

RECORD BUSINESS

WITH **RADIO WEEK**

Singles chart, 10-11; Album chart, 21; New Singles, 22; New Albums, 20; Airplay guide, 14-15; Retailing, 8.

August 4, 1980 VOLUME THREE Number 20



ON THE left, Genesis (Phil Collins, Tony Banks and Mike Rutherford). In the centre manager Tony Smith. On the right Andrew Sheehan (Charisma special projects), actor Patrick Mower, chairman Tony Stratton Smith and md Brian Gibbon. At the front, Gail Colson, manager of Peter Gabriel, actress Suzanne Danielle, Susan Gibbon, Margaret Banks and assorted children. The occasion, the tenth anniversary celebrations of Genesis when platinum discs for the Duke album, silver salvers and gold Duke pinks were presented.

More adventurous programming as Radio-1 drops '40' playlist format

RADIO-1'S DECISION TO drop its Featured 40 playlist from September 1 could be good news for Britain's record companies anxious to see a wider range of product given national exposure.

In general, the move announced by Radio-1 chief Derek Chinnery last week towards more adventurous programming, was welcomed by promotion staffs, some of whom hoped that the BBC's implementation of greater freedom of choice among DJs and producers would also influence the music policies of ILLR.

The change in the programming policy brings to an end a system utilised for the past eight years and which was introduced with the aim of giving an overall cohesion to the daytime strip shows. It will mean an end to the Playlist Committee, currently chaired by Paul Williams, and with the disappearance of the Featured 40 will also go the certainty that the records on Page One of the playlist will receive from 15-18 plays a week. If there was any concern among record companies it was that the value of repetitive BBC exposure could make hits that much more difficult to break into substantial sellers.

"Over exposure which turns people off records can be just as big a problem as lack of airplay," commented Phonogram promotions manager Annie Challis. "Records that are really good will be played by more than one programme anyway and the producers and DJs are sufficiently aware of those records which will become hits. Sales longevity could actually improve if records are no longer played to death."

Independent promotion man Mike Willis commented: "The business of the promotion man is to talk to producers and DJs, and from that point of view it will be business as usual. Producers will be able to programme according to their own inclinations instead of coping out by taking cover behind Page One or Two of the playlist. It's a healthy situation."

It looks as though Radio-1's intention is to build a better defined musical identity for its daytime strip shows away from playlist restrictions which dictates five of every nine records played in each half-hour, strictly rotated. This will involve more demographic programming with music "hardening up" towards late afternoon when rock fans

will be home from school and work.

One BBC advantage gained by the Featured 40 will be lost. With no central committee deciding which records are to be aired, promotion staffs will be faced with the need to contact each producer and to renew their efforts each week to sustain plays. "Before we started the Featured 40 pressure from pluggers was ridiculous. We hope it will not become too great with this new innovation," commented Paul Williams.

For full details of the Radio-1 changes see *Radio Week* P.16.

Parkinson exits from Polygram

TOM PARKINSON, commercial director of PolyGram Record Operations since the middle of last year, has resigned from the company with immediate effect. The announcement was made last week by PolyGram managing director, Ramon Lopez, who said that Parkinson's departure was due to plans for the restructuring of the recently formed commercial division.

Parkinson joined PolyGram in 1973, and was responsible for running Contour Records. In 1975 he was appointed deputy managing director of Polydor, moving on to PolyGram Record Operations last year.

He has yet to make an announcement regarding his future plans. PolyGram is expected to announce a replacement shortly, with former EMI national sales director Clive Swann among those being tipped.

CBS axes singles force

CBS RECORDS last week disbanded its 12-strong singles sales promotion force. The move has resulted in redundancy for eight of the sales force. The other four have been shifted over to the main sales team, bringing its overall strength up to 30 from 26.

Martin Nelson, who headed up the singles sales force, previously known as the "specialised" sales force, has been appointed a regional sales manager with responsibility for radio promotion.

CBS managing director, David

Betteridge, told *Record Business*: "It was felt that in the current climate it was a sensible decision to make and we also feel that the whole approach to record promotion is changing. Dealers were being confused by different salesmen from the same company calling, and these salesmen were almost competing against each other."

Betteridge added that CBS did not plan to announce any further redundancies in the near future.

Settlement over Sabbath album

THE LEGAL dispute over the Black Sabbath *Live At Last* album, which has prevented any copies being shipped out for the last week, was due to be resolved over the weekend.

Members of Black Sabbath and Gimcastle Ltd had brought an infringement of copyright action against distributors Stage-1 and Nems Records. In the High Court on July 25, Nems and Stage-1 gave undertakings not to sell or manufacture any more copies of the LP until the issued had been settled.

However, Nems director Patrick Mehan explained that the problem over a couple of tracks had been nearly sorted out. The album should be available from Stage-1 again by the beginning of this week.

Meanwhile, Nems will be re-releasing the Black Sabbath single 'Paranoid' on August 8 backed by trade and consumer press advertising and an extensive window and in-store display campaign.

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Indie dealer group goes for central buying

THE BREAKAWAY association of independent dealers intends to establish its own central buying consortium at a meeting in Coventry on August 17.

Discussions are still taking place with record companies, but it is hoped that retailers will be able significantly to improve their discounts by ordering in bulk with the dealer association which will be registered as a limited company being invoiced directly.

The association will also be officially formed at the August meeting, to be held at the Eurocrest Hotel. The name currently being suggested by founding member Philip Ames is British Independent Record Dealers (BIRD).

In addition to pressing for abolition of returns, the subjects to be discussed will include a national advertising campaign by dealer members, a code of practice which would ban such things as parallel imports.

Ames told *RB*: "Any retailer interested in joining the association is welcome at the meeting, but we would prefer dealers of stature with turnovers of over £250,000 a year."



JOHN CLEESE controls his excitement as he is presented with a silver disc by Island Records for the *Secret Policeman's Ball* album. Pictured with him are (left) Martin Lewis, producer, and Peter Walker, Amesty International fund raiser.

'Rent-a-disc' scheme lands Ames in High Court

THE FIRST round in the BPI's campaign to close down the record lending libraries run by retailer Philip Ames took place in the High Court last Friday.

The BPI, acting through CBS Records, claims that Ames' scheme amounts to an authorisation to home-tape copyright material, and is seeking an injunction to outlaw the lending operation and to obtain damages.

The application for an injunction against Ames will not be heard until the

BPI proposals for video royalty rates revealed

THE BPI-backed video organisation – to be known as the British Videogram Association – has finally issued its alternative proposals to the MRS rates for royalties on music video programmes.

