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MUSIC WEEK

21ST
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Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 80p



FIRST SIGNING to Dave Dee's Double D Records are The Dance Band. Their first single, *Stacks Of Tracks (DD1)* was picked up by Double D from the Cool King label. Appropriately the band signed their new deal under stacks of tracks at Pye's Mitcham depot. Pictured are (l to r): Dave Dee, Frazer Kennedy (manager), Steve Van-Deller, Dick Hanson, Steve Mullins, Lou Stonebridge, John Earle, Rob Townsend, Peter Hope-Evans.

Heavy metal hitting back with a bang

HEAVY METAL music is enjoying its biggest boom for years with albums selling apace and concerts selling out across the country. Often written-off as a minority music of interest only to "mindless head-bangers", heavy metal is now providing a lifeline for the industry.

Alongside the established names such as Status Quo, Ted Nugent,

Rainbow, AC/DC and Rush, a new generation of HM bands is making its impact on the UK market.

Saxon, Iron Maiden, Girl, Sammy Hagar, April Wine, Riot, Krokus, Def Leppard and a host of aspiring HM bands are shifting vinyl and selling out the concert halls.

Last week, Saxon's album, *Wheels Of Steel* on the Carrere label went straight into the *Music Week* album chart at No. 10 with no big promotion or TV advertising.

Carrere's A & R manager and co-producer of *Wheels Of Steel*, Peter Hinton, comments: "We signed Saxon two years ago when the UK company was first formed. They were our first UK signing and it came as quite a culture shock when I

first saw them performing in Sheffield as it was in the middle of the punk boom.

"One of the reasons we signed them was that we knew there would be a market for them on the Continent. Heavy metal has always been big in Europe, especially in Germany. Now that has spread to the UK. *Wheels Of Steel* is the band's second album and we anticipate strong interest in the first being generated by their current success."

The *Wheels Of Steel* 1980 tour is scheduled to run from April 21 to May 11, with more dates to be added.

Touring is paying dividends for Capitol Records who have such acts as Sammy Hagar, April Wine and Riot.

Martyn Cox, general manager Capitol, explains: "Sammy Hagar's new album could almost have 'dedicated to the UK' stamped on it because after he toured here in September he discovered what the British audiences really wanted and has recorded at least half the album with the UK in mind.

Capitol currently has Hagar's *Loud And Clear* LP in the chart and is releasing his next, *Danger Zone*, in the middle of next month. April Wine's *Harder ... Faster*, following their tour, has also

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BB push Numan as 'video star'

BEGGAR'S BANQUET is expanding into the video market and plans to make Gary Numan the "first video disc star". The immediate release of a video cassette of Gary Numan live, claims the company, marks "the first time that a video of a concert by any British artist has been commercially available."

Mail-order re-launch a threat to dealers

INDEPENDENT DEALERS were dealt another blow this week with the news that World Records, the Richmond-based subsidiary of EMI Records, is to re-launch its former record mail-order club under the new Club 2000. The new enterprise is aimed directly at the younger pop and MOR markets.

Product available on mail order includes albums from the Beatles, Beach Boys, Hollies, Dr. Hook, Frank Sinatra, Crystal Gale, Bob Seger and Cliff Richard. Subscribers will receive regular lists offering some 25 additional albums each month, each available at approximately 20 per cent below the list price of full-price albums.

In addition, there will be a special introductory offer, with membership of the new club, of two records or cassettes for £3.99. Club 2000 joins World Records' recently-

launched Retrospect and Classical clubs. The campaign to launch Club 2000 will include full-page advertisements, both colour and black and white, in national daily newspapers and weekly television magazines. The three-month promotion campaign has a planned budget of £100,000.

Unlike the previous World Record Club, however, Club 2000 will not offer subscribers specially-compiled albums, but rather straightforward 'catalogue' releases from EMI.

World Records managing director, Austin Bennett, said: "It has always been our view that the heavy national advertising which World Records undertakes, particularly for its mail-order boxes, acts as a positive stimulus to trading in general, including retailing."

Through an agreement between Beggar's Banquet, its UK licensee WEA, Numan and Derek Burbidge who directed the film for *Zoetrope*, the 45 minute cassette is released in VHS, U-Matic, Betamax and Philips formats, but will be available on mail order only direct from Beggar's Banquet. The post paid price is set at £19.99 for VHS and Betamax formats, and at £29.99 for U-Matic and Philips.

"We are sticking to mail order at the moment because we don't want to get involved in any long term, complicated distribution contracts," says Beggar's Banquet director Martin Mills.

"So far we don't have any leeway for dealer margin. Something as expensive as a video cassette is a very high stock risk and in these times where record dealers are being very cautious about buying in large quantities, we thought that mail order was the best way."

The video cassette features 11 numbers recorded during a Hammersmith Odeon concert last September, plus a studio promotional film of chart single *Cars*.

Beggar's Banquet plans to expand its video activities as the technology progresses and Mills comments: "We're very keen on Gary becoming one of the pioneers on video disc and this video cassette is a stop gap on the way. We are aiming for simultaneous release on video disc of his next studio album towards the end of 1981.

"Gary is the kind of artist who transfers well enough visually to be one of the first stars in the new medium. I believe that cassettes are only a stop gap on the way to the introduction of video discs as there are a lot of advantages to the disc system."

CONTINUING MUSIC Week's series of international surveys DAVID DALTON visited Sweden, Norway, Denmark and Finland and this week provides his findings in FOCUS ON SCANDINAVIA (see centre pages). The territory has become a proven talent source following the success of Abba and there are lessons to be learned from the way the Scandinavian industry has approached common industry problems.

Schein to head US PolyGram

From IRA MAYER

NEW YORK: Harvey L. Schein has been named president and chief executive officer of the PolyGram Corporation, succeeding Werner Vogelsang, who has held the position since 1974, but who has not been stationed in the US for the last three years.

Schein, 52, will assume the new post on May 1. He has been an executive vice-president at Warner Communication Inc. for the past two years, prior to which he had been chairman of the Sony Corporation. Before that he spent 14 years at CBS Inc., including a stint as president of the CBS/Columbia Records Group.

Considered an expert administrator with a wide knowledge of the home entertainment industry, he is expected to take an active role in PolyGram's previously announced intention to enter the home video field.

Werner Vogelsang will continue as director of the parent company's record business.

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NEWS

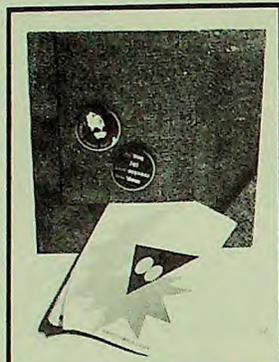
'Made to measure' sleeve from Epic

EPIC HAS developed an elaborate package for the new John Cooper Clarke album, Snap, Crackle (&) Bop (EPC 84083).

The sleeve depicts Cooper Clarke's suit with a pouch for the breast pocket; in the pouch of the first 20,000 albums will be a copy of the 1980 John Cooper Clarke Directory.

Marketing plans for the album include music press advertising, double crown shop posters, badges and a special four-track airplay sampler. Cooper Clarke will be appearing at the Oxford Poetry Festival on May 2.

● Barbara Dickson is currently undertaking a promotional tour to boost sales of the Barbara Dickson Album (EPC 84088) which entered the MW charts last week.



THE new John Cooper Clarke album package.

Edmunds knocks again

PYE'S BLUEPRINT label has picked up the rights to the Dave Edmunds hit of ten years ago, I Hear You Knocking.

It is re-released this week, catalogue number: BLU 2010.

When it was first released in 1970 it stayed at the top of the singles chart for seven consecutive weeks.

VIRGIN MUSIC has signed London based five-piece band The Books to a worldwide publishing deal.

FABULOUS RECORDS, part of the Quarry group of companies, has signed a pressing, sales and distribution agreement with Pye for the UK. First release under the deal is Can't See/Fooled Today (JC 4) by Manchester band The Drones.

Promotion for the London area is being handled by Neil Ferris and all



press and regional promotion is being handled by Fabulous' own promotion department.

BERNIE COCHRANE of St Pierre Publicity is to handle all the promotion for Ray Dorset's new label, Satalite Records. First releases on Satalite will be a single by The Insiders and a compilation album from Mungo Jerry.

Cochrane and St Pierre will also be handling tour promotion and press for Franki Valli and The Four Seasons' UK tour which starts May 11.

JET RECORDS has obtained the UK and Eire rights to release the first album from the reformed early seventies band Humble Pie. The album, On To Vicotry, will be released here on April 18, and a single Fool For A Pretty Face, will be released on April 11.

ECHO AND the Bunnymen, a Liverpool group who have a single out on the independent Zoo label, have completed a deal with Warner Bros. Music VP Rob Dickens. This signs them worldwide to the Korova label for which the first release will be Rescue, released on April 18. Korova is a partnership between Warner Bros Music, Sire Records and WEA International.

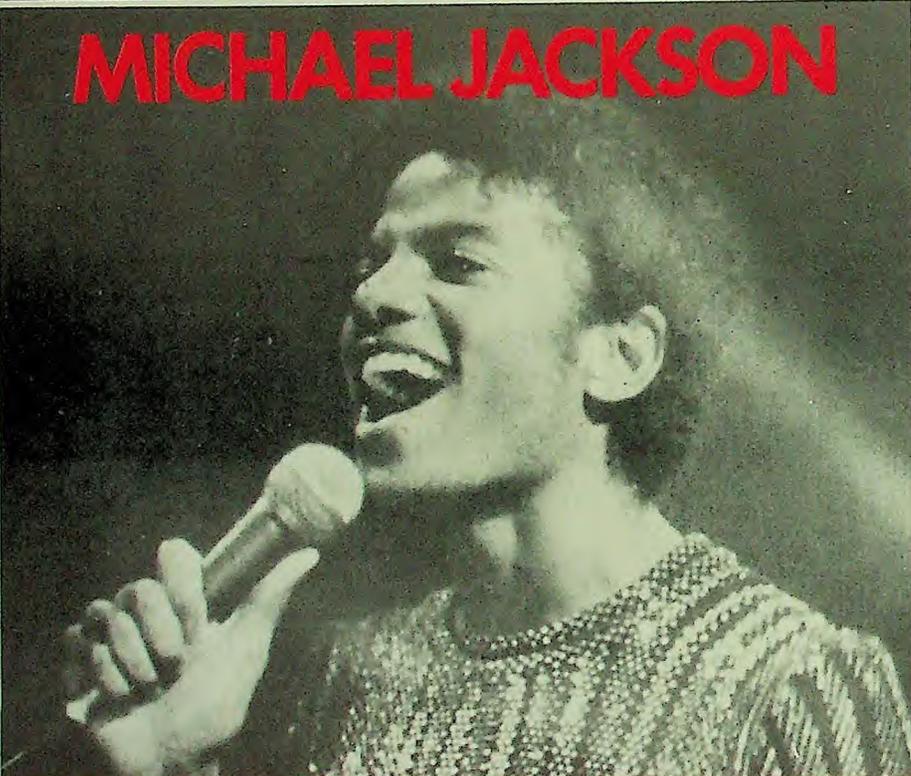
THE JAZZ label Black Lion Records has renewed its licensing agreement with Logo Records for a further three years from April 1. The intention is for the label to expand its involvement with contemporary UK jazz artists. Brian Tanner has joined the staff to assume responsibility for artist development, product co-ordination, promotion and publicity.

MONSTER MONSTER Productions, the company formed by John Reid and Eric Hall, has signed Garth Hewitt to the Pye label. Hewitt is produced by Cliff Richard, and his single I Can Hear Love, which was written by Alan Tarney, is now released on Pye. Pictured (L to R) are: Eric Hall and Paul Northcott from Rocket Music; Derek Honey (Pye Records MD); Bill Latham (Garth Hewitt's manager); Garth Hewitt; Peter Summerfield (Pye International) and Cliff Richard.



SPARTAN RECORDS will be handling distribution of new Mansfield based label Rondelet, formed by Mike Comerford and Alan Campion. First product through the deal will be the debut discs from Witchfynde — a single, Give 'em Hell, to be followed later this month by an album of the same name.

EDGBASTON-BASED The Initial Recording Company has acquired the worldwide distribution rights to San Francisco singer/songwriter Irvin Mowrey's new album, Continental Drift. The Queen Of Maybe and Fat City are two titles from the LP being released as a double A side single. The album is available through Spartan, catalogue No. IRC 004.



MICHAEL JACKSON

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His latest single

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B/W 'Push Me Away'
The Jacksons



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Michael Jackson
'She's Out Of My Life' EPC 8384

from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

TV campaign for Kaempfert

POLYDOR IS planning to TV-advertise a Bert Kaempfert compilation later this year. Bert Kaempfert — The Super Stereosound will be released on June 13 and will feature tracks

such as Strangers In The Night, Spanish Eyes and Red Roses For A Blue Lady. Kaempfert will be touring the UK in June, culminating in a performance at London's Royal Albert Hall.

RELEASE



LATEST SINGLE CR001
WHEN YOU'RE A STAR

COCKNEY RECORDS 01-474 3634
Available through Spartan Records 01-903 4753

Cut price League from Virgin

VIRGIN IS offering a cut price inducement to boost forthcoming album and single releases from The Human League.

A double single, *Holiday 80* (SV 105), is released on April 18 with a run of 15,000 which will retail at £1.75. Thereafter a single disc will retail at £1.15.

An ad campaign will be resumed for the launch of an album, *Travelogue* (V2160), on May 16 and this will also be backed by posters and window displays. The Sheffield based electronic New Wave outfit will be touring extensively during May to promote the releases. The album will retail at £3.99 for the first 10,000 and the price will then revert to £5.25.

First De-Lite LP via Phonogram

THE FIRST album under a direct agreement between Phonogram and the American label De-Lite Records — instigated by MD Ken Maliphant at Midem — is *Sure Shot* (De-Lite 6372 767) by Crown Heights Affair. The LP will be supported by a double A-sided single, *You Gave Me Love/Body And Soul*, available in seven and 12-inch, the latter in a picture bag (MER 9 and MERX 9) . . . both single and LP are released this Friday (18).

Promotion for the two will include advertising, 300 window displays which will include a prop, poster and De-Lite Records logo board. A full and heavy disco promotion is already underway with early pressings of the single.

Also scheduled from Phonogram is George Burns' album *I Wish I Was Eighteen Again* (Mercury 9100 074), which will be supported by a

dealer shot and an incentive in the form of silver-foil wrapped cigars with a special George Burns band.

Scottish country singer Sydney Devine is currently celebrating 25 years in showbusiness and the event is served as the title of his new Philips album, 25th Anniversary Album (6382 152), retailing at £3.25. There will be window displays in Scotland and the North East, incorporating posters and sleeves, and advertising in Scottish magazines.

Three other albums lined up for release this Friday are Black Sabbath's *Heaven And Hell* (Vertigo 9102 752), the first to feature new lead vocalist Ronnie Dio, *The Best Of Graham Parker And The Rumour* (Vertigo 9102 042) and Philip Lynott's *Solo In Soho*, (Vertigo 9102 038) the first solo album by the Thin Lizzy frontman.



DJM RECORDS has signed up Canadian A & M band *The Raes* for Europe. The Raes are a husband-and-wife MOR team with their own TV series on CBC and DJM is planning to break them in this country through TV appearances. Stephen James, DJM MD, is pictured with Sheryl and Bobby Rae.

MUSIC WEEK

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India, Pakistan \$104. Australia, Far East,
Japan \$122.

Polydor signing

POLYDOR'S NEW signing from Sheffield, The News, debut on the label with a single titled *50%* Reduction and the first 15,000 copies are priced at 57p.

Strummer LP

AN ALBUM of previously unreleased material by Joe Strummer's old band, the 101ers is to be released on Chiswick's Big Beat label.

LP from Judie Tzuke

JUDIE TZUKE has a new album released this Friday (18), coinciding with her current UK tour. Called *Sports Car* (Rocket TRAIN 9), it will be given full advertising support and will be additionally promoted via colour posters and window display props.

GTO ISSUES a three-track single by New Musik, *This World Of Water/Missing Persons/Tell Me Something New*, available in a picture bag. The debut album, *From A To B* (GTLP 041), is released this Friday. The band are on tour throughout May, supporting *After The Fire*. Also new from GTO is Billy Ocean's *Stay The Night*, taken from his new album *City Limit*, and available in seven- and 12-inch versions.



CHARISMA RELEASES the new Brand X album, *Do They Hurt?* this week. Catalogue number CAS 1151, it is backed with ads in the rock and trade music press, *Time Out* and *The Guardian*. During April and May, Brand X play an extensive UK tour with Bruford, including four nights at the London Venue.

Lowrey fills Island's new post

PHIL LOWREY has been appointed Island Records product manager, a newly-created role with responsibilities for both Island product planning and the company's licensed labels. Lowrey, who has been with Island for five years, was previously responsible for artists' development, a role which he will continue as product manager.

CBS PRODUCT manager Kate Mundle is now also running the CBS artist relations department . . . Nick Sands to DJM field promotion representative for London, the South and South West, reporting directly to



promotion manager Richard Figgis. Sands was formerly with CBS and UA . . . Michaela Connolly to DJM promotion department as general assistant replacing Sally Dyer . . . Alison Clout to director in charge of press, publicity and promotion at Bristol-based Fried Egg Records.

A
B

New Musik—from A to B

The new album featuring 'This world of water' GT268 and 'Living by numbers'

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LONDON W.10

ALBUM GTLP 041
CASSETTE GTMC 041

NEW MUSIK'S NEW TOUR FROM MAY 10th TO MAY 30th

SAT 10 EDINBURGH USHER HALL
SUN 11 GLASGOW PAVILION
TUE 13 DERBY ASSEMBLY ROOMS
THUR 15 HEMEL HEMPSTEAD PAVILION
FRI 16 IPSWICH GAUMONT
SAT 17 WEST RUNTON PAVILION
SUN 18 BRADFORD ST. GEORGES HALL
MON 19 SHEFFIELD CITY HALL
TUE 20 HULL CITY HALL
THUR 22 MANCHESTER FREE TRADE HALL
FRI 23 HATFIELD POLY
SAT 24 BRIGHTON DOME
SUN 25 DORKING ASSEMBLY ROOMS
MON 26 BIRMINGHAM TOWN HALL
TUE 27 PORTSMOUTH GUILD HALL
WED 28 BRISTOL COLSTON HALL
SAT 30 LONDON RAINBOW

B
A

WHITE LINES

On tour with New Musik

April	26	GLASGOW, Strathclyde.	
17	PORT TALBOT, Troubador.	27	ST. ANDREWS, University.
18	EXETER, Routes.	28	LEEDS, Polytechnic.
19	PENZANCE, Demelzas.	29	TRENT, Polytechnic.
20	BATH, Pavilion.	May	
22	LEICESTER, University.	1	NORWICH, Cromwells.
24	REDCAR, Philmore.	2	RETFORD, Porterhouse.
25	NEWCASTLE, University.	3	SLOUGH, College.

Jim Robertson (MADCAP) 229 8775

NEWS

Eurovision finalists

THE HAGUE: Performers, writers, musicians, musical directors, publishers and record company executives from 19 countries are gathering here this week for the annual Eurovision Song Contest.

The winning song will be one of the following, listed as country, title, artist and local record label: *Austria*: Du Bist Musik, Blue Danube (Telefunken). *Turkey*: Pet'ri Oil, Ajda Pekkan (not yet recorded). *Greece*: Hitchhiking, Anna Vissi and the Epikouri (EMI). *Luxembourg*: Le Papa Pingouin, Sophie and Magali (Jupiter). *Morocco*: Message d'Amour, Samira Bensald (Sonopress). *Italy*: Non So Che Darei, Alan Sorrenti (CBO/EMI). *Denmark*: Taenker Altid Paa Dig, Bamses Venner (KMF). *Sweden*: Right Now, Tomas Ledin (Polar). *Switzerland*: Cinema, Paola (CBS). *Finland*: Huilumies, Vesa-Matti Lohr (Gold Disc). *Norway*: Samiid Aednan, Sverre Kjelsberg/Mattis Haetta (MAI). *Germany*: Theater, Katja Ebstein (Ariola). *UK*: Love Enough For Two, Prima Donna (Ariola). *Portugal*: Un Grande, Granda Amor, Jose Cid (Orfeu). *Netherlands*: Amsterdam, Maggie McNeal (WEA). *France*: He, He, M'sieurs Dames, Profil (Musidisc Europe). *Ireland*: What's Another Year, Johnny Logan (Spider). *Spain*: Quedate Esta Noche, Trigo Limpio (Philips). *Belgium*: Euro-vision, Telex (Vogue).

Uttal launches Earlobe label

LARRY UTTAL has formed a new label, Earlobe Records, which makes its debut on April 25 with the release of a single titled Mind Made (ELS 1) by Thieves Like Us.

Earlobe product will be available through Pye as the result of an exclusive licensing deal. Further international licensing arrangements have yet to be announced.

"With Earlobe I am interested in building and developing major acts. I am excited by the fact that the label kicks off with a British signing and I'm determined that all my efforts will go into breaking Thieves Like Us before we release our second Earlobe record."

Thieves Like Us, the first signing to Earlobe, are a five-piece group

from Winchester. They have released one single before on their own label, 5,000 copies were sold at gigs and through the independent distributors.

PRODUCTION COMPANY Red Bus has formed its own record label and signed a licensing deal with PRT/Pye Records. First single under the deal is Wild World by Willy Ellison (RBUS 50), followed by Private Line's Isn't It Magic (RBUS 51) on May 11 and The English Boys' The Russians Are Coming (RBUS 52) a week later.

Red Bus, which has its own recording studios in North London, first scored 10 years ago with Mungo Jerry's In The Summertime.

UA axes three UK jobs

UNITED ARTISTS Music has closed down its UK professional department, with the immediate loss of three jobs. The company's general manager, Robin Taylor, is currently in South Africa on a private visit and has been made aware of the situation by Brian Yell, company secretary of United Artists Film Corporation, owners of the publishing company since the sale of the UA records division to EMI last year.

The three staff who have left the company are professional manager Billy McElroy, creative manager Meyrick Smith and Steve Lanaway who was involved in tape copying.

At present it is understood that UA Music will remain as an administration unit, presumably headed by Robin Taylor, concentrating on its extensive back catalogue.

According to sources at UA's headquarters in Los Angeles, the London office was its "only one not currently successful". And United Artists Music in America insists that the London operation will be re-staffed at a later date.

Heavy metal FROM PAGE ONE

charted. Riot's Narita LP is reshuffled this week.

Jet's Ray Cooper believes that the success of heavy metal has a lot to do with the right promotion: "Our two main heavy metal groups are Girl and Magnum. We are confident of crossing Girl over to a mass appeal audience," he says.

"Dealers are still willing to stock albums in quantity that are backed with good promotion and strong advertising. With Magnum's new live album, Marauder, we are offering a low RRP with full dealer margin."

Polydor's Rainbow have recently been enjoying their most successful chart period ever. The gold album, Down To Earth, is still well up in the chart and the singles taken from it

both made the Top Twenty.

WEA has Van Halen's Women And Children First and AC/DC's Highway To Hell in the chart.

Phonogram product manager Alan Philips isn't surprised by the current interest in heavy metal music. "We first saw this trend a couple of years ago, particularly with the band Rush being on our roster, and decided to stay with it and spend money. In Rush's case it has certainly paid off with a top three album which has also helped their back-catalogue so that they now have four silver LPs."

He added: "As a company we have always been particularly strong in heavy rock, via such bands as Thin Lizzy, Status Quo, Black Sabbath, Rush, and now Def Leppard. I think that the real reason for the popularity of heavy metal music is that if you get into the music as a kid, then you stay with it as you get older, unlike other more 'fashionable' styles of music."

EMI has Wild Horses, who are touring throughout this month and May, and have their first album, called Wild Horses (EMC 3326) released this week. The first 20,000 copies are available at RRP £3.99. In addition the company has also been having chart success with Iron Maiden, and a heavy metal compilation called Metal For Muthas.

And at CBS, a spokesman said: "The new Judas Priest album, British Steel, looks like becoming one of the biggest albums in the heavy metal market. It has even been outselling the Barbara Dickson album two to one and her LP came into the chart at number 13."

On the move

THE BPI is moving offices this week to new premises at 4th Floor, Roxburgh House, 273-287 Regent Street, London W1R 8BN. The new telephone number is 01-629 8642

Judy Totton Publicity has moved to 1, Cathedral Street, London SE1. Telephone: 01-403 1274/0872

Rockburgh Records has moved premises to 134 Lots Road, SW10 (351 4333) as from this week

and Peter Knight's Catalyst (Music Consultants) Ltd has moved to new offices from which he will be operating the UK operation of the Global Music Group. New address: 38 Biddulph Mansions, Biddulph Road, London W9. Tel: 01-289 6337.

Brand X

NEW ALBUM:
"Do They Hurt?"

The album will be supported by a major marketing campaign: extensive press advertising; national billposter campaign; badges and venue displays.

CAS 1151 TAPE 7208-631
 RELEASE DATE: APRIL 18th

BRAND X ON TOUR

Aston University BIRMINGHAM	APRIL 25
Drill Hall LINCOLN	APRIL 26
The Venue LONDON	APRIL 28
Fleet Hall PETERBOROUGH	APRIL 29
University LOUGHBOROUGH	APRIL 30
Civic Hall GUILDFORD	MAY 1
University BATH	MAY 2
University BANGOR	MAY 3
Polytechnic MANCHESTER	MAY 4
The Venue LONDON	MAY 5
Polytechnic HATFIELD	MAY 6
University SWANSEA	MAY 7
Polytechnic SHEFFIELD	MAY 9
University BRADFORD	MAY 10
Derwent College YORK	MAY 11
The Venue LONDON	MAY 12
University LEICESTER	MAY 13
University LIVERPOOL	MAY 15
University HULL	MAY 16
University LEEDS	MAY 17
The Venue LONDON	MAY 19
Locarno PORTSMOUTH	MAY 20
Brunel University UXBRIDGE	MAY 21
Polytechnic OXFORD	MAY 23
City Hall ST. ALBANS	MAY 24

WITH BRUFORD

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Kid Jensen's Record of the Week



Hot Chocolate

RAK
RAK 310

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RETAILING

Studio Import breaks the over thirties age barrier

WHILE DEALERS and record company executives alike bemoan the fact that the industry is missing out on a potentially huge older age group market, George Magdassian reckons he is helping to plug that gap with his Studio Import company.

His main business is in deletions and continental labels. "Retailers find that our main customers are over 30 and that is a market that is often neglected," he says.

Magdassian's first experience of the music business was working at the HMV shop in Oxford Street, and he recalls his early embarrassment at not having heard of David Bowie. He soon became more knowledgeable and started his own company in August 1978, distributing the German Europa label which boasts compilation albums from artists such as Fleetwood Mac, Fats Domino, Little Richard, Ray Conniff, Johnny Cash, Dave Brubeck and Blood, Sweat and Tears.

"I was very fortunate to become distributor for Europa in the UK as they had enough faith in me to allow me credit in the early days," he explains.

"After CRD went bust, I picked up on several lines it had distributed. This business is based on mutual trust and the failure of CRD made it

very difficult to get customers. Dealers had an impression of CRD as a big company and so they were very suspicious of smaller companies like myself, wondering what sort of service we could provide.

"We aim to deliver orders within two weeks, or if items are in stock, we will supply immediately.

"Europa is still a new name and once dealers know it I'm sure they will become more interested. The dealer price is £1.50 with RRP at £2.50 for Europa product.

Good demand

"My first real breakthrough was getting distribution of Love Records from Finland. I told them there was a demand here and dealt directly with EMI in Finland which distributed them there."

Magdassian also handles deletions and is surprised at the amount of product currently being deleted by UK companies. "I only deal with titles that are not in the UK companies' catalogues, but I believe there is a lot of life left in much of the product being deleted.

"WEA for example are deleting a great deal at the moment — from artists such as Aretha Franklin and Roberta Flack. I can understand the reasons for their not wanting to keep so many titles in stock, but I believe there is still a demand for back

catalogue of artists like these, supplied by companies like mine.

"I am not interested in parallel imports and don't want to antagonise the record companies as I am anxious to export as well. I am hoping to expand the export side of the business as the pound decreases in value.

"The bulk of my import trade is with France from companies such as RCA, WEA, CBS and Vogue, though I find it strange that there is some product that they won't supply even though it's not under licence in this country.

"I reckon there is extra business to be done with this sort of product and I have reduced my profit margin so that it would sell more easily," he adds.

Studio Import has recently taken on Intercord from Germany and the pride of this selection for Magdassian is The Party Album — a live double featuring Alexis Korner plus artists like Eric Clapton, Chris Farlowe, Dick Heckstall-Smith, Zoot Money and Paul Jones.

Magdassian already supplies London retailers such as his former employers HMV, Virgin, Harrods, Dobell's, Collet's and some of the Harlequin chain. Apart from taking phone orders at his Kensington, London, office Magdassian also has a rep covering South East England and hopes to take on a rep based further north to cover the Midlands and the North.

Shoptalk

by DAVE LAZELL

A LADY gazed at the Music for Pleasure display with such interest that I thought she was about to ask for something really esoteric (and many of us get suggestions like that if we're using the right aftershave).

"I can remember when these were 12 shillings and sixpence each," she said finally, as if shovelling amidst the sludge of her subconscious mind.

"That's nothing, lady," I replied. "I can remember when staff could give change of a quid without using a calculator."

I'm not sure if record shops are becoming a sort of happy hunting ground for consumer experts, but it is surprising the comments one hears. One well-spoken woman declared that her husband had paid about five quid for a record of the California Suite and that, in her opinion, there was not a full symphony orchestra on it.

I listened to a track and tried to count the number of violins. First time round I made it 14; second time round, it seemed more like 94. It would help a great deal if somewhere on the label, or sleeve, record companies would explain why the recording session cost so much to arrange; eg: "This recording involved the whole of the London Symphony Orchestra — with light refreshments between the second and third movements of the Symphony No. 3. The piano for the C major concerto was specially tuned for the occasion, and the caretaker was kept waiting while we got it right." And so on.

TV science programme Tomorrow's World set about explaining direct-cut (onto disc) recording recently. This is the kind of item which, like many of those over-vibed singles, gradually sinks into the unconscious of the Great British Record Buyer. Then, some weeks later, the questions come.

