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MUSIC WEEK



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

DEALERS LINK TOGETHER TO BOOST BUYING POWER

Five form pressure group

FIVE OF Britain's biggest independent record dealers are linking together to negotiate special terms with manufacturers.

Led by Phillip Ames, one of the Preston-based Ames Records and Tapes chain, the five say they welcome other dealers "of like mind and sufficient trading power" to join them. But, Ames warns: "We don't want 300 small members expecting regular meetings or anything like the GRRC."

Ames partners are Martin Vallance, who owns a Yorkshire chain, John Bradley, of the Bradley's chain in Pennine towns, Bruce Findlay, of the Scottish

Bruce's chain, and Jack Ainley, of Leicester.

Together they claim to represent something like two per cent of the

"The day is gone when the manufacturers can expect big dealers like us, who really sell their records for them in quantity, to buy them at the same price as any Tom, Dick or Harry can from a one-stop."

total UK record retail businesses and they met last week for an "informal" discussion on joint tactics.

High on their list of points to be taken up with manufacturers are the question of five per cent returns and

the need for special prices for dealers with high turnover.

All five want the right to opt out of the returns system in exchange for higher dealer discount, and they believe that the five per cent returns right is unnecessary and expensive, for any dealer who is running his business properly.

On dealer prices, Ames said: "The day is gone when the manufacturers can expect big dealers like us, who really sell their records for them in quantity, to buy them at the same price as any Tom, Dick or Harry can from a one-stop."

Speaking for the five dealers, Ames told *MW*: "We will not be any kind of formal association fighting for the trade as a whole. What we achieve will be for us alone and will

be between us and the manufacturers.

"We are five large independents who are very concerned at the state of the market; who want the co-operation of the record companies; and we happen to want the same things. Together we pack quite a lot of wallop and, collectively, we can have quite an effect on any record — either way. With the trade as it is, and if the manufacturers want an independent retail network, the strong must survive.

"We happen to be five dealers with the same viewpoint the same fears for the future and the same ideas for survival."

STOP PRESS

THE EMI factory resumed normal working last Thursday after industrial action in key departments had badly disrupted production and despatch of product. The dislocation occurred because of factory staff dissatisfaction over pay.

An EMI spokesman told *Music Week* that the backlog caused by the dispute would have been cleared by Wednesday of this week. No details were available about the terms of the settlement reached.

Gem snatches Samson from EMI



THE LADY may be a dummy, but there was nothing dumb about the way Gem moved to sign the deal with Samson. The humans in the picture are (standing, L to R): Peter Jeffreys (Ramkup Management), Bruce Bruce (Samson), Paul Samson, David Simone (Gem MD); (seated, L to R): Alistair Primrose (Ramkup), Chris Aymler (Samson), Thunderstick (Samson) and Edward Christie (Gem head of A & R).

THE INDEPENDENT Gem label was cock-a-hoop last week having signed heavy metal band Samson literally under the nose of EMI which had a single by the band waiting to go on the presses.

Name change at NBRC

LESS THAN six weeks after its inception, the name of the UK parent company for the Ariola Record Group, which includes Arista, has been changed from NBRC Ltd. to Eurodisc Ltd. And the name of the marketing division for Eurodisc has been confirmed as A & A Record Marketing.

Shepherd quits

BRIAN SHEPHERD, director of A & R EMI Record UK resigned last week "for personal reasons". Shepherd is understood to be moving to a job within the PolyGram organisation. At press time, Shepherd was unavailable for comment.

That single, Vice Versa/Hammerhead, will now be rush-released by Gem for June 6 and an album will follow to tie-in with a headlining 20-date tour in July.

EMI had picked up the band for a one-single deal, but its planned May 9 release had to be postponed due to industrial action at the EMI plant.

"Last Tuesday afternoon we learned that the band was still available and on Wednesday we had signed them to a five-year contract," said Gem managing director David Simone.

"We've had our eye on this band for some time and by clinching this deal I think we have once again proved that the small labels may not be able to bid for bands with big cheque books, but we can win over the majors by being more flexible and moving more quickly."

Samson, who have a solid reputation among the new wave of heavy metal bands, are managed by Ramkup Management, the company behind UK Subs.

Euro-court to decide on imports

THE EUROPEAN Court in Luxembourg is to decide whether or not it is legal, under the provisions of the Free Trade Treaty between Portugal and the EEC, for Portuguese records to be imported for sale in this country.

In the meantime, the Court of Appeal has lifted the ban, originally imposed by the High Court, on Harlequin and Simons Records importing, distributing or selling Portuguese-made copies of the Bee Gees' *Spirits Having Flown* album.

The ban had been sought by Polydor and RSO, but, despite the Appeal Court's decision, Polydor said last week that it would continue to bring actions in respect of other Portuguese imports in the belief that its interpretation of the Free Trade Treaty is correct, "until

such time as the European Court decides otherwise".

Allowing the appeal against the ban by Harlequin and Simons, and according to their request for a ruling under EEC law, Lord Justice Templeman said that it seemed that Polydor and RSO were seeking to "put off the evil day" as it affected them in nine other member states.

