the artist is left waiting for album royalties to be paid.

It is not an unknown occurrence in an industry where managers learn by experience, but have no way of first being educated into a professional way of conducting themselves in a business.

HAS THE time come for a pop managers' training school?

TOO OFTEN, managers of acts learn their lessons about the music industry the hard way. David Walker of Handle Management looks after such bands as Barclay James Harvest, Sweet and Rocky Sharpe and has seen many rip-offs. He discusses with BRIAN MULLIGAN the ways in which he thinks new managers could come into the job better prepared.

On the matter of the basic recording contract and the matter of recoupable costs, Walker says: "You could say this was the outcome of fair negotiation. But is it? I would say that the majority of artists and managers seeking deals don't know about this, and apart from those who are music experts, neither do most lawyers. The result could be that the artist becomes dissatisfied, the company is a monster, and the competition moves in and buys an act of proven success. But the new royalty is based on money and not on mutual trust which, I would like to think, is where it all started out."

What is to be done about it? Concerned at what he regards as general sloppiness and lack of professionalism in all areas of the business, Walker reckons that the BPI could do much to improve matters. If training courses cannot be organised, then a simple booklet could be produced which could be used as a primer for talent and management coming into the business for the first time. "I would," he suggests, "be a valuable demonstration of good faith on the part of the record company if an explanatory booklet was given to the artists and management once contractual negotiations commenced."

Areas which need to be covered, he thinks, would include the workings of a record company, explanations of contractual obligations with a reference to the need for delivery dates to be adhered to, details of the way a contract is structured to take account of recording and promotion costs, the differing periods of payment. There might also be, he argues, for a BPI-approved lawyer to be available for consultation by managers seeking advice on the finer points of the agreements.

"If the BPI became involved in something on these lines they would do all of us, companies, managers and artists, a great favour," says Walker. "For the health of the record business generally it is of prime importance that artists and record companies are at one with each other. The common denominator has to be the managers, but there is no association with which the record companies can deal in matters of joint interest, just as there are no guidelines laid down which would help anybody judge whether a manager is competent or not."

He regards as a matter of common interest the current discussions going on between record companies and music publishers over the continuing abolition of resale price maintenance. He's prepared to abide by the suggested figure of 130 percent of dealer price as a basis for payment of mechanical royalty calculation, but is concerned that there may be others seeking to negotiate individual deals. "This will mean that the strong will prosper and the weak will suffer," he argues. "The big-selling artists will be able to demand more, say 145 percent, and if the purpose of the new agreement is to try to stabilise retail prices, then the whole purpose of what the companies are trying to achieve will be defeated. That's not to say that he does not support the principle of free collective bargaining on artists' royalties, but streamlining and profit-sharing should be the new order of the day. "The first 25,000 copies always involve high marketing costs, but after the record has taken off, it has its own legs and becomes self-motivating. Then it is a case of supply. Once initial costs have been recouped, then we should all share in the profits."

While an improvement in relationships between record company, management and artists is highest on his list of priorities, Walker also sees a need for a new look to be taken at the way contracts are struck between publishers and artist-writers.

There should, he considers, be a clear explanation that 50-50 deals are not necessarily the only way in which a writer can form a joint publishing company. "If a publisher is giving demo time in a studio and undertakes to get covers, then 50-50 is fair, but that is different from just being responsible for royalty collection. Percentages paid should relate to the amount of work being done. Publishers can be persuaded to do those kinds of deals, but usually only if someone with knowledge and experience goes in an negotiates them."