In financial terms, the BVA's suggestions do not differ greatly from those put forward in April by the MRS. However instead of being calculated as a percentage of the retail price, they are based on a per minute royalty rate.

The BVA is proposing that copyright holders should be paid between 0.625p

and 0.234p per minute, depending on the amount of music featured on the video programme. The MRS suggested a sliding scale based on a maximum royalty of nine percent of retail price, with various packaging allowances built in.

The MRS rate card was rejected by record companies, and the new BVA proposals are now due to be discussed at the inaugural meeting of the Association to be held in London on August 13. In addition to record companies, video producers and distributors have been invited.

Ron White, managing director of EMI Music and a member of the MRS council said last week that it was too early to comment on the BVA proposals. They are due to be discussed at the next MRS council meeting on September 1.

For the time being the BVA is to be chaired by CBS chairman Maurice Oberstein. At the meeting on August 13 he is expected to report on the progress of negotiations with the Musician's Union over a blanket agreement on video royalty rates.

Oberstein commented: "With the wealth of experience we have already amassed it is our intention to firmly establish the BVA as the primary organisation in this country representing video companies."

Reversionary rights issue settled by House of Lords

A HOUSE OF LORDS ruling has brought to an end the eight-year legal wrangle over copyright of 50,000 songs bought by Redwood Music from the estates of dead composers and lyric writers.

Under the ruling, songs with words by one writer and music by another legally revert to the estates of the original copyright holders 25 years after their death – the so-called 'reversionary right'.

The effect of the four-to-one decision

is likely to be a loss of many hundreds of thousands of pounds to British music publishers. But Redwood Music, formed specially by Carlin Music president Freddie Beinstock to fight the issue in the British Courts on behalf of surviving families and estates of the writers of songs like 'April Showers', 'Oh You Beautiful Doll' and 'If You Knew Suzie', is likely to gain large sums in both back-dated and future royalties.

The case originally arose when Miriam Stern, former president of the American Guild of Authors and composers formed an agency to represent the estates of 177 dead authors involving 30,000-40,000 songs.

But a royalty sharing scheme put forward by the agency had not been accepted by music publishers so Redwood Music was formed to start legal test actions.

The Law Lords dismissed appeals by publishers Francis Day and Hunter and Chappell against an Appeal Court ruling in Redwood's favour. The ruling will apply only to grants of copyright made before June 1957 when the 1911 Copyright Act was repealed and replaced by a new act.

"A Redwood lawyer said after the case: "The ruling should be of great benefit to the estates of songwriters, but it also has wide ramifications for books and all copyright works and will apply in other countries. Song writers' estates can now make 'more favourable terms on copy rights which would otherwise have stayed with their original publishers."

full trial – which is not expected to take place for at least six months.

In the meantime, Philip Ames gave High Court undertakings on July 25 to keep records of all discs that were hired out, when they were hired out and what money was received from the rentals.

Ames, who is contesting the BPI action, launched record lending libraries in his Blackburn and Burnley branches in June on an experimental basis. The BPI has not yet decided whether to take legal action against Disc Discounts in Bicester which introduced a record library in July.

• LORDS RULING (cont.)

It is difficult to estimate the financial and practical effects of the decision on British publishers, but a joint statement issued by EMI Music and Chappell expressed disappointment at the rejection of the appeal and concern at the considerable complexity of the law of reversionary rights the decision produces.

In addition, EMI Music chief Ron White is concerned that the decision might rebound on the heirs of the composers it was intended to help. A lot of songs could vanish from circulation while the differential between music and lyrics is sorted out.

Club tie-in label launched

SPORTING A maximum price of £3.75 and going right down to £2.99 in some cases, 101 Records has been launched to showcase new rock acts linked with London's 101 Club, with nationwide marketing and distribution through Polydor.

Headed by Frank Sansom, the label plans to operate on a fast recording turn-round with a maximum of six weeks between recording and release date.

The first release will be a 12-track studio LP called *Band Its At 7 'n O'Clock* (Polydor 2384116) featuring one song each from up-and-coming bands like The Piranhas, Holly and the Italians, Wasted Youth, The Hitmen, and the Thompson Twins. It is released on September 5 in a limited edition.

Brian Berg joins Hutton

BRIAN BERG, formerly general manager commercial development with special responsibility for TV packages, has joined the Hutton advertising company as client services director. Berg spent four years with EMI. At Hutton he will be involved with the full range of the company's business, but his closest contact is likely to be with the Arista-Ariola account and assisting Denis Knowles in the operation of the Tellydisc direct mail record operation, jointly owned by Hutton and Ariola.

There will follow a schedule of ten albums under the collective title *Live At 101*, each featuring a single band recorded at the club.

All the LPs will have a tabloid newspaper sleeve design format with a consumer competition printed on the cover. Prizes for the first contest include a walkabout cassette recorder, six pre-recorded cassettes and life membership of the 101 Club.

Said Sansom: "Once kids see a band they like, they want to buy a record immediately and not have to wait five months for a release. We aim to provide those kids with immediate records."

To coincide with the label launch, the 101 Club is staging a special week of dates for bands featured on the first album.

Armed raider robs megastore

A MAN armed with a sawn-off shotgun stole £8,000 in cash from Virgin's Oxford Street megastore last Saturday, despite an attempt to disarm him by manager John Bowers.

A half hour before closing time, the man entered an office at the back of the store where staff were cashing up the day's takings, and ordered them to lie face down. Bowers entered the room and tried to over-power the man, but was eventually knocked to the ground. The man then escaped with the money.

Steve Mandy, Virgin's retail managing director, said: "Staff are instructed to co-operate with someone who is armed, so it was very brave of John Bowers to have a go, and luckily he wasn't hurt."

MULLINGS

FURTHER TO the future relationship of EMI and Motown, mentioned here last week, the word is that the American label is prepared to renegotiate its UK deal, a year in front, as part of a new agreement for the whole of Europe. The Eurofigure being sought on the Motown side is reportedly 25 million dollars. The amount being offered on the EMI side is, apparently, 9 million dollars – slightly less than the company is paying for its existing UK deal. All rather intriguing bearing in mind that Ken East, EMI's chief operating officer, last time round was negotiating for the other side . . . a sign of the times – one unfortunate manufacturer recently was faced with taking back something in excess of one million pieces from a de-stocking High Street multiple . . . the discount battle between Andy's Records and the new Our Price shop in Cambridge which showed signs of attracting coach parties of punters, has been won – if that is the right word – by the local lad. Our Price has settled at £1.60 off its top 30 LPs, with Andy's sticking by its never-knowingly-undersold pledge, by adding a further 10p. Meanwhile, Harlequin's Cranbourne St, W1, branch becomes first casualty of the Our Price takeover . . .