He added: "I am not prepared to allow Polydor to have an injunction which, to my mind, would be a complete breach of community law unless and until the European Court has given some other interpretation."

Lord Justice Ormrod agreed, saying: "The European Court is the right court to decide this matter," and all further proceedings in the case were stayed pending the EEC's court ruling. Polydor and RSO were refused leave to appeal to the House of Lords.

Harlequin for Our Price?

THE LONDON-BASED record retail chain Our Price Records is poised to take over all or part of Laurie Krieger's Harlequin shops.

Our Price director Gary Nesbitt told *MW*: "I can make no comment other than that we are negotiating with Harlequin with a view to buying their shops, and there will be a result by early June".

Negotiations are believed to be in an advanced stage and the deal is expected to be completed by June 1.

BPI'S 'grim set of figures'

THE LATEST BPI survey of record and tape deliveries to the trade — to use the words of director general John Deacon — "amounts to a grim set of figures."

Singles are now running at an annual rate of approximately 85 million units compared with over 96 million units less than a year ago. Albums have declined from their 1978 peak of 86 million units to an annual rate of 72 million units, while

TO PAGE FOUR

ELTON JOHN
21 AT 33

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Next month CBS officially opens its new £13m plant at Aylesbury and last month the company announced the highest first quarter profits in the record division's history. In this atmosphere of bullish success, CBS Records' deputy president and chief operating officer DICK ASHER talked exclusively to *Music Week's* US correspondent IRA MAYER.

Worldwide growth for CBS



DICK ASHER

NEW YORK: Much of CBS Records' current success can be attributed to the growth of its international companies, particularly in Europe and Scandinavia, and Dick Asher said that "it comes as a shock" to discover that "we were probably doing more business on an overall European basis than anybody else".

Enumerating that success, Asher

went on: "One day we looked around and we had one of the biggest market shares in England; we were number one company in Holland; our French company was running with a market share that was number one or close; in Germany we made tremendous strides; we were number one in Scandinavia and Spain and number two in Italy."

Co-ordinated

If the growth wasn't precisely anticipated, it was, none the less, the result of co-ordinated efforts on the

part of the various companies in those individual territories.

"If you've got one successful artist and you break him in five countries it's like having five successful artists. In a capitalist business sense it's maximising your inventory, but it's more than that. Your companies work together and do all kinds of things and derive benefits from that approach," he added.

Asher attributes CBS' rapid growth in the international sector to increasing openness to non-local repertoire as well as to organisational strengths.

He quoted France, traditionally a musically conservative country, now welcoming foreign acts and generating its own groups for export.

In the US too, he added, receptivity to foreign repertoire is on the rise: "One way or another there are probably three or four times as many non-US artists being released each year by us in the US as there were four years ago. It used to be that virtually any artists of substance in the US was released in England. Now the reverse is almost the case as well."

The tendency toward spreading repertoire and "maximising inventory", however, has also impacted somewhat negatively on the industry, particularly in the US, where reaching specialty audiences has become unconscionably expensive.

"It is a serious problem,"

admitted Asher. "We either have to adjust the way we operate in, say, jazz or drop a whole bunch of artists. But that would not be good for us or the artists. The trouble is you cannot handle a product with a potential sale of around 10,000 the same way you handle a Billy Joel album. If you do, you are going to lose money. On the other hand, there is nothing wrong with selling 10,000 and being a successful specialty artist."

New labels

Industry speculation that CBS is about to get involved with new labels is not denied by Asher who says he is "optimistic and hopeful" that Hansa's Peter Meisel and former Infinity chief Ron Alexenburg will place their planned new label with CBS for pressing and distribution.

And he agrees that he has been talking to Neil Bogart regarding his new label plans, but adds that speculation that the deal is about to be signed is "premature".

I spoke to Asher the day after the shock announcement that CBS Inc. president and chief executive John Backe had resigned, and while also expressing his own surprise at the news, Asher added that Backe's departure should not radically affect the record division.

"We have to go on making and selling records whoever is the top man," he said.



Gladys Knight & The Pips together again with a brand new single—'Landlord'

After pursuing solo careers for the last year, 1980 sees them together again, producing the sounds that made them famous.

Written and produced by hitmakers Ashford & Simpson, the new single 'Landlord' is going to be a piece of hot property. So get in on the ground floor and get your order in now!



Gladys Knight and The Pips
New single 'LANDLORD' CBS 8542



TO CELEBRATE the launch of their joint venture, Wonderful Records, Kenny Lynch and Colin Giffin (seated) got together with their first two signings Rio And The Robots (pictured left) and 96 Tears (right). Both bands have May releases on Wonderful — Rio And The Robots with *Lunar Letter* and 96 Tears with *Know What I Mean*. Also pictured (bottom right) is David Lever, creative manager of the Kenny Lynch Organisation.

Bill Nelson launches Cocteau Records

BILL NELSON, former Be Bop Deluxe and Red Noise guitarist, has launched his own record company, Cocteau Records, named after the French playwright. Nelson plans to use the label as a vehicle for several projects, including his own material.