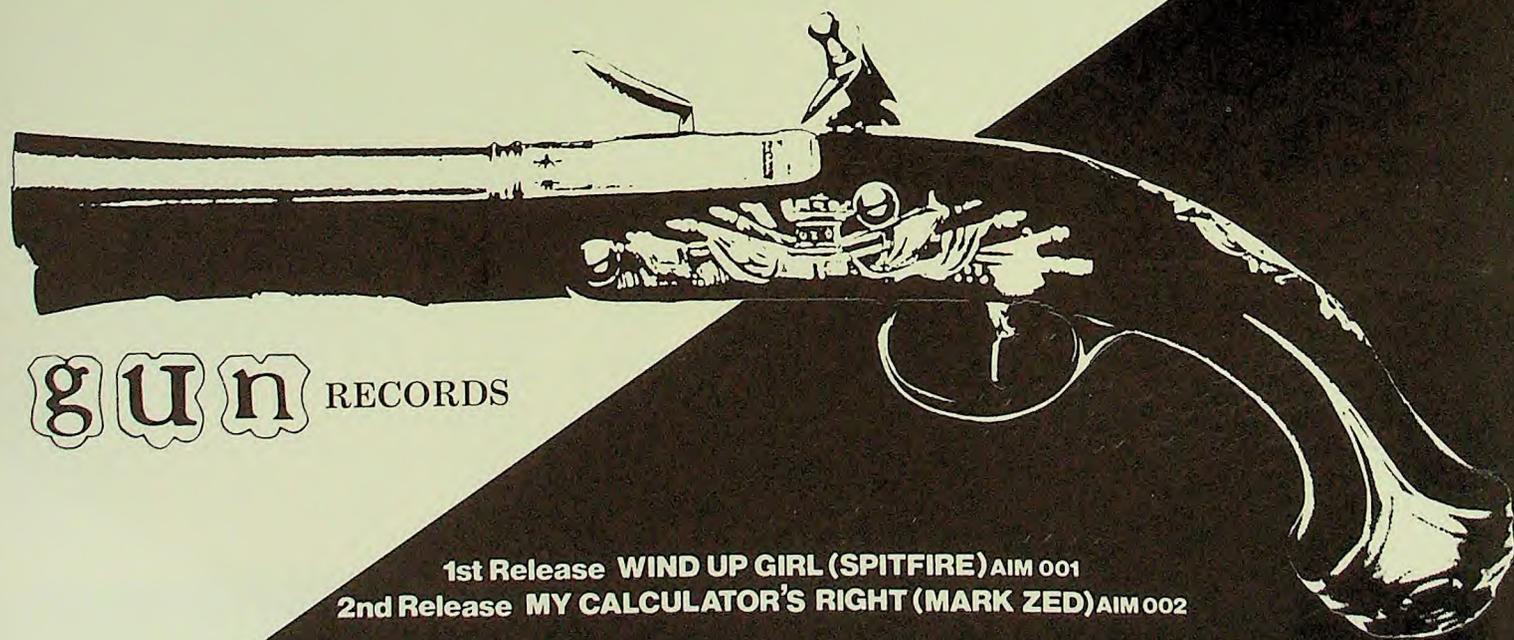
"Will this record you have just sold me be alright for my record player? I do not know if my record player is equipped for digitals."

"Madam, digital records give a quality of reproduction hitherto unknown to serious students of the musical art."

"Well... can I put it onto autochange with my Mario Lanzas?"

When stereo discs became the standard, I must have explained to hundreds of people that going stereo involved more than merely changing the stylus, cartridge and angle of the radiogram *vis-a-vis* the fireplace. Still, there's one bright spot. I daresay many people who saw the programme got the idea that with direct cutting onto disc, every record is individually recorded — the symphony orchestra wearily going through the Wagnerian bits whenever anyone wants to buy a copy. Don't make any jokes to that end, though. You might be believed by the somewhat confused consumer and get more than slightly reported to the thoroughly unmusical Trading Standards officer.

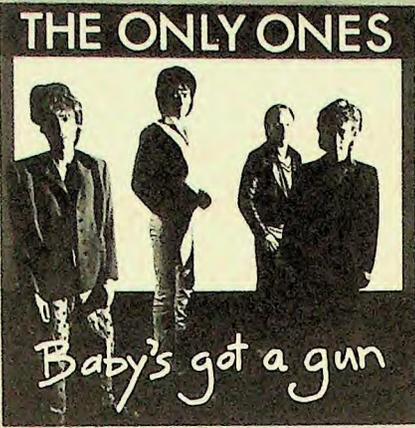
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Conductors' position put to union vote

THE POSITION of non-union musicians directing and playing with union musicians in chamber groups — a controversy highlighted recently by Decca's Academy of Ancient Music/Hogwood Mozart Symphony series — is still unclear.

A series of motions have been passed by the London branch of the Musicians Union, but it is now being sent round the country for approval by all the other branches before being put on the agenda of the MU executive. And this, it is hoped, will finally clarify the position that affects not just authentic music groups, but more conventional ensembles such as the English Chamber Orchestra.

The crucial motion the musicians are now to vote on reads: "On an occasion when a conductor feels for reason of historical authenticity or musical efficiency, a group or orchestra shall be conducted or directed from his own instrument, this should be allowed, thus bringing them into line with non-union soloists or conductors who are able to perform with union groups."

If the motion is passed by the MU, it will allow the status quo to continue, at least in relation to the Mozart Symphony series. But it does leave room for interpretation of the word "conductor".

Perry leaves Meridian to launch new venture

TED PERRY, the record producer and former Saga label director, has withdrawn from Meridian Records, the company he helped form two years ago, and has begun work on a new label, Hyperion.

The news comes as a surprise to the classical industry because Meridian has been doing very well despite the slump.

Since the release of the first collection of eight records in April 1978, Meridian has proved to be an interesting mid-price label which not only met with critical approval, but also some commercial success.

Perry explained this week that he felt that he had no choice but to withdraw because of disagreement within Meridian, which was set up by Perry, an anonymous backer and John Shuttleworth, a record producer who had worked for Saga on a freelance basis in the past, but who still holds the post of head of mathematics at Eltham College.

The decision was not an easy one for Perry, and there was a suggestion that he would buy out the other two directors, but his offer was turned down. Perry admits that he has been very disillusioned by the affair and has contemplated leaving the record industry altogether despite his proven track record.

Certainly, these last two years have not been easy. While spending his days working at Meridian, Perry financed himself by working as a

minicab driver at night. He did not relish the idea of starting all over again with a new company, but as soon as the word filtered out that he had split from Meridian, various offers were made to him to start afresh.

It is characteristic of Perry, who has always been an independent figure, that he has accepted an offer of financial support while retaining independent control — even though it condemns him to another two years of minicabbing at night.

It is also significant that many artists who appeared on the Meridian Records have agreed to travel with Perry to Hyperion Records, which gives clear indication of Perry's intentions with Hyperion.

"The artistic policy will be much the same as with Meridian," he explained. "There will be almost entirely classical records with a sprinkling of middle of the road. But the classical records will be very broadbased, from early music to the 20th century music, repertoire that is not well covered by anyone else, but which is, nevertheless, commercial."

This is a very general approach but it has worked extremely well with Meridian, with recordings ranging from Clarinet Concertos by Mozart and Spohr played by Thea King and the ECO, to early English music played by the Extempore String Ensemble, and Schubert Songs arranged for piano solo by

Liszt and played by John Bingham.

Perry is now hard at work putting together the first release for Hyperion, and the first set can be expected in about six months time.

In the meantime, Meridian Records continues to be run by John Shuttleworth, and is distributed by Lugtons, London, and H R Taylor, Birmingham.

The first of the Meridian cassettes are now available (covering eight of the best-selling titles), and four new releases have been announced, including the two record set, Songs from A. E. Houseman's A Shropshire Lad, a collection of 39 songs by various composers from E. J. Moeran to Bax and Ireland.

A typically inspired Perry idea, the set features the young baritone Graham Trew, with Roger Vignoles, piano and the Coull String Quartet (E77031) retailing at the special price of £6.90 until June.

Bartok boom

THE CENTENARY of the birth of Bela Bartok is 1981, and predictably there will be many new Bartok records, books and performances. They will be headed by a historical project, Bartok Plays, being undertaken in Hungary which brings together all the recordings in which the composer played. It will be edited by Laszlo Somfai, head of the Bartok Archives, and the highly regarded young pianist Zoltan Kocsis.

The Temple Tradition carries on

IN 1927, the distinguished organist Dr George Thalben-Ball directed a famous recording by the chorister Ernest Lough of Mendelssohn's Hear My Prayer with the Choir of the Temple Church, London. And now a record has been made of the same choir and director but with a new boy chorister, 12-year-old Michael Ginn.

The record, The Temple Tradition actually celebrates centuries of music at the Temple Church, starting with two works by John Stanley, the brilliant blind 18th century organist, to the Inner Temple, and closing with Kerygma, a work written in 1979 by Malcolm Williamson, Master of the Queen's Music, to mark Dr Thalben-Ball's 60 years of service as organist and choirmaster to the Temple.

What's more, Lough himself is still an active musician and sings in all the choral works featured in the recordings.

The two works by Stanley are the Concertos No 4 and 6; other pieces in the disc include Sursum Corder by Thalben-Ball himself, written in 1947 and first performed by the BBC Choral Society and Orchestra and the BBC Singers under Sir Adrian Boult; and works by Walford Davies and Mendelssohn.

The Temple Tradition is available from The Temple Trust Record Distribution Office, 7 Cleveland Row, London SW1, and retails at £5.49.

THIS WEEK, FRIDAY IS THE SABBATH DAY.

This Friday, April 18th, is the day we release the brand new album from Black Sabbath, called 'Heaven and Hell'.

It's their first album in nearly two years and features the ear shattering vocals of new singer Ronnie James Dio.

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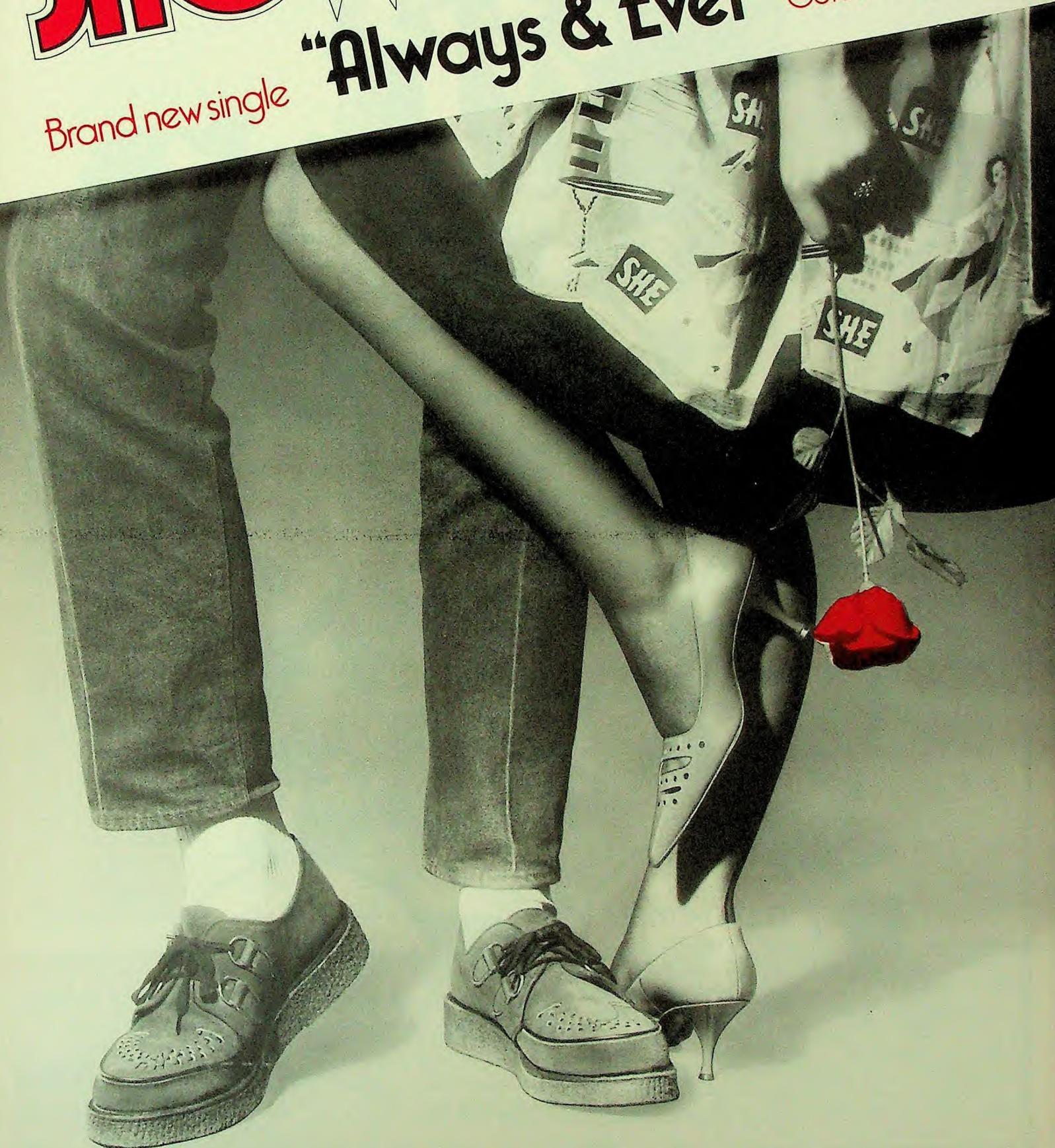
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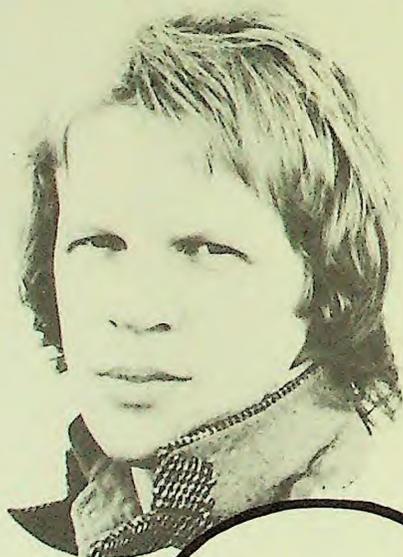


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TOP 75 SINGLES

A Z (TOP WRITERS)

All For Leyna (Billy Joel)	44
All Night Long (Blackman/Glover)	35
And The Beat Goes On (Sylvester/Shockley/Sheila)	66
Another Nail In The Heart (Tilbrook/Difford)	27
Atomic (Stein/Harry)	46
Bear Cage (Stranglers)	6
Call Me (Moroder/Stein)	2
Check Out The Groove (Brown/Leston)	30
Clean Clean (Home/Downes/Woolley)	38
Coming Up (McCartney)	62
Cuba (Vangarde/Kluger)	57
Dance Yourself Dizzy (Baker/Saago)	3
Daydream Believer (Stewart)	73
Dear Miss Lonely Hearts (Lynott/Bain)	37
Don't Make Waves (Findon/Myers/Puzey)	34
Don't Push It (Haywood)	14
Do That To Me One More Time (Dragon)	45
Do You Remember Rock (Ramones)	54
Echo Beach (Gane)	21
Forest (Smith/Tolhurst/Gallup/Hartley)	55
Games Without Frontiers (Gabriel)	53
Girl (Various)	61
Going Underground (Waller)	6
Gone (Ronald/Archer)	12
Hands Off She's Mine (The Beat)	48
Happy House (Sioux/Severin)	20
Hi Fidelity (Costello)	32
Hin (Holmes)	31
Hollywood Tease (Lewis/Coleman)	50
I'm The Face (Meaden)	49
In The Thick Of It (Russell)	75
I've Never Been In Love (Melissa/Connell)	63
January February (Torney)	11
King-Food For Thought (UB40)	4
Kool In The Kafan (Britton/Robertson)	19
Let's Do Rock Steady (Thompson)	22
Living After Midnight (Tipton/Halford/Downing)	16
Liquidator (Johnson)	42
Love & Loneliness (Garvey/Hann)	58
Love Patrol (Findon/Myers/Puzey)	43
Magnum Live (Clarkin)	52
Missing Words (Davis)	26
My Oh My (Young/Emerson)	23
My Perfect Cousin (O'Neil/Bradley)	29
My World (Cairns)	18
Ne-Na-Na-Nu-Nu (Deane)	36
Night Boat To Cairo (McPherson/Barson)	7
No-One Driving (Foxk)	59
Modern Girl (Bugatti/Musker)	56
Ooh Boy (Whitfield)	65
Outside My Window (Wonder)	68
Poison Ivy (Leiber/Stoller)	10
Rough Boys (Townshend)	41
Run Like The Wind (Cross)	69
Sexy Eyes (Mother/Stogall/Waters)	5
Silver Dream Machine (Essex)	9
So Lonely (Sting)	60
Spirit Of Radio (Pearl/Libeson)	39
Staring At The Rude Boys (Ruts)	51
Stomp (Johnson Bros/Tamperton)	15
Take Good Care Of My Baby (Goffin/King)	72
Take That Look Off Your Face (Webber/Black)	40
Talk Of The Town (Hynde)	8
Tell Me On A Sunday (Webber/Black)	67
Tell The Children (Pursey/Parsons)	47
The Groove (Franklin)	70
The Monkees EP (Diamond/Boyal/Hard)	33
The Trial Of Hissing Sid (Lloyd/Parker)	71
Tocatta (Trad/Teak)	24
Together We Are Beautiful (Leray)	74
Tonight I'm Alright (Walden)	28
Turn It On Again (Banks/Collins/Rutherford)	13
Turning Japanese (Fenton)	17
Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill)	25
Working My Way Back To You (Linzner/Randell)	1

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
1	1	9	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners (M. Zager)	Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)	
▲ 2	21	2	CALL ME	Blondie (G. Moroder)	Famous Chappell/EMI	Chrysalis CHS 2414 (F)
3	2	9	DANCE YOURSELF DIZZY	Liquid Gold (Adrian Baker)	Cellar/ATV/Leeds	Polo 1 (C/CR)
£ 4	5	7	KING - FOOD FOR THOUGHT	U.B.40 (B. Lamb)	Graduate/New Claims/ATV	Graduate GRAD 6 (SP)
5	4	4	SEXY EYES	Dr. Hook (R. Haffkine)	April	Capitol CL 16127 (E)
6	3	5	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam (V. Coppermith/Heaven)	And Son/Bryan Morrison	Polydor POSP 113 (F)
7	6	3	NIGHT BOAT TO CAIRO	Madness (Langer)	Warner Brothers	Stiff BUY 71 (E)
£ 8	13	3	TALK OF THE TOWN	Pretenders (C. Thomas)	Hynde House Of Hits/ATV	Real ARE 12 (W)
£ 9	19	3	SILVER DREAM MACHINE	David Essex (David Essex)	April/Imperial Wizard Songs	Mercury BIKE 1 (F)
10	8	8	POISON IVY	Lambertas (P. Collins)	Carlin	Rocket XPRES 25 (F)
11	11	6	JANUARY FEBRUARY	Barbara Dickson (Alan Tarney)	ATV	Epic EPC 8115 (C)
£ 12	29	5	GENO	Dexy's Midnight Runners (P. Wingfield)	EMI	Parlophone R 6033 (E)
13	10	6	TURN IT ON AGAIN	Genesis (David Hentschell/Genesis)	Hit & Run	Charisma CB 356 (F)
£ 14	18	6	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood (Leon Haywood)	Sunbury	20th Century TC 2443 (R)
15	9	9	STOMP	Brothers Johnson (Quincy Jones)	Sunbury	A&M AMS 7509 (C)
16	12	4	LIVING AFTER MIDNIGHT	Judas Priest (Tom Allom)	Arnakata/Warner Brothers	CBS 8379 (C)
17	7	11	TURNING JAPANESE	Vapors (Vic Coppersmith/Heaven)	EMI	United Artists BP 334 (E)
18	16	7	MY WORLD	Secret Affair (I. Page)	And Son/Bryan Morrison	I-Spy SEE 5 (F)
£ 19	25	8	KOOL IN THE KAFAN	B. A. Robertson (Britten)	Myaxe/United Artists/Cop. Con.	Asylum K 12427 (W)
20	17	6	HAPPY HOUSE	Siouxsie & The Banshees (Siouxsie & The Banshees/N. Gray)	Pure Noise/Chappell	Polydor POSP 117 (F)
21	15	8	ECHO BEACH	Martha & The Muffins (Howlett)	Dinsong/Virgin	Dindisc DIN 9 (C)
22	22	6	LET'S DO ROCK STEADY	Bodysnatchers (Roger Lomas)	Copyright Control	2Tone CHSTT 9 (F)
23	24	6	MY OH MY	Sad Cafe (Eric Stewart)	St. Annes	RCA SAD 3 (R)
▲ 24	46	3	TOCCATA	Sky (Sky/Clarke/Bandell)	Martin-Coulter/Sky Writing/UA	Ariola ARO 300 (A)
▲ 25	37	5	WHEELS OF STEEL	Saxon (Saxon/Hinton)	Heath Levy	Carrere CAR 143 (W)
26	30	4	MISSING WORDS	Selector (E. Ross/Roger Lomas)	Selector Copyright/RAK	2 Tone CHSTT 10 (F)
27	23	8	ANOTHER NAIL IN THE HEART	Squeeze (Wood/Squeeze)	Rondor/Deptford Songs	A&M AMS 7507 (C)
28	14	10	TOGETHER WE ARE BEAUTIFUL	Fern Kinney (Whitset/Stephenson/Couch)	Brampton	WEA K 79111 (W)
▲ 29	43	3	MY PERFECT COUSIN	Undertones (R. Bacchiani)	Warner Brothers	Sire SIR 4038 (W)
£ 30	40	4	CHECK OUT THE GROOVE	Bobby Thurston (-) Peterman/Carlin		Epic EPC 8348 (C)
31	32	5	HIM	Rupert Holmes (R. Holmes/J. Bayer)	Warner Brothers	MCA 565 (C)
£ 32	54	2	HI FIDELITY	Elvis Costello & The Attractions (Nick Lowe)	Plangent Visions	F. Beat XX 3 (W)
33	34	6	THE MONKEES EP	Monkees (J. Barry/Boyce/Hart)	Screen Gems/EMI	Arista ARIST 326 (F)
£ 34	58	2	DON'T MAKE WAVES	Nolans (Ben Findon)	Blacksheep	Epic EPC 8349 (C)
35	20	10	ALL NIGHT LONG	Rainbow (R. Glover)	Panache	Polydor POSP 104 (F)
36	38	8	NE-NE-NA-NU-NU	Bad Manners (Roger Lomas)	Sunbury	Magnet MAG 164 (A)
£ 37	50	3	DEAR MISS LONELY HEARTS	Phillip Lynott (P. Lynott/K. Wolvern)	Puki/Chappell	Vertigo SOLO 1 (F)
38	45	3	CLEAN CLEAN	Buggles (Buggles)	Island/Carlin	Island WIP 6584 (E)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
39	28	6	SPIRIT OF RADIO	Rush (Rush/T. Brown)	Heath Levy	Mercury RADIO 7 (F)
40	26	11	TAKE THAT LOOK OFF YOUR FACE	Marti Webb (Andrew Lloyd Webber)	DJM/Really Useful	Polydor POSP 100 (F)
£ 41	49	3	ROUGH BOYS	Peter Townshend (C. Thomas)	Eel Pie	Atco K 11460 (W)
42	44	4	LIQUIDATOR/LONG SHOT KICK DE BUCKET	Harry J All Stars/Pioneers (Johnson)	New Town Sound	Trojan TRO 9063 (C)
43	31	7	LOVE PATROL	Dooleys (B. Findon)	Blacksheep	GTO GT 260 (C)
£ 44	73	2	ALL FOR LEYNA	Billy Joel (Phil Ramone)	April	CBS 8325 (C)
45	27	10	DO THAT TO ME ONE MORE TIME	Captain & Tennille (T. Tennille)	ATV	Casablanca CAN 175 (A)
46	41	9	ATOMIC	Blondie (Mike Chapman)	EMI	Chrysalis CHS 2410 (F)
£ 47	63	2	TELL THE CHILDREN	Sham 69 (Pursey/Wilson)	Singature	Polydor POSP 136 (F)
48	39	9	HANDS OFF - SHE'S MINE	The Beat (Bob Sargeant)	Copyright Control	Go Feet FEET 1 (F)
£ 49	57	3	I'M THE FACE	High Numbers (P. Meaden)	Campbell Connolly	Back Door DOOR 4 (F)
£ 50	65	2	HOLLYWOOD TEASE	Girl (Chris Tsangaris)	Aviation	Jet 176 (C)
51	NEW		STARING AT THE RUDE BOYS	Ruts (Mick Glossop)	Virgin	Virgin VS 327 (C)
52	47	6	MAGNUM LIVE E.P.	Magnum (Lyons/Tsagarides)	Magnum	Aviation Jet 175 (C)
53	33	11	GAMES WITHOUT FRONTIERS	Peter Gabriel (Lillywhite)	Clofine/Hit & Run	Charisma CB 354 (F)
54	NEW		DO YOU REMEMBER ROCK 'N' ROLL RADIO	Ramones (Phil Spector)	Warner Brothers	Sire SIR 4037 (W)
£ 55	64	2	FOREST	The Cure (Robert Smith/Mike Hedges)	APB	Fiction FICS 10 (F)
£ 56	62	3	MODERN GIRL	Sheena Easton (C. Neil)	Pendulum/See Shanty/Chappell	EMI 5042 (E)
57	36	9	CUBA/BETTER DO IT SALSA	Gibson Brothers (Daniel Vangarde)	Heath Levy/Blue Mountain	Island WIP 6561 (E)
£ 58	74	2	LOVE AND LONELINESS	Motors (J. Lovine)	Motors	Virgin VS 263 (C)
59	35	4	NO-ONE DRIVING	John Foxx (John Foxx)	Island	Virgin/Metal Beat VS 338 (C)
60	42	10	SO LONELY	Police (Police)	Virgin	A&M AMS 7402 (C)
61	NEW		GIRL	Shy (P. Kennedy)	Wessex/Warner Brothers	Gallery GA 1 (W)
62	NEW		COMING UP	Paul McCartney (McCartney)	McCartney/ATV	Parlophone R 6035 (E)
63	56	3	I'VE NEVER BEEN IN LOVE	Suzi Quatro (Mike Chapman)	Big Neck	RAK 307 (E)
64	48	5	BEAR CAGE	Stranglers (Stranglers/Winstanley)	Copyright Control	United Artists BP 344 (E)
65	55	7	OOH BOY	Rose Royce (N. Whitfield)	Warner Brothers	Whitfield K 1575 (W)
66	52	12	AND THE BEAT GOES ON	Whispers (Dick Griffey/Whispers)	Rondor/Chappell	Solar SO 1 (R)
67	NEW		TELL ME ON A SUNDAY	Marti Webb (Andrew Lloyd Webber)	DJM/Really Useful	Polydor POSP 111 (F)
68	60	4	OUTSIDE MY WINDOW	Stevie Wonder (S. Wonder)	Jobete/Black Bull	Motown TMG 1179 (E)
69	NEW		RIDE LIKE THE WIND	Christopher Cross (M. Ormartian)	Pop 'N' Roll Music	Warner Brothers K 17582 (W)
70	NEW		THE GROOVE	Rodney Franklin (Buckmaster/Butler)	Maiscaboom	CBS 8529 (C)
71	53	4	THE TRIAL OF HISSING SID	Keith Michell/Captain Beaky (Parker/Rowlands)	Captain Beaky/Chappell	Polydor HISS 1 (F)
72	NEW		TAKE GOOD CARE OF MY BABY	Smokie (Smokie)	Screen Gems/EMI	RAK 309 (E)
73	NEW		DAYDREAM BELIEVER	Anne Murray (J. Norman)	Screen Gems/EMI	Capitol CL 16123 (E)
74	59	9	TONIGHT I'M ALRIGHT	Narada Michael Walden (Narada Michael Walden)	Warner Brothers	Atlantic K 11437 (W)
75	NEW		SO GOOD SO RIGHT/IN THE THICK OF IT	Brenda Russell (A. Fischer)	Rondor	A&M AMS 7515 (C)

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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*Source: NRS July/Dec. 1979.