MUCH INTEREST, and not a little trepidation, being shown in Granada TV's forthcoming *World In Action* look at the record industry – which may ruffle a few feathers . . .

THE DEPRESSING Summer (sales and weatherwise) took a turn for the better with Charisma's tenth anniversary bash for Genesis at chairman Tony Stratton Smith's elegant Oxfordshire home. The occasion was blessed by the fine weather it deserved, although perhaps not the attendance it anticipated, and the guests enjoyed barbeque, steel band, limbo dancing and fireworks, while Genesis received platinum discs for the *Duke* album. It's nice to know that there is still a place for such occasions in the midst of all the surrounding austerity . . . less fortunate, of course, was the first open air show at the Milton Keynes Bowl where many fans resembled New Guinea mud warriors, but obviously reckoned the high quality of the music from Squeeze, UB40 and Police made it all worthwhile. Given a bit of decent weather, the site would have been perfect, and if the open-air shows have a future, then so does Milton Keynes. Spartan continues in its expansionist mood with introduction of a computer to handle stock control and accounting imminent, and other impressive plans in the pipeline . . . and taking of major projects, Stan Blackburn who runs the Monarch label, reckons he has acheme of cosmic importance which will astound an unsuspecting world when he tells all in a few weeks' time . . .

RON WHITE, EMI Music Publishing supremo, refutes Young Blood's claim to be the first company to use sleeves as an advertising medium. He recalls that in 1965, EMI distributed 10 million singles bags carrying advertising for hair driers, toasters, cosmetics etc, which Mullings recalls didn't meet with the overwhelming approval of the traditional dealers at the time. "When I was a young man, I was always told there was nothing new in the world of marketing and I think this is now proved," White muses . . . Island pressyug Rob Partridge debuts as a sleeve designer with Burning Spear's *Living Dub* album . . . the launch of *Heavy Metal Weekly*, planned for the Autumn by Walsh and Thompson, has been postponed because of "uncertainty and recession in the record industry" . . . after four years with CBS, Simon Frodsham crosses over to WEA to handle press for American repertoire . . .

DESPITE EXTENSIVE cutback on its wholesale operation, Bonapartes, now based in Kings Cross, will soon be launching a second label . . . EMI marketing director Peter Buckleigh points out that there was only widespread apprehension (not apathy) about going along with the *Big Time* TV show on Sheena Easton. Once a2r chief Brian Shepherd expressed his enthusiasm for the artist, then all concerned were all keen . . . the on-going sporting rivalry between RB and Stiff continues next week when they engage in a game of cricket in deepest Colindale for a barrel of Theaksons. . . Marilyn Worsley from the MCPS takes over as secretary of BASCA, the songwriters' association, from Bill Cochran who is returning to music publishing . . .

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taken from his album
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Push for eight-album Presley package

RCA RECORDS is planning a major marketing push for an eight-album Elvis Presley package – called *Elvis Aron Presley* – set for August release to coincide with the third anniversary of the singer's death and the 25th anniversary of his signing to RCA in 1955.

The package is due to retail at around

£35 and contains previously unreleased material as well as a book of photographs and explanatory notes. It will be packaged by substantial national press advertising and a special promotional tie-in with the Sun is planned for the week leading up to August 16.

RCA is also making more than 40 Presley back catalogue albums available to the trade with the offer of an extra 20 percent margin, effectively bringing down the retail price to £3.99 if dealers desire. A free Elvis poster will be supplied with each discount album.

Polydor brings back its catalogue discount scheme

POLYDOR HAS re-introduced its limited edition 'back catalogue discount scheme and extended the range of titles available.

Originally launched earlier this year with 30 albums on the list, it makes a come-back this month with a total of 45 titles on the new roster by artists like the Jam, Who, Bee Gees, James Last and Rainbow available to dealers at 2.28 excluding VAT against the normal price of £3 (Super) and £3.25 (Deluxe).

The offer does not apply to tape and should be ordered on a special form mailed to the trade two weeks ago. It stays open until the limited pressing run is exhausted.

CHRYSALIS RECORDS has lined-up full scale campaign to support the debut

Merchandising

Q-Tips (CHR 1255) album, scheduled for release on August 15. It will feature advertising slots on Capital Radio, up to 300 roadside displays and advertising space in NME, MM, Sounds, Record Mirror and NME.

THE BEAT'S new double 'A' sided single 'Best Friend' c/w 'Stand Down Margaret' – re-mix dub version of the album cut with extra toasting – is being issued in a four-colour picture bag and is supported by consumer press advertising, posters and dealer mail-outs.

THE FIRST 15,000 buyers of Gillan's first album for Virgin – Glory Road (V2171) – will receive an extra LP entitled For Gillan Fans Only which contains material previously unavailable in this country. The album is out on August 8.

The LP release is prefaced by a single 'No Easy Way' and is followed by major

festival appearances and a major tour in the Autumn.

DESMOND DEKKER's new Black And Dekker LP on Stiff Records comes in for a wide-ranging promotion campaign this week.

The first 10,000 copies of the album will retail at £3.99 instead of the more usual £4.99 price tag while an Our Price Records consumer competition is being mounted in which the winning buyer of the album will receive a Dalmation puppy. A single 'Please Don't Bend' is out to coincide.

Deals

NORTHERN ROCK band Dedringer has been signed to Dindisc. The first single 'Sunday Drivers' (DIN 10) was released on Friday and work will begin on the debut album during the Autumn.

HEATH-LEVY has concluded a three year publishing deal with Fried Egg Records. The agreement covers the entire Fried Egg catalogue, which features such bands as The Fans, The Stringays and Electric Guitar.

CHIPS RECORDS, the label offshoot of ATV Music, will be issuing singles on behalf of two new labels. Fire Exit Records formed by songwriter Brian Wade is putting out 'Accident' (LOCK 1) by The Viewers this week and MAP Records of Coventry debuts on August 22 with 'Shuffte Shuffte' (MAP 1) by The Army.

ARMAGEDDON RECORDS, currently in the RB Indie Charts with The Soft Boys, has concluded a distribution deal with Spartan Records.

STAR MUSIC has signed its first artist – Ian Kenny and his band GBH, will be recording its debut single titled 'Eye To Eye' later this month for Star Records.