The label is being operated in conjunction with Mark Rye, Lloyd Beiny and Mike Dolan of Arnakata, Nelson's management company, although A & R and artistic direction of the label will be solely the responsibility of Nelson. Press is being handled by Tony Brainsby, promotion by Alan James and distribution through Spartan.

First single is Nelson's *Do You Dream In Colour* (COQ 1) released on May 23. There are three titles on the B side and RRP is £1.00. An intensive marketing campaign includes ads in all the music papers, dealer posters, badges and stickers.

It's
Illegal

A&M releases £5.99 Police singles package

A&M IS to release all the Police singles plus two previously-unissued recordings in a special package retailing at £5.99. Each single is pressed on blue vinyl and the set (AMPP 6001) comes in a transparent wallet. Release date is May 30 and is limited to 50,000 sets. At press time, BMRB confirmed that the set would count as one single for chart purposes unless dealers break up the packs. The track listing is: Roxanne/Peanuts; So Lonely/No Time This Time; Can't Stand Losing You/Dead End Job; Message In A Bottle/Landlord; Walking On The Moon/Visions Of The Night; The Bed's Too Big Without You/Truth Hits Everybody.

CHARISMA RELEASES the album Peter Gabriel (CDS 4019) on May 30 with a retail price of £4.99. The album, his third solo LP for Charisma, follows his recent sell-out UK tour and includes his recent hit,

MARKETING

Games Without Frontiers, and his current one, **No Self Control**. An extensive ad campaign includes the music trade press, *The Guardian*, *Sunday Times*, *Observer*, *Evening Standard*, *Time Out* and the consumer music press. There will also be 500 window displays, plastic window stickers and bill posting. Featured guest musicians include Paul Weller of The Jam, Kate Bush, Phil Collins, Dick Morrissey and Robert Fripp.

CHARLY RECORDS is aiming for the soul and R & B market with the release of a series of 25 three-track singles under the banner, Triple Dynamite.

The first six releases (RRP £1.05), headed by Lee Dorsey's *Working In The Coal Mine* will be out on June 6. Also featured are oldies from Betty

Harris, Betty Everett, Jimmy Reid, John Lee Hooker and The Meters. The remainder of the series will be released on June 20. In-store displays, counter displays and full page ads in the music and trade press will back the releases. Dealers will also be offered discounts for ordering in sets.

On July 4, Charly will release six albums from the same artists as in the June 6 singles package. These will retail at £3.85 and carry the CRM prefix. There will also be a sampler album.

THE BEAT, currently enjoying their third successive hit single, release their debut album on May 23, *I Just Can't Stop It (BEAT 001)* will be available through Arista. An extensive promotional campaign is planned which includes widespread trade and consumer press advertising, posters, badges and window displays. The band will tour the UK from May 24 to June 25.

VIRGIN HAS flipped the recently-released debut single from Shooting Star "following public demand". According to Virgin, the track which is drawing all the attention is *Wild In The Streets*, originally the B side to *You've Got What I Need*, and will be released in its new form on May 30.

THE LATEST Virgin single from **The Members** includes four tracks lasting 13 minutes and the seven inch disc will sell for the normal retail price of £1.15. The A side is *Flying Again*, while the B side contains three tracks, one new plus two older songs which have been re-worked and re-recorded, that will play at 33 $\frac{1}{3}$ rpm. The maxi single is released on May 23.

VIRGIN IS releasing a special boxed set to mark the tenth anniversary of German electronic rock band **Tangerine Dream**.

The boxed retrospective will probably be marketed as a three album set with a special booklet detailing the band's history. A special feature will be the inclusion of new material taking in the reunion of founding Tangerine Dream member Peter Baumann with Edgar Froese and Chris Franke who continue to form the nucleus of the current band.

Meanwhile, Virgin releases the band's latest album, *Tangram*, this Friday and a UK and European tour is tentatively scheduled to begin in the late summer.

Virgin's top swop

A TOP flight reshuffle in the Virgin group of companies has taken place, affecting its export arm, **Caroline Exports**, the record division and its international department.

Adrian Rose is appointed managing director of **Caroline Exports**, having been with the company since its inception in 1970, most recently as international sales director.

Dave Loader is also promoted to the post of general manager of exports. The company's joint chairman, **Chris Stylianou**, will continue those duties, but also becomes a consultant to the Virgin group of companies.

In the record division, former international manager, **Laurie Dunn**, has been appointed international director and **Lisa Anderson** has taken his old job.

Steve Lewis, previously in charge of special projects, has been appointed to the new position of general manager, while former art director **Dave Martin** has moved to a similar position with the recently formed **Virgin Books** publishing company.

As part of the rationalisation, the Virgin press office has been trimmed and **Jan Martin** has left the company.



Polydor signs Shadows

POLYDOR HAS signed The Shadows for a three year deal and three albums. First album under the agreement, completed but as yet untitled, will be released in September. It will be marketed in conjunction with a 25-date British tour in October. Polydor's A & R director **Jim Cook** said, "This is a

very important signing for the company. The Shadows have sustained in this business for more than twenty years and Polydor hopes to play an important part in this unique band's future." *MW* understands that the new album will feature both new material and cover versions.