Now, three years on Handle Management is a secure and flourishing operation, with Walker operating with the benefit of his wide experience in the business. "I was lucky," he says, "to learn from Nicky Chinn, a real professional. If I'd been fortunate in that respect, then all I would have had to rely on would have been my own common sense. Today, if an artist is to be properly advised he needs more than that. "There's no doubt that the artist's first experience with the business is a frightening one. It is how he comes to that which sets him up for the rest of his recording life."
<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>DO YOU FEEL MY LOVE</td>
<td>Eddy Grant</td>
<td>Ensign ENY (12)</td>
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<tr>
<td>2</td>
<td>CELEBRATION</td>
<td>KoOL &amp; The Gang</td>
<td>De-Lite KOOL (10)</td>
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<td>3</td>
<td>DON'T STOP YABROUGH &amp; PEOPLE</td>
<td>Mercury MER (53)</td>
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<td>I LIKE (WHAT YOU'RE DOING)</td>
<td>Young &amp; CO.</td>
<td>Excaliber EX (12)</td>
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<td>5</td>
<td>BURN RUBBER ON ME</td>
<td>Gap Band</td>
<td>Mercury MER (52)</td>
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<td>WHAT A FOOL BELIEVES</td>
<td>Aretha Franklin</td>
<td>Arista ARIST (12)</td>
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<td>7</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>Patrice Rushen</td>
<td>Elektra K12494T</td>
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<td>8</td>
<td>BOOM BOOM</td>
<td>Black Slate</td>
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<td>SLIP &amp; DIP</td>
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<td>I SHOT THE SHERIFF</td>
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<td>WMOT WMT (102)</td>
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<td>NEVER KNEW LOVE LIKE THIS</td>
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<td>YOU'RE TOO LATE FANTASY</td>
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<td>(Pavillion 4286408)</td>
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<td>GROOVE ON</td>
<td>WILLIE 'BEAVER' HALE</td>
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<td>JACKSONS</td>
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<td>JEROME</td>
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<td>EVERYBODY GET UP U.K. PLAYERS</td>
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<td>NEW LOVE MONEY</td>
<td>FUNK MASTERS</td>
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<td>NEW THROUGHOUT YOUR YEARS</td>
<td>KURTIS BLOW</td>
<td>Mercury BLOW (912)</td>
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<td>NEW I AIN'T GONNA STAND FOR IT</td>
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<td>LINKX</td>
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<td>RAPP PAYBACK</td>
<td>JAMES BROWN</td>
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<td>NEW YOU'RE O.K. OTTAWAN</td>
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<td>MISS CHERYL BANDA BLACK RIO</td>
<td>RCA PC 4637</td>
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<td>31</td>
<td>FULL OF FIRE</td>
<td>SHALAMAR</td>
<td>Solar YD 12153</td>
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<td>HARRY MOSCO</td>
<td>Samba SA 003</td>
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<td>GANGSTERS OF THE GROOVE</td>
<td>HEATWAVE</td>
<td>(Epic 950945)</td>
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<td>BUNNY BROWN</td>
<td>EMI/Groove (12)</td>
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<td>IS IT IN/SPANK</td>
<td>JIMMY BO HORNE</td>
<td>TK TKR (13) 7586</td>
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<td>(FLYING ON THE) WINGS OF LOVE</td>
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<td>JUST HOLDIN' ON</td>
<td>ERNIE WATTS</td>
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<td>NEW ALL MY LOVE</td>
<td>L.A.X</td>
<td>(Prelude PRLD 604-8)</td>
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<td>39</td>
<td>SHE'S A GROOVY FREAK REAL THING</td>
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<td>Calibre CAB (11)</td>
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<td>40</td>
<td>SETTIN' IT OUT</td>
<td>ENCHANTMENT</td>
<td>RCA PD 12113</td>
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<td>NEW (YOU KNOW) YOU CAN DO IT</td>
<td>CENTRAL LINE</td>
<td>Ultra LINE 12</td>
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<td>PARTY IS THE SOLUTION</td>
<td>FLOYD BECK</td>
<td>(Epic 4299804)</td>
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<td>WHAT CHA DOIN' SEAWND</td>
<td>A&amp;M AMS(X) 7575</td>
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<td>NEW I HEAR MUSIC</td>
<td>UNLIMITED TOUCH</td>
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<td>FUN TIME</td>
<td>PEACHES &amp; HERB</td>
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<td>IF YOU FEEL THE FUNK</td>
<td>LA TOYA JACKSON</td>
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<td>47</td>
<td>LOVE NO LONGER HAS A HOLD</td>
<td>JOHNNY BRISTOL</td>
<td>Ariola/Hansa AHA(L) 567</td>
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<td>48</td>
<td>I WANT YOU</td>
<td>NARADA MICHAEL WALDEN</td>
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<td>49</td>
<td>FEEL MY LOVE</td>
<td>SLAVE</td>
<td>Atlantic K116331</td>
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<td>50</td>
<td>NEW THROW IT DOWN</td>
<td>CAMEO</td>
<td>Casablanca CAN(L) 216</td>
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</tbody>
</table>
Indie Top 50