AIRPLAY ACTION

Listings exclude last week's Top 40

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LAST, JAMES Seduction Polydor PD 2071 (F)																											
LEWIE, JONA You'll Always Find Me Stiff BUY 73 (E)																											
LYNOTT, PHIL Dear Miss Lonely Hearts Vertigo SOLO 1 (F)																											
M That's The Way The Money Goes MCA 570 (C)																											
MOTORS Love & Loneliness Virgin VS 263 (C)																											
MURRAY, ANNE Daydream Believer Capitol CL 16123 (E)																											
MOORE, DOROTHY Talk To Me Epic EPC 8343 (C)																											
MICHELL, KEITH The Trial Of Hissing Sid Polydor HISS 1 (F)																											
Mc CARTNEY, PAUL Coming Up Parlophone R 6035 (E)																											
Mc CLEAN, DON Crying EMI 5051 (E)																											
MOON, MAGGIE Happy Everything GTO GT 270 (C)																											
NITEFLYTE If You Want It Ariola ARO 220 (A)																											
NOLANS Don't Make Waves Epic EPC 8349 (C)																											
NEW SEEKERS Tell Me EMI 5050 (E)																											
NEW MUSIK This World GTO GT 268 (C)																											
NORMA, JEAN High Society Bearsville WIP 6559 (E)																											
ONE WAY That I Found You MCA 553 (C)																											
ORCH MANOEUVRES IN THE DARK Electricity Dindisc DIN 6 (C)																											
OCEAN, BILLY Stay The Night GTO GT 271 (C)																											
POACHER England Forever RK 1029 (A)																											
PRIMA DONNA Love Enough For Two Ariola ARO 221 (A)																											
PRELUDE Platinum Blonde EMI 5046 (E)																											
Q. TIPS S.Y.S.L.J.F.M. Shotgun Shoot 1 (P)																											
QUATRO, SUZI I've Never Been In Love RAK 307 (E)																											
RAMONES Do You Remember . . . Sire SIR 4037 (W)																											
RAFFERTY, GERRY Bring It All Home United Artists BP 340 (E)																											
RAY, GOODMAN & BROWN Special Lady Mercury 6008 800 (F)																											
REA, CHRIS Tennis Magnet MAG 163 (A)																											
RUSSELL, BRENDA So Good, So Right A&M AMS 7515 (C)																											
ROUSSOS, DEMIS Lost In Love Mercury MR 10 (F)																											
RUFFIN, JIMMY Hold On To My Love RSO 57 (F)																											
RAYDIO 2 Places At The Same Time Arista ARIST 334 (F)																											
ROSS/SUPREMES Medley Motown TMG 1180 (E)																											
SHAM 69 Tell The Children Polydor POSP 136 (F)																											
SISTER SLEDGE Easy Street Atlantic K 11455 (W)																											
SKY Toccata Ariola ARO 300 (A)																											
SLINKY & THE EPHS Temporary Thing Dindisc Dance 101 (C)																											
SMOKIE Take Good Care Of My Baby RAK 309 (E)																											
STARJETS Shiraleo Epic EPC 8276 (C)																											
STYX Boat On The River A&M AMS 560 (C)																											
SUMMER/JABARA Never Lose Your . . . Casablanca NB 1002 (A)																											
SOUL, DAVID Energy NRG 001 (ZHLR)																											
STREISAND, BARBRA Kiss Me In The Rain CBS 8352 (C)																											
SCAGGS, BOZ Breakdown Dead Ahead CBS 8501 (C)																											
SPORTS Don't Throw Stones Sire SIR 6002 (W)																											
38 SPECIAL Rockin' Into The Night A&M AMS 7517 (C)																											
THOMPSON, ALI Live Every Minute A&M AMS 7519 (C)																											
TOWNSHEND, PETE Rough Boys Atlantic K 11460 (W)																											
THE BOYS You'd Better Move On Safari SAFE 27 (SP)																											
THE DANCE BAND Stacks of Tracks Ariola D Dee 1 (A)																											
UNDERTONES My Perfect Cousin Sire SIR 4038 (W)																											
UTOPIA Set Me Free Island WIP 6581 (E)																											
VALLI, FRANKIE Passion For Paris MCA 572 (C)																											
VIOLINSKI Silent Love Jet 174 (C)																											
WALDEN, NARADA MICHAEL I Shoulda . . . Atlantic K 11413 (W)																											
WONDER, STEVE Outside My Window Motown TMG 1179 (E)																											
WILLIS, VIOLA If You Could . . . Ariola/Hansa AHA 557 (A)																											
WEBB, MARTI Tell Me On A Sunday Polydor POSP 111 (F)																											
WHITESNAKE Fool For Your Loving United Artists BP 352 (E)																											
WHISPERS Lady Solar 4 (R)																											

TELL ME ON A SUNDAY
OFFICIAL BOOTLEG ALBUM
56 CLUB SNA B/

MUSIC WEEKLY MUSIC WEEKLY MUSIC WEEKLY

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TOP 75 ALBUMS

Week-ending April 19, 1980

NEW = NEW ENTRY
PL = PLATINUM LP (300,000 units as of Jan '79)
G = GOLD LP (100,000 units as of Jan '79)
S = SILVER LP (60,000 units as of Jan '79)
-1 = RE-ENTRY

1	GREATEST HITS	Whitfield RRTV 1	26	THE CRYSTAL GAYLE SINGLES ALBUM	United Artists UAG 30287
2	Rose Royce		27	DOWN TO EARTH	Polydor POLD 5023
2	DUKE	Charisma CBR 101	19	Rainbow	
1	Genesis		28	LOUD AND CLEAR	Capitol EST 25330
3	TWELVE GOLD BARS	Vertigo QUOTV 1	28	Sammy Hagar	
3	Status Quo		29	NOBODY'S HEROES	Chrysalis CHR 1270
4	BRITISH STEEL	CBS 94160	24	Siff Little Fingers	
NEW	Judas Priest		30	EAT TO THE BEAT	Chrysalis CDL 1225
5	WHEELS OF STEEL	Carrere CAL 115	27	Blondie	
10	Saxon		31	GOING STEADY	Warwick WW 5078
6	THE MAGIC OF BONEY M	Atlantic/Hansa BMTV 1	40	O.S.T.	
18	Boney M		32	BY REQUEST	Ronco RTL 2046
7	BARBARA DICKSON ALBUM	Epic EPC 94088	NEW	Lena Martell	
13	Barbara Dickson		33	THE LAST DANCE	Motown EMTV 20
17	Facades	RCA PL 25249	25	Various	
8	FACADES	RCA PL 25249	34	OFF THE WALL	Epic EPC 83468
4	Johnny Marthas		22	Michael Jackson	
9	TEARS & LAUGHTER	CBS 10019	35	THE WALL	Harvest SHDW 411
4	Johnny Marthas		36	Pink Floyd	
10	REGGATTA DE BLANC	ABM AMLH 64792	36	PARALLEL LINES	Chrysalis CDL 1192
8	Police		41	Blondie	
11	HEARTBREAKERS	EMI EMTV 23	37	INITIAL SUCCESS	Asylum K 52216
5	Matt Monro		32	B. A. Robertson	
12	STAR TRAKS	K-Tel NE 1070	38	TWO MUCH PRESSURE	Two Tone CDL TT 5002
6	Various		30	Sealator	
13	COUNTRY NUMBER ONE	Warwick WW 5079	39	LIGHT UP THE NIGHT	ABM AMLK 63716
21	Don Gibson		31	Brothers Johnson	
14	PRETENDERS	Real RAL 3	40	OFFICIAL BOOTLEG ALBUM	
16	Pretenders		51	LOOK HEAR	Mercury 9102 505
7	TELL ME ON A SUNDAY		35	10cc	
15	THE CRISTAL GAYLE SINGLES ALBUM	United Artists UAG 30287	52	20 GOLDEN GREATS	K-Tel NE 1057
9	Crystal Gayle		63	Dion & The Belmonds	
26	DOWN TO EARTH	Polydor POLD 5023	53	LONDON CALLING	CBS CLASH 3
19	Rainbow		46	Cash	
27	LOUD AND CLEAR	Capitol EST 25330	54	WE'VE GOTTA GET OUTTA THIS PLACE	Warner Brothers K 56806
28	Sammy Hagar		57	Angelic Upstarts	
29	NOBODY'S HEROES	Chrysalis CHR 1270	55	GREATEST HITS VOL. 2.	Epic EPC 10017
24	Siff Little Fingers		43	Abba	
30	EAT TO THE BEAT	Chrysalis CDL 1225	56	HIGHWAY TO HELL	Atlantic K 50628
27	Blondie		66	AC/DC	
31	GOING STEADY	Warwick WW 5078	57	ARGY BARGY	ABM AMLH 64802
40	O.S.T.		33	Squeeze	
32	BY REQUEST	Ronco RTL 2046	58	AGAINST THE WIND	Capitol EAST 12041
NEW	Lena Martell		53	Bob Seger/Silver Bullet Band	
33	THE LAST DANCE	Motown EMTV 20	59	METRO MUSIC	Dindisc DID 1
25	Various		55	Martha And The Muffins	
34	OFF THE WALL	Epic EPC 83468	60	DISCOVERY	Jet JETLX 500
22	Michael Jackson		72	Electric Light Orchestra	
35	THE WALL	Harvest SHDW 411	61	IF YOU WANT BLOOD YOU'VE GOT IT	Atlantic K 50532
36	Pink Floyd		-	AC/DC	
36	PARALLEL LINES	Chrysalis CDL 1192	62	MAKE YOUR MOVE	Casablanca CAL 2060
41	Blondie		45	Captain And Tennille	
37	INITIAL SUCCESS	Asylum K 52216	63	GREATEST HITS VOL. 1	Zonophone ZONO 101
32	B. A. Robertson		44	Cockney Rejects	
38	TWO MUCH PRESSURE	Two Tone CDL TT 5002	64	I'M THE MAN	ABM AMLH 64794
30	Sealator		51	Joe Jackson	
39	LIGHT UP THE NIGHT	ABM AMLK 63716	45	CLUB SKA '67	
31	Brothers Johnson		56		

Gosewich hits out at 'bad habits'

from RICHARD FLOHIL
TORONTO: In a keynote address that raised eyebrows at Canada's annual music industry conference, Arnold Gosewich, head of CBS in Canada, outlined "bad habits and excesses" that, he said, have made it "tougher to earn a dollar — and harder to take that dollar home".

Gosewich blasted a number of different segments of the record industry, including retailers, rack jobbers and manufacturers who allowed their product to be "prostituted by free goods and discount offers".

And he aimed squarely at Sam Sniderman, head of Canada's largest chain of record stores (more than 100 across the country), and attacked him without mentioning his name for "pooh-poohing the idea that blank tape sales are contributing to the slowdown in sales of pre-recorded music in all formats".

The Gosewich speech, delivered in measured tones, at the opening of the annual *RPM Magazine* music industry conference, began by attacking the "bad habits" that have been costing the industry money.

Foremost among these, said Gosewich, was the fact that the industry was selling itself short in Canada by selling its product at cut prices.

"In the last five years, the cost of concert tickets has gone up 50 per cent, while hardcover books have increased by 200 per cent. In the same period, records have gone up only 33 per cent and that's based on suggested list price. In a survey of retail prices in 18 major music markets around the world, Canada ranks third in the lowest selling prices for full-price albums, second lowest for cassettes and lowest for singles.

"I believe we have failed to educate the consumer of the true value of what we sell. What we sell is a bargain, but we've been selling ourselves short — we've made it too much of a bargain. And a bargain is anything you can buy today at yesterday's prices."



ARNOLD GOSEWICH, CBS Canada chairman.

Gosewich, pointing out that traditional selling methods in Canada will have to change, said every new release was sold at discount by almost all retailers and that the industry was decreasing the true value of a disc by selling hit albums for \$4.98 (£1.95).

"That becomes the publicly perceived value for an \$8.98 (£3.52) record — a difference of \$4 (£1.56

— and this value will not be sufficient to market and retail high quality products or generate acceptable profits."

Gosewich added: "In today's terms, those four dollars didn't go into the cash register — they vanished! Discounting is just lazy salesmanship, especially when it's used to sell hit product. It should be a selective and discriminating sales tool — not a sales rule."

He then attacked "over-press, over-hype, over-shipping and over-return", urging that the industry replaces these "cancerous activities" with positive and innovative forces.

CBS in Canada, which owns the A&A retail chain and major rack jobber ARS, is not immune from these criticisms, Gosewich admitted. Sloppy and careless handling of records in warehouses, rack jobber headquarters and in retail outlets was costing an increasing amount. Retailers should be concerned about correcting this "with the same zeal that you use in pointing out to manufacturers their shortcomings in making a quality product".

Looking ahead, Gosewich said Canada would see the elimination of

deleted and/or surplus product transactions because inventory management methods at the manufacturing and distribution level will improve out of necessity.

He reserved strong words for the home taping boom, and played tapes of record store customers explaining how and why they taped from friends' records and from radio.

"I had one retailer proudly proclaim that between 10 and 15 per cent of his annual volume comes from selling blank tape, but he pooh-poohed my comment that blank tape sales are contributing to the slowdown in pre-recorded music.

"All the studies in the world wouldn't convince him that the 25,000 blank tapes he sold last year were used for anything less innocent than lectures, birthdays, weddings and other family-type events."

Urging retailers not to use advertising and point-of-sale display space to push blank tape, Gosewich stated: "All of us have to lend our support — financial and vocal — to discourage home taping, even if it means lost profits for those who actively promote blank tape purchases."

Pink Floyd's Wall LP sets new sales record in Germany

From MICHAEL HENKELS

HAMBURG: British group Pink Floyd has set a new sales record with its double album, *The Wall*, after a two-year break in recording.

The album hit the million sales mark within three months of its release in Germany and the group picked up the title of Artists of the Year in the pop international group section of the German Phono Awards.

Chappell International set a worldwide long-term publishing deal with Pink Floyd with effect from the start of this year, and has also signed contracts with Sunny Jim Band, an English-Dutch-French outfit, RCA's Average White Band for Germany, Austria and Switzerland and a sub-publishing deal for Tim Curry's Fearless LP for the same territories.

HUNGARIAN BORN Dr. Ladislaus Veder celebrated his 70th birthday on March 21. From 1953 to 1969, Veder was managing director of Electrola and responsible for the rebuilding of the old firms of Electrola of Berlin and Lindstrom of Cologne.

Up to 1975, Veder worked as management consultant for EMI Europe, and from 1968 to 1976 he was chairman of the German Phono

Dateline: Hamburg

lobby and a long-serving IFPI board member. He now lives in retirement in Vienna.

RAPPER'S DELIGHT by the Sugarhill Gang has broken the German record for maxi-single sales, with over 100,000.

Metronome in opportune mood covered the same song in a German version by GLS United, who are top radio and TV personalities Thomas Gottschalk, Frank Laufenberg and Manfred Sexauer.

JERRY TOGER of Toger Musik has obtained a licence from the Federal Employment Bureau enabling him to work as manager within and outside Germany.

Normally managers and agents do their duties under different guises here to avoid legal complications.



Soundtrack irony for Loretta Lynn

From MIKE REYNOLDS

LOS ANGELES: With Coal Miner's Daughter a major film hit, it looks as though Loretta Lynn's music will attain its highest pop position ever via the soundtrack. The irony is that on the soundtrack all Loretta's songs are sung by the star who plays her role in the movie, Cissy Spacek.

AFTER SIX months of negotiations, producer David Wolper and Colonel Tom Parker have announced agreement for the production of a two-hour film entitled *This Is Elvis*.

The feature will be a docu-drama incorporating home movies, newsreel footage, re-enactments and clips from his films. The budget is between \$3 and \$5 million, and the scriptwriters are Andy Solt and Malcolm Leo.

EVITA PICKED up nine Los Angeles Drama Critics awards, including those for music and lyrics. A special award was also presented to Quentin Crisp for his *Evening With...* show.

STOCKHOLM: Buffy Sainte-Marie celebrated a successful tour in Sweden by signing a recording deal for Scandinavia with Stig Anderson's Polar Music International, her first disc commitment for some years. Seen at the signing (from left) are Anders Moeren, vice-president of Sweden Music which handles her Scandinavian publishing interests, Buffy, and Hans Bergkvist, Polar Records label manager.

Anniversary celebration for Fable

MELBOURNE: Fable Record Company Pty Ltd. celebrated its 10th birthday here on April 8 and thereby marked a notable achievement for a small label in an Australian market dominated by the big boys whom, according to Fable, release nearly 90 per cent of the product in this country.

Despite those odds, Fable has notched up an impressive list of awards and achievements. Among them are 18 gold and two platinum disc awards for Australian sales; 32 industry awards collected by artists, writers and staff; the biggest selling Australian single (250,000 units) in the shape of Up There Cazaly by the Two-Man Band, and the first all-Australian international hit, *The Pushbike Song* by the Mixtures.

Ron Tudor, founder and managing director of Fable, learned his trade the hard, practical way as a sales rep, promotion man and independent producer.

With the artistic ability of performers like Jimmy Hannan, Hans Poulsen, Matt Flinders, Liv Maessen, the Strangers, Brian Cadd, the Mixtures, Johnny Chester, and the Two-Man Band, Fable finally found its feet, and the ultimate accolade to its success was the award of an MBE to Ron Tudor in June of last year.

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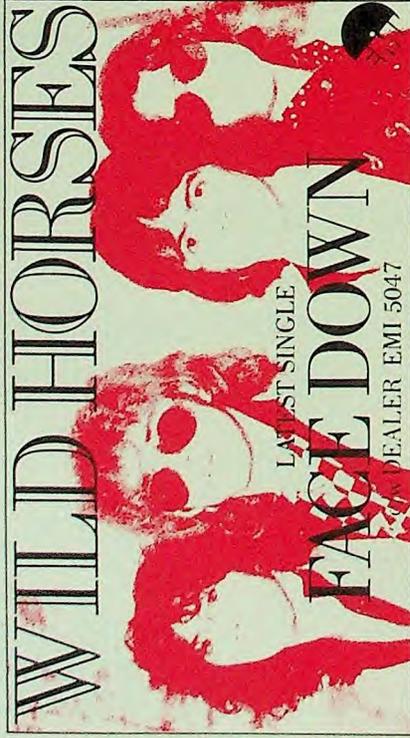
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The 18th of January 1980 marked the start of another world tour for Wishbone Ash in this their 11th year on the road.

MCA RECORDS 1 Great Pultney Street, London W1R 3PW. Distributors: CBS (60 285)

TOP 75 SINGLES

Week-ending April 19, 1980

- ◆ MILLION (PLATINUM)
- 1/2 MILLION (GOLD)
- 1/4 MILLION (SILVER)

1	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners	Atlantic K 11432
2	CALL ME	Blondie	Chrysalis CHS 2414
3	DANCE YOURSELF DIZZY	Liquid Gold	Polo 1
4	KING - FOOD FOR THOUGHT	U.B.40	Graduate GRAD 6
5	SEXY EYES	Dr. Hook	Capitol CL 16127
6	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam	Polydor POSP 113
7	NIGHT BOAT TO CAIRO	Madness	Stiff BUY 71
8	TALK OF THE TOWN	Pretenders	Real ARE 12
9	SILVER DREAM MACHINE	David Essex	Mercury BIKE 1
10	POISON IVY	Lambretta	Rocket XPRES 25
11	JANUARY FEBRUARY	Barbara Dickson	Epic EPC 8115
12	GENO	Dexy's Midnight Runners	Parlophone R 6033
13	TURN IT ON AGAIN	Genesis	Charisma CB 356
14	DON'T PUSH IT, DON'T FORCE IT	Leon Haywood	20th Century TC-2443

26	MISSING WORDS	Selecter	2 Tone CHSTT 10
27	ANOTHER NAIL IN THE HEART	Squeeze	A&M AMS 7507
28	TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA K 79111
29	MY PERFECT COUSIN	Undertones	Sire SIR 4038
30	CHECK OUT THE GROOVE	Bobby Thurston	Epic EPC 8348
31	HIM	Rupert Holmes	MCA 565
32	HI FIDELITY	Elvis Costello & The Attractions	F. Beat XX 3
33	THE MONKEES EP	Monkees	Arista ARIST 326
34	DON'T MAKE WAVES	Nolans	Epic EPC 8349
35	ALL NIGHT LONG	Rainbow	Polydor POSP 104
36	NE-NE-NA-NA-NU-NU	Bad Manners	Magnet MAG 164
37	DEAR MISS LONELY HEARTS	Philip Lynott	Vertigo SOLO 1
38	CLEAN CLEAN	Buggles	Island WIP 6584
39	SPIRIT OF RADIO	Rush	Mercury RADIO 7

51	NEW STARING AT THE RUDE BOYS	Ruts	Virgin VS 327
52	MAGNUM LIVE E.P.	Magnum	Jet 175
53	GAMES WITHOUT FRONTIERS	Peter Gabriel	Charisma CB 354
54	NEW DO YOU REMEMBER ROCK 'N' ROLL RADIO	Ramones	Sire SIR 4037
55	FOREST	The Cure	Fiction FICS 10
56	MODERN GIRL	Sheena Easton	EMI 5042
57	CUBA/BETTER DO IT SALSA	Gibson Brothers	Island WIP 6561
58	LOVE AND LONELINESS	Motors	Virgin VS 263
59	NO-ONE DRIVING	John Foxx	Virgin/Metal Beat VS 338
60	SO LONELY	Police	A&M AMS 7402
61	NEW GIRL	Shy	Gallery GA 1
62	NEW COMING UP	Paul McCartney	Parlophone R 6035
63	I'VE NEVER BEEN IN LOVE	Suzi Quatro	RAK 307
64	BEAR CAGE	Stranglers	United Artists BP 344

TAKE THAT LOOK OFF YOUR FACE

FOCUS ON

SCANDINAVIA

Scandinavia has long been regarded as a musical backwater, barely worth more than a single visit for groups on a European tour.

When Sweden took over as the leading nation for per capita spending on records some music industry executives became curious as to what made the Swedes buy so many records. Then came the event which really made the international music industry sit up and take notice.

A Swedish group unknown outside Scandinavia and guided by an ex-teacher turned producer won the Eurovision Song Contest with Waterloo and Abba began to take the world by storm. Suddenly Scandinavia became a more

appealing market and a potential talent source.

General opinion in Scandinavia suggests that there is no 'new' Abba awaiting discovery and that this Swedish phenomenon is a once-in-a-lifetime occurrence, though there are a number of potential international stars in the form of The Boppers and Bjorn Skiffs from Sweden, for instance, and Kim Larsen from Denmark.

Scandinavia is usually thought of as one entity and the markets show many similarities but one should not fall into the trap of making too many generalisations and distribution problems, for example, can be very different.

Abba now bigger than Volvo

HOME TAPING, parallel imports and piracy — these are the Swedish record industry's three biggest problems in a nutshell.

So says Stig Anderson — and he should know because as head of Polar Music — the Abba label — he has suffered more than most from these worldwide troubles.

"Abba are one of the most pirated groups," he confirms. "The records come from Singapore, Italy and even in Sweden itself we have found pirate tapes. The Swedish IFPI is fighting it and the organisation has a very efficient secretary in Eddie Landqvist.

"At least with piracy you have the law behind you, but with blank tapes and parallel imports — these are legal. You pay an advance and the distributors get back your money for you, normally, but with blank tapes there is no contribution to the repayment of that advance. It would not be so bad if it were one person taping something for his personal use but people do it for school classes and workmates.

"A licence, or levy, would only be a symbolic thing as you would never get back the money you lose, but it is important because people should pay for the music they steal from us. I have discussed with the secretary of the Swedish IFPI the possibility of it using some money to let people know that they are stealing.

"I agree there are recessions in the music business, but this is different. Technical advances make the situation more serious because people don't see why they should buy a record when they can tape it off the radio or someone else's record onto good quality blank tape."

The Abba story has been well documented but the effect of that supergroup on the Swedish and even Scandinavian music industry should not be underestimated. It is an often quoted fact that Abba as a money making concern has overtaken even the giant car manufacturer Volvo, but perhaps the group's biggest contribution has been to focus attention on an area of the world market previously ignored.

"The success of Abba was good for the whole music industry because people — especially Americans — are now aware that music can come from anywhere in the world. It was good for Europe, not just Scandinavia, because companies are now looking around them for their own material and not just looking to import records.

"Firstly, the US was the centre of musical activity, then the US and the UK, and then the US, the UK plus Europe. Europe is now recognised as an important talent source and other areas are beginning to open up as well."

Anderson certainly does not plan to limit the growth of his own company and he reveals: "One day we will set up English and American companies to look for talent there. We have been discussing it for two years and one day we will be there.



STIG ANDERSON, head of Polar Music. "One day we will set up English and American companies to look for talent there."

"At Polar we are writers and producers — not just for Abba. My message to the big companies at MIDEM was that if they have an artist but not the material, we will offer to write and produce if they let us have the group on our label, but leaving them the distribution rights.

"In this case the finder's fee is that they get to distribute the product. I don't think anyone has had this idea before."

1980 has been a busy year for Abba so far with a new album

recorded during February and in March a one month tour of Japan, part of Anderson and the group's plan to exploit all territories thoroughly. To that end the group will release a Spanish album of 11 hits which lend themselves to the Spanish language. The reason for such attention is simple — A Spanish version of Chiquitita sold 2,250,000 copies in the Latin market and I Have A Dream has also been released in Spanish.

Anderson explains: "The big markets are important to us, of course, but we also look to do well in the smaller markets because — as people tend to forget — small markets added together make a big market."

Abba are obviously very important to the company, but there are other talented performers associated with Polar, such as Ted Gardestad and Tomas Ledin who is Sweden's entry for the Eurovision Song Contest this year.

"I would give these two a chance internationally," says Anderson. "Ledin is a singer/songwriter and his single Not Bad At All — on Epic in the UK — had a good reaction so we will try with a whole album in English.

"We also have five or six big names here, but for them we will first concentrate on the Swedish market."

The Polar group of companies has diverse interests these days, boasting an art gallery, a finance company and an oil importer, for as Anderson says: "We have to consider that there will be a time after Abba.

"Bjorn and Benny have shown talent for production. Music is where my heart is so we are looking at the international scene.

"Sweden Music, our publishing company, has become the biggest publisher of pop music in Scandinavia and we are interested in acquiring English and American publishing companies on a worldwide basis."

Another important addition to the company is the Polar Music studio complex in Stockholm which has already been used by Led Zeppelin and Genesis and Anderson comments: "The problem is to get time in the studio for ourselves."



ABBA SPENDING some time in the studio their phenomenal success has enabled them to build. International recognition has focused attention on an area of the world market previously ignored.



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Size of market limits expansion

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THE SIZE of the Scandinavian market can limit expansion but can also provide benefits in the form of lower costs.

The evidence is provided by Dag Haeggqvist, director and general manager of Sonet Grammofon, one of the largest independents operating in Scandinavia.

"The Swedish market is still concentrated on what is going on in Sweden, so the costs are related to this country," he explains. "In the UK the costs of promotion and so on are related to the world market and if companies don't get an international hit, they could be in

trouble.

"If we get a hit here, it should be enough and any success abroad comes as a bonus.

"It's very hard to see Sweden becoming a taste making market followed by other markets on a consumer level," he adds. "First of all there is the language barrier and you won't get something like the Melody Maker from Sweden read around the world."

Sonet represents Island, Chrysalis, Virgin, Pye, Bronze and Chiswick from the UK and US labels Beserkley, Bearsville, Vanguard, Savoy and Roulette, plus quite a few more specialist labels.

"The biggest success for us in the

last year has been Blondie. Richard Cleyderman, who has been a big hit on the Continent but not the UK or Italy so far, has also been very big for us. Ballade Pour Adeline was his top selling single. The Buggles' single Video Killed The Radio Star and the Marianne Faithfull album have done very well and along with Manfred Mann and Bob Marley they are probably the most important of our foreign artists."

Sonet Sweden was started more than twenty three years ago based on the enthusiasm of two young jazz fans who had just enough capital to pay for a first import shipment of American jazz albums. Those two were Gunnar Bergstrom and Sven Lindholm and they were joined in the sixties by another jazz enthusiast, Haeggqvist, who had been running his own Centre Records.

The Sonet group is strongly represented throughout Scandinavia by Sonet Denmark, Arne Bendiksen in Norway and Scandia Musiikki in Finland. The company now owns a majority of Sonet Denmark and the first No. 1 has been Video Killed The Radio Star. Partner and president of the Copenhagen based operation is Karl Emil Knudsen.

Sonet UK was set up twelve years ago — with Rod Buckle appointed managing director — in order to channel international production and recording activities through England. That policy has paid off several times with UK hits like Sylvia's Y Viva Espana, Mississippi by Pussycat and Danny Mirror's I Remember Elvis Presley.

If the early inspiration for the company lay in jazz, Sonet maintains strong links with many types of great music of the past through its specialist labels — and the company also represents the worldwide recording interests of Bill Haley and the Comets.

Sonet does not rest on past achievements, though, and is constantly seeking to unearth new talent. Haeggqvist is excited about the current musical trends in Sweden.

"Music life creatively is very active here and there is a lot of new talent rising to the surface. We get a lot of audition tapes every day and the level of quality is amazing compared to what it used to be. New Wave has had a strong influence on the creative upsurge.

"Among local artists Secret Service, for example, were at No. 1 for many weeks with their single Oh,



DAG HAEGGQVIST, a director and general manager of Sonet says of his local product: "Any success abroad comes as a bonus."

Suzie. Mikael Rikfors, who was with The Hollies and after that CBS, is a very strong artist for us and Jerry Williams, who has been with us for years, also did very well in the last year."

As elsewhere in the world, effective marketing and promotion are all important for breaking new artists and most Scandinavian countries seem to have come to terms with the limitations produced by purely state controlled television and radio, which is the case for Sweden, Norway and Denmark.

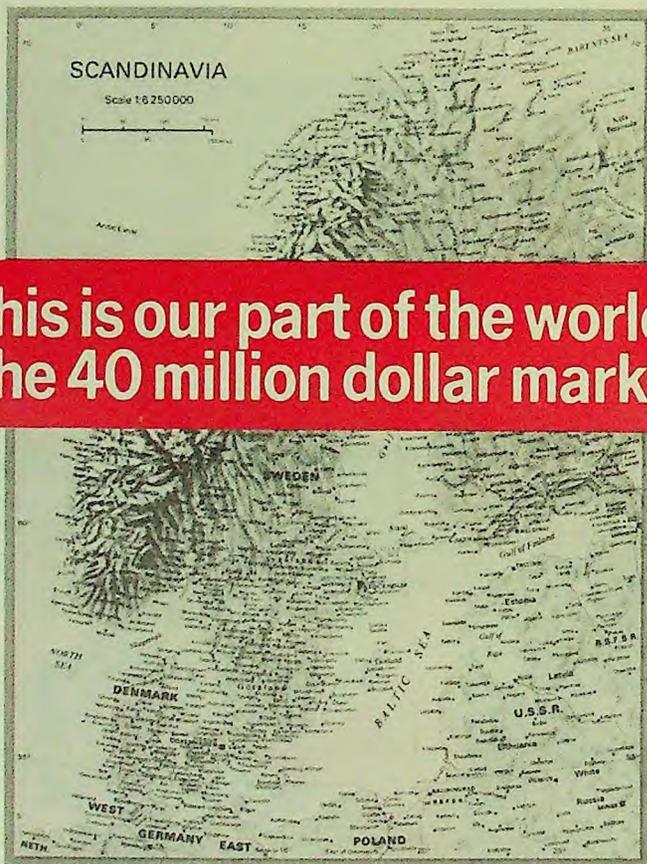
"For foreigners our 'locked' TV and radio situation might seem strange, but our way of looking at promotion may differ from that in the UK, for example," says Haeggqvist.

"At the moment the broadcasters are acting in a sensible way. They have an open attitude to what is being produced, without losing their independence. We have experienced periods of panic when their fear of being manipulated by the commercial recording industry has at times prevented them from playing good music.

"There is a much better atmosphere now and radio and TV is much more with it, while younger people are coming through into responsible positions."

When talking of music industry problems, Haeggqvist is philosophical and says: "They are the same in Sweden as for everyone else, I suppose."

"Canadian product has taken the place of UK product as our main import problem. We are rather amused to see the UK companies getting worried now about problems we have been aware of for years.



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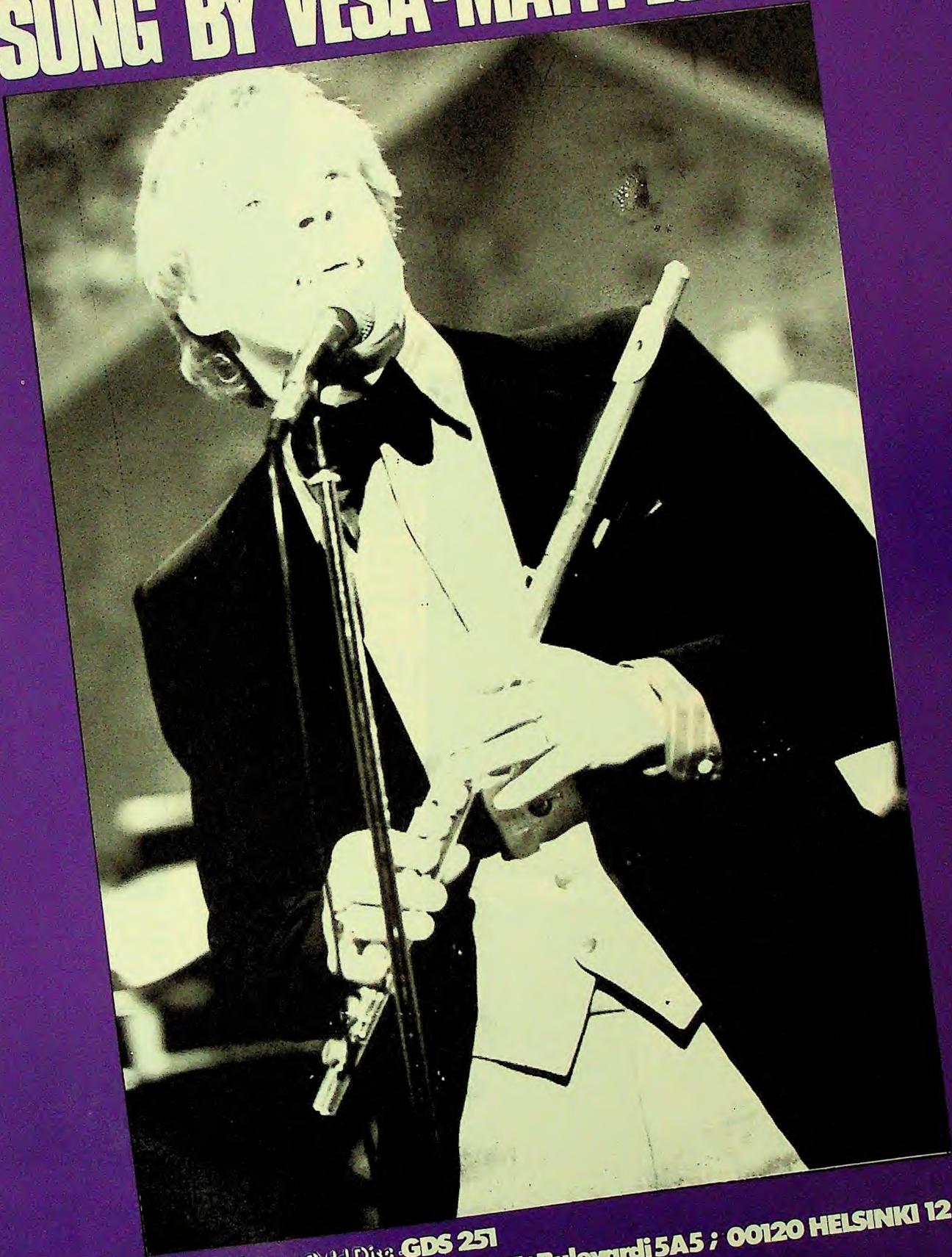
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THE CREATIVE aspect of music life in Sweden is very active, reckons Sonet's Dag Haeggqvist, and Secret Service feature in the company's increased production of new local talent. They have had a number one single with Oh, Suzie.