• Pictured above, at the signing ceremony are, back row, l to r: **Ratnam Bala** (financial controller), **Clive Fisher** (legal affairs), **A. J. Morris** (Polydor MD), **Jim Cook** (A & R director) and **Brian Good** (Shadows' manager). Front: **David Franks** (Shadows lawyer), **Hank Marvin**, **Brian Bennett** and **Bruce Welch**.

It's
Immoral

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NEWS

Little change expected from airplay tribunal

By DAVID DALTON

THE PERFORMING Right Tribunal is expected to make little change to the existing arrangements for the collection of Independent Local Radio needletime payments.

Following a £500,000 six-month hearing which ended last week the most likely result is a percentage royalty close to the seven per cent of net advertising revenue currently charged by Phonographic Performance Ltd for use of its copyright recordings. Provision for new stations coming on air will almost certainly still be made and until the Tribunal's decision is made known, probably at the end of June, latest ILR stations Cardiff Broadcasting and Mercia Sound will pay three per cent of net advertising revenue.

While the Musicians Union argued for maintaining the status quo, PPL pressed for an increase to nine per cent of net advertising revenue — in marked contrast to claims of a purely nominal fee sought by the Association of Independent Radio Contractors representing the 19 ILR stations.

While PPL is cautiously optimistic about the outcome, fears have been expressed by at least one ILR executive closely involved with his side's case that the Tribunal will at best reduce the royalty by only one or two per cent.

In his summing up, Andrew Bateson, counsel for AIRC, argued strongly for the consideration of a scheme of payments tagged the "Jimmy Gordon formula", after its architect the managing director of Radio Clyde. This scheme is based on lump sum payments, but worked out in terms of a percentage of net advertising revenue Capital Radio would be paying 1.35 per cent and Clyde 1.06 per cent.

Bateson accused PPL of "a wholly cynical approach from start to finish", relating to its initial negotiations with the IBA, when it used the Manx precedent of eight per cent as a bargaining factor.

He also attacked the record industry for its "total lack of control" in terms of cost consciousness and demanded to know why radio stations should be required to subsidise record companies' "acts of folly".

BBC could face long hard strike

THE MUSICIANS Union strike against the BBC — which 97.8 per cent of its BBC membership voted for last week — could be the beginning of a long, drawn-out action.

"The temper of the musicians is such that it could carry on for some considerable time," said MU general secretary John Morton. And he warned: "The dispute is bound to leave marks on the BBC."

Unless there is a change of heart by the BBC on the question of its cutbacks which threaten a number of orchestras, the musicians will withdraw labour from all BBC programmes as of June 1. One of the first casualties will be Top Of The Pops on June 5, although promo films should help keep the show on the air.

After the MU BBC membership's overwhelming vote for a strike, Morton's next move was to write to BBC director general Ian Trethowan. "I shall remind him of the two proposals which represent a unilateral breaking of our agreement, i.e. the loss of 172 musicians and a reduction by £500,000 in the Corporation's spending on the employment of musicians," he said.

A&M reduces margin

A & M, in line with most other major UK companies, is reducing dealer margin on albums to 30 per cent, bringing LPs into line with its tape product from June 1. At the same time, the company is introducing a five per cent returns policy on tape ordered through CBS.

Specials' single

THE SPECIALS release their first single since the Number One Too Much Too Young EP this week with a double A side featuring Rat Race and Rude Boys Outta Jail. Next month the band undertakes a tour of seaside towns before doing more dates in July.

It's
Unhealthy

New prices, logo at Satril

FOLLOWING THE new pressing and distribution agreement with PRT/Pye, the Henry Hadaway Organisation has announced pricing structures for the various labels which it handles.

The senior label, Satril, has been given a new logo design, and its prefixes changed to HH for seven-inch singles, HHE for EPs and HHLPP for albums. Satril is concentrating on general pop repertoire.

The formation of the Crash label gives the Hadaway Organisation a vehicle for street level rock and heavy metal product, with the first release set for July featuring rock band Ties.

Crash prefixes will be POW for singles, ZAP for EPs and BLAM for albums, and other third party-distributed labels will be classified under a general distributed label prefix system of ABC for singles, ABE for EPs and ABCD for albums.

HHO is "particularly committed

to breaking new talent" and has structured its prices accordingly on a competitive level, particularly with regard to LPs. The latter will retail at £3.99 (dealer price £2.31½), while EPs are fixed at £1.35 (dealer price 78p), and seven-inch singles at £1.15 (dealer price 67p).

The first single releases under the PRT/Pye deal are scheduled for May 30. On Satril there will be a double A-side single featuring the Theme from M*A*S*H by the New Marketts and Happy Days by Incognito (HH149). Both titles have charted previously as separate singles.