1. CARTROUBLE, ADAM & THE ANTS - Do It DUN 10
2. THE EARTH DIES SCREAMING/DREAM A LIE, UB40 - Graduate (12) GRAD 10
3. ZER0X, ADAM & THE ANTS - Do It DUN 8
4. DIET/IT'S OBVIOUS, AU PAIRS - Human OTO 4
5. DECONTROL, DISCHARGE - Clay 5
6. BEER DRINKERS AND HELL RAISERS (EP), MOTORHEAD - Big Beat NS (SWT) 61
7. SIMPLY THRILLED, HONEY ORANGE JUICE, TELEGRAM - Postcard 80/6
8. SAM, BAUHAUS - 4AD AD 17 (T)
9. RABBIT, CHAS & DAVE - Rockney ROCKNEY 9
10. DANCED, TOYAH - Safari SAFE 32
11. GUILTY, HONEY BANE - HB 946
12. SEVEN MINUTES TO MIDNIGHT, WAH! HEAT... - Inevitable INEV 004
13. BLOODY REVOLUTIONS, CRASS - Crass 421984/1
14. REALITY ASYLUM, CRASS - Crass 19454U
15. TRY DELTA 5, ROUGH TRADE RT 061
16. KILL THE POOR, DEAD KENNEDYS - Cherry Red CHERRY 16
17. SECONDS TOO LATE, CABARET VOLTAIRE, ROUGH TRADE RT 060
18. ANIMAL SPACE, SLITS - Human HUM 4
19. POLITICS/IT'S FASHION, GIRLS AT OUR BEST, Record/Rough Trade RR2/RT 055
20. HOLIDAY IN CAMBODIA, DEAD KENNEDYS - Cherry Red CHERRY 13
21. FEEDING OF THE 5,000 (SECOND SITTING), CRASS - Crass 621984
22. EXPLOITED BARMY ARMY, EXPLOITED - Exploited EXP 1002
23. ARMY LIFE, EXPLOITED - Exploited EXP 1001
24. CALIFORNIA UBER ALLES, DEAD KENNEDYS - Fast FAST 12
25. REQUIEM, KILLING JOKE - Malicious Damage EGMDX 1.00
26. FOUR SORE POINTS (EP), ANTI-PASTI - Rondell ROUN 2
27. WHATCHA MOMMA DON'T SEE, GARY GLITTER - Eagle ERS 004
28. IT'S KINDA FUNNY, JOSEF K - Postcard 80/5
29. MAN IN THE GLASS, DANGEROUS GIRLS - Human HUM 1
30. ATMOSPHERE, JOY DIVISION - Factory FACUS 2UK
31. ORIGINAL SIN, THEATRE OF HATE - SS 3
32. TIME, HAZEL O'CONNOR - Albion (12) ION 1006
33. AT LAST I'M FREE, STRANGE FRUIT, ROBERT WYATT - Rough Trade RT 052
34. DEAF, CRISPY AMBULANCE - Factory FAC 32
35. FLIGHT, A CERTAIN RATIO - Factory FAC 22
36. DER RAUBER UND DER PRINZ, D.A.F. - Mule 11
37. FIGHT BACK (EP), DISCHARGE - Clay 3
38. FOR MY COUNTRY, U.K. DECAY - Fresh 12
39. NEW DISNEY BOYS/THE FLOOD, BLUE ORCHIDS - Rough Trade RT 056
40. REALITIES OF WAR, DISCHARGE - Clay 2
41. LOVE WILL TEAR US APART, JOY DIVISION - Factory FAC XXIII (XII)
42. NEW THIS IS LOVE, GIst - Rough Trade RT 058
43. YOU CAN BE YOU (GIRL ON THE RUN), HONEY BANE - Crass 521984/1
44. MORE SHORT SONGS (EP), SIX MINUTE WAR - Dummy SWM 002
45. MOTORHEAD, MOTORHEAD - Big Beat NS 13
46. I'M IN LOVE WITH THE GIRL, FRESHIES - Raz RAZZ 11
47. NEW GIRLS DON'T COUNT, SECTION 25 - Factory 18
48. TOTALLY WIRED, FALL - Rough Trade RT 056
49. TRANSMISSION, JOY DIVISION - Factory FAC 13
50. TERROR COUPLE KILL COLONEL, BAUHAUS - 4AD AD 7

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ARTIST - MURRAY HEAD
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I.O.U.
Jane Kennaway
Strange Behaviour

Available only on Grow I

RECORD BUSINESS December 22 1980
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