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SUPPLEMENT

Nygren happy having no independent radio



EMI SWEDEN managing director Rolf Nygren suffers from the fact that 'multi-national' is a dirty word in his country.

IT IS refreshing to meet a record company executive who not only recognises the problems facing the record industry but also sees some positive aspects to them.

One such person is Rolf Nygren, managing director of EMI Sweden.

On the subject of state controlled broadcasting, for instance, he says: "I am very happy not to have commercial TV and radio because it would just create extra expenditure for us in marketing and promotion."

On the threat of parallel imports, he comments: "Sweden has been a rich country, but is now falling to a more normal level and that can be a good thing in some ways. With the

Swedish Krone losing value parallel imports could become less attractive, but there will always be imports in this country anyway. That is good in a way because it keeps the companies on their toes.

"A serious problem is that we can't increase prices as we should and that is due to imports — but also other factors. 'Commercialism' and 'profit' are dirty words in Sweden and price cutting gives the industry a bad name. If people see a certain album at 49kr in one shop and at 39kr in another, they want to know why.

"EMI also suffers from the fact that 'multi-national' is a dirty word and there have been a lot of groups we have wanted to sign but who didn't want to sign with a big company."

Nygren calms a market share



SWEDISH ROCK artist Ulf Lundell is one of EMI's most popular home grown artists.

approaching one quarter with local repertoire accounting for roughly one third of sales. The ratio of repertoire is 60 per cent international to 40 per cent local and Nygren comments: "I think we are the biggest in Sweden for local artists because we've been in the country for 76 years."

Nygren is one of the majority of Scandinavian record bosses who are content to see their local artists achieve success in the domestic market, regarding sales abroad as a bonus.

"We are recording Bjorn Skiffs with an eye to the international market and he had a No. 1 in America six years ago," says Nygren. "His latest album is recorded in English and Swedish.

"Sven-Bertil Taube is our most successful Swedish artist and regularly sells 75-100,000 albums with each release. We also have Brian Chapman, an Englishman, whose album last year sold 75,000 copies, and Swedish rock artist Ulf Lundell.

"Two groups we are very hopeful for in the future are Extra and Gyllene Tider (Golden Times). We will be recording them in Swedish for the home market first and, if they are successful, we could record them in English."

Nygren makes the point, though, that he is not in favour of flooding the market with releases in the hope that one or two might pay off.

He explains: "We record artists because the time seems right — I believe that there are too many records released.

"The artists are pressing us to record them and the public is impatient to hear new product, yet it can sometimes be a mistake to rush into recording just to get product on the market. Perhaps in future we should record artists less often in order to sell their albums in the right quantity.

"On the local side of the company we might have a maximum of 15 artists that we follow up. A recent signing we are excited about is Pugh Rogefeldt who is like the father of Swedish Rock 'n' Roll and had huge success with Metronome."

On the international front, Nygren picks out Bob Seger and Moon Martin as artists who will do very well in the future, but reiterates that competition is so fierce

because of the amount of talent around.

Besides covering the domestic market EMI Sweden also has a pressing plant which supplies EMI throughout Scandinavia and can provide pressing facilities for outside companies.



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IT MAY seem strange for a company so well known for its successful TV merchandising techniques to get involved in a territory where commercial television is almost non-existent.

Yet, despite that handicap, K-tel has established a strong foothold in the Scandinavian market and Goran Soderman, head of K-tel (Sweden), feels no sense of frustration at this lack of outlets.

"It's not frustrating because we've never had commercial television," he reasons. "Though one of the reasons K-tel started in Scandinavia was because of the German TV overspill into Denmark and as they do have commercial TV in Finland the situation there is slightly different."

The fact that TV advertising is not possible for most of Scandinavia means that the company has to work harder on other areas of marketing.

"We employ newspaper ads, in-store promotion and all the other marketing aids, but the most important thing is that we work project by project — putting our whole weight behind each campaign," says Soderman.

Difficult

"The repertoire of our releases varies, some based on local acts and some on international acts, but we always make a compilation specifically for Scandinavia and in Finland they have some of their own projects.

"It is much more difficult to compile a record for Scandinavia than for the UK. Our chart is much more stable and single hits can last for many weeks, so it is sometimes difficult to obtain really fresh material."

While Soderman accepts the idea

TV overspill aid for K-tel product



MODERN SOUND Corporation have been signed direct to K-tel (Sweden) in what K-tel head Goran Soderman regards as "a completely new venture" for the company.

of state controlled broadcasting, that does not mean to say that he is happy about it. Record plugging is a delicate business.

"You only have to look at *Music Week* showing playlists covering about a hundred titles played day after day. There is a lot of exposure possible in the UK, while if someone here played a record three times in a week, he would get chucked out. Anything that smells of commercialism is ignored.

"Television is just as difficult, yet when they do show something, it is usually a huge hit. The success of Richard Cleyderman is a good example of that. There are only about five really big singles a year, though, and the rest are a long way behind. Scandinavia is basically an LP market."

New Venture

K-tel in Scandinavia has not restricted itself just to merchandising compilations and Soderman is very pleased to have signed disco band Modern Sound Corporation direct. The group is made up of three Americans, three West Indians and two Africans, though they are based in Sweden.

"It's a completely new venture — even for K-tel as a whole, I believe, and though it's taken a long time for them to take off internationally, things have really started to happen since TK took them for the States.

"Black music is rather exotic for Scandinavia and there is not a large black population so we have to work very hard to break new acts."

As well as its own product, K-tel provides distribution in Scandinavia for Can't Stop Productions, which includes Village People and The Ritchie Family, Creole, Prelude and other product on which it aims to work just as hard. Yet K-tel definitely does not intend to become like an ordinary record company.

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Since the beginning Talent Produksjon of Norway has been in the business of success. In 1972 Arve Sigvaldsen started with optimism and some good ideas – and he believed in Norwegian artists. Today Talent consists of Talent Produksjon, Talent Studios, Talent Music and MUVI, the distribution company. Talent has now a market share of 35% of local productions – and 30 of Norway's most popular artists are releasing their records on the Talent label.

The Studio

Talent Studios was established in 1975. It has more than 2900 sqfr., a custombuilt Helios console and automated mixdown. Talent Studios has a reputation as one of the best in the business, and a great number of ECM jazz releases has been recorded here.

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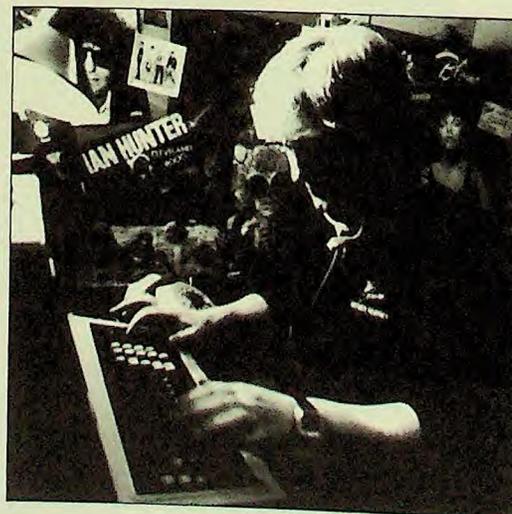
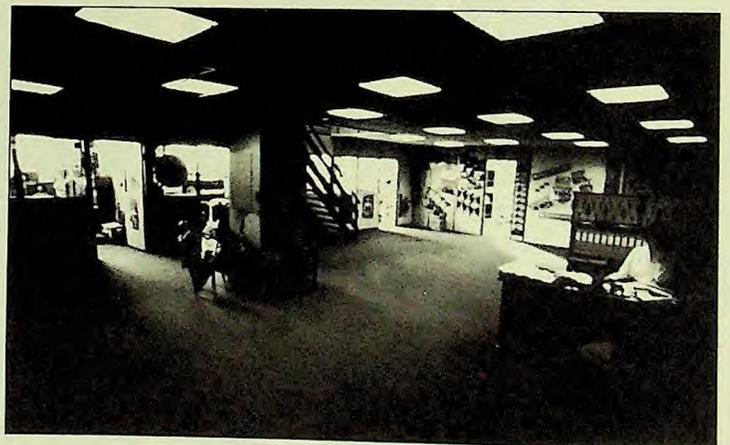
Talent Music was established in 1977. It is directed by Lars Børke, one of the members of LASA, a pop/rock group marking their records on the Talent Label.

Talent Music is a publishing company with more than 100 proven hits in its catalogue.

Distribution

MUVI A/S (Music & Video Distribution), Talent's distribution company, was founded in 1978 in cooperation with Arne Bendiksen A/S, another Norwegian record company.

However, MUVI has also the capacity to handle other companies' distribution as well, and as a modern and computerized distribution centre it can give your products the best possible exposure in a growing and exiting market.



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Inger Lise

With an exceptional personality, natural charm and a captivating voice, there was nothing to stop Inger Lise from being a great success. With 6 albums on her own, a string of hit singles and participation in various compilation albums, she has sold more than 1 million units in Norway alone. With the new, international album "Sign Language" Inger Lise is well prepared for crossing the borders of Scandinavia.



L.A.S.A

L.A.S.A consists of the two artists Asbjørn "ASA" Krogtuft and Lars Børke.

When they formed the group in 1977 they were both well known as solo-artists in Norway – but now they had the opportunity to unite their musical experience and talent. So far it has resulted in two outstanding albums: "Discovery" (1979) and "Released" (1980). Their music is influenced by English/American rock and folk-rock – and is performed more than good enough to reach across the borders of Norway.



Njaal Helle

Njaal Helle is looked upon as one of the most promising rocksingers in Norway today. He is also a songwriter – and he has written all the material on his album "Njaal Helle". In Norway Njaal Helle has attained a lot of publicity in newspapers, magazines and radio. For the time being he is in the US to create material for a new album on the Talent label.

For further celebration...

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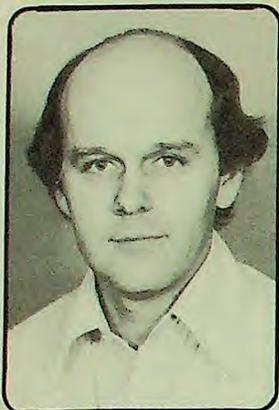
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SUPPLEMENT

CBS's Klinteberg optimistic



MANAGING DIRECTOR OF CBS Sweden, Sten af Klinteberg, aims to increase his company's piece of the cake.

ONE PERSON who is not pessimistic about the future is Sten af Klinteberg, managing director of CBS in Sweden.

He has every right to be optimistic, perhaps, after a very successful 1979 in which he witnessed a growth in market share of five per cent to almost 19 per cent. Yet he maintains his enthusiasm despite forecasting zero growth for 1980 and says: "Although the economy is not good and consumption won't go up, I'm still confident.

"We're fighting for a piece of the leisure cake which is shrinking and that means we have to attract customers to records rather than toys or books, for instance."

One of the ways in which CBS aims to increase its piece of the cake is to bring more new artists to the public's attention via singles.

"We're a very singles oriented

company and have been for a long time," explains af Klinteberg. "We are the only company apart from Sonet with a field promotion force and have eight people out there.

"Why bother in a slow singles market? It's because a successful single is a very good way of breaking an artist, leading to eventually strong album sales.

"It takes time to break an artist in Sweden as the lead time is very long. You have to stay behind a group often for months and months. Meat Loaf and War Of The Worlds LP are examples of that and Billy Joel took a year to break. Billy Joel appeared here on April 7 and his current album — Glass Houses — is a major event.

"Fantasy eventually broke Earth, Wind and Fire for us while, by contrast, Boney M just exploded with instant hits and so many things have happened for them since."

An example of single success in provided by Frank Zappa, whose

Bobby Brown sold more than 60,000 copies which is a healthy figure for Sweden.

"It was the single of the year in Sweden and the best single ever for us," says af Klinteberg. "Altogether Frank Zappa has sold more than 350,000 units in Scandinavia."

"We were lucky last year in having some very big album sellers like Supertramp, which sold over 100,000, and ELO. Toto and Bob Dylan also did well for us and David Johansen has been very successful — press coverage was enormous on his visit here. We expect Steve Forbert, Cheap Trick and Ellen Foley to be very strong artists in the future and we followed the recommendation to price London Calling as one record and that has helped to break The Clash, I think.

"It's very encouraging to see that Art Garfunkel made it all over again last year and it's logical to push him again because I don't think he has reached a peak yet despite his success with Bright Eyes. 1980 could be Michael Jackson's year. The Jacksons have not been particularly successful but I believe that Michael has a special talent.

"The Danish group Gasolin have also been successful for us and although they are no longer together, the singer Kim Larsen will be a solo star."

CBS handles A&M and Ariola for Sweden. A&M acts that the company in working hard on include Joe Jackson, Police, Joan

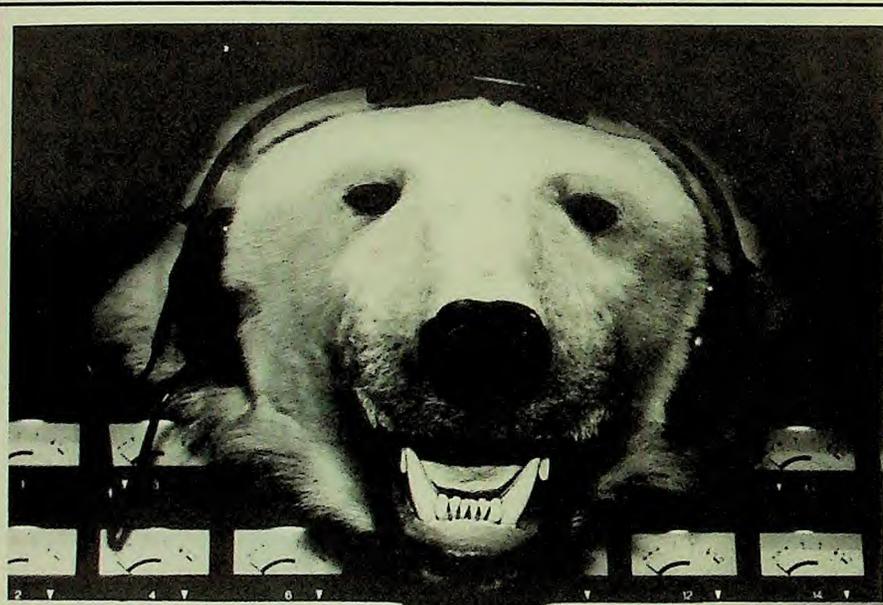
Armatrading, Squeeze and Styx, while for Ariola, Amanda Lear has a current chart album and af Klinteberg believes strongly in the prospects for Sky.

He underlines, though, that the Swedish repertoire under his control is, he considers, the best the company has ever possessed and rattles off a long list of names including Horizont, Kraken, Rock de Luxe, Atlanta Band, Ann-Louise, Roland Cedermark and Strix Q.

He adds: "Factory were the best selling local group for us in 1979, and their latest — Factory II — is already doing well, selling well over 100,000 albums. We also had a solo album from Agnetha Faltskog, of Abba, last year. It was called Agnetha 10 Years.

"Magnus Uggla is one of the names we are trying with in English for the international market. Factory, perhaps, will be next and then Eva Dahlgren, who had her debut album released last year — but we wouldn't try them all at once."

CBS have just mounted one of their biggest campaigns ever — called Rock '80 — on a Scandinavian basis in an effort to put across the talents of artists like Police, Nina Hagen, Joe Jackson, Squeeze, the Only Ones and Ellen Foley. These are among the artists featuring on a compilation which dealers will be able to buy at cost price — eight krona — if they buy at least one album of each act featuring on the compilation.



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Bold Osterahl

MARCUS OSTERDAHL has taken a bold step out of the Scandinavian music scene and is hoping to reproduce his success in the UK, having set up a studio complex in London's Bayswater.

He has taken over and completely refurbished the old CTS studios, where the likes of Frank Sinatra and The Beatles recorded.

"I'm trying to create an incredibly good orchestra studio with good separation and high quality. There is also the smaller group studio," says Osterahl.

Gary Numan recorded Are Friends Electric and Cars there, Barry Blue has already recorded there and Leo Sayer has worked there on a score for the film The Missing Link.

Meanwhile, in Stockholm, it is business as usual at his studios where Abba recorded most of their material before Polar had its own studio built.

"Marcus Music also owns a very large duplication plant — the second largest in Sweden — which Metronome, Polar and sometimes Sonet use," says Osterahl.

"People seem to be more quality conscious in Sweden than in the UK. I remember making a blind test of Abba, The Album comparing a cassette and the master tape and it was very hard to tell the difference."

Osterahl did a lot of his own productions when he was based in Sweden and he is happy to say that his team at Marcus Music there are getting into production again and becoming more creative.

"John Miles and Miriam Melver have recorded there in the past and there should be at least one English group up there this summer. CBS are using it quite a lot for their New Wave acts.

"I have always tried to take the lead technically. We had the first computerised mixing console in Sweden in 1976, the first 24 track studio in 1974 and two years ago we

made it up to 48 track by linking two machines.

"We are looking at video, of course, and we will probably go into video tape duplicating first. We are also planning to add a cutting room to the Stockholm studio.

"On the record side we have a new album from a band called Snowstorm and at the moment we are working with a new band, Warning, formed from some members of Forbes who won the Swedish Song For Europe a couple of years ago."

HARMONY
A British group based in Stockholm is generating excitement after the group's recent tour.

Big Brother
A Danish/British group that just has released its first album.

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WEA GAINED an important foothold in the Scandinavian market last year when it finally bought formerly independent Swedish company Metronome — 'finally' because, as WEA-Metronome co-managing director Borje Ekberg explains: "We started the company in 1949 and Nesuhi Ertegun had wanted to buy the company for years.

"If any other company had come to us we wouldn't have sold, but we have known Nesuhi since we became licensee for him in 1956. We have handled Elektra since 1968 and Warner Bros since 1971."

Ekberg's partner and co-managing director is Anders Burman and they have both agreed to stay on to run the company during its first five years under WEA's control. They started out selling jazz product and, at times,



LILL LINDFORS is one of WEA-Metronome's strong roster of local talent.

WEA gets foothold with Metronome purchase



BORJE EKBERG, co-managing director of WEA-Metronome.

Swedish repertoire has accounted for as much as 50 per cent of the company's turnover. Now it varies between 35 and 50 per cent.

"To us it's more encouraging to break a local act than an international act, but with local repertoire we are limited to sales in Sweden, plus some in Norway and Denmark.

"I would like to think that we have been trendsetters in home produced music and that is because of my partner who is a very good producer. He may be 52-years-old, but he has a good, young ear and has a very high percentage of hits.

"Very few artists leave us. Fred Akerstrom, a folksinger/actor, has been with us for a long time and still sells records.

"Gosta Linderholm has made four albums for us, selling between 50,000 and 120,000 and the biggest one of those was our best seller for a local act during 1979. Other strong

local artists are Lill Lindfors and Magnus and Brasse — two comedians who have made two comedy albums and two children's albums. One of the comedy albums has sold 220,000 copies and is our biggest album ever.

"From our local repertoire we release no more than 10 albums per year and then give them time and really work on them. Our heavy release period last year was in June and July — the so-called soft period for sales — but we reckoned that if we broke them during the summer, they would continue selling in the autumn and that's what happened.

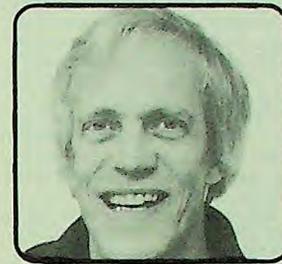
"An album of traditional folk songs by Maritza Horn released in June sold 50,000 copies and an album from Arja Saijonmaa

"I would like to think that we have been trendsetters in home produced music"

released in July also sold 50,000."

Concentrating local releases in the summer left the company fairly free to work on the rush of autumn international releases, but the timing could not have been better, thinks Ekberg.

"Albums by The Eagles, Fleetwood Mac and Rod Stewart all came within five weeks and that was stupid because everyone lost out on it. Unfortunately with artists like that we have no control and neither



ANDERS BURMAN, co-managing director of WEA-Metronome.

really does the American company.

"Rod Stewart is the superstar here and I don't think he can get any bigger. Atlantic Crossing and Blondes Have More Fun each sold nearly 200,000. Atlantic Crossing, in fact, had two lives — one on release, then again in 1979 when the TV show on the Ark Royal was shown on TV with Stewart's Sailing as the theme tune. That was the best plug ever.

"Fleetwood Mac are big here, but not as big as The Eagles, for example. The Eagles were not really big until they came here and Fleetwood Mac have a concert in Gothenburg at the end of May, so that should boost all their albums.

"Manhattan Transfer are also very important to us here and Foreigner have come close to breaking big several times, but tours have been cancelled and so on.

"We were quite lucky in 1979 and I think 1980 will be something of a

middle year — not a catastrophe — but a levelling out."

Ekberg attributes some of the "levelling out" in the Swedish music business generally to the fact that since the decline of the dance bands, they have lost a lot of their family audience that the dance bands appealed to.

He also points to the fact that despite increased handling costs, companies cannot put prices up much more without having to face consumer resistance.

Distribution for WEA-Metronome is handled by GDC a company set up in 1963 and now joint owned by PolyGram, which owns 50 per cent, and Polar, Sonet and WEA-Metronome, who between them own 50 per cent. Ekberg reckons that GDC accounts for about 45 per cent of the Swedish market.

"Each company has its own sales force," he adds, "so the dealer has to make four calls to order product but all non-competitive aspects are joint handled."



THIS ARTIST — Gosta Linderholm — provided WEA-Metronome's best selling locally produced album during 1979, selling 120,000 copies.

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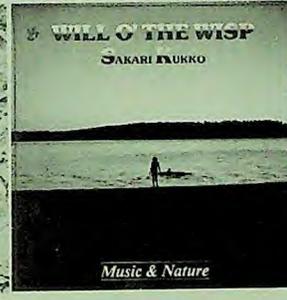
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SUPPLEMENT

Electra's whistling wonder

THE IDEA of a TV naturalist whistling his way to hits on both album and single may stretch the imagination, but that's just what happened last year for Swedish company Electra.

The performer was Jan Lindblad, a well known naturalist and TV personality whose distinctive style of whistling applied to international hits such as Sailing and Scandinavian favourites produced sales of 95,000 singles and 165,000 LPs — which goes to show that the Swedish market is by no means totally dominated by foreign artists.

Influence

Electra does have strong international ties, though, and has represented Decca and continues to represent RCA in Sweden. RCA group label manager at Electra is Klas Burling who says: "It is a handicap to us that RCA is not stronger at the moment. Certain names, such as Jefferson Starship, are steady sellers, but don't sell in large quantities.

"The UK market is an important influence here and Bonnie Tyler is important to us in Sweden the way that Sweet were. Sad Cafe are a quality band and could be good for the future. The Tourists are also beginning to make an impact. It will be difficult to find new fans for David Bowie and the last time he was here he only played small halls.

"There are some interesting names on the international side such as Sylvain Sylvain — ex-New York Dolls — who seems promising and Robert Gordon is also quite strong.

"We have a very good back catalogue and have put together a number of successful compilations ourselves, such as Presley, Bellafonte and Graffiti USA, which featured American oldies from the fifties and sixties."

Country music has always been strong in Sweden and in particular for Electra sales for Dolly Parton and Waylon Jennings have increased with each album. Dolly Parton has toured the country twice and Jennings was showcased in a TV programme, underlining the important link between exposure and sales in the Scandinavian market.

Sufficient exposure is also difficult to obtain for local acts, as revealed by Carl-Eric Hjelm, responsible for local production at Electra.

"It can be difficult to get new acts seen because no support is allowed in the smaller concert halls. The promoters seem to feel that if a ticket will be sold anyway, why have the extra expense of a support act.

"We have Roger Ronning, for example, a really good local artist with two albums already in Swedish. We would have liked him to tour with John Miles and he could then sing in English but..."

Electra has a heavy classical investment, with labels such as Melodia, Supraphon and Telefunken, as well as local classical

recordings, and this comes under Hjelm's control as well as a wide range of spoken word and Swedish dance band repertoire. Among local acts Hjelm picks out Ingmar Bergman as a possible group for the international market.

"They are recording in Swedish at the moment, but have some good songs in English as well," he says. "But we are happy to break local artists in Swedish without the pressure on international success.

"Abba have been a bit of a handicap to the rest of us in that sense both internationally and in Sweden because they have put the market out of focus. We don't knock them because they are very good, but I can't see another act of that stature coming through again."

Headache

While Electra does not have its own pressing facilities and most records are imported as finished product, the company is one of the main distributors in Sweden and in May will take over a new warehouse. The new warehouse will be owned rather than leased as are the present premises and a studio is projected at the new building.

Parallel imports are a headache, but Electra is able to provide at least some remedies.

"We produce our own local sleeves and our own compilations as means to make our product as distinctive as possible and to combat direct imports," says Burling.

"The UK and US are starting to

learn the problems with imports of international product. We have been able to handle them pretty well by maintaining good relations with our foreign connections."

Hjelm adds: "I think that the push should also come from the publishers in an effort to solve the problem. The royalty should be paid in the country of origin and it would be cheaper for us if we imported records with the royalty paid abroad."

Home taping is also a long standing problem and seems to be getting more and more complicated.

"A new problem we have found is DJs taping the free records they get and then selling the tapes," says Burling. "There are also clubs of schoolchildren where one buys the

record and the rest tape it."

"There are also tapes of American broadcast music coming to light," adds Hjelm. "There are two main causes of home taping and they are the price of records and people like truck drivers who are not satisfied with the music on the radio and so provide their own.

"We have also seen sales of pre-recorded cassettes going down which is a big disappointment. The cassette market here has never been as important as in, say, Denmark or Norway but while 20 per cent used to be the normal proportion of cassettes, that is the exception with album releases now."

"A levy on blank tape is a possibility, but it would somehow go against our open style of law."

Boppers add to SOS success story

EVER SINCE the overwhelming success of Abba, the music business has been wondering whether there is more such talent lurking in Scandinavia.

The nearest to that pop phenomenon so far has been The Boppers whose rapid success has aided the growth of the young independent record company Sound Of Scandinavia.

Since its formation four years ago, SOS has become one of the largest independents in the territory with a complete range of activities including recording and production, marketing, sales and distribution.

"Two years ago The Boppers were completely unknown playing at youth clubs and receiving not much more than a sandwich and a Coca Cola for their performance," says SOS managing director Leif Bigert.

The Boppers' first album — Number One — very quickly became one of the best selling albums ever in Sweden and Scandinavia with 300,000 copies sold, earning gold and platinum discs. The follow up — Keep On Boppin — released in September last year earned a gold record on advance orders alone. It has since reached platinum status with sales figures approaching 300,000 which Bigert describes as "simply phenomenal in a territory like Scandinavia, matched only by world famous artists like Abba."

Bigert describes the music they play as "happy, easy-going and in style faithful to the sounds of the Fifties.

"The Boppers' appeal has been and still is universal in Scandinavia. Middle aged people have taken to the group's traditional brand of Rock 'n' Roll very much to their hearts, but more astounding is the response from young people.

"They have had several shows of their own on Swedish television and made numerous guest appearances on other shows.

"Things are beginning to happen for The Boppers even outside Scandinavia and they have had their music featured on a film soundtrack shown in West Germany, Switzerland and Austria.

"Their next tour will take in Italy and Spain and probably also France and West Germany. The response around the world to the second album has been tremendous and during the spring of 1980 Keep On Boppin has been scheduled for release in 24 countries including the US and the UK."

As well as its own labels including SOS, T-Bone and Moondisc, Sound Of Scandinavia has made some rewarding licensing deals with foreign companies. Six months ago SOS made an agreement with Sugar

Hill Records, which has already provided a hit via Sugar Hill Gang's Rapper's Delight. The agreement covers new productions and back catalogue from the Platinum, Cadet, Checker, Chess, Stang and Vibration labels.

More recently the company made a pact with De-lite Records, which includes Kool And The Gang in its roster, and SOS will market and promote De-lite product in Sweden, Norway and Denmark.

"In addition, Sound Of Scandinavia is responsible for the distribution of product from several minor music producers in Sweden," says Bigert.

"One of these is Zeaphone with an up and coming Swedish rock group called The Radio and another is Planet Records which takes in Planet, Gull and Ice — with Eddy Grant. There is also Charly with its series of revival greats and many local artists such as Tarzan and Banarne, two characters from a famous Swedish children's television programme."

As well as The Boppers SOS has a number of other Swedish artists under contract and among the more promising Bigert picks out are New Wave band Intermezzo, disco act Taxi, rock band Big Brother and pop group Harmony.

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Cover versions help local artists in home market

LOCAL COVER versions of international hits are an important feature of the Scandinavian market and publishers with international repertoire are most active in this field.

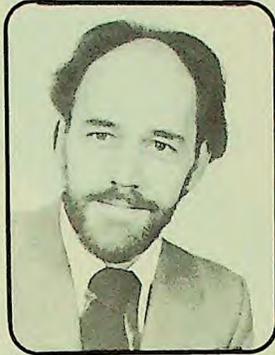
Warner Bros Music (Scandinavia) has been one such company since June, 1977, when it was formed and based in Stockholm. The company represents all Warner Bros Catalogues from around the world which had previously been administered by sub-publishers in the four countries.

"We are happy to represent artists like The Eagles, Madness, Chic, Led Zeppelin and Bad Company and have been making deals for The Knack, The Clash, Heart, The Korgis, The Ramones and Steely Dan among others," says managing director Lennart Desmond.

"We also work hard on songwriters like Rod Stewart, George Harrison, Rickie Lee Jones and Bram Tchaikovsky.

"Last year we were responsible for more than 200 cover recordings of foreign artists' songs. One was an instrumental theme to a TV series and we thought, 'Why not put lyrics to it?' Up to now there have been 13 different local recordings of it, which we are very pleased about."

Actively working the catalogues, the company tries hard to see what they can do with a song and often try to give it a particularly Scandinavian feel.



LENNART DESMOND, managing director of Warner Bros Music (Scandinavia). "Artists come to us looking for new songs and new ideas."

"For example, we took a Bram Tchaikovsky number, put Swedish lyrics to it and it has been successful," says Desmond.

"Artists come to us looking for new songs and new ideas and we like to think that we are pretty good at picking the right material for the right artist."

As a young company on the local scene Warner Bros Music has had to establish itself quickly, but not too quickly, preferring to follow a pattern of "well programmed growth", says Desmond.

"One and a half years ago we started from scratch on the original scene with new acts and new artists,

who have been blossoming," he adds.

"Among those an artist called Kenta is our first success. He is placed with WEA in Sweden and his entry for the Swedish heat of the Eurovision Song Contest has sold 7,000 copies, while his album has sold 20-25,000 copies. He is also featured in a documentary film — A Respectable Life — which has been shown in 20 countries.