The second release is a three-track single, also in a picture sleeve, on the Silhouette Theatre label by Tony Dial, ex-lead singer of Wolverhampton new wave band Neon Hearts. Backed by his Silhouette Theatre band, Dial has recorded You Keep Coming Round, b/w Solo and End Of The World (AHE 1), and the single will retail at a reduced price to be announced.

Pye/Magnet merge promo

IN THE WEEK that industry speculation was linking Pye Records and RCA in a joint venture, Pye announced that it is joining with Magnet Records to share the resources of a field sales promotion force.

In effect, Magnet has added an extra person to make a five-man team under the leadership of Tilly Rutherford to promote both Magnet and Pye product to shops and radio stations around the country. The cost of the team is to be shared by the two companies.

Earlier this year, Magnet signed a pressing and distribution deal with Pye and part of the agreement was for Magnet to work on selected Pye singles during the year. That agreement has now evolved into a joint promotion operation.

"This cements further the developing working relationship between the two companies," said Magnet MD Michael Levy last week.

● At presstime there had been no further developments in the RCA/PRT Pye talks, but an announcement was imminent.

Is musician's lot a happy one?

THE RESULTS of a year's research into the fortunes — or lack of same — of Britain's musicians will be published later this year. The 50,000-word report, entitled *Music In-Between*, has been compiled by musician Tony Haynes and music journalist Dave Laing, and was commissioned by the Calouste Gulbenkian Foundation.

Haynes, founder of the touring band Red Brass, initiated the project early last year because of his concern that much of the UK's regional music output fails to achieve "a significant level of recognition".

"Rock music is big business, and classical music is provided for by various art bodies," Haynes commented, "but there are still a lot of pioneering musicians ignored by both sides and the media."

An invitation to provide information was extended to over 500 individual musicians and bands, whose replies have "given ideas, facts, figures and highlighted other problems". Evidence has been obtained "from musicians at all levels", including Kevin Coyne, Ian Carr, Tom Robinson, Evan Parker, Robert Wyatt and Mike Westbrook.

The music covered by those responding ranges from contemporary folk, jazz, rock, reggae through improvisation to Indian. Haynes and Laing hope that their report "may open the way for this music — the music that doesn't, but perhaps could, and should, make the charts — to receive the boost of attention from promoters and public that it has long needed and deserved".



NOW EVERYONE is getting in on the act — David Merrygold and Russell Hawkes of Spicer and Pegler, receivers appointed by the court to administer the affairs of The Sex Pistols, are pictured receiving a gold disc acknowledging the sales of 100,000 for the soundtrack double album *The Great Rock 'n' Roll Swindle*, which is shortly to be joined by a single album of the same name.

Carlin launches new label

THE CARLIN Music Corporation is taking another step in its activities as an independent record company with the launch of Badge Records.

Badge is headed by Carlin president Freddy Bienstock, and will be distributed by Pinnacle. It will specialise in new wave material, and the first release will be Too Bad by Doug and the Slugs, a leading Canadian new wave band. Badge A&R director is Robert Bienstock, who recently returned from recording several New York new wave artists.

Carlin formed Flamingo Records last year to feature disco material, and charted with three consecutive releases. Flamingo is being reactivated, and a distribution deal is now being sought.

Another Carlin label, Feelgood Records, concentrates on rock material directed by label manager Dave Watson. Two new acts — London band Cruisers and Seattle trio New Day — have been signed to Feelgood.

Injunction served on Logan

From PAT PRETTY

DUBLIN: The High Court here gave leave last Wednesday for notice of injunction to be served on singer Johnny Logan, winner of this year's Eurovision Song Contest.

Jim Hand Promotions Ltd. of Lombard Street, Dublin, which claims to be his sole agent, sought to have him restrained from using a new manager or offering his services as a professional entertainer except with its consent.

The 25-year-old Australian-born singer, whose real name is Sean O'Hagan, is also being sued for damages for alleged breach of contract.

In an affidavit, James Hand told the court that Logan recorded the winning song, What's Another Year, for Spider Records before having any contract with that company. He also allowed the B side, normally offered to an artist for recording his own composition, to be used for a song written by Shay Healy, composer of What's Another Year.

"By allowing the B side of his hit

record to be used for a composition other than his own, he has lost approximately £30,000 in profit," said Hand.

Hand argued that this is the result of Logan failing to take the advice offered him, and in turn would cause "unquantifiable losses" to Jim Hand Promotions.

A&R post for Chalcraft

PETER CHALCRAFT has been appointed A&R manager for the Jon Brewer and Robert Patterson Organisation. He will be responsible for all aspects of talent acquisition for the group, reporting to Mike Everett director of Avatar Record & Screenworks and Tony Roberts, MD of Tony Roberts Music. Chalcraft was previously professional manager for Bron Music.

BPI figures — FROM PAGE ONE

musicassettes remain steady at 23.5 million deliveries per annum.

The figures for the period January to March 1980, compared to the same period in 1979, are as follows:

Singles: Units — down from 23,344,000 (£14,931,000) to 19,607,000 (£12,218,000), a drop of 16 per cent in units and 18.2 per cent in value.