### Basic Key
- A - Main Playlist/Chart
- B - Breakers/Climbers
- C - Extras
- ★ - Hit Picks
- – - Station Pick

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

### Basic Key

<table>
<thead>
<tr>
<th>#</th>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td>71</td>
<td>[FLYIN’ ON] THE WINGS OF LOVE LEVEL 42</td>
<td>B</td>
<td>A</td>
<td>C</td>
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<tr>
<td>72</td>
<td>ISRAEL SIQUIX &amp; THE BANSHEES</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<tr>
<td>73</td>
<td>ROMEO &amp; JULIET DIRE STRAITS</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<tr>
<td>74</td>
<td>COMPARED TO WHAT RAY CHARLES</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<td>75</td>
<td>FADE TO GREY VIGAS</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<tr>
<td>76</td>
<td>I BELIEVE IN FATHER CHRISTMAS GREG LAKE</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<tr>
<td>77</td>
<td>BURN RUBBER ON ME GAP BAND</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<td>78</td>
<td>SAILS OF SILVER STEEELEYE SPAN</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<td>79</td>
<td>DEAR ELTON JOHN</td>
<td>C</td>
<td>A</td>
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<td>NOBODY TAKES ME SERIOUSLY</td>
<td>C</td>
<td>A</td>
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<td>81</td>
<td>TOUCH ME WHEN WE’RE DANCING ROCK-OLA</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<tr>
<td>82</td>
<td>IF YOU WALK OUT THAT DOOR JEROME</td>
<td>A</td>
<td>A</td>
<td>A</td>
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<td>83</td>
<td>IT’S HARD TO BE HUMBLE MAC DAVIS</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<tr>
<td>84</td>
<td>THE BOGUEYMAN JIM RIFFERTY</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<tr>
<td>85</td>
<td>I’M COMING OUT DIANA ROSS</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<tr>
<td>86</td>
<td>CHRISTMAS DAY SQUEEZE</td>
<td>C</td>
<td>A</td>
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<td>87</td>
<td>SLIP &amp; DIP - I WANNA BE WITH YOU COFFEE</td>
<td>B</td>
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<td>A</td>
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<tr>
<td>88</td>
<td>DREAMER SUPERTRAMP</td>
<td>C</td>
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<tr>
<td>89</td>
<td>IT’S OBVIOUS AU PAIRS</td>
<td>C</td>
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<td>A</td>
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<td>90</td>
<td>JESUS IS LOVE COMMODORES</td>
<td>B</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>91</td>
<td>KISS ON MY LIST DARYL HALL &amp; JOHN OATES</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<td>92</td>
<td>ONE-TRICK PONY PAUL SIMON</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<td>ADVENTURE RUPERT HOLMES</td>
<td>C</td>
<td>A</td>
<td>A</td>
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<tr>
<td>94</td>
<td>THE GLOW OF LOVE CHANGE</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<td>95</td>
<td>DAYS ARE OK MOTELS</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<td>96</td>
<td>STROBELIGHT 85 S</td>
<td>B</td>
<td>A</td>
<td>A</td>
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<tr>
<td>97</td>
<td>NEVER KNEW LOVE... STEPHANIE MILLS</td>
<td>C</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>98</td>
<td>KEEPIN’ OUR LOVE WARM CAPTAIN &amp; TENNILLE</td>
<td>B</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>99</td>
<td>I LOVE IT BUT GILBERT O’SULLIVAN</td>
<td>C</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>100</td>
<td>WHIP IT DEVO</td>
<td>B</td>
<td>A</td>
<td>A</td>
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**Key To Station Playlists**

<table>
<thead>
<tr>
<th>Station</th>
<th>Format</th>
<th>Callsign</th>
<th>City</th>
<th>Owner</th>
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<tbody>
<tr>
<td>ABC</td>
<td>A</td>
<td>670 WABC</td>
<td>New York City</td>
<td>American Broadcasting Company</td>
</tr>
<tr>
<td>CBS</td>
<td>B</td>
<td>1400 WINS</td>
<td>New York City</td>
<td>CBS Radio Network</td>
</tr>
<tr>
<td>NBC</td>
<td>C</td>
<td>750 WOR</td>
<td>New York City</td>
<td>National Broadcasting Company</td>
</tr>
<tr>
<td>MRC</td>
<td>D</td>
<td>1040 WABC</td>
<td>New York City</td>
<td>Metropolitan Radio Corporation</td>
</tr>
</tbody>
</table>

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**Radioactive Symbols**

- ★ - Hit Picks
- – - Station Pick

---

**Record Business December 22, 1980**
**£100,000 to be spent promoting indie radio as an advertising medium**

**THE ANNOUNCEMENT** that the AIRC is spending £100,000 with ad agency Saatchi & Saatchi to promote ILR to advertisers and agencies has brought a new hope to those involved with the medium. Maybe, at last they suggest, radio is starting to use its potential wisely. In an outline of planned objectives, Saatchi want to "significantly increase national advertising revenue in the short term, whilst not compromising the medium's longer term objectives and positionings."