"We also represent Nightshift, who are making their first recording for Royal Music, a production company. The group is made up of an Englishman, a Scotsman and two Swedes and they record in English. They could be good for the English language market and could be the next break for us.

"We have been working with a group called Haze for more than a year and we are at the moment negotiating with a Canadian production company to arrange possible recording this summer.

"Warner Bros Music is interested in working on our artists with production companies from any country. The producer, Pete Drake, for instance, has expressed an interest in recording an album of our Michael Berk in Nashville. When a producer like that expresses interest in a Scandinavian artist, it must be a good sign.

"Another group we are involved with is a Danish group called Rainbow who have already had a release in English on EMI in Denmark. We have already placed the masters in Canada and Japan."

Goodbye dance band dominance

AS THE dominance of dance band music has decreased, publishing companies have had to adapt and April Music has done so successfully, according to general manager Roffe Persson.

Until 1975 the April catalogue in Scandinavia was administered by Sonet Music, so that as a publishing company in its own right April is five years old.

"By that time most publishers, including April, were very much into placing foreign as well as local copyrights among the dance bands who rarely wrote their own material. The dance band craze dominated the scene entirely.

"When I came to April in 1977, after having been in the record business since 1970, times were getting a bit tough as the dance bands started dying. It seemed, though, that to be a record man was an advantage for me as a publisher and we started working aggressively outside 'the family' as well.

"In recent years we have built up very fruitful co-operation with good companies on the Continent and among the acts we represent are the Gibson Brothers, Plastic Bertrand, Patrick Juvet, The Smurfs and the new Dutch group Maywood, for which we have high hopes."

At MIDEM this year, April signed an administration agreement with Ralph Siegel's new Scandinavian company, Six Step Music, which Persson considers to be "a major deal" and the



ROFFE PERSSON, general manager of April Music (Scandinavia) reckons that turnover has more than doubled in the last three years.

company also represents Velvet Apple (Dolly Parton) and Angel Wing (Steve "She Believes In Me" Gibb).

In the last three years the company's turnover has more than doubled and Persson attributes this not only to successful international repertoire but also to a strong local roster which takes in Factory, Kim Larsen, Eddie Meduza, Sad Motion, Strix Q and Magnus Uggla. An Uggla composition will be included on the next Plastic Bertrand album.

With chart position considered the main criterion for success, April works very closely with record companies.

"We take part in their marketing meetings and in many cases work as an additional promo tool. We also have our own disco promotion service," says Persson.

"The discos will continue to be an important medium for breaking new songs as long as we suffer from non-commercial radio."



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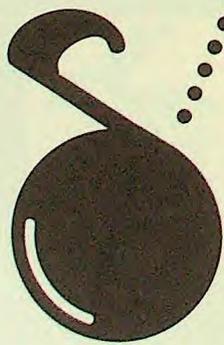
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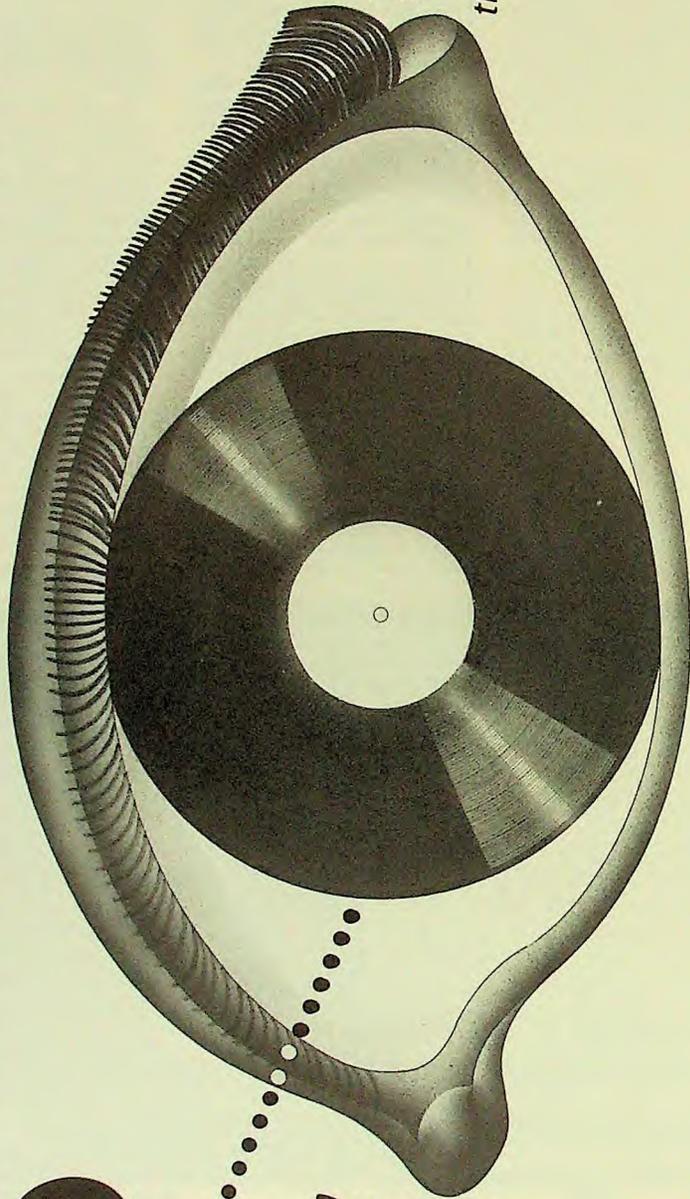




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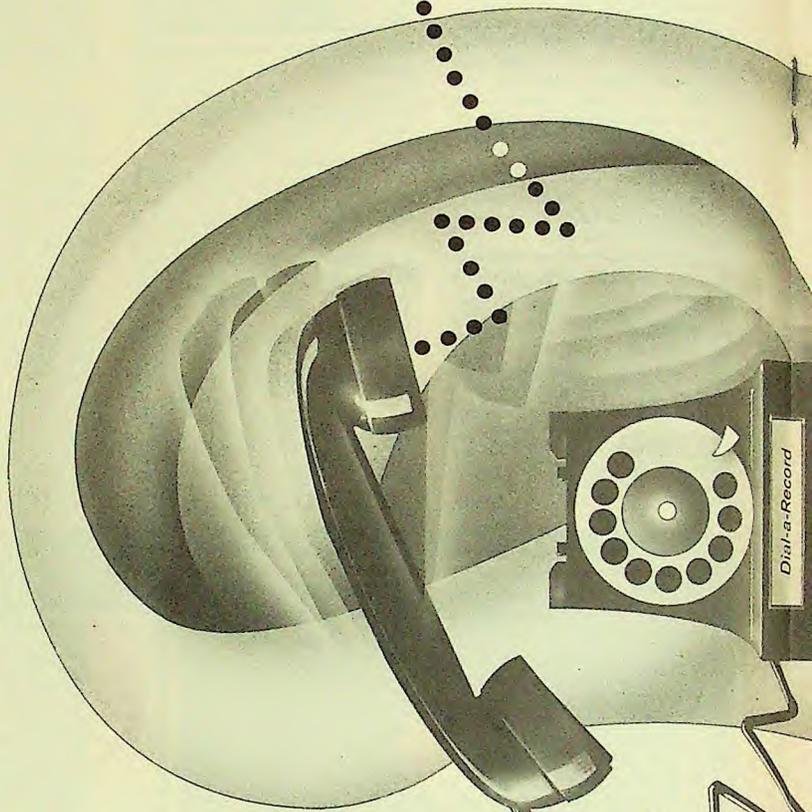
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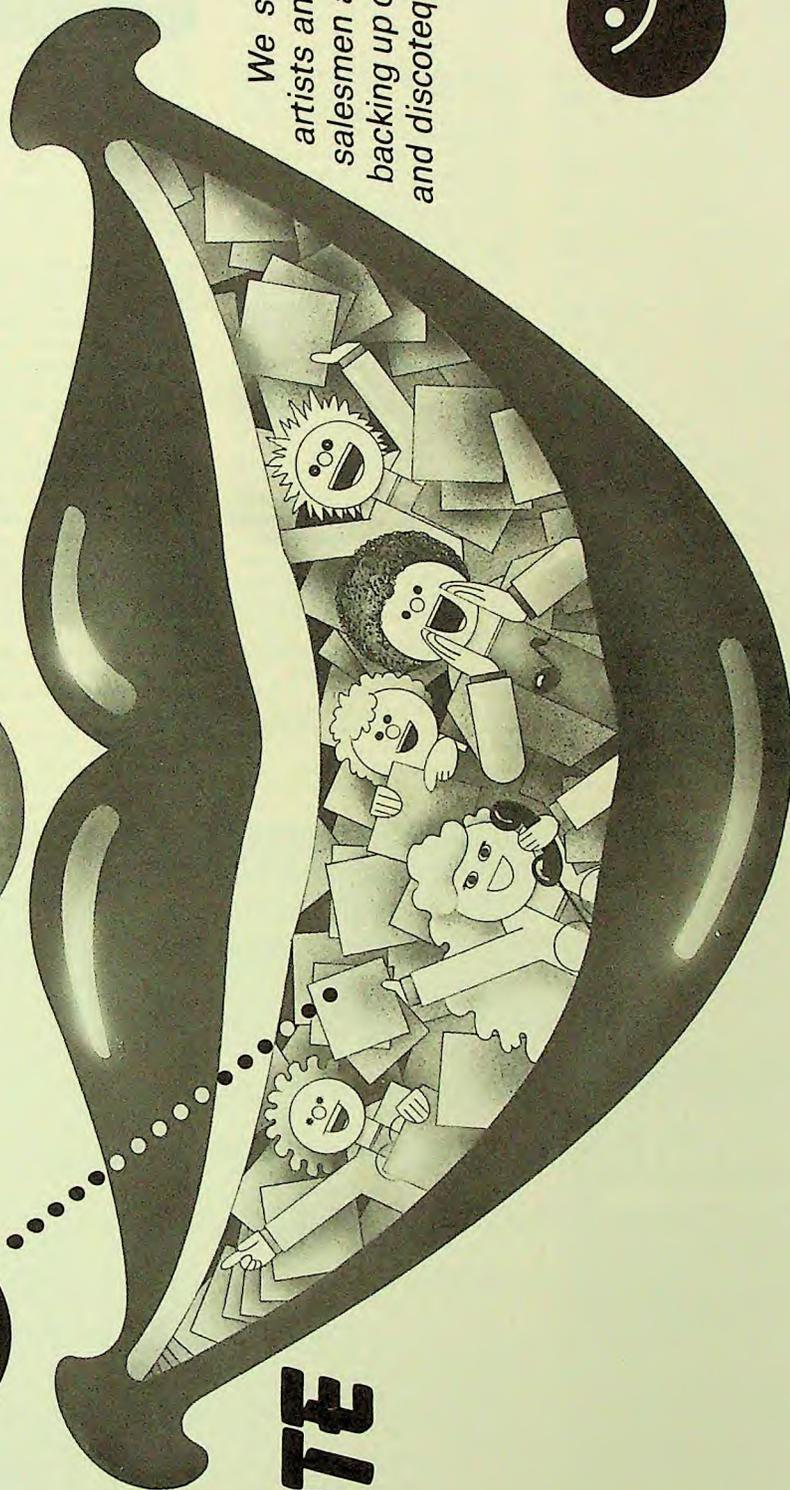


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SUPPLEMENT

Norway welcomes a more sophisticated soul sound

A CLOSE collaboration with the retailers is one of the keys to success for general manager of CBS Norway, Per Jenssen. "We work very closely with retailers because the people behind the counter can be very valuable to us," he says. "There is a bit of an education job to be done to get the dealers to understand what their function will be in the future of the record industry."

"There has to be a conscious effort to make the 30-year-old plus customer feel comfortable when he walks into a record store. I think many of these customers are being lost to us because they feel alienated by the environment of some record stores."

"By various campaigns we are also trying to channel more of the cassettes back to the record retailers and away from service stations and so on. Cassettes are 45 per cent of the market in Norway, but the retailers' sales ratio is something like 70 per cent LPs to 30 per cent cassettes," Jenssen explains.

"Retailers have to adjust to changing market conditions and recognise that they must act as specialists. CBS is planning consumer research in Scandinavia to see what changes are taking place."

The CBS repertoire is very strongly slanted towards international product and Jenssen attributes the company's recent success in Norway to much greater influence of US oriented material.

ELO's Discovery was the album of 1979, while in a poll Frank Zappa was voted top artist. Zappa has made an impact throughout

Scandinavia, but it has been greatest of all in Norway, with his single Bobby Brown at Number One in the chart for three months.

"A lot of people went for the melody rather than the lyrics which are difficult to understand," says Jenssen. "I believe we are the only country in Europe to bring Zappa up to Number One and a lot of credit must go to our A&R, press and promotion departments."

With a limited amount of pop music being played on the state controlled radio and television service, CBS aims to service rather than promote to the network, but Jenssen admits that regular plays on the radio plus exposure of good product on TV can work very well.

"The importance was proved when a Michael Jackson video of Don't Stop Till You Get Enough was screened on TV and the single started selling very quickly after the show."

"To break an artist here we have to rely a lot on word of mouth. When I say that, I should emphasise that we have a very strong field promotion force concentrating on discos and the media in the four main cities of Bergen, Stavanger, Trondheim and Oslo."

"I believe we're a step ahead of the rest in that area."

Whatever the formula, CBS certainly enjoyed considerable success last year with both CBS and A&M artists. "Everyone seemed to come along with good product at the same time," comments Jenssen. "I think we are the only country in the world to have brought Toto, Supertramp and Dylan all to Number One. Garfunkel seems to have got a new lease of life and Billy Joel broke last year."

"Other artists who have been

important to us include Kim Larsen, Earth, Wind and Fire, Patrick Hernandez, Joe Jackson, Police, Meatloaf and Anita Ward.

"Flatfooted disco music seems to be on the way out, in favour of a more sophisticated soul sound which is more interesting. The Clash have also softened a lot and that has helped them to be more successful here."

While the market for local product is small, Jenssen also claims some notable successes in this field.

"Trond Granlund won the award for the best foreign entry at the Castlebar Music Festival in Ireland and he is among the artists that CBS International is interested in. And Jan Eggum has won a local 'Grammy' as the best local artist in the troubador style."

Jenssen feels that his company has been lucky to escape the worst effects of the prices and wages freeze in Norway because volume has increased. He is concerned, though, at the damaging effect of parallel imports: "It's an important point to remember that a lot of product dumped on the Norwegian market is still strong selling catalogue," he stresses.

"The record business is responsible for its own problems, with too much product being shipped in too large quantities."

"We have a much more realistic approach here. We don't have return privileges as a general rule and people show restraint both at the buying end and at the production end."

"We would also ask for a more realistic approach from the licensing bodies in Scandinavia for it will be to their benefit to help us in a test case on parallel imports."



JAN EGGUM (second from right) and his band: winners of a local "Grammy".

Hard work wins the imports war

TO BE first and to provide good service are the record companies' strongest weapons against parallel imports. So says Hans Ro, managing director of EMI Norway — one of the youngest of the EMI companies, formed in 1969.

"We pay freight and insurance on deliveries which is something the importer doesn't offer," he continues. "We have seven sales reps covering the country and three telephone sales people. We pay for incoming telephone orders and we have big travelling and phone expenses. We deliver by vans to Oslo and the surrounds and by post elsewhere. It can take five to six days for delivery to the northern part of the country."

Good relations with retail outlets and the media are also seen as essential to breaking artists and boosting sales.

"We make sure our sales people get to all the shops as visits are important," says Ro. "And we try to reach the key people in the media. We spend a lot of money on display material and so on. In store video distributed by Arne Bendiksen is another recent scheme which seems to be very useful."

As well as EMI product, the company also handles Arista, Rak, Magnet, Motown, Rolling Stones, Carrere and the McCartney company MPL from Norway.

company MPL for Norway.

Pink Floyd have been a runaway success for the company, while Smokie's Greatest Hits remains its best selling album ever. Cliff Richard mirrored his renewed success elsewhere with a hit for We Don't Talk Anymore, while other important acts have been Dr Hook, Suzi Quatro, Kate Bush and Tom Robinson and The Knack, Matchbox and Chris Rainbow are seen as strong contenders for the future.

The Swedish influence is also felt in EMI Norway and top selling Swedes have been Bjorn Skiffs, Flamingo, Boppers and Sven Bertil Taube.

Ro believes the company has improved its local repertoire which has risen to just above a quarter of the company's output and it is concentrating on three or four groups for the local market.

Norway began to get used to parallel imports in 1974 and Ro recalls: "We had to reduce our prices to fight it and we introduced a special price group about 20 per cent below the normal price. Now we are almost back to the normal price as in 1974."

"It's true that home taping decreases sales but I believe it is something we can live with, speaking personally. The major problem is that the market has started to decrease."

"It started to decrease in August last year and it looks as though this trend will continue. Prices are reasonable, so I don't think it's a matter of consumer resistance. The cause is more the general economic situation and we have had a wage freeze for more than one and a half years."

"What the market really needs is something big — preferably on EMI — some sort of new direction."

Musikforlag heads for centenary

ONE OF Norway's most important publishing companies, Norsk Musikforlag A/s, has been around almost as long as recorded sound, and is now just seven years away from its centenary celebrations.

The company is firmly rooted in the thriving Norwegian educational and church music markets, but also casts its net widely into rock and pop music and offers representation for songs or catalogues throughout Scandinavia.

Norsk handles representation in Norway for the top Swedish companies Air Music Scandinavia AB and April Music AB and it also administers the local company Arctic Songs.

Among recent successes, pop division general manager Gert Opitz is happy to recall big sales with the German-based Spanish duo Baccara and those ubiquitous Smurfs.

Despite the overwhelming influence of disco last year, Opitz reports that a number of local rock acts are developing in Norway, although breaking a new act is not made easy by a generally unhelpful attitude by the radio and TV stations.

The Norwegian industry has also been badly hit by the imports problems which afflict the British industry, says Opitz.

Talent's hot prospect

TALENT PRODUKSJON is a small Norwegian company which has prospered through concentrating on the domestic market.

However, it does have wider aspirations for Inger Lise whose album Sign Language was recorded in English and produced by Henry Hadaway. She is seen as a hot prospect for the international market.

Talent has built up a roster of about 30 artists and claims a 35 per cent share of the locally produced market. The company has gradually expanded in a number of different directions, adding a 24 track studio in 1975 and establishing a music publishing company two years later. Talent Music as it is called is administered by Lars Borke, a member of LASA, a group with releases on the Talent label.

Music and Video Distribution (MUVI), Talent's distribution outlet, was formed in 1978 in conjunction with Arne Bendiksen and the company is also able to handle distribution for other companies.

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UNLIKE THE other majors operating in Scandinavia, PolyGram is centred in Oslo, headed by area director and managing director of PolyGram Norway, Totto Johanessen.

The factory supplying Scandinavia is in Norway and last year produced five million LPs and three million cassettes.

"We look upon Scandinavia as one market," says Johanessen. "We do deals for the whole of Scandinavia and internationally we are acting more and more as one market."

"If PolyGram is one body, there are two interests within that body — Polydor and Phonogram and they still complete. In any non-competitive fields, though, such as administration, distribution and the studio, we work together."

Johanessen observes that the music scene has shown some stagnation in Norway and a dramatic levelling off in Sweden and his colleague, general manager of Phonogram Norway, Michael Aas, adds: "The cassette explosion we had in Norway during the Seventies stopped and cassettes now account for about 45 per cent of the market compared to 18 per cent in Sweden."

"Why so many? I think we have less home-taping than in Sweden. Bad radio reception because of so many mountains and valleys also means that drivers and so on like to have a cassette player. We are still searching for reasons."

Johanessen attributes the

TO PAGE 24

More indies are making the major connection

THERE IS a very limited future for the independent record companies in Norway. So says Odd Ronning-Arnesen, general manager of Disco, the RCA licensee for that territory.

"It is a natural step for independent companies to tie up with a major and such a link between ourselves and RCA is pending," he adds. "We have been involved with RCA since 1954 and also have licensing deals with Teldec of Germany and Ariola."

Explaining his assertion Ronning-Arnesen says: "There seems to be stagnation among the majors. I feel they have lost some of their creative base and there are lots of small production companies finding artists for them. Yet when these companies decide to break out on their own, they often fail."

"These production deals are often done on an international basis and so it's difficult for independent companies to compete."

The Anglo-American influence on Scandinavia is reflected in Disco's repertoire and recent big successes have been the Hair Soundtrack on RCA, Boney M and Bonnie Tyler whose Natural Force album has sold about 130,000

units — "a phenomenal figure compared to the population," says Ronning-Arnesen.

"We have also had huge success with one of our local acts," he continues. "Jahn Teigen was the Norwegian participant in the Melody Grand Prix song festival in 1978 and was a real loser."

"When he came home he turned his failure into a gimmick and recorded an album entitled This Year's Loser, which sold 100,000 copies. He is a rock singer performing in English and has potential for international success."

Ronning-Arnesen has strong feelings on the subject of parallel imports. "It can be categorised as pure theft — bringing in records and not paying the full fees that we have to on these records."

"Our IFPI has been in touch with the Nordisk Copyright Bureau in Copenhagen and plans to have a test case on parallel imports in Norway. A similar case in Sweden failed but we feel now that the circumstances are right to try here."

While he acknowledges the many similarities between the Scandinavian countries, Ronning-Arnesen does not

believe that it would be possible to run a record operation covering the four countries from one capital.

"Marketing strategy has to be different for a start and the size of the countries affects distribution. The retail structure is also different. In Sweden, for instance, it's necessary to face central purchasers for chain stores, whereas in this country dealers act independently."

Ronning-Arnesen believes strongly in the power of concert appearances to break artists and boost sales and so as a promotional tool Disco established a small concert promotion agency — Norwegian Concert Management — to promote the companies own acts as well as those of its competitors.

"You can advertise and use point of sale material until you almost ruin yourself, but if the artists are not known to the audience, the records will not sell, says Ronning Arnesen."

Disco is involved in a joint distribution pact with CBS and each company owns half of Platesentralen which deals with all aspects of the two companies' warehousing and distribution.

Big business in small countries

ARNE BENDIKSEN can rightly claim the status of a founding father of the Scandinavian music business as it is today. He has been involved in it for 25 years, and the company bearing his name is a leading force in Norway, accounting for a third of the total business in that country.

Bendiksen began as a composer, singer and arranger, achieved some hits, and then started producing discs by other Norwegian artists. His activities expanded further when he won the local licensing for prominent American labels such as Dot and Kapp and European ones like Vogue, Island, Bronze, Virgin, Chrysalis and Pye.

Bendiksen's enterprise is now engaged in records, music publishing, film distribution and artist management, has its own recording studio, and — with a shrewd eye to the future — has formed a video company.

"Business is good," Bendiksen assured *Music Week* during a break in his busy Midem schedule. "We're being hit by parallel imports, though, and American companies will earn more money by scrapping their surplus stock before it gets into the import sector, and letting their local licensees sell their product instead."

He acknowledges recessionary influences that have been affecting the music industry on an international scale in recent months, but does not regard the situation as a pretext for gloom or despair.

"When business is low worldwide,

TO PAGE 24

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SUPPLEMENT

Home taping the biggest worry

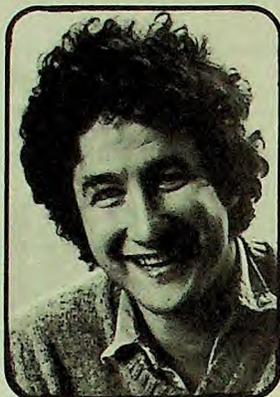
STIG ANDERSON is known throughout the music business as a very shrewd businessman and Kurt Hviid Mikkelsen, managing director of EMI Denmark, likes to think that the head of Polar has picked out the best company in each territory through which to channel his product.

That is because the two signed an agreement at the beginning of the year re-assigning Polar product to EMI in Denmark.

"It's been an important association, but not just because of Abba," Mikkelsen comments. "We have been selling other Polar acts here as well."

Apart from Abba, big selling international artists for the company have been Pink Floyd, Donna Summer, Suzi Quatro — who toured Denmark in the winter, Dutch group Luv and Cliff Richard whose *We Don't Talk Any More* was his first Danish hit for some time.

Mikkelsen reports that compilation albums are figuring more prominently and says: "It is something new for us and because there is no commercial TV we



EDDIE SKOLLER is currently EMI Denmark's best selling local artist and an important hope for the future internationally.

promote the albums with point of sale material and so on. They normally have a theme and feature different groups."

The release of compilation albums is a means of seeking extra revenue in a stagnant market and Mikkelsen comments: "The major reason the market isn't progressing is home

taping. There are other reasons, such as there being no superstar at the moment, but home taping is the biggest worry.

"At one time if people taped from records or radio, they were accepting inferior quality, but the quality of blank tape and equipment is so much better than it was.

"I am chairman of the local IFPI and we have placed a proposal before the copyright committee — a government body — to put a levy on blank tape. A decision could take two years, but we hope it might be one."

The IFPI has also long desired the abolition of the 30 per cent luxury tax placed on discs in addition to VAT which boosts the price of albums above 70 kroner. Fortunately this applies to imported records as well.

"To my knowledge we are the only country in Europe to have such a tax on discs, but we are not pressing the point because this is not the best time to be talking of cutting taxes when the government is trying to deal with an enormous balance of payments deficit by cutting expenditure and increasing taxes."

Mikkelsen also points to the lack of a radio chart — "a constant stimulus to people to go out and buy



EMI DENMARK managing director Kurt Hviid Mikkelsen, who is also chairman of the local IFPI group.

records" — as a further influence on the decline in sales.

Video is being used more and more as a promotional aid.

"Many record shops also sell TV/video equipment and so they often show pop videos inside and outside their shops which is very useful," says Mikkelsen. "There are two companies providing this service

— Arne Bendiksen on a Scandinavian basis and also Captain Video."

While LP sales are stagnant in Denmark and cassette sales are down 15 per cent, singles almost doubled during 1979 and Mikkelsen speculates that this could be because people with less money to spend are no longer prepared to buy an album just for one track. They buy just the single instead.

Live concerts — an important aid in breaking international artists — have been hit by a ban on certain rock acts at Tivoli and Falkonercentret, two big Copenhagen venues.

"Suzi Quatro, for example, who toured recently didn't even play in Copenhagen. They are adopting a ban and have even drawn up a blacklist of artists because of damage caused in the past at some concerts," says Mikkelsen.

Among EMI's 30 per cent local repertoire Eddie Skoller is the best selling artist at the moment and the Seebach Band have had a recent number one.

"Skoller is an important hope for the future internationally and already seems to be breaking out of Denmark with success in Sweden and Holland," says Mikkelsen.



KIM LARSEN, lead singer with Gasolin and now a solo artist for CBS Denmark. "A genius," says outgoing MD Soren Nissen.

Top change at CBS Denmark

CBS DENMARK has recently undergone a change at the top with managing director Soren Nissen leaving to make way for former marketing director Steen Sorgenfrei.

Commenting on his departure Nissen says: "My relationship with the local artists — Kim Larsen, for example — has perhaps been more than it should be and so I am leaving to form a video production company."

Nissen's first project will be to put together a history of Gasolin, the now defunct group which featured Larsen as the lead singer. He plans one version for television, one for commercial sale and a third

transformed to film.

"It's a unique story. Gasolin have now sold more than 3,000,000 albums in Scandinavia and there was a year, I believe, that Gasolin accounted for a third of the turnover of CBS Denmark.

"Kim Larsen is a genius — there's something special about him."

Other artists have been rather overshadowed by the achievements of Gasolin and now Larsen, yet Kasper Winding is another local talent tipped to have international potential. He is a drummer but also a singer/songwriter who lived in New York for a year and is recording in both Danish and English.

On the international front Toto, Nils Lofgren and Nina Hagen have been recent successes and Sorgenfrei says: "We also take care of A&M, GTO, Jet and TK, as well as CBS, and big sellers for us have been Supertramp and ELO. Police are at the point where they could take off and Squeeze have been doing well — a lot depends on their concert here in April.

"Right now we are working hard on Billy Joel and Michael Jackson."

The percentage of local product has varied and Sorgenfrei estimates it will be between 25 and 30 per cent this year.

He adds: "Ideally I would like to see it at about 40 per cent. We would also like to build a field promotion team in the not too distant future — grass roots marketing, I would call



MARKING HIS departure from CBS Denmark, Soren Nissen (left) lines up with Stig von Bahr, Scandinavian area director, Peter de Rougement, European senior vice president, and Steen Sorgenfrei, new managing director of CBS Denmark.

it, reaching the discos, shops and consumers."

Sorgenfrei spent 14 years with IBM and then a short stint with a pleasure boat firm before joining CBS six months ago.

He would like to implement more planned growth in the company though he says: "We don't have any crisis in American terms and have the highest market share and highest profits."

"It's just my personal opinion, but I think the problems of the industry are something we have to

live with. It's all very well to hold meetings, but the best thing is to do your own thing and provide the best product as quickly and efficiently as possible.

"It is also possible to improve external things such as wrapping and covers so that the distance between tape and discos is greatest."

Nissen adds: "Imports account for something like 20 per cent of the market but we are lucky that CBS is very organised worldwide as far as release dates and price structure are concerned."

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Obel ready for 'new music'

FRANK OBEL of Danish Music Import based in Copenhagen jokes that if there is a record selling badly in Denmark, his company will have it in stock.

"It sounds like a joke but it's actually true," he says. "We stock a lot of specialist and small labels in small quantities that are difficult to obtain anywhere else."

"Most of it is serious, classical music coming from as far afield as Japan, Russia, Ireland and Brazil." He also stocks BBC Records and Tapes and the Rediffusion label.

Obel's plans include an intention to get more involved in supplying new UK independent labels to the Danish market in the near future as he believes that is a most exciting prospect.

"Labels such as Rough Trade and Beggar's Banquet have set trends and we believe that is going to be the new music in Denmark. There is already a trend but it hasn't really taken off yet," says Obel.

He also hopes to expand his export trade to the UK and Germany in the summer — at the moment it is confined to Sweden.

DENMARK DIFFERS a good deal from the rest of Scandinavia in the opinion of Stefan Fryland managing director of PolyGram Denmark.

"The Danish market is nearer to the German taste because 30 to 40 per cent of the population watch German television, whereas Sweden, for instance, is more influenced by the UK," he explains.

Until a year ago, the Danish company embracing Polydor and Phonogram was called Nordisk Polyphon and it was only a matter of weeks ago that the company re-organised and adopted the traditional triangle of managing director above marketing managers for each company.

"We have always been two companies within one, with the same marketing and distribution, but we are now more unified which seems sensible," Fryland comments. "PolyGram had a turnover of approximately 60,000,000 kroner and a market share of 30 per cent last year and I would expect that to decrease because we had such a tremendous 1979.

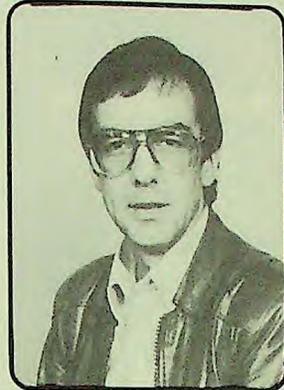
"In real terms the whole market has decreased, with cassettes 20 per cent down, singles up and LPs also slightly up."

Fryland has no easy solution to offer for this decline as he fears a greater flow of cut outs and overflow stock from the United States.

"Cut outs will confuse the consumer and also the wholesalers and dealers who will go for that product simply because it is cheaper and forget about back catalogue," Fryland predicts.