Albums: Units down from 17,062,000 (£33,161,000) to 14,841,000 (£29,515,000), a drop of 13 per cent in units and 11 per cent in value.

Pre-recorded tapes: Units — down from 5,311,000 (£10,091,000) to 5,229,000 (£9,938,000), a drop of 1.5 per cent in both cases.

The total value is down 12.2 per cent from £58,183,000 to £51,671,000.

In a letter to all member companies, John Deacon states:

"To remain even at last year's doubtful level of profitability, the industry should have achieved a turnover of £69 million in the first three months of the year. In the event, turnover was a mere £51.7 million — 25 per cent short of what might be regarded as a minimum target."

Further, Deacon blames parallel imports as a contributing factor to the disappointing figures — "While home-taping continues to suppress output severely, UK based companies are now clearly faced with another serious attack on their sales which comes from parallel importation of discs and tapes. New, full-price LPs are probably the hardest hit, but as yet there is no precise measure of this type of import, although some sources have suggested that it amounts to around 20 per cent of the current retail market.



CHARGING UP THE CHARTS!
THE NEW SINGLE OR MONEY
 Two brand new tracks in special colour bag.

Capitol
RED 1

RETAILING

Leicester is a handsome, prosperous East Midlands city where traditionally healthy local industry and the equally healthy trade that follows from that have enabled it to weather the Seventies recession better than many other provincial population centres.

Its retail trade centres on the most often-mentioned landmark when anyone is giving direction — the clock tower. The older terraces of shops nearby sit quite comfortably between the excellent open market and the Haymarket shopping precinct.

The record shops are of varying size and personality and are close enough to be described as clustered together — yet are all clearly doing business and keeping up in-store appearances to an attractive degree.

Polydor MD A. J. Morris, spent a day with Leicester's record dealers, talking to some of the city's best known and (by general consent, including informed opinion among area reps) most active indies, and to the managers of multiple stores' record departments.

The walkabout gave Morris two kinds of very useful information — that gained from talking to the dealers themselves, and that provided just by standing in the shops looking at the product on sale, listening to what was being played, and observing the flow of customers.

WHEN POLYDOR took the unenviable and highly unpopular lead in cutting dealer margins, MD A.J. Morris was ready to discuss its implications personally with the trade. Now, almost five years after he was first quoted in *Music Week* as calling for the end of RRP, Morris is preparing to make Polydor the first company to abolish recommended prices, and it was a sample of dealer opinion on that he was chiefly looking for in Leicester.

The message from Ainley's was: "The sooner it goes the better. You do away with RRP and that will be a big help to us." Apart from preventing comparative cut pricing, which indies generally regard as the bane of the trade, Jack Ainley and his daughter Liz felt this might have other good effects. It could, they thought, save some dealers from their own price-cutting. For example, those who — apparently without calculating their own true profit margins — took as much as £1 off RRP, regardless of whether that RRP was already low because it was product on which dealer margin had already been cut for some reason.

"A lot of dealers are prepared to operate on margins as low as 12 per cent anyway," Liz pointed out, "and will then knock that even further down, because they are not business people — they sell records because they like records, not because they know anything about doing business and making money."

The verdict there was: "Abolishing RRP will allow the dealer to set his own margin, making 33 per cent on a good seller and taking a drop on what will not shift."

Roger Beaumont, who has three Revolver shops in that part of the East Midlands and plans to open a

Dealers have their say

fourth, in Nottingham, later this year, took an even tougher line on unbusinesslike indie dealers than the Ainleys.

As one who clearly believes that only the strong and quick-witted deserve to survive, his views all pointed to a desire for the

of an issue for this kind of indie, it was felt. But Breeze is ready to agree that on the pop and rock side the abolition of RRP would probably be of benefit.

The only adverse reaction to the idea came from Ian Smith, manager of the HMV branch in the

price asked for an LP staying around £3.99.

Jack Ainley, like Roger Beaumont at Revolver, was quite prepared to agree that the public's resistance to record prices was unfair, since records have not risen nearly as much proportionately as other

business was replied briefly and grimly that since the middle of January "we've been giving records away for what we can get for 'em", commented that albums quite simply will not sell unless they are under — or only just over — the £4 mark. People everywhere did not have the money to spend, and even in the East Midlands, where prosperity was still in evidence, factors such as the steel strike were eroding spending power very noticeably.

Janet Boyle, record department manager at W. H. Smith, agreed: "Prices are just too high for the public at present. In better times people here might well be ready to spend £5 on an LP, but not now." Her department regularly took about £1 off RRP on pop and rock new product, and shortly before Morris's visit had started to cut prices on classical albums, in an attempt to move those.

Smith at HMV underlined the general feelings about consumer price resistance, adding that with "nothing really new and just a lot of re-releases (TV LPs rule!)" there was no great incentive to buy. Also, the resistance to the price of double LPs is proportionately greater than that to the £5-plus single album. "A lot of people think that £6.49 — the cut price — is expensive for a double album."

● REFLECTING ON his own impressions Morris later summed up: "Generally speaking, business is not good, but those with initiative are doing business — and that business is going more and more into the hands of fewer people, to the good shop (indie or multiple branch) while the poor shops are failing."