SIGNING IN unison: RCA Records finalises a worldwide contract with Chris Neil Production and management company D&J Arlon, which represents such as Sharon Campbell, Leeson & Vale, Tony Kishman and Kevin Lynes. Pictured left to right are: Mick Leeson, Chris Neil, Sharon Campbell, Deke Arlon, Peter Vale, Jack Craig, RCA managing director, and Kevin Lynes.



BARBARA DICKSON is presented with gold discs for sales of her LP *The Barbara Dickson Album*. Pictured left to right: Bernard Theobald, Dickson's manager, John Mair, CBS sales director, Barbara Dickson and Muff Winwood, CBS UK A&R director.

Ins & Outs

PHIL SHARP has been appointed professional manager UK Product at EMI Music Publishing, following the transfer of Dave Ambrose to the EMI Records A&R team. The company has also decided to reintroduce a song plugger and has appointed Bob Clifford, an experienced musician who plans to demonstrate his songs at the piano.

GARRY BLACKBURN has been appointed promotions manager for the recently formed label Badge Records. He was previously with Johnathan King's UK Records.

Letters

RRP problems for a mail-order dealer

I AM in full agreement with Martin Ancombe (Observation Post July 14) and his comments on RRP and Music Master. Our business is mail order and without RRP or SRP we cannot operate a simple-to-understand system of 20 percent off, our line since we started discount selling in the Gramophone in 1964. Abolition of RRP simply adds to our existing problems like unmarketable box-set numbers. In truth, the companies are passing the buck. They are scared, in the present recession, to put their prices up openly. The dealer either pegs his prices at a reduced margin, or puts his prices up and loses his customers to a competitor who doesn't.

Our experience with Music Master is similar to Martin Ancombe's – no reply to letters, undeleted records shown as deleted and vice-versa. We also miss the monthly supplements showing distribution changes. As a postscript, I regularly send corrections to the Gramophone classical catalogue. It is amazing how many errors dealers can spot. I try to put them right, more for self-preservation than anything so that future customers won't order the wrong records again. R. Smart, Crotchet & Co, Church Stretton, Salop.

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Panic stations? Or the iceberg averted?

A PREDICTION made by WEA and John Fruin at the time of recent staff cutbacks that the UK record market would decline to 50 percent of its 1979 figure over the next 18 months has found little favour among industry executives and observers.

In general, it was felt that Fruin's estimate of a £200 million retail market was rather too pessimistic even in the light of a serious decline in business in the first quarter of 1980 when total manufacturer sales of £51.7 million were running 25 percent short of maintaining business at comparable level to the first quarter of 1979. It is not anticipated that the April-June figures will be any less bleak.

At the worst, it was believed that the total decline would not be greater than 30 percent, after which there was a chance of business showing signs of growth once again. Statisticians tend not to use the more volatile singles market as a guide to future developments, and to look with more confidence at the patterns established by album sales. The annual volume of unit deliveries in March 1979 was equivalent to 85.4 million units. Twelve months later this had declined to an annual rate of 72.3 million. If as anticipated, sales will continue to drop until the end of the year, perhaps by as much as another 14 million units, this would mean a market decline of around 30 percent, assuming that neither singles nor cassettes are seriously affected. "I think John Fruin is budgeting for a bonus," commented one observer.

Bill Martin, who runs Leisure Consultants, a subsidiary of the Henley Centre For Forecasting, which continually surveys the whole leisure market, was slightly more optimistic. He put the reduction in business at no more than 20 percent "even taking a pretty gloomy view". If there was no increase in volume, he put the retail value of the 1980 market at current prices at something about £300 million. He predicted that 1981 would be "a pretty lousy year" but the worst would have gone past.

Ramon Lopez, md of PolyGram Record Operations, felt that some real

WEA CHIEF John Fruin is gloomy for the immediate future of the UK record market. BRIAN MULLIGAN discovers that although factors like parallel imports and the fluctuating strength of the pound give cause for uncertainty, many key industry and retail executives are by no means as pessimistic.

gain in the level of business should be evident by the end of next year which would otherwise be on a level similar to this year. With UK manufacturers having little option but to maintain existing prices, there was the possibility of higher prices in Europe making parallel imports less attractive. He also said that if the government's economic strategy worked, the results would show themselves in more buoyant leisure spending towards the end of 1981.

Bill Judd, EMI's business planning manager, said his assessment of the rest of 1980 was for the strong £ continuing to make parallel imports attractive resulting in the moving annual total of UK trade deliveries of LPs continuing to decline, but perhaps not as fast as the BPI had suggested. He foresaw an annual figure of 65 million LPs, with pre-recorded tapes holding steady at about 24 million units, but lack of really saleable repertoire having an effect on the previously lively singles market.

But everybody spoken to by *RB* admitted that their forecasting could turn out to be inaccurate. "I might be completely wrong," said Martin. "It is a crazy industry to try to forecast."

Looking at future prospects from a retail viewpoint, Ian Gray, marketing director of the HMV chain, came closest to supporting Fruin's bleak sales prediction.

"Based on the figures and forecasts currently available, it looks as though the market will have declined by 40 percent by the end of the year from its 1978 peak. It is really only matter of artistic licence how you interpret the figures and how you view general economic trends," said Gray.

Gray pointed out that BMRB research had disclosed a growth of imports and a general de-stocking by retailers looking to minimise their stock risk. It was possible, nevertheless, that the number

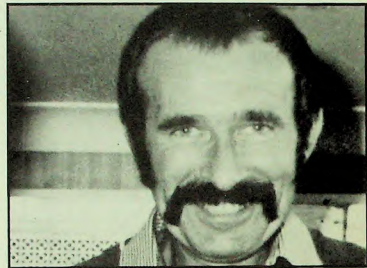
of records sold to the public might be no less than in 1979.

"I would say there was cause for concern but no need to panic. We believe it is our responsibility to go out and hustle for business."

gins turnover has actually increased and we are running only about 11 percent below last year. As small dealers go out of business, we will increase our share of the market that is left," he said.

The last word belongs to Fruin himself. He admitted that in making his doomy prediction he had been budgeting for "the ultimate bottom" so far as the new structure of WEA was concerned. "I will be delighted to be proved wrong," he said.

Fruin explained that he was referring



FRUIN: A 50 percent drop in the UK market over the next 18 months. LOPEZ: a levelling out or even some gain.

Gray estimated that trade would decline in excess of 10 percent, on the first quarter of 1980 which showed a 25 percent dip on 1979, but less than 20 percent. "The summer slump is probably not worse than last year although there were stronger releases on the market."