Simply stated, what the Association and Saatchi are trying to achieve is the positioning of radio as more than just a support medium. According to Richard Tillett, newly appointed Marketing Executive, AIRC "needs radio up there alongside TV, press and posters as a major medium." For a long time, he feels, radio has been considered a marginal medium rather than a front-line medium, 2i The Tillett feels that regional alliances would really have to change this idea.

The reason for this is two-fold. Advertisers in the industry are traditionally conservative and as radio is a relatively untried medium they tend to stick with what they know, finding reasons not to use radio. According to the Saatchi, report some of the reasons radio has traditionally been regarded by advertisers as a support medium rather than a front-line medium in the industry. 1) The cost relationship to TV is unfavourable. 2) Penetration is too low, 4) That daytime TV delivers higher coverage at a lower cost per thousand, 5) The formats are too dissimilar, and 6) That there are too few 'radio-acceptable' products.

Secondly, radio in the UK has not yet been done much to shake off the image that surrounds so many facets of the entertainment industry. Recently though, a few inquisitive minds have begun to ask themselves why this sort of push wasn't instigated at the beginning of ILR. Tillett has one theory. "It's a historical thing, because of the way radio has developed over the years, on a piece-meal basis," he says.

"Looking toward the future he added: "It's a very interesting period at the moment because the industry is between very small scale and being really national. What we do now really has to set a pattern for the way the industry is going to sell itself in three years time when there are going to be 60 stations."

The first step is to try and direct advertisers towards radio by prompting a co-ordinated sales effort working with the national sales agencies and radio stations. An offshoot of this could be the formation of regional groups. Although Tillett feels that regional alliances would make a great deal of sense, he is quick to stress that it is up to the individual stations to make that decision. In conjunction with this, the setting up of a central radio information bureau is thought to be the most sensible way to deal with the compilation of research data on a network basis. There are also plans to produce an accessory volume to go with the JICRAR books which would be a kind of layman's guide to the figures.

Other plans to improve radio for the benefit of advertisers include the introduction of metric time lengths, test markets and new product incentive rates and clearer, more concise transmission certificates. It is when all these improvements have been seen to be made that presentations to advertisers can be organised on an industrywide basis to go out in London and the provincial centres.

Whether this push will be effective, and whether £100,000 will be enough to cover the costs of the campaign, remains to be seen. Very little research has been done on the effectiveness of radio, and the Association will be encouraging and supporting efforts to conduct new research into whether their campaign has been effective.

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**CONSIDERING THAT** Two Counties Radio has only been on air three months and that the concept of a radio auction was new to its Bourne- nemouth area, it did famously well in raising £10,000 for local charities. Seen with some of the items for auction given by both local and national firms are 2CR auction organisers Alan Saunby and Katherine Farmer.
NEW ALBUMS

The Record Business 5-Star Album Guide

***** CHART BUSTER - platinum album
***** HOT - major album with silver or gold potential
***** UPLAND COUNTRY - release from an established act or expected breakthrough
***** STEADY - worthwhile catalogue or specialist album
***** CROUSE - with crossovers potential or simply new and hot &
STRICTLY Limits - Special market sales only

STEADY - worthwhile catalogue or specialist album
***** CROUSE - with crossovers potential or simply new and hot &
STRICTLY Limits - Special market sales only

SONGLISTING

THEY'RE PLAYING OUR SONG (Chopp)
* GUARDIANS OF THE GALAXY

* Children's album from The Wild Boys of Babylon

SING THAT'S ALL THAT MATTERS TO ME (Empire)
* Now album from Andy on side two. Recent hit on the latest Cleotha Stewart LP

NEIL INNES NELKES AS SO-GO-LO (Empire)
* Now album from the crooner/actor/ancient Russian bard

CRAZY (CBS)
* A mid-price reissue of mid-'70s album from Dept. Store stocking

SISTER CLAIRE SISTER CLAIRE (Columbia)
* A short time spans include records with single spot, top ten in Kent and Taxidermy

POLICE POLICE CALENDAR 1981 (Glotworth)
* Self-narrated photo collection will appear in most rapid results quality