The suggestions to manufacturers in general which emerged from the Leicester walkabout included:

● "MOR singles are charting regularly because the traditional MOR album buyer will not spend enough to get an album now, which is why artists like Barbara Dickson and Billy Joel are just not selling in the quantities they deserve to."

● "There is a very big traffic in stolen records, and record companies should look hard at how they are getting out of their factories and distribution depots — because that is where they are coming directly from."

● "Record companies who cut dealer margins and talk about abolishing RRP should not have the cheek to send out some LPs with 'Do not pay more than . . . stickers on them!'"

● "The manufacturers must in these hard times concentrate on the good indie who is really doing business. Marketing opportunities are being missed. Ideas such as putting a low initial price on new product — for a limited period — to get early concentrated sales before a chart position gives a record its own sales momentum, should be used much more often."

● "There are too many old heroes expecting £5.75 for their albums, even though they know we will not sell them for more, and probably less, than £4.99. Artists need to be more realistic like everyone else."

manufacturers to "sell harder into the good independents who are really shifting the product and help them to make profits" while allowing those who could not or would not take a hard-headed business attitude to selling records to muddle along or go to the wall. So, he summed up: "Ending RRP is a step in the right direction."

More qualified support came from Breeze Records — which like St. Martins Records is mainly classical. Because of the different attitude to price that buyers of classical records have compared to the pop buyer, the end of RRP is less

Haymarket shopping centre.

He and his staff commented: "We don't want RRP to end because that will start a retail price rat race. The current price war will get worse, and the multiples will probably use the opportunity to take a loss on records for a while to drive the indies out of business — so that they can then step record prices up high when the public has much less choice about where to buy from."

On that point, Morris argued that such a plan would objectively be considered good business practice, but he felt certain that no chain of record shops, nor the multiples, could afford to work to such a policy.

consumer goods. Even at the full current RRP they are not overpriced for what has gone into making them and for their entertainment value, he said. And he pointed out that all price rises had caused temporary customer objections.

"People said we would not sell singles if they could not be three for a pound. I think the dealers are at fault because they believed they could not sell LPs at £5, but they could. Anyway, whatever anyone says at this gloomy time, I believe the record industry will never fold up."

Beaumont, who when asked how

When talking to the W. H. Smith manager, Morris learned that she and many others at multiple stores would prefer some kind of price banding code on invoices, once RRP disappears.

Morris told *MW* that Polydor had anticipated this reaction from the multiples. "One thing we will be doing to help the multiples at the end of RRP (they will have a problem which the good indie does not have) is that invoices, while they will only give the dealer price, will for the department stores carry a code. This will state that a record's retail price falls into 'standard, deluxe or super deluxe' category. The chain's head office can then tell the record departments what those categories mean with regard to their own consumer pricing policy."

● ANOTHER TOPIC Morris discussed with the dealers was the current price of records. Much of what was said indicated that unless the public's spending power increases appreciably, or they can be persuaded somehow to spend what they have on records rather than other kinds of entertainment, the removal of RRP will see the average

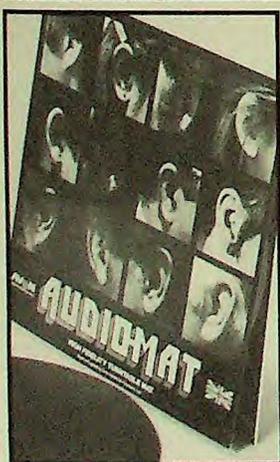
There was much speculation about, and encouragement for, the idea that record shops — Virgin being the chain in the lead with this at present — should belatedly try turning the tables on the multiples by starting to sell books, the way the booksellers went into stocking records; and in the case of the big multiples, starting the cut pricing policies which everyone apparently now wishes had never happened. Record shops should not only sell books, some felt, but should try starting a price cutting war with the multiples in that field, although the fact that books have been able virtually to retain resale price maintenance would of course cause some problems.

Mat marketing campaigns

TURNTABLE MATS for different purposes are being actively marketed at the moment by two different companies. First, there is a campaign at present to promote sales of the already known Scotch Dustguard mat (which aims to reduce the build-up of static on records) and purchasers are being offered a 50p record token with each £3.49 RRP mat. The other mat is a new product, developed and now manufactured by Avon Industrial Polymers. Its new Audiomat (pictured left) is not an anti static device, but is made of a special high density compound to dampen resonances and improve bass performance while its weight reduces wow and flutter. Incidentally, it is a rare case of the UK beating Japan at its own traditional industrial game — similar mats were seen in Japan by an Avon executive, who decided they could be made better and cheaper at home. These mats have an RRP of £10, and are distributed here by Wilmax.