Steve Mandy, md of Virgin retail, was more bullish about prospects than Gray, although he felt that times could be hard for independent dealers.

"During the last three months, Vir-

to deliveries from UK manufacturers to the shops. "What is selling out of the shops will not be as low as I prophesied," he admitted. While the pound sterling remained strong, he felt that there would be no decline in the serious level of parallel imports for the next 18 months. This would continue to hurt the output of UK companies like WEA.

"Retailers don't have the same problems to face as manufacturers, and I don't think people have studied closely enough how EEC imports could affect our business."



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 Tel: 01-734 4981.

Two mistakes that laid a label low

TWENTY EIGHT days ago The Label Records announced it was going into voluntary liquidation having amassed debts of £46,000 (not including money owed to directors).

It was sad news to observers of the small labels scene who had registered The Label as one of the frontrunners of the movement at a time when the only competitors were Stiff, Chiswick and Rabid back in 1976.

Since then, the other labels have gone on to chart success and licence deals with major companies. Their futures are assured apart from divine intervention or nuclear holocaust.

So what went wrong? The Label's former boss Caruso Fuller tells his side of the story in the hope that other indie following the trail he helped blaze will not make the same mistakes.

From the start, apart from two major miscalculations, The Label was just as successful as it needed or wanted to be. Fuller always wanted to remain autonomous, always did his own distribution and although a licence deal with a major was the long-term aim, he wanted to make the agreement on his own terms - and he realised the impossibility of that without a big hit under The Label's belt.

"A very small label would have been happy with the sort of sales we were notching up on our product," began Fuller. "We had one of the first and most publicised punk bands called Eater who were selling an average of 17,000 copies of every single they released."

"The first Eater album sold about 10,000 copies, which is strong sales even today for an indie album. We also had Tribesman who sold 5,000 singles and 3,500 albums - and it would have been more had we been able to make a better deal in Germany."

Fuller also had hits with the Cash Pussies which sold 4,000 copies and Dave Goodman And Friends' "Justifiable Homicide" which did 18,200,000."

But the label was vulnerable from the outset because of the prime-mover's insistence on staying totally independent. Fuller was dealing with a series of one-stops who had themselves mus-

hroomed overnight and were often under-capitalised. If one of them went bankrupt or ran into 'cash flow problems' The Label had to stand the loss. In a licence or distribution deal with a major that kind of risk is ruled out, but it became a reality more than once for The Label.

"Then two really major things went wrong during 1979," continued Fuller.



A FRONT runner in the indie movement four years ago, why did The Label recently go bust when other, more famous names have prospered? Caruso Fuller points out to JOHN HAYWARD the pitfalls that small labels should watch out for.

"We made the wrong German licence deal, and we became involved in the ground-breaking picture disc called 'The Han-Disc'."

"Our German deal was with a production company which had shown great interest in our stuff. The guy came to London and promised us an advance so we put a contract together. When no advance was forthcoming I went to Germany to sort things out."

"I found he was in no position to pay us our advance, but meanwhile he had pressed 10,000 records on his behalf because he said he would save money that way. Although the pressing contract was with the German, the order was in our name and we were liable. Of course, the

German put his company into liquidation and the whole episode cost us £10,000, which at the time we could not afford."

The other error was becoming involved with the development and promotion of the Han-Disc. A revolutionary idea, the picture disc was to be formed out of two thin discs stuck together on the outer edge leaving a cavity inside for pictures, coloured oils or any other filling. It was an exciting concept and The Label was offered the first chance to get involved by putting together a special compilation for it.

"It should have been great, but the production side was never really together," admitted Fuller. "We did all our side of the deal, but we were let down badly and the record finally came out two months too late and in not enough quantity to satisfy the advance orders for the Christmas rush. Eventually the company that was doing the production work, which had been very good to the Han-Disc people, lost interest and destroyed the remaining product. I think we probably dropped £15,000 on that episode."

Now Fuller sees that both episodes could have been avoided, although he does not regret the Han-Disc initiative which could easily have been a startling breakthrough for the company.

"What could have been done to avoid the collapse of The Label?" More advice from experienced men in their field, "is the quick answer from Caruso. "Always use good accountants and lawyers when you are moving into new areas. Their advice may be expensive, but it will pay off in the end. We were simply not experienced enough and in the end it was our downfall."

"Also, small labels are usually in cash difficulties. If the chance to make £10,000 comes along, put it in some useful purpose which may benefit you in the future. Never use it to stop a short-term gap because you will only have to fill a similar gap in a few months time."

"The point is, there is plenty of room for indie labels which are willing to work and know that they are doing while the majors are relying on them more and more as their A&R ears."

Once the untidy business of creditors meetings and liquidation are out of the way, Fuller is to set up as a consultant for British companies and artists looking for record and publishing deals in Japan.

Fuller was from Japan that he returned to the UK in '76 after working in a similar capacity in the record business there. He speaks the language and has a Japanese wife who is currently setting things up there. Those interested should call him on 01-381 1927 or write to 106 Dawes Road, London SW6.