"Unlike the UK, for example, back catalogue is still interesting to the Danish market.

Disco boom hits albums



STEFAN FRYLAND, managing director of PolyGram Denmark, has supervised a recent re-organisation of the company.



THE MEMBERS of Shubidua, PolyGram Denmark's top local act and one of the most successful in Denmark in recent years.

"Our philosophy is that marginal customers, such as book clubs, supermarkets and gas stations, will go backwards very fast as the impulse buying trade is the most sensitive.

"We expect sales in specialised shops, however, to be maintained because customers who go there are interested in music and while their leisure spending power decreases, they will still buy records."

While the singles boom starting from the middle of 1977 has provided much material for PolyGram compilation albums, Fryland sees it as symptomatic of the general economic situation in which

people can no longer afford to pay 75 kroner for an album.

He also advances another explanation.

"One theory is that the singles boom coincided with birth of disco and the emphasis on singles in this area. Certainly our disco compilation albums — volumes one, two and three — have sold very well, totalling 200,000 units altogether."

PolyGram has in its local stable one of the biggest acts in Denmark — Shubidua — probably second only to Gasolin in popularity in recent years.

"Shubidua are a six piece rock act singing in Danish," explains Fryland. "Their lyrics are typically Danish and very funny. The band are very creative and every album sells more than 200,000 copies. They tour about twice a year and can fill the Tivoli in Copenhagen four or five times over."

"Each new album also re-activates their back catalogue sales and the group accounts for 5-6,000,000 kroner of our turnover each year."

With that sort of success behind them Shubidua have made a single in

English for release probably in May in the UK, and also Holland and Germany.

Compared to those figures for Shubidua, the Bee Gees' *Spirits Having Flown* sold 100,000 albums during 1979, while the two Dire Straits albums sold between 130-140,000 together. Other strong artists have been 10cc, Status Quo and Nazareth.

Tips for a successful future in Denmark are the Boomtown Rats, whose single *I Don't Like Mondays* sold well, and George Zamphir, an MOR singer.

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SUPPLEMENT

Finns candia has stranglehold

THE FINNSCANDIA group is the dominating force in the Finnish music industry. As well as its three record companies — Finnlevy, Scandia Musiikki and Finndisc — which account for the lion's share of the conventionally distributed market, Finns candia also controls the only major rack jobber — Levypiste — and the only major record club — Fazerin Musiikki-Kerho.

The stranglehold used to be even more complete when the company distributed EMI and CBS, both now operating independently.

An associate company — Musik Fazer — takes in ancillary interests such as music publishing, musical instrument manufacture and a chain of retail stores.

Yet the music industry cake, of which Finns candia owns such a large slice, does not portray the whole picture, according to the company's head John-Eric Westo. He reckons that IFPI members account for only 60 per cent of the market, illustrating the size of the industry's problems.

For 1980 he predicts "a more or less flat market compared to last year. We are being very conservative in our budget this year."

"What we need in this country is more visiting artists. A live



JOHN-ERIC WESTO.

appearance is the most important factor in breaking a new artist.

"The entertainment tax on concert tickets is being lifted in the summer and this will help, yet people will still tour as far as Stockholm but not here. The problem is that although we are only 45 minutes away from Stockholm by plane, it takes up two days of a tour to come here to get the equipment and so on in and out.

"We have concert halls but they only take around 1,500 people and the public won't pay the prices if they are put up any more. The big summer festivals do help to attract foreign acts."

The company plans to use commercial television more sparingly in the future and Westo comments: "We have used it quite heavily in the past. "We were the first to use it in 1975



KOJO — POTENTIAL stars of the future.

when we launched Finnhits, a compilation of local artists. We have released 10 up to now and they have totalled almost 800,000 copies. We have also used TV to promote international repertoire, but in compilations only.

"We did rather well with Leo Sayer over here which came as a surprise to us. We were very successful in promoting a double album just before Christmas by a local artist — Tapio Rautavaara — who died last autumn. It sold over 50,000 copies."

Just a few years ago the Finnish market became dominated by domestic product, but recently the ratio seems to have settled down at 45 per cent international to 55 per cent local.

"It was quite a rapid change and I think the local market was too high," says Westo. "It happened at

the time of the musicassettes boom in the early seventies, but it is now approaching a more normal level."

The Finns candia companies — each with its own A&R policy — are more than ever signing acts with a view to the international market, with Sweden often a first important testing ground.

Pave's Mistakes already have a single — Goodnight — out on Sonet in the UK and Kojo, Pekka Phjola, Hurriganes and Halonen are also regarded as being strong in potential.

"It's easier to break through internationally on the classical side," says Westo. "We have some good performers in Finland and we have established a new label — Finlandia — which has a rather small catalogue, but is already doing quite well abroad. Classical music is a long term investment and we



PAVE'S MISTAKES.

regard it not only as a duty but a privilege. We strongly believe we can do well internationally — and not just with Sibelius!

"We also face the same problem for publishing as on the record side — the problem of selling catalogues. To get over that we have linked up with Novello in England, but unfortunately most of Sibelius is well established elsewhere."

The strength of the rack jobbing operation — Levypiste — is indicated by last year's turnover of FM30,000,000 and of Fazerin record club by its membership of 50,000.

"We started those early — Levypiste in 1970, so that there would be no room for an industry owned company," says Westo.

"I think that the other companies believe we handle both operations very neutrally and we work together very cordially in that respect."

Lyttelton learns local lessons

RICHARD LYTTTELTON is well placed to make comparative observations on the Finnish music business as he joined EMI Finland as managing director after having worked for the parent company in London.

"I've learnt that you can't necessarily use the same systems and apply the same methods as in a larger territory like the UK.

"For instance, dealers account for only about 40 per cent of total record sales, with racking and record club sales taking a large slice.

"We formed a distribution company in partnership with CBS and local company PSO and I think we have managed to put Finns candia's nose out of joint a little because we now have a significant market share through the independent distribution company.

"The logic for such a move was so compelling in what is a small territory but a large country and it is probably saving each of us three per cent of distribution costs already — perhaps more in the future. One novel difference is that we sometimes use long distance buses for deliveries with the dealer picking up his order at the other end.

"Another factor which people are inclined to overlook is that because of Finland's size and geographical location it is very expensive to import product. Because of this we try to import as much as possible from our sister companies in the neighbouring countries — particularly from Sweden because they have manufacturing facilities. Yet even imports from Sweden can take as much as six or seven days and this has the effect of our stockholding being rather higher than elsewhere.

"Allied to this is the problem of having a market dominated by one large rack jobber. When they put in a big order it can deplete stocks for distribution to other outlets.



ON HAND to present Marion with her eighth gold disc in six years for the album Onni On Kun Rakastaa is EMI Scandinavian area director Anders Holmstedt (pictured right). Supplying the celebration champagne is EMI Finland managing director Richard Lyttelton.

"The decline in cassette sales is also significant and we are trying to combat this trend, which has a lot to do with home taping, by holding cassette prices."

Lyttelton also notes the growing importance of international artists in a market with a traditionally large domestic output and says that Cliff Richard and The Shadows have done very well, plus Nat King Cole, Kate Bush and on Magnet, Darts and Matchbox.

Finland is unique in Scandinavia in having commercial television and The Shadows' String Of Hits album was given a recent TV boost.

Lyttelton reports: "We have had rather more success than we expected because the album had only sold 3,000 before the campaign. Now it has sold 25,000 and looks as though it will go to 40,000.

"TV is an additional expense, but

people like K-tel do it, so we have to, to maintain our position."

EMI, in fact, joined forces with K-tel in a TV promotion of Finnish artist Greger whom Lyttelton believes has international potential.

One of the biggest local acts for the company has been Country Express who, singing in English, performed at Nashville and the Wembley Country Music Festival last year.

The obvious EMI artist for international exploitation, however, is Marion. She was recently awarded her eighth gold disc within six years — this latest for her album Onni On Kun Rakastaa.

A campaign currently being conducted by Lyttelton within the industry is for the adoption of one sales chart.

He comments: "If we can sell 4-5,000 LPs, that's quite a big hit for

an international artist, while 3,000 would normally guarantee chart entry. There have been some amazing anomalies, though, among the different charts and there is a definite need for a single chart."

Another interesting industry topic highlighted by Lyttelton is one concerning the UK industry at the moment — the broadcasting of copyright recordings on radio.

"We are hoping that the Rome Convention will be ratified this spring," says Lyttelton.

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JOHAN VIKSTEDT, managing director of Discophon in Finland, is a man of independent thought and this has led him to boldly back his own judgement.

The company is RCA's licensee for Finland and also handles Polar product, including Abba, the biggest selling international act in Finland with album and cassette sales up to the end of February amounting to 347,968.

When he joined the company in 1958 Vikstedt decided his first task should be to build up local product and this is now a thriving part of the operation. His next big decision was to go independent for distribution in 1970. Discophon previously went through Finnlevy.

"We immediately had some local hits, but I think that was just coincidence.

"We will stay small with independent distribution because I believe our costs are lower than they would be if we went with one of the other companies. It is also good for the dealers to be able to talk to a

Decision to push local talent pays dividends

salesman they know rather than a computer.

"Discophon now comprises 25 people, including our studio, though we will have an addition to the sales force to cover outside Helsinki.

"The studio — Soundtrack — is an old movie house — a traditional studio with lots of airspace. Ian Churches, the studio manager, used to be with Decca in the UK. A Thad Jones/Mel Lewis Band album with the UMO — the unofficial Finnish radio orchestra — was recorded there and was nominated for a Grammy award."

While Abba have provided the company's strongest total international sales, the runaway album success for Discophon in Finland has been the Baccara album which, says Vikstedt, started slowly,



JOHAN VIKSTEDT

but eventually exploded and has sold more than 110,000 copies.

Vikstedt perhaps saves his greatest enthusiasm for the local talent

associated with the company which now has its own label — Kerberos — to exploit such product.

"Kerberos has no basic trend," explains Vikstedt. "The RCA deal means that we have to provide a certain amount of local production for the RCA label and there is no firm policy as to which label a new band should be on.

"A band we're working hard on at the moment is Pera And The Dogs who are recording in English and their latest single is Wild Doggies, adapted from the Stones' Wild Horses. We have also released the first solo album from the group's lead guitarist, Ile Kallio, called Get Out."

Vikstedt also has high hopes of jazz band Wasama Quartet, sixties style rock 'n' roll band The Ronski Gang, folk group Cumulus who

have recorded two albums in Finnish and three successful LPs in Swedish, and Pedro's Heavy Gentlemen, featuring an accordionist playing in a semi-comic cajun style.

Kajastus is another project the company is involved with, an ambitious album project from jazz multi-instrumentalist Sakari Kukko and Finnish based English producer Richard Stanley. Discophon has also made a revival recording of big sixties guitar group The New Strangers, hoping to mirror locally the recent success of The Shadows sound.

The company has also been successful with children's records, winning an award for the best children's record of the year.

"We've also been successful with some odd things," says Vikstedt. For example, I saw a group of guys over sixty playing traditional music at a rock festival on two fiddles, bass and harmonium.

"The kids were going wild and so I decided to record them.

"We cut two albums for a total recording time of eight hours and both went well over the gold limit, selling more than 25,000 copies each."



FOLK GROUP Cumulus have enjoyed success both in their own language and with three albums recorded in Swedish.



ILE KALLIO makes his solo album debut with Get Out.



WASAMA QUARTET — "In my opinion one of the most original new jazz bands in Europe," says Discophon MD Johan Vikstedt.

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SUPPLEMENT

Bluebird: small is beautiful

THE CREATIVE future of the Finnish music industry lies with small independent companies. That is the firm opinion of Osmo Ruuskanen, head of fledgling Bluebird Music.

While Bluebird is only nine months old, Ruuskanen boasts 25 years experience in all aspects of the business and he was most recently marketing director for Finnlevy.

"The reason for the growth of the independent in Finland comes from the artist," he argues. "These days artists want to have more involvement with their product."

"With so many imports it's my opinion that the major record companies account for no more than 20 per cent of sales of recorded music in Finland."

Bluebird already has a number of hits to its credit including Born To Be Alive by Patrick Hernandez which Ruuskanen had for Scandinavia.

The company also handles guitarist Francis Goya, from Belgium, and his albums have totalled around 200,000 sales in Finland alone.

"Goya's Summernight Moods, specially produced for the Finnish market by Bart van de Laar and myself, has so far sold close to 60,000 albums and was one of the biggest selling international albums in this market in 1979.



FRANCIS GOYA

"Goya is, of course, our biggest selling act in Finland but we are now working very hard to establish him in the other Scandinavian territories as well, and there is some strong material coming up soon."

Ruuskanen has established links with Swedish company Mariann Music and he is working for an exchange of repertoire. Bluebird is also offering publishing deals title by title for Scandinavia, hoping for a repeat of the Hernandez success.

Looking for local talent pays off

TODAY CBS in Finland has "two strong legs to stand on", says managing director Antti Holma: "When we started here in January, 1976, we had only international artists, whereas repertoire on an industry basis was split roughly 50-50, so we had to get into the local area very quickly.

"Now half our business is local and we have far exceeded the objectives we set at the time of our launch. In 1977 we organised a competition throughout Finland for about 500 boys and girls and discovered several promising performers through that."

Two artists from the local roster Holma has international aspirations for are Jamppa Tuominen and Lea Laven, while other strong CBS artists in the domestic market are Reijo Kallio, Tapani Kansa and Sleepy Sleepers. "Each of those have sold more than 25,000 albums — the best of those more than 50,000," comments Holma.

"At the moment CBS also seems to have very strong international repertoire and that can be more profitable as there are no recording costs involved."

Holma seems to be generally against using expensive television time as



REIJO KALLIO

TO PAGE 23

A New Prestigious Award!

At the beginning of this year Stig Anderson Publishing Group established a new award to be presented to composers and publishers of songs that reach a No. 1 position in the Scandinavian countries.

In spite of the award's short existence it has already been presented to the following:

Alan Tarney and ATV Music Ltd. for WE DON'T TALK ANYMORE

Frank Zappa and Mutehkin Music for BOBBY BROWN

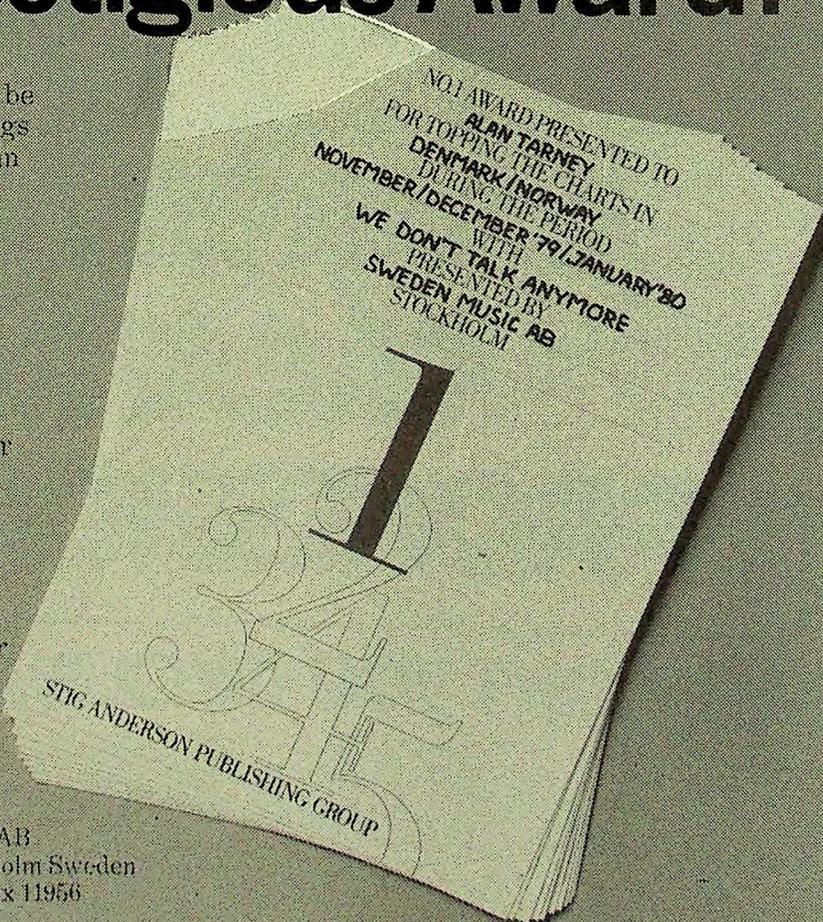
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Ralph Siegel, Bernd Meinunger, R. Reiman and Edition Meridian Ralph Siegel for VOLGA (MOSKAU).

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FROM PAGE 22

an advertising medium and the company has so far used it for only one album. "You have to sell at least 25,000 to break even on a TV campaign," he explains. "We prefer to use other methods to get our artists known such as promotion, though there is very keen competition to get promotion films on television.

"Tours can be very important and we would like to see groups like Earth, Wind and Fire coming here more often."

As well as CBS product, the Finnish company also handles Jet and A&M.

Holma has witnessed a decreasing life cycle for product and says that for international product — particularly disco — the life of an album is now three to four months, while for local product it is a little longer — up to one year.

Another disturbing trend noted by Holma is the consumer's increasing preference for cheaper product, sparked by the increase in parallel imports, cut outs and deletions.

"In 1977 full price product accounted for 70 per cent of sales. In 1979 the figure was only 55 per cent.

"Blank tape sales are also increasing and we know from research that 85 per cent of blank tapes are used for home taping of records. We are looking to get a levy on blank tape."



LEA LAVIN

Eurovision key to success

SUCCESS OR even merely the massive TV exposure of the Eurovision Song Contest can catapult singers into stardom and record companies into the big league.

Finnish independent Levytuottajat is hoping for just that effect as it handles Vesa-Matti Loiri, Finland's entrant in this year's contest. The song is Huillumies, with music by Aarno Raninen and lyrics by Vexi Salmi, managing director of Levytuottajat.

The song is already assured of domestic success as the local televised heat was watched by about 2,500,000 Finnish people, or roughly 60 per cent of all households. The winning song was selected by five regional juries.

Levytuottajat is just two years old and releases about 30 LPs a year domestically which company producer Jussi Itkonen feels is the right amount for the company at its present stage of development.

"We have a wide range of product, from opera through to fifties rock 'n' roll," says Itkonen.

"We have Rockin' In The Same Old Way by Dave Taylor, an English rock 'n' roll singer who is living in Finland now. That has recently been released by Charly in the UK. We also have Rockin' The Joint by the Wild Angels."



VEXI SALMI

Levytuottajat product is distributed by Discophon, though the company itself services Helsinki and certain large department stores elsewhere.

"We are optimistic for the future," says Itkonen. "The small companies here can function much better than the large ones because we can make decisions much more quickly and are closer to the nerve of the music scene."

Salmi adds: "We are more interested in doing deals product by product than getting involved in complicated deals the way the majors do."

"I strongly believe that the next decade will be the time for the independent."

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SUPPLEMENT

Serving Scandinavia

FROM PAGE 15

stagnation partly to the fact that February 1974 was the time of the last price increase, while costs have continued to rise.

He adds: "We are also hampered by parallel imports. The UK has changed into Canada as the source of these imports and we must do something about it. Importers should pay the same amount of copyright and royalty in the country where the sale is made.

"We maintain about 6,000 catalogue items in stock but parallel importers only sell what is being promoted and marketed at one particular moment. This is bad for the customer because it is possible that we may not be able to maintain 6,000 catalogue items in the future.

"It could help us if we were given releases slightly ahead of the US and Canada."

Victims of the import problem were the Saturday Night Fever and

Grease albums but both were spectacularly successful. "Each sold more than 200,000 copies, which means that every fifth household in Norway had a copy," says Johansson.

Aas reports that the main influence on Norwegian taste comes from the UK, and Phonogram has had success with Dire Straits, while The Who's Quadrophenia film and soundtrack are to be launched in Norway at Easter. Johansson is also excited at having taken over representation of Casablanca for Norway from January 1 this year and while PolyGram has recently taken over Decca, the Norwegian company has represented Decca for the last 20 years.

One of PolyGram Norway's aims is to build up its own acts internationally and Aas says: "Local recording has increased during the Seventies. In the Sixties it was

mostly Swedish recordings being distributed in Norway, but now we have built up local recording to between 15 and 20 per cent which is a great achievement.

"One of our successes abroad has been Wencke Myhre, a Norwegian girl singer who has sold very well in Germany.

Johansson adds: "Eight years ago we introduced a 10-year-old, Anita Hegerland, to the German market and she sold a million records. Now we are ready to launch her again as an 18-year-old."

It is seen as a pleasing trend that foreign artists are coming to the country to tour and appear on TV and this is very important to sales.

"Five years ago a Scandinavian tour consisted of Stockholm, Gothenburg and Copenhagen, while Norway was a blank on the map," says Aas. "Thankfully that seems to have changed."

Big business

FROM PAGE 15

it's often the smaller independent companies which can rectify the situation, because they can change and adapt quickly to prevailing circumstances."

Bendiksen believes that small countries like the constituent nations of the Scandinavian area can find and foster big artists, with Sweden's Abba as a prime example. During Midem he was touting the talent of a new Norwegian group called Young Lords with firm conviction in their international potential.

Piracy is not an indigenous problem in Norway and the rest of Scandinavia, and Bendiksen has a humorous theory about this happy

state of affairs.

"The countries are so small that if someone started making pirate cassettes in his garage at night, his neighbours would tell me! There is some pirate product coming in with the parallel imports, though."

Small may be beautiful in some respects, but it does bring its handicaps as well. Norway has no commercial radio or TV service, and to overcome this deficiency, Bendiksen has set up a video promotion facility for use in music and TV retail outlets.

"It's a central promotion agency for record companies which circulates a monthly video tape," he

explained. "It's a promotional tool for the future, and my record company has exactly the same deal with the video company as the other record labels."

Bendiksen is optimistic about the future, and expects things to get better slowly in the music industry in the Eighties.

"But if we don't look at costs now, we'll be in trouble. We have to find new ways of doing things. For instance, offering money to the artists to make them happy with us rather than spending it on exploiting their records is no longer practical, if it ever was. The money is not there anymore."

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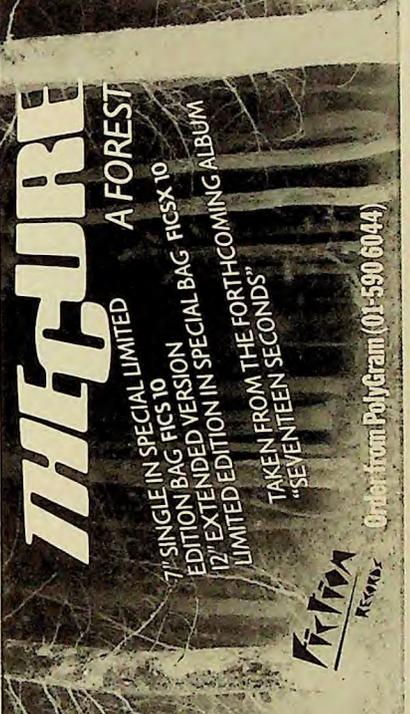
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CONTACT: Listening House International, 366 Adalaide Street East, Toronto M5A 1N3, Canada. (416) 362 2457.

Bell looks Eastward

RONNIE BELL is a man much travelled, particularly in the Eastern Bloc countries, and in forming his own company (MW April 12), East/West Consultancy, he can now offer his expertise and advice to interested record companies on the opening up of this unexploited and lucrative market.

Through his many years at UA Records, Bell has specialised in artists relations and tour management with special reference

to the European concert promoters and with leading producers of the television and radio networks in both East and West Europe.

Seven years ago he was given a brief to see what potential there was for UA Records behind the Iron Curtain. Since then he has set up an active relationship with the Communist countries.

"All these countries have lively young people who love rock and MOR. Punk does not interest them yet. The Soviet Union has some 260 million people and there is also Poland, Hungary, Romania, Bulgaria and Czechoslovakia," he says.

What Ronnie Bell can do for ambitious record companies is analyse its product and relate it to any or all the Eastern Bloc markets and then negotiate with the appropriate record company authorities.

CONTACT: Ronnie Bell, East/West Consultancy, 56 Highview Road, London W13. (01) 997 9656.

Batory offer

AFTER A seven year spell at Chappell, during which time he rose from junior assistant to international manager, Mike Batory is to leave the company and he plans to go to Canada for a short time. This respected, experienced and creative music publisher can be contacted in Canada at 9126, 116th Street, Edmonton, Alberta, Canada, or from May 1 back home at 0296 8317.

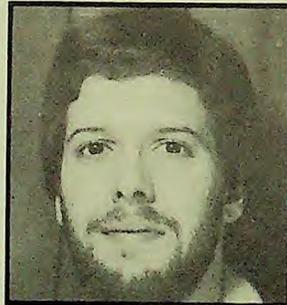


BERLIN RITZ are looking for an agent and are interested in signing other acts for their own Big Muff record label.

"Although the label at present has a catalogue of artists that reads very singular, we will be very interested in taking on new, unknown bands in the very near future" say its directors.

Meanwhile, the band, which plays catchy, rocky original material and backs it up with a strong live show, needs an agent and is setting up showcase gigs in some London venues, the first on April 23 at Crackers, Wardour Street. The gigs will include their first single, *Crazy Nights*, released on March 28.

CONTACT: Lucy Smith, Big Muff Records, 9 Forrest House, Cameron Close, Brentwood, Essex. Tel: Brentwood 225551.



THE AMERICAN producer/recording engineer Alan Barson, who has been living and working in Britain now for two years, is interested in finding new talent to work with in conjunction with John Russel's publishing/production company, Merlin Associates.

"English musicians have always been intrigued by the American sound. I have always been intrigued by the English sound. That is why I am here," he says.

And what most interests him is developing an artist, or in his words, "sorting them out into a viable situation both recording and touring when appropriate." Barson has had first hand experience on both sides of the Atlantic.

At university he majored in TV and radio recording and minored in music theory. In his "spare time", he DJ'd and produced for one radio station, engineered and built a mobile recording unit for another.

Three days out of school he came to Britain and went right into Strawberry Studios for ten months. There he was involved on such diverse projects as the film *Animalympics*, a Tim Hart LP and an album for EMI's band, Metro. He left in August when 10cc took over to record their new album, and took a temporary job at Townhouse Studios in Shepherd Bush, to build up his freelance work.

From there, he began working more and more with friend John Russel and partner Tony Cotton and now has become involved with their publishing company, Merlin.

"I'm interested in working with all sorts of music. A recent Merlin project is a disco band, Eric Blake, whose first single will be out on Carrere; we've done a single with Sonja Jones for Magnet which was a Song For Europe entry and are working with a group of writers who are starting own band Logix."

CONTACT: Alan Barson at 937 2252.

TALENT

Edited by
CHRIS WHITE



MARTI WEBB, whose new single, *Tell Me On A Sunday*, the title track of her album currently high in the chart, has just been released, made a personal appearance at the HMV Record Shop in London's Oxford Street where she was kept busy for nearly two hours signing copies of the album. Ms Webb, who is

currently appearing in the lead role of *Evita* in London, flew to the US last week to make a guest appearance on the Merv Griffin Show. She is pictured with (left) Roger Steadman, HMV floor manager, and Bob Hedgecock, Polydor's West End representative.

April attractions

WEST END nightspot Maunkberrys has several pop and rock attractions lined up for the remainder of April. Appearing this week is Annis Peters, who has backed on record such names as The Supremes, Billy Ocean and George McRae, and who is making her first solo venture. Also scheduled to appear are reggae/soul band Black Market, Morgan Deare and Laurie King, London rock band Orange Cardigan and dance and mime troupe, Angst.

Shy — first time lucky with *Girl* single

SHY, A Southampton-based band who signed with Gallery Records several months ago, have now given the company its first hit record with its first release, and their first recording.

Line-up of the band is Brian Howe on lead vocals, Bob Snelling (keyboard, guitar and vocals), Andy Fretwell (guitar and vocals), Chris Fretwell (bass and vocals) and Graham Jessup (drums). In their present format the band have been

together since June of last year, and have built up a strong following on the south coast gigging circuit. In addition they have appeared at several pop festivals in Greece.

Shy write and record their own material — they signed with Portsmouth music publishing company Wessex Music last July, and only two months ago signed with Ray Laren's Gallery Records.

The single has already picked up considerable regional airplay.



SHY: A hit with their first single.

Ramblers' second release

THE RAMBLERS' follow-up to their hit, *The Sparrow*, which received a silver disc, is released on April 25. Entitled *Wriggley Wriggley Worms*, it comes from the same team of composer Maurice Jordan and producer Kevin Parrott. A special picture bag has been designed by Alexander Gordon, aged eight, a pupil at the Ramblers' school, Abbey Hay Junior.

MARK ANDREWS & The Gents, whose debut album, *Big Boy*, has been released by A&M Records, are playing various live dates during this month including a date at the Marquee in London on April 29. Another A&M act, R&B band *Nine Below Zero*, have been recording at

News in brief...

Manfred Mann's studio, *The Workhouse*, in The Old Kent Road for a new single, an old standard 'Homework' with a double B-side, *Is That You?* and *Riding On The L&N*.

THE ANGELIC Upstarts release their second Warner Brothers album, *We Gotta Get Out Of This Place*, which contains 11 songs written by the band, and the title track of which was originally a hit for The Animals.

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20	NEW	BOBBY VEE SINGLES ALBUM	United Artists UAG 30253
21	15	WOMEN AND CHILDREN FIRST	Warner Brothers K 56793
22	11	STRING OF HITS	EMI EMC 3310
23	37	SOMETIMES YOU WIN	Capitol EST 12018
24	23	SPECIALS	2 Tone CDL TT 5001
25	20	ON THROUGH THE NIGHT	Vertigo 9102040
41	34	PERMANENT WAVES	Mercury 9100 071
42	38	SETTING SONS	Polydor POLD 5028
43	47	SKY	Ariva ARLH 5022
44	NEW	SNAP CRACKLE & BOP	Epic EPC 84083
45	39	REALITY EFFECT	Logo 1019
46	29	GET HAPPY	F. Beat XXLP 1
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49	52	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
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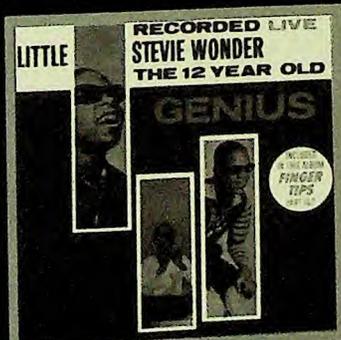
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 2 Tons Of Fun

6 GTO FROM A TO B GTLP 041 (GTMC 041)
 New Musik

7 INITIAL RECORDING CO. (SPARTAN) EXPATRIATE IRC 004
 Irvin Mowrey

8 MCA LIVE SHOTS MCF 3064 (MCF 3064)
 Joe Ely

9 MERCURY (PHONOGRAM) I WISH I WAS EIGHTEEN AGAIN 9100 074
 George Burns
 HEAVEN AND HELL 9102 752
 Black Sabbath

10 MOTOWN (EMI) BRAND NEW DAY STM 7009
 Staple Singers

11 PHILIPS (PHONOGRAM) 25TH ANNIVERSARY ALBUM 6382 152
 Sidney Devine

12 RADAR (WEA) THE RUSSIANS ARE COMING RAD 26 (RAC 26)
 Bram Tchaikovsky

13 ROCKET (PHONOGRAM) SPORTS CAR TRAIN 9
 Judie Tzuke

14 SIRE (WEA) 1980 THE CHOICES YOURS V 2153
 The Members
 Hypnotized SRK 6088 (SRC 6088)

15 UNITED ARTISTS (EMI) GIDEON UAK 30303
 Kenny Rogers

16 VERTIGO (PHONOGRAM) BEST OF GRAHAM PARKER 9102 042
 Graham Parker

17 VIRGIN 1980 THE CHOICES YOURS V 2153
 The Members

SELECT SINGLES by TONY JASPER

Select Certs

1 THE RUTS - Starring The Rude Boys (Virgin VS 327, Virgin)
2 HOT CHOCOLATE - No Doubt About It (RAK 310, EMI).

BOZ SCAGGS
Breakdown Dead Ahead (CBS 8501, CBS). Best since chart flurry of '76-'77, Lowdown (28), What Can I Say (10), Lido Shuffle (13), Hollywood (33). Smooth-riding, up-tempo, with sharp girl back-ups. From LP, Middle Man (CBS 86094).