GODISON (EMI)
* Now album from folk star

PERRY CHRISTIE YOU'RE NOT THERE (Jive)
* Single long form established act and won artist as known on the Northern Circuit

WILLIAMS MOVIE PREMIERING IN LONDON OR MUSIC

* Album of legendary jazz singer produced by Aubrey Mayhew

DENNIS WATERMAN SO GOOD FOR YOU (EMI)
* Now album from folk star

ISAAC HAYES ENTERPRISE HIS GREATEST HITS (Columbia)
* Double album contains most of his hits - and include

JOE PASS M. JACKSON. R. BROWN AND M. ROPER QUADRANT TRIBUTE TO DUKE ELLINGTON (RCA)
* A collection of the great trumpeter's works

JIM WILKIE THE WAXER (French)
* A collection of the great trumpeter's works

JUNE WHITFIELD & JENNY HANLEY A TREASURY OF FAIRY TALES CHAPTER THREE AND FOUR (Polydor)
* A collection of the great trumpeter's works

KENNY LOGGINS LIVE (Capitol)
* A collection of the great trumpeter's works

POLICE POLICE CALENDAR 1981 (Glotworth)
* Self-narrated photo collection will appear in most rapid results quality

WENDY CREASEY & JESSIE LEE A TREASURY OF FAITHFUL SONGS CHAPLAINS ONE AND TWO (Polydor)
* Mid-price double album

POLICE: No new disc but a 1981 calendar to keep the fans happy.
DISCS

S. GOLD & SONS (RECORDS) LTD

VIDEO DIVISION

Now available

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Immediate account facilities available
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SERVICE IN LONDON
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MOODY MESSENGERS

I WOULD LIKE TO
WISH ALL MY
PRESENT AND
POTENTIAL
CUSTOMERS A
MERRY
CHRISTMAS
AND A HAPPY
NEW YEAR
FROM
JANE

EQUIPMENT

POLYTHENE RECORD CARRIERS
PRINTED TO YOUR DESIGN
FROM 1000 UPWARDS.
L.P. Carriers for less than 3p each.
Singles Carriers from less than 2p each.
ROLAND S. WARD (LOUTH) LTD.,
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LOUTH, LINCS LN11 9DW
Tel: (0507) 605331

Merry Christmas
and a
Happy New Year
to all our Readers
from

Record Business

EQUIPMENT

POLYTHENE WINDOW
DISPLAY STRIP
1 pack will support and display up to 18 L.P record sleeves. (Can be adjusted to
take 7" sleeves). Price per pack £3.25 + 15% VAT +P&P.
10 packs 10% discount, post free
VENUS WHOLESALE, 23 THE WOOLMEAD, EAST STREET,
FARNHAM, SURREY. Tel: FARNHAM 723566 (0252)

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SEEKS PURCHASING AGENT TO CO-ORDINATE AND FOLLOW UP ON OUR
ALREADY ESTABLISHED U.K. AND EUROPEAN SUPPLIERS.
The individual must be:
* KNOWLEDGEABLE IN CURRENT AND PAST MUSIC TRENDS
* FAMILIAR WITH MAJOR AND MINOR LABELS AND DISTRIBUTION
* ENERGETIC AND A SELF STARTER
We will be in London from January 15-22, 1981 to interview. Please telephone or
write to Jim Enright or Robert O'Reilly for appointment.

DISC TRADING COMPANY,
P.O. Box 606, Carrboro, North Carolina 27510, U.S.A.
Tel: 919/942 3142 Telex: 579337 DISC TRADE CPEL

RECORD BUSINESS December 22 1980
THE CLASS: Sandistina! (CBS FSNL 1) Prod: The Clash
The Clash seem to be following a policy of putting out progressively larger packages of material at progressively lower "package deal" prices. Whatever the reasons or merits of this, the album "Get Thee Out Here Thee 5:00" (or less) must be an attractive offer. The contrast of the relatively uncommercial "Vital" with this one is interesting. The Clash are certainly crafting some of the best out of "new wave" today, and "Get Thee Out Here Thee 5:00" is a splendid addition to their portfolio.

VARIOUS ARTISTS: Night Life (K-tel NE1107)
16 tracks guaranteed to get any New Year's Eve party in the right groove. K-tel has gone for the very best of the "new wave" hits and as usual, has picked up some genuine finds including such winners as Odyssey's 'Use It Up', 'We Are Family' by Sister Sledge, Rodney Franklin's 'The Groove', Tom Browne's 'Funkin For Jamaica' and a couple of Get Serious by Jermaine Jackson. Strong potential in a market which can still produce the occasional runaway winner.