SMALL LABELS THE INDIE CHART

SINGLES EPs

- 1 LOVE WILL TEAR US APART Joy Division Factory FACT 25 (P) (Q)
- 2 HOW I WROTE ELECTRIC MAN CITY HORNBUS RT 048 (O) (M)
- 3 HOLIDAY IN CAMBODIA David Kennedy's Cherry Red FACTORY 13 (M)
- 4 THE GREAT REY DISCOPED REY CHERRY RED FACTORY 13 (M)
- 5 TRANSDISSECTION REY CHERRY RED FACTORY 13 (M)
- 6 MY WAY OF THINKING IT'S YOURS GRAB B RT 045 (O) (M)
- 7 CALIFORNIA REVER ENDERS GRAB B RT 045 (O) (M)
- 8 BLOODY REVOLUTIONS PERSONS UNKNOWN Cramp/Potter Kings Crass 421984-1 (O)
- 9 REALITY OF WAR Discharge Clay 1 (J)
- 10 REALITY OF WAR Discharge Clay 2 (J)
- 11 DO YOU DREAM IN COLOUR COCOSOO COO 1 (M)
- 12 MAN NEXT DOOR SILE RT 047.5 (O) (M)
- 13 JUST LIKE EDDIE'S SUN FLOUTER MULE MUTE 008 (O) (M)
- 14 3 TON TONS Young Marble Giants RT 043 (O) (M)
- 15 KING AND COUNTRY RT 075 (O) (M)
- 16 NO ROOM AMONGST STARS 80 RT 075 (O) (M)
- 17 THE PERSONALS RT 051 (O) (M)
- 18 TERROR COUPLE KILL COLORED TERRORISTS RT 047 (O) (M)
- 19 HONEY BANE Crass 521984-1 (O)
- 20 NOT BEEN SLEEPING 27 Crass 521984-2 (O)
- 21 LIKE THE FIRE FOR AGES CUPA 404 BAD 9 (O) (M)
- 22 MADMAN SUTHERLAND'S Fresh FRESH 10 (O) (M)
- 23 WHERE'S CAPTAIN KARK RT 045 (O) (M)
- 24 DIE MATHEWEN Lipbit RT 047 (O) (M)
- 25 SOLDIER SOLDIER RT RT50 3 (M)
- 26 WHITE MICE M.D. Mates MADE MODE 1 (O) (M)
- 27 SILENT CREAM INVASIVE NEVE 001 (O)
- 28 THE SILENT SOLUTION Fare Ubu RT 040 (O) (M)
- 29 STRANGE EFFECT Direct Hit Hi (P)
- 30 BORN IN FLAMES Red Crayola RT 054 (O) (M)
- 31 EYE TALKATIONS Salan SAFE 28 (M)
- 32 EYE TALKATIONS Salan SAFE 28 (M)
- 33 FEEDING OF THE 5,000 Crass 521984-3 (O)
- 34 TREASON IT'S YOURS WASTY! The Teardrop Experiment Crass 521984-4 (O)
- 36 CHAMP ME IF YOU CAN Play 135 (M)
- 37 1990'S P.O.P. PRATS RT 042 (O) (M)
- 38 BASTARDEN FIVE Island 10 WP 6614 (O)
- 39 CRAWLING CLASS Factory FAC 17 (P) (O)
- 40 SOFT BOYS Armageddon EP 0022 (O) (M)
- 41 FOOD FOR THOUGHT LIPBIT Star Step Forward SP 13 (O)
- 42 CARTRIDGE Graduate GRAD 6 (M)
- 43 ADAM & THE ANTS Do It RUN 10 (P) (O)
- 44 SHOPPING FOR CLOTHES NOISE BITE 10 (O) (M)
- 45 TRAVELLING MAN Redington's DAN 4 (P) (Z)
- 46 NAUTIKUT SLEIGHBIRD Redington's DAN 5 (P)
- 47 JEALOUSY Bridgetower BHS 5 (P)
- 48 YOU ANTICIPATION DIES 5 RT 041 (O) (M)
- 49 MICK CLARKE Missing Link ML8 1 (O) (M)

LPs

- 1 CLOSER Joy Division Factory FACT 25 (P) (Q)
- 2 UNKNOWN PLEASURES Factory FACT 10 (P) (Q)
- 3 LIVE AT ST. BLACK Sabbath NEMS B5 001 (O) (M)
- 4 COLORFUL YOUTH Young Marble Giants RT ROUGH 8 (O) (M)
- 5 STABLES OF THE CRASS Crass 521984-1 (O)
- 6 STABLES OF THE CRASS Crass 521984-2 (O)
- 7 MUSIC FOR PARTIES MULE MUTE 2 (O) (M)
- 8 THE AMERICAN SILENT CREAM MULE MUTE 2 (O) (M)
- 9 THE AMERICAN SILENT CREAM MULE MUTE 2 (O) (M)
- 10 THE AMERICAN SILENT CREAM MULE MUTE 2 (O) (M)
- 11 OU EST LA MAISON DE PROMOTHEE John Cooper Clarke SANE 106 NEE 1 (P)
- 12 THE BLUE MOUNTAINS Tophy Salan EYE ABE 802 (M)
- 13 LIFE'S FINGERS RT ROUGH 1 (O) (M)
- 14 RETURN OF THE DURRILL COLUMN The Durill Column Factory FAC 14 (P) (O)
- 15 DIRK WALKS WHITE SOX Do It RIDE 3 (O) (M) (P)
- 16 THE RAINCOATS RT ROUGH 3 (O) (M) (P)
- 17 SCENTED GREENS GREEL 13 (O) (M)
- 18 THROBING LIGHT Industrial 91 0009 (O) (M)
- 19 FOR WHOLE EARTH INDUSTRIAL 91 0009 (O) (M)
- 20 TOLERATE MASS MURDER RT ROUGH 4 (O) (M)

Key to indie distributors
A: As yet unissued
B: Backlist
C: Catalogue
D: Direct from the artist
E: Exclusive
F: Foreign
G: Gift
H: Home
I: Import
J: Japan
K: Korea
L: Latin America
M: Mexico
N: Netherlands
O: Other
P: Portugal
Q: Quebec
R: Republic of Ireland
S: Spain
T: Taiwan
U: USA
V: Venezuela
W: West Indies
X: Xmas
Y: Yugoslavia
Z: Zimbabwe

Briefs

FINALLY, BEST wishes to Cherry Red's Ian McNay who has bravely (foolishly?) coughed up several hundred pounds to advertise the 'Sent From Coventry' compilation in the ATV area.

OSCEOLA RECORDS has been launched in the UK by session man Jimmy Thomas, who has worked with everybody from the Rolling Stones to David Essex. First release is a single called 'Hang Right On In There' cut 'Driving Wheel' (OSC 1) by Jimmy Thomas who can be found on 01-749 3996.

DEAD GOOD RECORDS is releasing a single by Tiger Lily - the band which went on to become Ultravox. 'Monkey Dive', written by John Foxx (Dennis Leigh) is the 'A' side with Fats Waller's 'Ain't Misbehavin' on the flip.

POP CHART success for the Modettes' dire cover of 'Paint It Black' has prompted renewed indie chart action on their superior 'White Mice' single. Meanwhile this week sees the release of Athletic Spizz '80's first A&M single after considerable indie chart success with Rough Trade. Favourable reaction to 'Hot Deserts' (A&M 7550) should be reflected by fresh demand for '6,000 Crazy' (RTSO 1), 'Cold City' (RTSO 2), 'Soldier' (RTSO 3), 'Where's Captain Kirk?' (RTSO 4) and 'No Room' (RTSO 5). RTSO 1 & 2 were recorded under Spizz's 1978 disguise of Spizz Oil, RTSO 3 & 4 as Spizz Energy and RTSO 5 by this year's MODEL SHOOTING Spizz '80.

SHOWING SCANT regard for rumours of an imminent break-up Young Marble Giants are to tour America in October. However, group member Stewart Maxham is to release a solo single shortly.