JUNIOR MURVIN
Police & Thieves (Island WIP 6539, EMI). Reggae classic, chart topper of 1976. Re-issued, pic-bag, from soundtrack of film Rockers (ILPS 9587).

JAMES LAST BAND
The Seduction (Love Theme). Polydor PD 2071, PolyGram. US chart hit, slow haunting affair, sax, muted trumpet, drums rather than strings steal honours.

DIANA ROSS & THE SUPREMES
Supremes Medley (Motown 12TMG 1180, EMI). 12" with ten minutes of early mid-1960's magic. Flip has major Motown seller, Love Hangover from Diana Ross. Excellent Motown-idea. Both disco mix.

PHYLLIS HYMAN
Loving You, Losing You (Buddah BDS 493, 12" - BDSL 493 Pye). 1977 recording, from forthcoming LP, Buddah All Stars (BDLP 4064). Catchy chorus, will gather interest because of recent Arista hit, You Know How To Love Me (47).

SMOKEY ROBINSON
Let Me Be The Clock (Motown TMG 1182, EMI). Had recent US chart-topper Cruisin' but little joy here. This from April 25 album, Warm Thoughts (STML 12134), quiet tuneful affair which strives for vintage vocal feel of 1960s. Needs lots of airplay, words rather wet for this side of water. Could find sales.

JEFFERSON STARSHIP
Girls With The Hungry Eyes (Grunt FB 1921, RCA). Re-issue of release which preceded Jane (21, 1980) from same LP, Freedom At Point Zero (FL 13452). Might do better now on back of Jane hit, lacks latter's precision but moves well once into instrumental break. Features group on vocals, Pic bag.

GARTH HEWITT
I Can Hear Love (Pye 7P 172, Pye). After EMI lost Hewitt's, Did He Jump, autumn 1979, Cliff Richard takes Patch material elsewhere, penned by Alan Tarney, Richard

produced, light-weight but infectious chorus which suits sunny days. Girl back-ups effective.

BOSS BROTHERS
The Candle (Mercury 6007 254, PolyGram). Almost gospel-hymn mood in slow-building lyric important song. Earlier pace, thickening of sound with additional voices might have given extra commercial edge. Attractive without grabbing. Pic bag.

ALAN PRICE
The House Of The Rising Sun (Jet 177, CBS). Attractive rearrangement by ex-Animal of that band's 1964 chart-topper. Pace increased from former, strong drum beat, more jaunty than reflective air with late sax break. From US recorded LP, Rising Sun (JETLP 227) with artist nationwide tour from April 11.

LAUREL AITKEN
Rudi Got Married (I-Spy SEE 6, CBS). 1928 born Jamaican rock steady, ska master with lesson to 2-Tone artists of how it "was" done. This re-issue released March 21 but deservedly now picking up airplay.

PAUL McCARTNEY
Coming Up (EMI R 6035, EMI). McCartney-Wings have odd track record last two years; monster successes, dismal failures. Paul's solo A-side, Paul plus Wings live with same song on flip plus instrumental Lunch Box/Odd Sox. Maestro's version has muted voice, haunting bass riff with as other take much reliance on repeated use of title line. Hit or mere chart scrape. Black/white photo ensemble pic sleeve.

DETROIT SPINNERS
Body Language (Atlantic K 11392, WEA). UK tour, very recent. Working My Way Back To You (1), rhythmic disco flavoured number with familiar chorus riff. Chart entry.

HERBIE HANCOCK
Go For It (CBS 12 8362 - 12", CBS). From LP, Monster (CBS 84237). Magic now departed, so too for most part jazz overtones. Hancock in normal voice with average disco material, less than dynamic hook.

DEE AND THE MONITORS
Play With Fire (Ariola ARO 224, Pye). Not classic Johnny Cash associated song. Up-tempo rhythmic piece which organ more emphasised in mould of recent Martha & The Muffins. Like somewhat doubtless deliberate off-hand girl vocals. Pic bag. Band sound promising.

T
 THE CLOSER SHE GETS, The Snapper, JOHN DREVAR. Destiny DS 1017
 THE GROOVE, God Bless The Blues, RODNEY FRANKLIN. CBS 8529 (C)
 THE QUEEN OF MAYBE, Fat City, IRVIN MOVREY. Initial Recording Co. IRS 001 (SP)

U
 UP AND OVER, Busy Little B Side, PEARL HARBOUR/EXPLOSIONS. Warner Brothers K 17554 (W)

W
 WHERE DOES THE LOVING GO, Chingo, DAVID GATES. Elektra/Asylum K 12349 (W)
 WHO YOU LOOKING AT, Don't Start Trouble, SALFORD JETS. RCA PB 5239 (R)
 WIND UP GIRL, Swallowed Up The Sun, SPITFIRE. Gun AIM 001 (SP)

Y
 YOU GAVE ME LOVE, Use Your Body And Soul, CROWN HEIGHTS AFFAIR, Delite MER 9 (F)
 YT502951D, Tiny Radios, THE PERFECTORS. Active ACT 4 (R)

Z
 ZORBA'S DANCE, Il Silenzio, MARCELLO MINERBI, NINI ROSSO. Old Gold OG 9055 (G)

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A
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 ANGEL BABY, A Thousand Stars, ROSIE AND THE ORIGINALS. Revival REV 6002 (G)
 A PLACE IN YOUR HEART, Jeester, PROTEX. Polydor 2059 245 (F)
 A ROLLING STONE, Sinning, GRACE JONES. Island WIP 6591/12WIP 6591 (E)

B
 BILLY'S BIG BRASS DRUM, Al Capone, DON McLEAN. Piccadilly 7P 171 (A)

C
 CALIBRE CUTS, Calibre Cuts, VARIOUS. Calibre CABL 502 (A)
 CAUSING COMPLICATIONS, Run Run Belinda, VIP'S. Gem GEMS 25 (R)
 CHEAP DOWN, You're A Fantasy, LOVE DELUXE. Atlantic K 11478 (W)
 CINEMA, Juke Box, PAOLA. CBS 8504 (C)
 CRAZY ABOUT YOU, Lovemaker, ADRIAN BAKER. Polo 3 (C/CR)

D
 DALEK I LOVE YOU, Happy/This Is My Uniform, DALEK I. Back Door 5 (F)
 DEEP INSIDE MY SOUL, I Love To Sing To You, BONNIE POINTER. Motown TMG 1184 (E)
 DISCO BRAZIL, This Is My Life, BOB FRANCIS. Pye 7P 174 (A)
 DO YOU WANNA DANCE, Big Fat Woman, BOBBY FREEMAN. Revival REV 6003 (G)

F
 FRIDAY ON MY MIND, I Can't Get You Off My Mind, SPITFIRES. RCA BIT 5 (R)

G
 GIVE THE LADY SOME RESPECT, Tall Girls, SWEET. Polydor 2001 946 (F)

H
 HELLS BELLS, Age Of Information, BILL BRUFORD. EG EP Polydor 1 (F)
 HELPLESS, Blowin' Free, WISHBONE ASH. MCA 577/MCAT 577 (C)

I
 I CAN'T HELP IT, Something I Ain't, ANDY GIBB. RSO 59 (F)
 I FOUGHT THE LAW, Rumble, BOBBY FULLER FOUR/LINK WRAY. Revival REV 6001 (G)
 I HEAR YOU KNOCKING, Black Bill, DAVE EDMUNDS. Blueprint BLU 2010 (A)
 IN A MIRACLE, Change In A Childs Hands, DIRK HAMILTON. Elektra/Asylum K 12436 (W)

IS THIS LOVE, Snorting Whisky, PAT TRAVERS. Polydor POSP 144 (F)
 I SHOULD A LOVED YA, Carry On, NARADA MICHAEL WALDEN. Atlantic K 11413 (W)
 ISN'T IT ABOUT TIME WE WERE ON T.V., Drive Me Crazy, HUANG CHUNG. Re-wind RE-WIND 1 (P)

J
 JESUS WILL OUTSHINE THEM ALL, I Never Go Around Mirrors, NANCY PEPPERS. Ballistic BP 353 (E)
 JUST CAN'T GIVE YOU UP, Buryed To Learn, MYSTIC MERLIN. Capitol CL 16133 (E)
 JUST US, Got The Feeling, TWO TONS OF FUN. Fantasy FTC 188 (F)

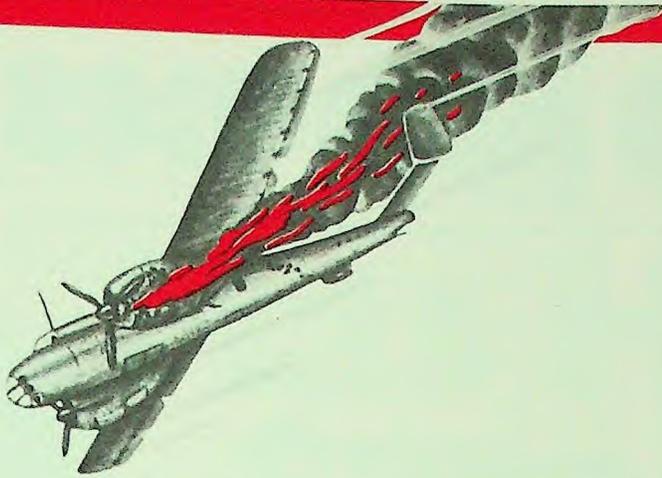
L
 LADY, I Love You, WHISPERS. RCA 50-4 (R)
 LOLLIPOP, The Wayward Wind, CHORDETTE/COGI GRANT. Old Gold OG 9051 (G)
 LOVE ENOUGH FOR TWO, Missing Out On Love, PRIMA DONNA. Ariola ARO 221 (A)
 LUCY, Stop Living In The Past, CRAZE. Harvest HAR 5205 (E)

M
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 MAKE IT REAL, Don't Make No Promises (Your Body Can't Keep), SCORPIONS. Harvest HAR 5206 (E)
 MY TOWN, I'm Your Man, THE GHOSTS. Arista ARIST 347 (F)

N
 NO DOUBT ABOUT IT, Gimme Some Of Your Loving, HOT CHOCOLATE. RAK 310 (E)
 NO LOVE IN THE MORNING, How Can You Be So Cold, CAPTAIN AND TENNILLE. Casablanca CAN 191 (A)
 NOT ANOTHER WORLD WAR, Loving Me Loving You, URBAN HEROES. Ariola Hansa 562 (A)

O
 OH PATRICIA, What A Party, TITO SIMON. Splash SP 011 (A)
 ON 1.30, 2.30, 3.35, The Mood I'm In, LEW LEWIS. Stiff BUY 68 (C)
 ONLY LOVE, Performer, KEN ELLIOT. RCA PB 5245 (R)
 OUTSIDE THE TRAINS DON'T RUN ON TIME, He'll Send In The Army, GANG OF FOUR. Sonophone Z1 (E)

P
 PATCHES, Happiness, KING SOUNDS. Island WIP 6595/12WIP 6595 (E)
 POLLY AND WENDY, The Family Way, TREND. MCA 583 (C)
 PSYCHEDELIC MUSIK, Views, LIGHTNING RAIDERS. Arista ARIST 341 (F)



HUMBLE PIE

BACK AND READY TO ROCK

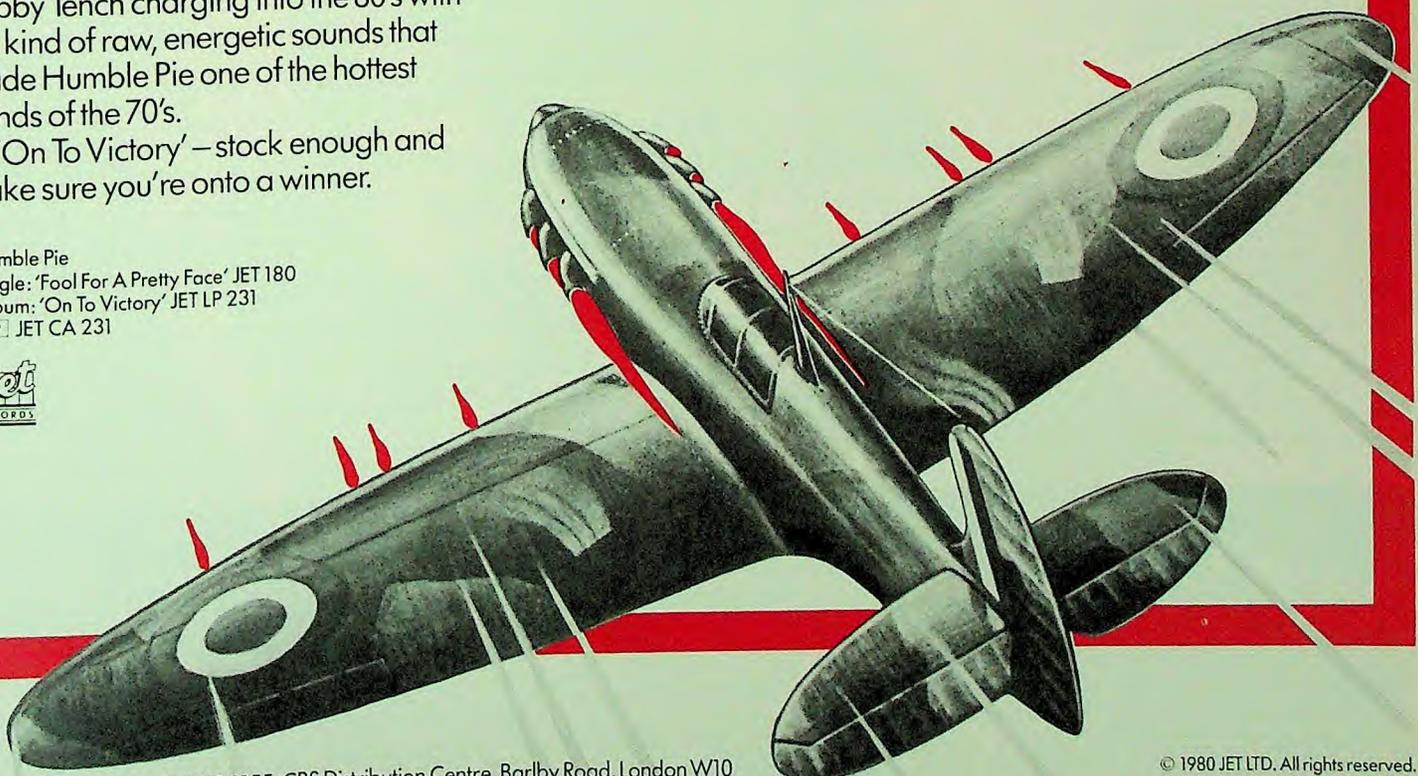
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CHART FOR
WEEK-ENDING
APRIL 19

ORDER FORM CHART

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (60,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	8	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	39	31	10	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLK 63716 (C) C: CKM 63716	
2	1	3	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	40	42	7	OFFICIAL BOOTLEG ALBUM Blues Band (Blues Band/Stonebridge McGuinness)	Arista BBBP 101 (F) C: TCBB 101	
3	3	5	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	41	34	13	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F) C: 7142 720	
4			BRITISH STEEL Judas Priest	CBS 84160 (C) C: 40-84160	42	38	4	SETTING SONS Jam (Vic Coppersmith/Heaven)	Polydor POLD 5028 (F) C: POLDC 5028	
5	10	2	WHEELS OF STEEL Saxon	Carrere CAL 115 (W) C: CAC 115	43	47	3	SKY Sky	Ariola ARLH 5022 (A) C: ZCARH 5022	
6	18	2	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	44			SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083 (C) C: 40-84083	
7	13	2	BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 84088 (C) C: 40-84088	45	39	9	REALITY EFFECT Tourists (Tom Allom)	Logo 1019 (R) C: KLOGO 1019	
8	17	4	FACADES Sad Cafe	RCA PL 25249 (R) C: PK 25249	46	29	8	GET HAPPY Elvis Costello (Nick Lowe)	F Beat XXLP 1 (W) C: XXC1	
9	4	7	TEARS & LAUGHTER Johnny Mathis (Jack Gold)	CBS 10019 (C) C: 40-10019	47	58	11	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twiggy/Sellers/Secombe (Hugh Murphy)	Polydor 2383 462 (F) C: 3170 462	
10	8	27	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	48	49	8	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C)	
11	5	6	HEARTBREAKERS Matt Monro (George Martin/John Burgess)	EMI EMTV 23 (E) C: TC.EMTV 23	49	52	58	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	
12	6	4	STAR TRAKS Various	K-Tel NE 1070 (K) C: CE 2070	50	48	6	PSYCHEDELIC FURS Psychadelic Furs (Steve Lillywhite)	CBS 84084 (C) C: 40-84084	
13	21	5	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079 (M) C: WW 45079	51	35	3	LOOK HEAR 10cc (10cc)	Mercury 9102 505 (F) C: 7231 303	
14	16	14	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	52	63	2	20 GOLDEN GREATS Dion & The Belmonts	K-Tel NE 1057 (K) C: CE 2057	
15	7	10	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	53	46	17	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C) C: 40-CLASH 3	
16	14	53	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	54	57	2	WE'VE GOTTA GET OUTTA THIS PLACE Angelic Upstarts	C: K465806 Warner Brothers K 56806 (W)	
17	26	24	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	55	43	23	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvaeus)	Epic EPC 10017 (C) C: 40-10017	
18	12	5	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C) C: 40-86108	56	66	3	HIGHWAY TO HELL AC/DC	Atlantic K 50628 (W) C: K450628	
19			BRAND NEW AGE UK Subs	Gem GEMLP 106 (F) C: GEMK 106	57	33	10	ARGY BARGY Squeeze (Squeeze/John Wood)	A&M AMLH 64802 (C) C: CAM 64802	
20			BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253 (E) C: TCK 30253	58	53	6	AGAINST THE WIND Bob Seger/Silver Bullet Band	Capitol EAST 12041 (E) C: TC.EAST 12041	
21	15	3	WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793 (W) C: K 456793	59	55	6	METRO MUSIC Martha And The Muffins (Mike Howlett)	Dindisc DID 1 (C)	
22	11	32	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: TC.EMC 3310	60	72	44	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C) C: JETCX 500	
23	37	22	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC.EST 12018	61			IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532 (W) C: K4 50532	
24	23	24	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	62	45	5	MAKE YOUR MOVE Captain And Tennille	Casablanca CAL 2060 (A) C: ZCAL 2060	
25	20	5	ON THROUGH THE NIGHT Def Leppard (Tom Allom)	Vertigo 9102 040 (F) C: 7231 028	63	44	6	GREATEST HITS VOL. 1 Cockney Rejects	Zonophone ZONO 101 (E) C: TC.ZONO 101	
26	9	5	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	UA UAG 30287 (E) C: TCK 30287	64	51	14	I'M THE MAN Joe Jackson (David Kershbaum)	A&M AMLH 64794 (C) C: CAM 64794	
27	19	8	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023	65	56	4	CLUB SKA '67 Various	Island IRSP 4 (E) C: ZCIRSP 4	
28	28	5	LOUD AND CLEAR Sammy Hagar (Sammy Hagar/John Carter)	Capitol EST 26330 (E) C: TC.EST 26330	66			BEE GEES GREATEST HITS Bee Gees	RSO RSDX 001 (F) C: RSDXC 001	
29	24	6	NOBODY'S HEROES Stiff Little Fingers (D. Bennett)	Chrysalis CHR 1270 (F) C: ZCHR 1270	67	54	2	KEEPING THE SUMMER ALIVE Beach Boys (Bruce Johnston)	Caribou CRB 86109 (C) C: 40-86109	
30	27	22	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: ZCDL 1225	68	66	35	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F) C: ENCOX 11	
31	40	5	GOING STEADY OST	Warwick WW 5078 (M) C: WW 45078	69	64	22	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W) C: RODTV 41	
32			BY REQUEST Lena Martell	Ronco RTL 2046 (R) C: 4C 2046	70			FIRST LADIES OF COUNTRY Various	CBS 10018 (C) C: 40-10018	
33	25	12	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC.EMTV 20	71	62	2	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000	
34	22	23	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	72			MARAUDER Magnum	Jet JETLP 230 (C) C: JETCA 230	
35	36	19	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2. SHDW 411	73			RAINBOW RISING Ritchie Blackmore's Rainbow	Polydor 2490 137 (F) C: 3177 224	
36	41	82	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: ZCDL 1192	74			RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4 56344	
37	32	4	INITIAL SUCCESS B. A. Robertson (Robertson/Britten)	Asylum K 52216 (W) C: K 452216	75	50	11	FREEDOM AT POINT ZERO Jefferson Starship (Ron Nevison)	Grunt FL 13452 (R) C: FB 13452	
38	30	9	TOO MUCH PRESSURE Selecter (Errol Ross/Selecter)	Two Tone CDL TT 5002 (F) C: ZCDLT 5002						

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MUSIC WEEK regrets that because of industrial action at our printers this week's issue was printed late, and missed the postal deadline. We would like to remind subscribers that the singles chart is available on Wednesday morning on our Ansaphone service, telephone number 01-855 7711.

DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chamdale, SP - Spartan.

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 OF THE WEEK
JONA LEWIE

LEW LEWIS "1.30, 2.30, 3.35"
 (BUY 68) RELEASED APRIL 11

ANY TROUBLE "YESTERDAYS LOVE"
 (BUY 74)

WRECKLESS ERIC "BROKEN DOLL"
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RIOT**

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April 20th - London,
Hammersmith Odeon

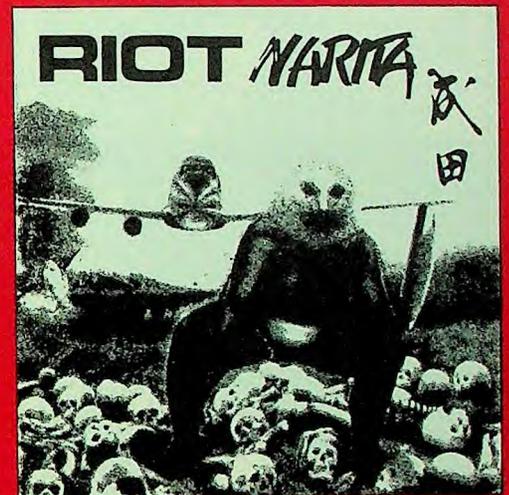
April 21st -
Portsmouth Guildhall

April 22nd -
Bristol, Colston Hall

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ON CAPITOL RECORDS

Country seminar attack ITV



DENIS KNOWLES: *He said that as long as the BBC continued screening the Marlboro Festival and giving country music as much airtime as at present, it was not a legitimate target for those who said the media didn't give country music a fair crack of the whip.*

ITV CAME in for severe criticism at the third *Music Week* Country Music Radio and Television Seminar held at the Wembley Conference Centre on April 5, reports David Sandison.

One of the most vociferous critics was panellist Mervyn Conn, organiser of the annual Country Music Festival, who said: "I've pleaded and pleaded with the ITV companies not to take or use George Hamilton's appalling Canadian shows, but they keep on taking them and screening them. If they had any real idea what they were doing or what the real audience for country music in Britain was, they could make a superb pilot for the same money and see the response for themselves."

In a report on the debate, Sandison says that earlier in the discussion, marketing consultant Denis Knowles (whose track record at UA Records and Arista added

considerable weight to his argument) had also pointed an accusing finger towards ITV companies for lagging behind BBC-TV and radio and thereby missing out on what he described as "a proven and limitless market".

"As long as BBC-TV continue to devote as much network time to screening the Marlboro Festival and their local radio stations allow country music as much airtime as they do at the moment, the BBC is not a legitimate target for those who say the media is not giving country music a fair crack of the whip," he added.

The horror story told by independent TV producer Paul Bernard (he produced Westward TV's Frank Yonco series in 1978) of rebuffs by controllers who refused to take country music seriously, prompted another Mervyn Conn comment.

"ITV is full of the wrong people doing the wrong jobs," he claimed. "There are very few controllers with a music or light entertainment

background, so it looks like they'll continue to ignore the possibilities of country music and condemn us to another four years of Bruce Forsyth shows."

The role of major record companies, their promotion and marketing of country music and their attitude to it as far as it affects their corporate images, also raised eyebrows and voices.

Panellist Gareth Harris, of RCA Records, said he was appalled, on joining the company, to discover how little time and effort had been devoted by his predecessors in the marketing team to developing what he described as "a patently successful form of entertainment".

"It's obvious that a lot of companies, RCA included, have not spent as much time as they should on the music. We're looking at the question now and I'd like to see RCA releasing two or three country albums a month, finding and developing new names and building them in much the same way we have with Dolly Parton," he added.

Wishing him luck and recalling his own ambitions for country music when he first joined EMI as a staff producer, Champ Records owner Richard de Sylva described his six years at EMI as "like walking into a brick wall every time I suggested we get involved in a British country act or the subject of country music came up".

"I'm sure they only let me sign and produce Frank Jennings to shut me up!" he commented.

The attempted switch of image away from anything remotely country for The Bellamy Brothers by WEA after the success of the group's country-based *If I Said You Had A Beautiful Body*, was cited by former WEA Country label promotions man Bryan Chalker as an example of a major shying away from open connection with country music.

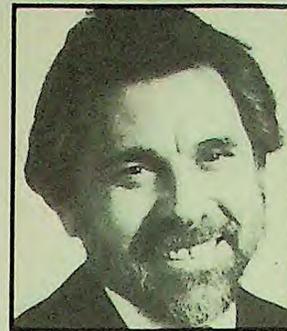
"That record started as a country item and went on to sell more than 450,000 in Britain and by trying to deny that start and attempting to make The Bellamy Brothers a rock act, WEA were simply refusing to acknowledge the strength of the country market," Chalker added.

David Burns-Windsor, head of the newly-formed Country Roads management, promotions and video production company, suggested that part of the problem for record companies and the ITV network lay in the double nature of the country market.

"On the one hand you have the hard core country and western market with its cowboy image and on the other you have fans of individual artists who are turned off the music as a whole because of the western imagery," he said.

"I can understand the ITV people not being sure. Add that image problem to network policies and the struggle individual companies already have for a slice of the prime network time with tried and trusted programming and it's easy to see why they aren't rushing to get involved in making country music shows."

The role of the Country Music Association in influencing American networks to take country music seriously was discussed by Jo Walker, executive director of the CMA in Nashville, and veteran publisher Wesley Rose. The latter claimed that drawing industry chiefs into the CMA and showing them that country music was a viable



MERVYN CONN: *"ITV is full of the wrong people doing the wrong jobs. There are very few controllers with a music or light entertainment background, so it looks like they will continue to ignore the possibilities of country music and condemn us to another four years of Bruce Forsyth Shows."*

commodity which ought to be treated as such was the breakthrough point for the CMA in America.

For her part, Jo Walker described the research and marketing breakdowns which the CMA undertook and presented over the years to establishment and corporate bosses to persuade them to sponsor radio and TV projects.

Pointing out that the CMA in America has full-time employees and officers while the recently-split British CMA relies on volunteer workers, CMA-GB chairman Don Ford said: "Britain has the CMA it deserves".

Quoting major company apathy and ignorance as the main cause of the CMA's ailments, he defended the organisation's awards this year as being a true reflection of the British country music industry.

He was backed by *Country Music Round Up* publisher-editor Colin Kettle who claimed that it was only resounding apathy from the major record companies which allowed smaller and more actively-interested parties to swing the votes in favour of winning artists.

"For too long the major record companies have acted like sharks towards those people," he said. "This year, because of the block voting system, the barracudas ate up the sharks. And the sharks have no-one to blame but themselves if they didn't like the results because most of them didn't bother to use their votes."

While not disputing that the CMA could effect the same changes in attitude in Britain as were achieved by the CMA in America, Don Ford concluded that he wasn't sure whether the CMA still had a future in Britain at all.

"I'm calling an open general meeting in the near future," he said. "We'll know then whether it's worth carrying on or whether we call it a day. I'd like to think there are enough people who care about country music to make it work as a viable lobby, but only time will tell."

Chairman of the seminar was Tony Byworth. Panellists were Paul Bernard, Mervyn Conn, Martin Grinham (Valentine Music), Gareth Harris, Denis Knowles and David Burns-Windsor.

Among those who took part in the various discussions and who points reinforced most of those quoted, were Bob Clifford (artist-producer), Colin Ward (manager, Live Promotions), Gerry Ford (BBC Radio Scotland country show presenter), Tony Goodacre (artist), Bob Fish (producer, Piccadilly Radio), Tim Rogers (Radio Trent), Tony Peters (publisher) and Jed Kirsch (Warwick Records).

"I've pleaded and pleaded with the ITV companies not to take or use George Hamilton's appalling Canadian shows . . ."
Mervyn Conn.



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ALBUM REVIEWS

WILD HORSES

Wild Horses. EMI EMC 3326. First album from much-touted rock band featuring the talents of Jimmy Bain and Brian Robertson. Powerful stuff. UK tour plus limited edition RRP of £3.99 will ensure high chart placing.

JUDAS PRIEST

British Steel. CBS 84160. Fifth CBS album from now well-established heavy rock outfit. Includes Living After Midnight.

DETROIT SPINNERS

Dancin' and Lovin'. Atlantic K50667. Producers: Michael Zager and Jerry Love. In 11th year with Atlantic, (and 11th LP) the zippy, tight, harmonic soul sound of a first rank vocal group has gone disco. All adherents who promptly lose interest are presumably being replaced by new ones who like the disco-Detroitis. Single, Working My Way Back To You, currently No 1 in new charts.

JOHN STEWART

Dream Babies Go Hollywood. RSO Deluxe RSD 5007. Produced by John Stewart. Strong follow-up to the much heralded Bombs Away Dream Baby which put Stewart back on the map last year. Already receiving considerable airplay. Possible UK visit by Stewart would put finishing touches to promotion.

GRAHAM GOULDMAN

Animlympics. Mercury 9109 630. Producer: Artist. Soundtrack to animated film parodying the Olympic Games written, arranged and performed by the 10cc member.

The film is being widely screened in the provinces after a London run and the success of the album will depend largely on the reception for the film. A single from the album — Love's Not For Me (Rene's Song) — has been picking up airplay and the Goldman name should help it at least into the bottom end of the chart.

VARIOUS

The First Ladies Of Country. CBS 10018. Extensively promoted on TV during April, so this LP featuring such 'first ladies' as Tammy Wynette, Crystal Gale, Dolly Parton and Billie Jo Spears must be destined for the charts. A 19-track compilation so definitely value for money here.