VARIOUS: A Trip To The Dentist (Skeleton SKLPP 1) Prod: Various
Mersey-side's Skeleton Records is the obvious bet. Their debut album compiled from offerings from local bands and retailing at just £1.99 for 15 tracks. Liverpool proves to be abounding with talent, and although not a lot of it is brand new, there are some good tracks here to make this modest investment a bargain. Featured acts include Geisha Girls, A Clarkie of Mice, Zorkie Twins, the Luminous Beings and the Stopouts. The price is attractive enough to draw in the casual listener.

TONY HANCOCK: Hancock's Half Hour (BBC REB 394) Prod: Tom Ronal
Two rather unsung classics from Hancock's last radio series - first and second, is a notable coup. The emphasis is firmly on Hancock, although often his collaborators are as good as his. The material is well selected, and the performances are uniformly good. Hancock is at his best when he wittily comments on modern life, and this album provides plenty of material in that vein.

CLIMAX BLUES BAND: Flying The Flags (Warner Bros K56871) Prod: John Ryan
Because of past associations no doubt, Blues is retained in the band's name, although to be sure it belongs there. Nowadays, Climax fit cosily into the mainstream of American pop where 12 bars of gutsy, sweaty feelings have no place. Apart from the rockabilly tracks, Climax have nothing too gutsy about this collection, although as an example of finely-tuned production-line pop it has much merit. Climax is one of the masters of the idiom who can still produce the occasional winner.

TOP 40

CLIMAX BLUES BAND: Flying The Flags
DOLLAR: GOOD MOR appeal but need a hit single.
LINDA CLIFFORD: I'm Yours (RSO Curton 2394 281) Prod: Isaac Hayes
A high quality black music mix of funky and soul with power and conviction, particularly on the light stuff, and although the album has but six tracks, the arrangements of Isaac Hayes are, Billie Joe Spears has proved that you can market quite authentic-sounding country provided that the songs are memorable enough. On this album there's a canny mixture of accessible country classics like 'Desperado', 'I Fall To Pieces' and 'Rose Garden', and pop standards such as 'Bridge Over Troubled Water' and 'Everything Is Beautiful'. A lot will depend on whether the 'Heartbreak Hotel' single does anything but there must be doubts about whether the artist can chart this time with so much more Christmas product around.

STEELEYE SPAN: Sails Of Silver (Chrysalis CHR 1304) Prod: Gus Dudgeon
A timely return for Britain's best-loved folk-rock combo (Britain's only recognised folk-rock combo these days). The band is back up to full strength after going its separate ways over the last 70s with Maddy Prior since departing up to her usual high standards and Tim Hart, Bob Johnson, Rick Kemp, Peter Knight and Nigel Peugrum providing the skills. The emphasis is firmly on new material, and the arrangements are more pop/rock based and populist than ever before, which probably won't scare away the traditional folkies but may serve to widen the appeal.

MAX WEBSTER: Universal Juveniles (Mercury 6337 144) Prod: Jack Richardson
Good, hot heavy metal from Canada which they still breed their musicians with hairy chests, flying trousers and plenty of aggression. Guitarist/singer Kim Mitchell is the main man here belting out his gruff lyrics with attack to spare and thundering through some really quite original guitar spots. The basic three-piece is augmented with some useful keyboards here and there to give a denser feel to the production. A strong contender for the still lively HM market.

Record Business: December 22 1980
THE ALBUM CHART 1-60

**NEW LABEL** Cano Records has been set up by James Pollard to release London-based band Spangs’ first single ‘Frightened Of The Night’ (No 001) produced by Adam and the Ants producer Chris Hughes. The label is distributed by Pochard and can be contacted at 59 Eccentric Terrace, London SW10 (Tel: 01-373 9511).

**EX-TANGERINE** Dream member, Steve Joliffe, has formed his own label – Atlantic Music. First release will be a six-track EP. Joliffe, renowned for his film music from the forthcoming TV film Drake’s Venture, due to be broadcast on December 28. The disc is available at Atlantic Music, Brutton, Somerset.

**TECHNICAL RECORDS and Tapes** makes its debut with an unusual album, The Magic Circle Record (TEC LP 002). Several well-known Magic Circle members including Paul Daniels, Ali Bongo, and The Great Kovari have been recorded by Technical’s head, Barry Murray. They reveal the secrets behind a total of 33 tricks, stunts and mysteries (including the floating saucer).