Industry problems: a lack of communication

THAT A&R men had little idea what the 'hoax' records submitted to them were, came a little surprise to many of us so used to the strange behaviour of some record companies.

It is small wonder that editors try to encourage those dealers that bother to put their thoughts in writing to be less complaining and more constructive in their outlooks.

The problem for the retailing penman is that there is an awful lot to complain about, while constructive criticism more often than not goes ignored or gets shrugged off as sour grapes.

As demonstrated by the 'great record hoax' and, even, by the Sheena Easton TV programme (with the notable exception of the production fellow), the top end of the industry seems to be full of odd people who don't know, and don't appear to want to know, what is going on at the retail end of the business, or what it is the public wants.

Of course, there is a market for the likes of Dead Kennedys' 'Holiday In Cambodia' and Brendan Shine's 'Catch Me If You Can', to mention two extremes on indie small labels.

Observation Post

But there simply isn't a worthwhile market now for the majority of the 140 or so singles thrown onto the release list every week. And who is paying for all these mistakes? Not just the record companies. The dealers and punters too.

Some pundits think the record industry is now insane. Perhaps, but seeing some of the excuses given by A&R men over the 'hoax', the current problems must be due to a lack of control and supervision in the higher echelons of the industry and a lack of communication in the pyramid from dealer to top management.

So let's try and be constructive. Here are one or two examples of simple things that waste money or bring the industry into disrepute with the public.

For weeks now some ten percent of my EMI orders have had the 'new release extended' or 'out stock - extended' treatment. Surely, it would be better, and more cost-effective to withhold a release date until it's known that initial demand can be supplied - otherwise all that trade advertising is a waste of time and money.

Why did so many of us have to wait ten days for the Rolling Stones album and single? The chart outlets obviously had them as they both departed from release dates. "Volume orders" may be the retort, but a lot of despondent customers not lucky enough to live near a chart shop get a bad impression. Then there was that confusion about the catalogue number and release date for Queen's LP.

I've never been able to fathom CBS.

The company has the extraordinary habit of putting X's all over advice notes. That means - 'out of stock, reorder'. Even MSD can't explain seven weeks' worth of X's by CBS on Boxcar Willie orders. Thank goodness for some efficient indie wholesalers.

CBS has another strange habit with advice notes - this is the 'N/R' (new release) syndrome. Be sure, most of the new releases turn up a day or two later in separate boxes, not infrequently one single at a time - darned expensive way of doing things.

Still, CBS did manage to get my June statement out two days before three of the relevant invoices which then arrived in the individual first class postage envelopes. A few simple sums suggest that if this sort of thing is being duplicated around the country, then CBS is probably wasting £250,000 per year on postage.

No, record companies, your hard luck stories and dealer margin adjustments aren't too convincing.

MARTIN ANSCOMBE



SHEENA EASTON, the singer launched by the BBC-TV series *The Big Time*, visits *The Record and Tape Centre* in Croydon on a tour of South London record shops to promote her new EMI single '9 to 5' (EMI 5066). Pictured with her (left to right) are Dave Fleming, EMI merchandising team, Charles Webster, EMI product manager, and Steve Williams, manager of the shop.

TV GUIDE

Albums to be advertised on television

ATV 21 AT 33 Ellen John ANGILIA	Rocket/HSPD/REWIND 126
21 AT 33 Ellen John GRANADA	Rocket/HSPD/REWIND 126
HIS GREATEST LOVE SONGS Charles Aznavour TRIDENT MCCARTNEY II Paul McCartney (now weeks) (S 29 S 29)	K-tel NE 1078.CE 1078 Parlophone (TC) PCTC 256

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

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Radio-1: credibility & adventure

PART OF Radio-1's new September programming is the scrapping of its Featured 40 and additional list. Controller Derek Chinnery is concerned that the eight-year policy is misunderstood. References and "aside comments" have been made about the station's 'playlist' which Chinnery maintains it never has been. "If a system is widely misunderstood and tabbed 'restrictive practice', then the best thing to do is abandon it entirely," he says.

This decision will not affect programme output radically, but it will encourage producers to be more adventurous. "Radio stations need an injection

of fresh thinking to bolster enthusiasm. All the evidence in recent months points to an increased amount of credibility for Radio-1 with young people," says Chinnery. By placing more responsibility on producers and DJs to programme the right material, especially in view of the wealth emanating weekly from independent labels, Chinnery appears to be making a substantial effort to increase the station's kudos in areas commercial radio will find it impossible to match. ILR has neither the staff nor the editorial freedom to do anything but let Radio-1 lead the field in contemporary music. Its accountability to advertisers

has led the stations away from ILR's promise of seven years ago to programme music progressively.

Record companies may still resort to the "wailing wall" to learn what is being played. Programme details will be displayed there three or four days in advance. Chinnery believes that people in the industry don't make enough time to listen to the radio to find out whether or not their product is getting airplay.

Significantly, Radio-1 will be encouraging people to stay tuned to the station from September by introducing its own news service which will be totally flexible and further sever links with Radio-2. The resources of *Newsbeat* will be deployed to cover all the weekday news summaries. Important news bulletins will be inserted into programming as the need arises. *Newsbeat* itself remains fixed at 12.30am and 5.30pm, while Peter Mayne, Richard Skinner, Andrew Turner, John Read and Frank Patrick will be heard regularly.

Peter Powell takes over the Monday to Friday afternoon show and Any Peables moves to a new time of 10.30am-12.30pm. DLT retains the breakfast show, and Simon Bates gets one *Golden Hour* from 9.30-10.30am and another at 2.30pm following Paul Burnett. Mike Read and John Peel remain at 7.30pm and 10pm Monday



to Thursday, Fridays featuring Anne Nightingale and Tommy Vance.

Adrian Love is set to host these three nights a week: Tuesday's *Talkabout*, Wednesday's *Mailbag* with Anne Nightingale and Friday's *Roundtable* review of the week's new releases. He also hosts a Sunday afternoon show, B15, a magazine/phone-in for young people. Mondays, 6.30-7.30pm, features *Stayin' Alive* with Andy Peebles, 'Doc' Alan Maryon-Davis and Alison Rice reporting. Thursdays see repeats of Sunday's *25 Years of Rock*.

Weekends see Steve Wright, Adrian Juste, Jonathan King (from America) and Paul Gambaccini with their own shows on Saturdays, plus Top Blackburn's *Junior Choice*, *Playground* and *Rock* on *Saturday*. Sundays feature *Junior Choice*, Noel Edmonds' *Jimmy Savile*, Top Blackburn with the Top 40 at its usual time, and *25 Years of Rock* and *Sounds of Jazz*.