ORIGINAL SOUNDTRACK

Silver Dream Racer. Mercury 9109 634. Features the music of David Essex who, of course, starts in the recently-released film of the same name. Not an official Essex album release (he has a solo album released shortly), but there is enough here to guarantee perhaps some chart placing, particularly in view of the Top 20 success of the single of the same name.

COCKNEY REJECTS

Greatest Hits Vol 1. EMI ZONO 101. Loud uninspired punk music from Cockney Rejects on the label that sacked the classiest punk band, The Pistols. Musically, this is appalling but the band has a cultish following which laps up sounds like this so it's a must to stock.

NEW MUSIK

From A to B. GTO. GTLP 041. Class pop production from Tony Mansfield includes the hit Living By Numbers plus the current single, This World Of Water. Band currently on first UK club and college tour.

JOHNNY PAYCHECK

Everybody's Got A Family... Meet Mine. Epic. 84112. Producer: Billy Sherrill. Paycheck is one of the new breed of "outlaw" artists who have brought country music to a wider audience and this hearty collection, admittedly machismo oriented, should sell well.

P.M.

I.P.M. Ariola ARL 5048. P.M. is a five-piece band led by Carl Palmer, one third of the legendary Emerson, Lake & Palmer team. The record company promises "a new sound, a new band and a new future" and certainly there should be a lot of interest in Palmer's attempts at a solo career. Big marketing push for this LP and UK tour dates to follow soon, so a lot of sales potential.

SHOOTING STAR

Shooting Star. Virgin V2130. Producer: Gus Dudgeon. Heavy metal with a soft edge from Virgin's first direct American signing. Picking up airplay Stateside and could sell well if this is reflected here.

BOZ SCAGGS

Middle Man. CBS 86094. Producer: Bill Schnee. Seems to be getting more middle of the road and sophisticated and while this could broaden his appeal, it could also cut him off from his fans of old. His image will have to be firmly established for this to chart.

PAT TRAVERS

Crash And Burn. Polydor POLS 1017. Producers: Dennis Mackay and artist. Makes two diastrous excursions away from his potent heavy metal sound on Born Under A Bad Sign and Bob Marley's Is This Love. Heavy metal seems to be a sure-fire seller these days.

HICKS FROM THE STICKS

Various. Rockburgh ROC 111. A compilation by journalist Des Moines featuring 16 bands from Yorkshire who he thinks deserve recognition. While some seem to rely on art-rock cliches, people like Ada Wilson (formerly with Strangeways), Aircraft, Expelaires, Art Failure and Wah! Heat definitely deserve to get somewhere — and lift this compilation to be more than worthwhile for collectors.

KEVEN AYERS

That's What You Get Babe. EMI Harvest. SHSP 4106. Best and most interesting album from the eccentric Ayers for a long time. Includes the single Money, Money, Money which is currently getting airplay. LP should appeal to wider public than just hard-core Ayers fans.

FLEETWOOD MAC

Black Magic Woman. CBS 31798. Producer: Mike Vernon. Budget collection of old Blues hits before Mac became a West Coast supergroup. There are some lovely tracks which should generate nostalgia sales.

THE BYRDS

The Byrds Sing Dylan. CBS 31795. Producers: Various. Even after all this time the Byrds still sound fresh and this budget compilation of Dylan songs include the perennial Mr Tambourine Man, All I Really Want To Do, The Times They Are A

Changin', You Ain't Going Nowhere and Positively Fourth Street. Expect limited sales.

RAY JACKSON

In The Night. Mercury 9109631. Producer: Hugh Murphy. Brave attempt to forge his own pop identity but if he succeeds, he will be the first Lindisfarne member make it on his own. Several catchy tracks could provide the all important chart single.

HEART

Bebe le Strange. Epic 84135. Producer: Mike Flicker. Still as good and gutsy in overall sound-stamped distinctively with Nancy Wilson's lead vocals — but the material with each successive LP seems less interesting. What happened to the fresh originality and variety in the songs on Dreamboat Annie? The female-dominated heavy metal approach in the now well known Heart vein still flows but the blood seems thinner. Still worth stocking.

THE MANHATTENS

The Best Of The Manhattens. CBS 31806. Mid-price compilation featuring Kiss And Say Goodbye, La La La Wish Upon A Star, Summertime In The City and Am I Losing You amongst others. Bargain price.

LEIF GARRETT

Same Goes For You. Scotti Brothers. K50677. Comfortably in line with the dynasty of pretty young men who make nice neat pop records for sub-teen girls (David Cassidy Eighties style). Will do well enough with his own market, and maybe very well if another hit single — to follow belatedly his I Was Made For Dancing success — can be pulled off.

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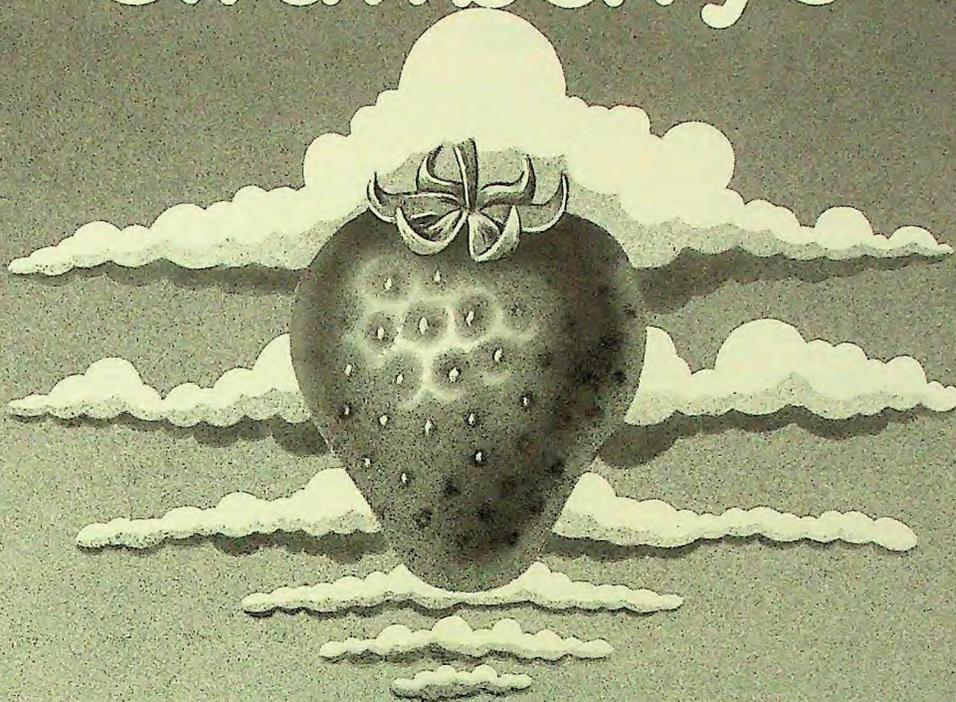


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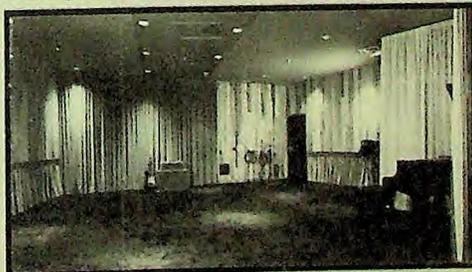
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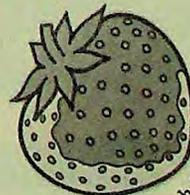
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PERFORMANCE

Wembley Festival

THIS YEAR'S event successfully blended together the many different areas of country music, with specific emphasis on the traditional and country-rock aspects.

Among the 40 US artists, Texas' **Boxcar Willie** once again proved himself the phenomenon of the British scene. Attracting rousing cheers as he entered the stage, he received a standing ovation from the audience some 30 minutes later.

The appearance of the recently reunited **Glaser Brothers** — Tompall, Chuck and Jim — instantly proved that their successes of past Wembley Festivals hadn't been forgotten. Presenting a set that varied little from those days of the early Seventies, the brothers quickly proved that they still possess among the best harmonies in the business.

Charley Pride, already assured of success with the audiences through past tour appearances, was the first night's headlining — and show-stopping — performer. He went through his paces with complete assurance, drawing upon just a few of his many Stateside hits.

Two other country veterans, **Bobby Bare** and **Jimmy C. Newman**, were also considerable crowd pleasers. Bare finely mixed past hits with contemporary material, while Newman presented a fast paced, 25-minute set that mainly concentrated

upon Louisiana Cajun sounds.

Traditional sounds reigned on Saturday night with appearances from a set of legendary artists that included **Roy Acuff**, **Kitty Wells** and **Bill Monroe**, the pace was changed by instrumentalists **Lloyd Green** (steel guitar), **Charlie McCoy** (harmonica) and **Johnny Gimble** (fiddle) though multi-skilled entertainer **Roy Clark** hardly had the opportunity to show all his talents in an all too short set.

The other end of the spectrum was seen on Monday evening with a 7 hour programme of country rock led off by British rockabilly outfit **Matchbox**. Canadian **Colleen Peterson** showed herself as a highly distinctive vocalist; the **Bellamy Brothers** presented a set that mixed rock beats to a country foundation; **Joe Sun** lived up to the buzz that preceded him from the US with a selection of songs from Nashville's newest writers and **Commander Cody** laid down a set that consisted mainly of boogie woogie and pure rock 'n' roll.

Then, to conclude the festival, **Emmylou Harris**, worked through her one hour on stage with a selection of traditional country and contemporary rock songs in her fine, pure vocal styling.

Two other ladies much worth noting were veteran **Brenda Lee**, leading an excellent group and backup singers, who still lived up to her original Fifties title of "Little Miss Dynamite" and former Nashville session singer **Janie Fricke** whose incredible vocal range made her the

most polished and stylish act of the weekend.

Praise must also be given to **Ronnie Prophet**, fast building a reputation within these shores as an all round entertainer.

TONY BYWORTH

Genesis

COMPARED TO their current world tour the current Genesis 44 date UK tour was supposed to be a low key affair — but there was no chance of that.

Seemingly insatiable demand to see and hear a band largely dismissed by the consumer music press made the tour a sell out within hours and sent the new album, *The Duke*, straight to Number One in the chart.

The reason — apart from the fact that fans have been starved of new product and live appearances for some time — became obvious at the Hammersmith Odeon.

Genesis quite simply provided just what the fans longed for — a very slick and totally satisfying musical and visual performance. The band had dumped many of the effects which made their world tour so expensive, yet the lighting was carefully planned and the result stunning.

The audience, already primed with a number of album favourites at the start, responded well to a neatly woven medley of new material in a show lasting nearly two and a half hours. Phil Collins —

darting between drums and microphone — has become a hero in much the same way as Peter Gabriel was to the fans.

DAVID DALTON

Only in America

JERRY LEIBER and Mike Stoller have probably written more pop hits than any other composers, except of course Lennon and McCartney, yet to many people the mention of their names would probably draw blank looks.

Ned Sherrin's splendid new musical, *Only In America*, reminds everyone of the treasure-trove of material which has stemmed from the Leiber-Stoller team while providing a large slice of nostalgia for those who lived through the whole rock and roll era.

Opening at the Roundhouse last week for a limited season — hopefully the prelude to a West End run — *Only In America*, devised by Sherrin and based on the music of Leiber and Stoller, is set in a Brooklyn back street during one day in 1959.

The storyline is almost irrelevant but the action onstage portrays perfectly the mood of the late Fifties, when teenagers came into their own with their own music and fashions.

The cast is suitably enthusiastic with Timothy Whitnall and John packing the punches, but Bertice Reading as Mrs Brown virtually stealing everyone's thunder.

The show is being co-presented by Carlin Music and the Chrysalis Group in conjunction with The Round House and H. M. Tennent. Plans for an original cast album — probably to be released by Chrysalis — are already being prepared.

CHRIS WHITE

The Umbrellas of Cherbourg

JACQUES DEMY'S love story, accompanied by the haunting music of Michel Legrand, was translated successfully onto the big screen during the late Sixties, and later became a Broadway stage hit. A decade later it has finally arrived in London's West End, at the Phoenix Theatre.

Doubtless, the original story has lost a lot of its charm in the translation from the French to English, but this was still a highly pleasant production which passed a couple of hours in a satisfying way.

Legrand's two classics, *I Will Wait For You* and *Watch What Happens*, are musical highspots, but the rest of the music which accompanies the prose, while less memorable, adds to the texture of the show.

CBS has the original cast album scheduled for release and there's no reason why this show should not run safely for several months at least.

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American Commentary



Geffen heads new WEA label ...Figures reflect poor '79

NEWS OF the formation of a fourth major WEA label to be headed by industry whizkid David Geffen surfaced prematurely (and a mite unusually) in an interview with 20th Century Fox vice-chairman Alan Hirschfeld in the *LA Times*.

Hirschfeld was discussing 20th's failed effort to acquire EMI's music holdings in partnership with Geffen and then mentioned that Geffen subsequently made a deal with Warner Communications (a set-up similar to one he envisages for 20th).

Geffen was thus forced to reveal his plans for the as yet unnamed new label which will share the Warner Bros Records accounting, production and marketing staffs, be distributed by WEA, but which will be independently funded by WCI and autonomous in signings, contract negotiations and key staff appointments.

As was the case with the Asylum label, which he started in 1970 with a similar deal through sister WEA label Atlantic, Geffen will concentrate on developing new artists and will have bases in both LA and NY.

Geffen who began his music business career in the mail room at William Morris, was co-founder with Eliot Roberts of Geffen-Roberts Management. He assumed the chairmanship of the merged Elektra/Asylum/Nonesuch operation in 1973, a position he held until accepting the post of vice chairman of Warner Bros pictures in 1976. A year later he left the company, later returning as a consultant and taking a seat on the WCI music board. In recent years he has concentrated on teaching at UCLA and Yale university.

"Official" announcement of the new label had originally been scheduled for later this spring. It's been a warm winter, though, and everything is blooming early.

As for the 20th, which is what brought on this whole discussion, they posted an operating loss of \$471,000 on revenues of \$8.477 million for their music publishing and record divisions in 1979.

SHIPPING FIGURES for US record and tape manufacturers for 1979 were down six per cent in units and 11 per cent in dollars over 1978, according to the RIAA. With returns factored in, 683 million pieces are estimated to have been shipped out (as compared to 726 million in the Saturday Night Fever year of 1978), equivalent to \$3.6761 billion at suggested list prices (compared to \$4.1314 billion).

Running counter to the downward trend were singles (including 12 inch releases) and pre-recorded cassettes. The former were up 12 per cent in unit shipments and 36 per cent in dollars — equalling 212 million units (the highest since 1974) and \$353.6 million. Pre-recorded cassettes rose 28 per cent in units and 29 per cent in dollars to \$580.6 million. LPs declined by 15 per cent in units and 17 per cent in list value, the equivalent of 290.2 million pieces worth \$2.0576 billion at list. 102.3 million eight track tapes were shipped at a worth of \$684.3 million, down 23 and 28 per cent, respectively.

By IRA MAYER

SONGWRITER/PERFORMER David Courtney has opened a US branch of his Eclipse Productions and is currently circulating the script and music of a "conceptual sci fi work called the Ummo Affair", according to LA rep Jeff Samuels. Also part of the stable thus far are rock band Hammer, fronted by session guitarist Ralph Hammer, and a female trio, She in the Europop/Abba mould. Courtney and Samuels are also on the look out for additional projects, groups and material, and can be reached at 3815 West Olive Avenue, Burbank, California 91505 or 213-842-5255.

AS THE New York transit strike continues the industry toll becomes far more pronounced. Some local retailers are reporting business off as much as 75 per cent from already slow times. Residual effects include drop-offs in club business (particularly in showcase situations); efforts of some of the post-midnight clubs to move their starting times ahead because customers are fearful of not finding cabs or hitched rides at 3 or 4 in the morning; fouled-up studio schedules because traffic is so snarled that even those with automobile transportation can't get through the street (ditto for equipment trucks); record companies having to try to supply transportation for some workers not in walking or biking distance from Manhattan, and rescheduling of some classical concerts, whose patrons are less likely than rock and rollers to brave the unknown.

SHORTS: WEA raised suggested list prices on 113 multiple disc/tape sets from its catalogue, bringing LP and tape prices to parity in most cases and increasing the suggested lists from 10 to 36 per cent. . . . Billy Joel is reportedly mulling a 14 night run at Madison Square Garden — the equivalent of 280,000 seats — that would follow his current European tour. Previous record holder for the Garden was Elton John, who played eight consecutive sold-out shows there. . . . New York drummer Allan Schwartzberg has produced an hysterical — literally and figuratively — remake of screamin' Jay Hawkins singing I Put A Spell On You at Blue Rock Studios here for release via EG Records. . . . The National Music Publishers Association Inc has published a beautifully designed and informative introduction to popular music publishing in America by noted US publisher Leonard Feist, available for \$2.95 from NMPA, 110 East 59 Street, NY 10022. . . . Cheryl Mitchell succeeds Bob Kornheiser as international manager for Atlantic Records. . . . Judy Paynter named marketing director for Jet in LA. . . . George Chernauff JR elected VP and director of marketing for Sesac in NY. . . . RCA Red Seal has made a digital recording of pianist Dickran Atamin's piano interpretation of Stravinsky's Rite Of Spring.

OPINION

WEA — going the wrong way to combat imports

IT IS amazing how record company executives never learn. WEA has announced a scheme to reduce back catalogue prices and when Phonogram announced a similar scheme some months back I wrote in *Music Week* that it was bound to fail. Phonogram said it was a success, but discontinued it.

WEA seems to think its plan will stop, or reduce, imports. The reverse, of course, will happen. There is little point in buying records with the knowledge that in three months time they will be reduced in price. If a retailer can obtain new release imports to sell at £4, WEA has now given him added incentive to do so.

If WEA is able to reduce the trade price from £3.04 to £2.44 after three



months when volume sales have fallen considerably then it should be possible to supply the trade at £2.44 when volume sales are high.

If WEA wants to combat cheap imports it should reverse its policy and charge £4 retail for the first three months, rising to £5 after that period. This would give dealers an incentive to buy from WEA, obtain settlement discount and five per cent allowance. After three months,

when the price increases, volume sales would be too small to warrant buying imports.

I should like to see many more letters in *Music Week* from retailers as to how they would tackle the many problems we are all facing.

A small offering from me would be for all companies to adopt the advice I have given to WEA. I would also like to see a reduction of discount to 27½ per cent and an increase of the five per cent allowance to 15 per cent.

This would deter other outlets stocking and selling records. It would give a greater cash flow to the manufacturers and enable retailers to return all what I can only call rubbish items.

Manufacturers would be more selective in their releases and the margin reduction would reduce discounting.

Despite the law on collusion, manufacturers should standardise prices so they then have to compete on quality of product and the service they provide — much the same as they did before the ending of RPM.

And when recommended prices are eventually abolished, please manufacturers, do not give the retailers a load of work to do by not quoting any prices — simply change your RRP to NRP (notional retail price).

J. A. ROWLEY, Rowley's Electrical Ltd., Broadway Parade, Hayes, Middlesex.

The price of RRP

SO YET more companies (Virgin and CBS) have decided to reduce the dealer margin. There must be many retailers who feel that their selling price must be based on a 33½ per cent discount in order to continue to stock, efficiently and to the satisfaction of their customers, the wide range of product on which their reputations have been built.

To those wishing to price their stock accordingly, may I suggest a quick and easy method of so doing: ignore the RRP; take out a calculator and multiply the cost by 1.725. This will not only indicate the price needed to show a 33½ per cent discount plus VAT, but will also show the amount, in some instances, lost by selling at RRP.

Prepare yourselves for a shock!
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DIARY

More than a little night nostalgia on the town

IT WAS nostalgia time last week what with Ned Sherrin reviving Fifties rock at the Round House, Michel Legrand's decade-old Umbrellas Of Cherbourg finally opening on the West End stage, and the Osmonds keeping ageing teenyboppers happy with their remarkably successful Drury Lane concert.

The seats at the Round House seem to get harder as the years go by, but at least Sherrin's montage of the classic songs of Jerry Leiber and Mike Stoller more than made up for any discomfiture suffered. And the Chrysalis/Carlin Music-hosted "high school hop" held afterwards at Madisons in Camden Lock enhanced even further the Fifties atmosphere, complete with rock and roll music (Leiber and Stoller songs of course), hamburgers and lashings of apple pie and cream.

A pity though that the usual rent-a-crowd mob

appeared to be there too, with guests actually being asked to vacate their tables, before even finishing their meals, in order that others could have their places.

The opening of Umbrellas Of Cherbourg was a rather more subdued event though, more in keeping with the rather whimsical production, and composer Michel Legrand attended to publicly acknowledge the audience's mark of appreciation.

And so to the Osmonds' Drury Lane concert — actually one of five — which brought with it occasional echoes of the fan hysteria which greeted the Mormon outfit only five or six years ago. The event certainly defied the critics who had predicted half-full houses following the groups poor provincial dates, although the rather lukewarm shouting and banner-waving from ageing teenybops made one realise only too well how fickle can be adolescent adulation.

Must try harder

PERSEVERANCE IS acknowledged as a necessity for anyone wanting a record deal but if perseverance were all that was needed, Chris Sievey of Razz Records, Manchester, would be a runaway success.

It nearly got him into trouble with Stiff, though, for his latest stunt was to invite all and sundry to a reception at the Stiff offices — without telling the company — in aid of presenting his latest demo tape.

His skin was saved by the fact that he presented Stiff with an impressive collection of rejection slips he has accumulated over the years. It seems he has been rejected by just about everyone in the business and the collection provides a fascinating insight into the workings of record company A&R departments.

Virgin provides the greatest contribution with Linda Gamble — now at Virgin Studios — seemingly

answering all letters, whoever they were addressed to. Eventually she wrote: "Do you send your tapes to anyone else?" and finally: "Are you compiling a book of Virgin rejection slips?"

A formal reply from "the secretary to the selection committee" greeted his offering to Decca in 1977, while the previous year one major said simply that it was "not listening to any demo tapes at the moment".

In a more recent reply Sonnie Rae at Stiff enquired: "Did you forget to include a tape? Or is the tape so dreadful you didn't want us to hear it?"; while Factory Records went to the trouble of sending Sievey a "temporary rejection slip", adding: "Your real rejection slip is in the post."

Sievey does not seem at all deterred so, A&R departments everywhere, you have been warned.



AFTER MORE than 50 years with the company, Decca's W. W. "Bill" Townsley retired last week and is pictured at a farewell luncheon given in his honour by Nigel Graham Maw, chairman of Decca Limited, last week. Lady Lewis, friends and colleagues from the music business were present to wish him a happy retirement.



THIS LOOKS a likely collection of people to run a record company — dishing PR lady; avuncular artists relations/promotion head; dynamic, strong-jawed MD; on-the-ball A & R man; bright-eyed publishing head; lively plugger. Come to think of it they did once run a record company — Anchor Records (RIP) — and they were reunited over Easter at MCA's reception for Roy Clark. L to R: Carol Stein, Ken Evans, Ian Ralfini, Alan Holston, Martin Wyatt and Ray Still.



A TRIO of country music stars — Charley Pride, Bobby Bare and Emmylou Harris — snapped at Mervyn Conn's pre-Wembley banquet. See performance, page 32.

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DOOLEY

AS WE wish Decca's Bill Townsley a happy retirement, we wonder how many youngsters setting out on a record industry career this year will be with the same company come the year 2030? . . . United Artists Music departing employees (see page 4) received their redundancy notices by telex from Los Angeles — incidentally, ex-UA creative manager Meyrick Smith considering offers on 486 7820 . . . Get away from it all courtesy of the MTA by buying a ticket in its annual draw in aid of its benevolent society and possibly win a QE2 Atlantic cruise for two — tickets £3 each . . . Capital Radio's recent fund-raising campaign brought in pledges amounting to £82,000, including £999 for Eric Clapton's guitar, £125 for WEA artist B. A. Robertson to act as a singing telegram boy, £1,400 to lunch with Cliff Richard and £350 for the use of Strawberry Studios to cut a disc.

HAS THE Virgin press office got it in for Immediate after acquiring the catalogue? — After 'killing off' label founder Andrew Loog Oldham in a news release, the latest missive on former Immediate artist Crispian St Peters spells his name in three different ways (never correctly) and attributes only two hits (instead of three) to his name . . . Last week's MW report of The Dooleys coming second at Tokyo festival should have credited Mike Myers and Bob Puzey alongside Ben Findon as writers of Body Language . . . Billed as "the world's greatest jazz tap dancer", Will Gaines will guest at the Duke Ellington Anniversary Concert on May 18 at the QE Hall . . . Polydor MD Tony Morris, who likes to be known as A.J., now being nicknamed J.R. along the corridors of Stratford Place.

THE THREE Degrees finalising negotiations for own UK TV series . . . Cozy Powell has joined the ranks of rock racehorse owners with the purchase of two-year-old Drummer Jesse . . . After receiving 150 gold discs for albums sales in the UK alone, James Last looks like having his first ever UK hit single with Theme From Seduction, penned by Giorgio Moroder and already a hit in US . . . Promoter Barry Dickens bemused to receive a cheque from A. Punter for Fleetwood Mac tickets . . . BPI getting closer to the BBC — moving offices from South Ken to Roxburghe House in Regent Street . . . Former EMI sales and marketing exec Peter Hulm appointed UK sales manager for Avis car rental company . . . Enterprising Barnet Theatre Company presenting a musical based on Kim Philby with music by jazzman Graham Collier and book and lyrics by David Fisher.

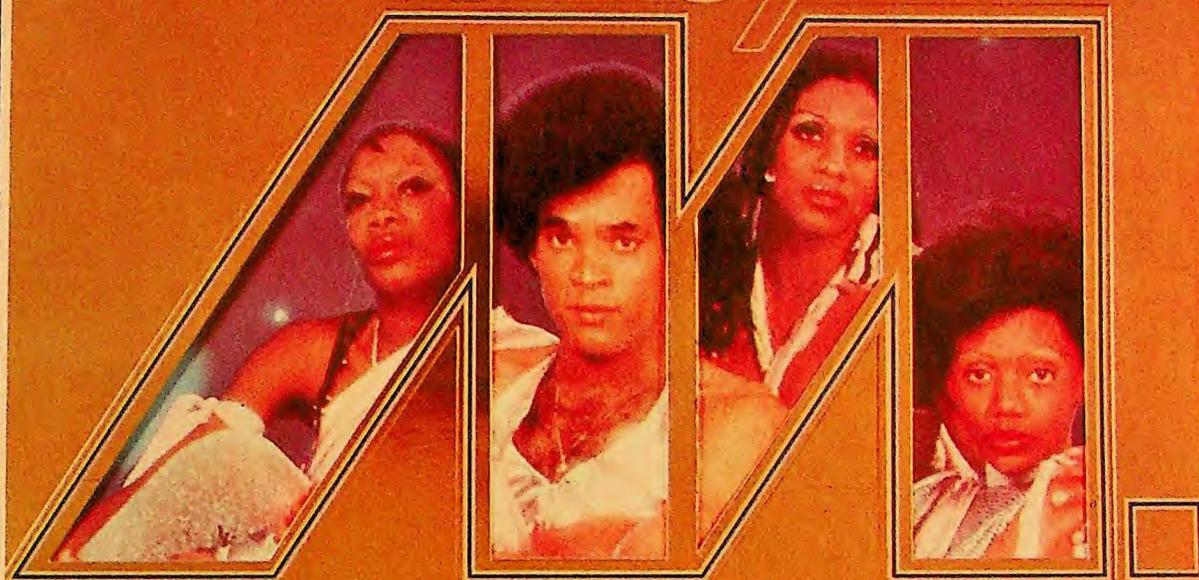
ROCK FESTIVAL for the Isle of Man in September (14-20) starring Bert Weedon, Wayne Fontana, The Mindbenders, Joe Brown and Tommy Bruce among others . . . A plug for MW's neighbours the Covent Garden Community Theatre who have produced an album of some of their satirical musical items called The Tricky City Song Show and including a track titled Local Government Housing Programmes Blues — will they be brave enough to release that as a single? . . . The Central Revolutionary Committee in Iran has banned street vendors of musicassettes who were given 24 hours notice to clear their stalls or face bulldozing by the authorities.

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	w/c 28th Apr	21.20	16.31 19.45 20.20	15.41 17.41 24.56	16.11 17.41 24.56	
	w/c 5th May	13.56 22.55 24.56	16.41 19.55 22.26	18.37 23.40	18.57 19.15 16.57	17.41 18.57 16.57
MIDLANDS	w/c 21st Apr		16.37 18.33 22.27	16.00 20.27	17.42	
	w/c 5th May		TO BE FINALISED			
	w/c 12th May		TO BE FINALISED			
LANCASHIRE	w/c 21st Apr		18.56	17.42	20.20 22.28	
	w/c 5th May		TO BE FINALISED			
	w/c 12th May		TO BE FINALISED			
YORKS & N.Y.	w/c 21st Apr		17.12 18.40	20.57 24.05	16.12 24.05	
	w/c 28th Apr	23.20	23.27	21.05 22.27 23.01	20.27 22.01	
	w/c 12th May		20.56	19.40 19.56 24.05	19.40 19.56 24.05	

AREA	TRANSMISSION TIMES					
	MON	TUE	WED	THU	FRI	
SCOTLAND	w/c 21st Apr		15.45 19.27 22.50	20.15	14.22 22.50	
	w/c 28th Apr		15.47 18.28 22.50	19.45 23.15	13.26 19.15 23.20	
	w/c 12th May		15.47 18.28 22.15	15.26 19.56 22.50		
WALES & W	w/c 21st Apr		18.58	17.42 20.15	19.27 23.40	
	w/c 28th Apr	w/c off peak package	23.27	18.45	20.20 23.20	
	w/c 5th May	w/c off peak package	18.15 19.45		19.58 23.30	
SOUTH	w/c 21st Apr		16.40 23.00	14.25 18.55	14.50 17.40 23.10 23.30	
	w/c 28th Apr		14.50 16.40 17.30	15.15 20.55 23.10	16.40 19.25 23.30	
	w/c 12th May		14.25 19.55	16.40 17.40	16.40 17.40	
E. ANGLIA	w/c 21st Apr		17.41 19.27 21.57	20.15	13.45 18.46 22.25	

AREA	TRANSMISSION TIMES					
	MON	TUE	WED	THU	FRI	
E. ANGLIA	w/c 5th May	19.45 23.50	15.11 22.26	17.41	4.25 21.27	
	w/c 12th May		13.56 19.27	17.30 19.57	15.05 19.59 23.50	
S.W. & CHANNEL	w/c 21st Apr		20.20 23.50	18.57	19.45	
	w/c 28th Apr	14.45	23.50	20.40	14.45 18.45	20.40 23.50
	w/c 5th May		23.50	18.57	20.15 23.50	
N. IRELAND	w/c 21st Apr		19.45	13.57 18.30	15.25 18.58 24.55	
	w/c 28th Apr		19.27	13.57 17.41	15.50 18.40 22.15	
	w/c 12th May		19.45	13.57 22.30	15.50 18.50 22.15	
BORDER	w/c 21st Apr		19.56	14.21 23.50	4.20 17.31 19.59 23.49	
	w/c 28th Apr		TO BE FINALISED			
	w/c 5th May		TO BE FINALISED			

Further spots are being purchased. The stated timings may be subject to alteration.



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