Release date is 2nd January, which coincides with the Magic Circle’s annual show in London. An initial quantity is being made available immediately, distributed by Stage One releases will be early in the new year. Radio and TV appearances and interviews are being arranged.

**JUST IN** time for Christmas The L.O. Lable (pronounced ‘ello’) has been formed to release the first single from the Stabs in almost a year with Maddy Prior featured as special guest. The single is ‘The King (L.O.L)’ distributed by Spartan. Further releases on L.O. are scheduled for the new year. The company is based at 3, Paddington Street, London W1M 3LA (Tel: 01-486 6230).

**TWO NEW SIGNS** are announced by the Hertfordshire-based independent Secret Records. The first is a two year deal with Voice, which guarantees the band a minimum of two albums and six singles over the period. The second is known as ‘The Secret Name’ or ‘Going Home’ (SHL 108), with an album to follow shortly after Christmas. Secret have also signed four-piece band Baby Patrol, who are currently gigging in the London area and released a debut single, ‘Fun Fusion’/’Turn in Down’ (SHL 106) last week. Secret are manufactured and distributed in the UK by Spartan Records.

**SCRATCH RECORDS** has concluded a deal with Trio Records for release of its product in Japan. Initial releases will be Denys Lane’s album Japanese Tears and the Mountainards Live At The Marquee, and in all, five albums will be issued over the first year. Scratch, recently concluded a deal for the UK and Eire with RCA but is still seeking outlets in the USA, Canada and major European territories.
WITH singles releases virtually coming to a standstill over Christmas and no Record Business until January 12th, it seems a sensible idea to list the next three weeks worth of singles in one.

Several big names kick off 1981 with new product including David Bowie with 'Scary Monsters' (BOW 8), Cliff Richard's 'A Little In Love' (EMI 5123) - rescheduled from November, Neil Diamond's second 'Jazz Singer' cut 'Hello Again' (CL 16176) and Billy Joel's 'Sometimes A Fantasy' (CBS 9419). Other names who might struggle to find chart success include Donna Summer with 'Cold Love' (K79193), Bonnie Tyler with 'Goodbye To The Island' (RCA 51), the Jags with 'I Never Was A Beach Boy' (WIP 6655) and Odyssey's long awaited follow up 'Hang Together' (RCA 23) - also available in the 12" format (RCAT 23).

Two big female acts from the U.S. try with movie themes - Diana Ross vocalising the Michael Alasser/Carole Bayer Sager tune 'It's My Turn' (TMG 12176) - this is not from the Chic produced album, and Dolly Parton with '9 to 5' (RCA 25) from the film of the same name in which she stars with Jane Fonda.

Comebacks of the week include Ronnie Spector with the old Frankie Miller hit 'Darlin' on Red Shadow (REDS 008), Rick Nelson - still cutting some great material - with his Capitol debut 'Don't Look At Me' (CL 16177) and Steve Winwood and 'While You See A Chance' (WIP 6655).

On the solo male front there is an unexpected diversity. Genesis' Phil Collins bounces on Virgin with 'In The Air Tonight' (VSK 102), while John Farrar - who hasn't done too badly for himself of late - returns as an artist with 'Can't Hold Back' (CBS 9420) and Steve Winwood and 'While You See A Chance' (WIP 6655).

The long awaited Heatwave single 'Gangsters Of The Groove (GT 285) - still doing well on the disco chart as an import - finally reaches these shores.

Two interesting female releases from Grace Kennedy - who is to be seen in her own series on BBC2 in the New Year - with 'I'm Starting Again' (DJS 10963), and Susan Fassbender whose 'Twilight Cafe' after receiving much airplay on Criminal now moves to CBS (9468).

The Crusaders and Wilton Folder are given both the 7" and 12" format - MCA(T) 657 and MCA(T) 665 respectively.

Gimmick packages from Praying Mantis, whose first Arista release offers a free single and Honney Bane, with a double pack for her EMI debut.
BETTER TO GET

IRON MAIDEN
FIRST ALBUM
EMC 3330

FLASH GORDON
ORIGINAL SOUNDTRACK MUSIC FROM GERRY
EMC 3351

THE DAMNED
Black Album
Double album set for ordinary list price of £5
CWK 3015

DEEP PURPLE IN CONCERT
DOUBLE ALBUM
SHDW 42

BOW WOW WOW

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