ILR school will take 400

FOUR TOP appointments have been made to the Broadcast Training School, the ILR training centre funded through Capital Radio's IBA secondary rental payments and headed by Michael Bukht, formerly the station's programme controller.

The journalism side of the operation is to be headed by Keith Belcher, news controller of LBC/IRN. Currently recovering from a serious road accident, LBC has seconded him to the school for at least a year.

Neil Spence has been appointed senior tutor. Spence was known as DJ Dave Dennis on the off-shore station Radio London. He then set up and ran the United Biscuits Network, broadcasting 24 hours a day to factory workers, which spawned many presenters into ILR before its demise last year. He also spent some time as programme controller of Radio Trent. "He has enormous talent for picking talent," says Bukht.

Chief engineer is Brian Tilcock, currently chief engineer with the British Council Training Centre, he has been a lecturer at the BBC Engineering Training Centre at Evesham and has worked widely in radio and television. He set up and ran the Local Radio Training

School for BBC Engineering.

Also appointed is a head of overseas and community training. He is Keith Yeomans, previously senior producer at Radio London where he was responsible for developing a range of community programme training both for radio people and for various organisations wishing to use radio. An acknowledged expert in this field, he has also taught abroad for the British Council and others.

Bukht has included the training of a small number of overseas students because there is huge demand for British broadcasting training. Yeomans will couple this responsibility with that of community groups and organisations such as the Police, Area Health Authorities, Citizens Advice Bureau and individuals "who want to make more use of the medium but are unsure as to how to go about it," explains Bukht.

The school will be based in London's Greek Street although courses will also be available regionally. With start-up costs of about £200,000-£300,000 the school will accommodate roughly 400 full-time students a year plus evening and part-time courses. Its "major strand" will be devoted to training around 200 people already in ILR. Programming, journalism, engineering, operations, sales and administration courses will be run for beginners as well as refresher/development training courses open to those presently in the industry, to be sponsored by stations. There will also be a range of courses for school and university leavers to enable them to get jobs "on the ground floor" in ILR.

Bukht is currently in meetings with the Charity Commission to whom he has applied to register the school as a charity. It is an entirely non-profit-making organisation with an independent board of governors representing radio stations, the Department of Education and Science, the IBA, trade unions and so on. Bukht believes this will form a solid base to service the industry.

"Radio is so powerful," he says, "and it's going to be even more powerful in 25 years' time. It's vitally important that people in radio do their jobs properly and equally important for those who use the medium to understand."



KEITH BELCHER has been seconded to the school of training by LBC/IRN.

Rockshow Report

MOST AIRPLAY Descending Order	
1	EMOTIONAL RESCUE Rolling Stones CUN 39111
2	VIENNA Chrysalis CHR 1296
3	THERE & BACK Epic EPC 83288
4	THE GAME EMI EMA 795
5	THE PHOTOS Epic PHOTO 5
6	SKAFISH Illegal ILP 007
7	THE UP ESCALATOR Graham Parker Stiff SEEZ 23
8	PETER GABRIEL Peter Gabriel Charisma CDS 4019
9	HEAD ON GEM GEMLP 108
10	ANYTIME, ANYPLACE, ANYWHERE Hosington Collins Band MCA MCG 4011

MOST ADDED Descending Order	
1	CULTOSAUJUS ERECTUS Blue Oyster Cult CBS 86120
2	DEEPEST PURPLE Harvest EMTV 26
3	BIG HTS Bac Virgin V2166
4	WHERE ARE ALL THE NICE GIRLS? Any Trouble Stiff SEEZ 25
5	THE SHAPE OF THINGS TO COME Various Cherry Red ARED 8
6	DO A RUNNER Athletic Spirit 80
7	CLOSER ASM AMLE 68514
8	JAY DIVISION Factory FACT 25
9	CROCODILES Echo & The Bunnymen Korova KODE 1
9	BACK IN BLACK AC/DC Atlantic K50735

BIG NEWS this week seems to be Duffo. Seems the PVK artist has been winning friends and influencing people around the country by giving interviews and playing tracks from his new album *Disappearing Boy*. Plymouth Sound's Ian Calvert says "Duffo on PVK is one of the world's most unbelievable people. Had an interview on Wednesday 23rd - of the best yet. PS. The Industry needs this guy." Duffo also picked up adds at CBC where he did a feature interview/phone-in and at Swansea Sound.

Graham Neal at Nottingham included a list of import albums he's been playing complete with personal ratings. The list includes: Goddo's *An Act of God* (super); Ace's *Living on the Edge* (good); Hounds' *Putting on the Dog* (good); Streetheart's *Under Heaven*, *Over Hell* (good), *Quicksand Shoes* (fair), and *Trillion's Clear*

Approach (brilliant). As for product on this side of the Atlantic he says "Watch out for Dawa Trader."

Gillan has been making the pre-album release rounds to a couple of stations around the country. Malcolm Herdman at Metro featured a special programme with Ian Gillan talking about Deep Purple & Gillan; and Bill Padley at Victoria did much the same but with the added twist of an open line so listeners could phone in and ask Ian questions.

Robin Valk at BRMB featured sessions by the Naturals, the Italians, Iganda and Savage "with a whole bunch to come!" He also furthered recent comments on Allen Roth's *Hot Pickups LP* by saying "I'm getting calls from frustrated guitar freaks who can't buy the album in town... maybe Sonet should beef up their distribution some..." PAT THOMAS

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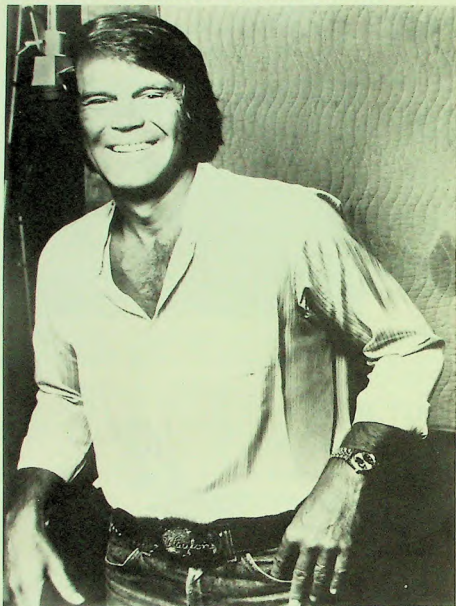
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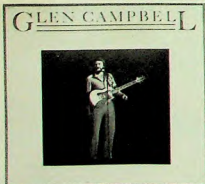


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