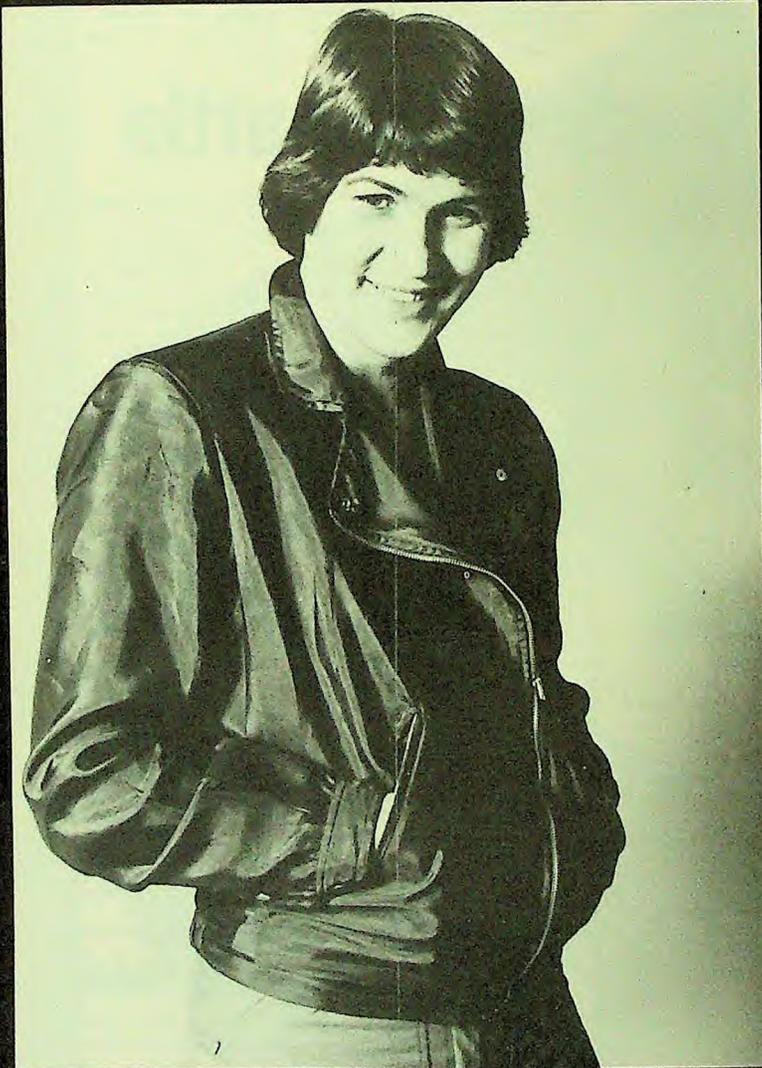
TO PROMOTE his latest album, *Tennis*, Chris Rea played an hour-long set at the HMV store in Stockton-on-Tees during the lunch hour on Thursday last week. He then stayed on to sign albums.



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INTERNATIONAL

Canada worried by home taping

From RICHARD FLOHIL
TORONTO: Alarm at the effect of home taping on retail record sales is at last taking hold in Canada, a market area which, until relatively recently, had seemed indifferent to the taping phenomenon.

The reason for the apparent indifference was the fact that retail sales, unlike those in the UK and the USA, seemed to be withstanding the effects of the economic downturn.

According to the Canadian Government's statistical reports, however, record and tape manufacturing took a 20 per cent dive in February this year compared to the same period in 1979. And this has certainly concerned Brian Robertson, head of the Canadian Record Industry Association.

The concern is expressing itself in several different ways, the most important of which has been the commissioning of a study of the effects of home taping being carried out at the moment by the Canadian Gallup Poll organisation and should be released next month.

"We have already seen the results

of studies in the States and Britain," said Robertson. "But if we are going to tackle the problem in Canada, we must have accurate information in a Canadian context with which to support our actions."

The drop in manufacturing — "the first that's occurred since goodness knows when", according to Robertson — is bound to show up at retail level this summer and may be taking effect already, although CRIA has no statistics yet to prove it.

Meanwhile, the organisation is still deeply concerned with the effect pirate records, bootlegs and counterfeits might be having on the Canadian market. CRIA is planning to hire a full-time investigator ("the RIAA has six in the US," Robertson pointed out) to check into illegal record marketing. Chances are that the new CRIA employee will be an ex-policeman, probably with an extensive knowledge of music and the record industry.

Still awaiting an outcome is the result of what was claimed to be a "massive" raid on a southern Ontario company, and a number of retailers in the Toronto area (*Music Week*, March 15).

As yet, no charges have been laid by the Royal Canadian Mounted

Police following the raid which netted some 20,000 records, plus stampers and pressing machinery. Some suspicion exists that the size of the haul has been inflated by the seizure of the extensive private collection of Kurt Glemser and that perhaps the significance of the raid has been exaggerated by both the CRIA and the Mounties.

The delays in drawing up charges, originally promised within two

significant dent has been made or not in the illegal record business.

CANADA'S HEAVY metal exports continue to make waves in Europe. SRO, the management company for Rush, is finalising details on the Toronto band's British tour, due to start on June 1 in Southampton and end in Brighton on June 22.

Dates in continental Europe for the band have been pulled back,

Saga, who have two albums in Canada on PolyGram, will tour as support act for Styx. Starting June 5 in Nuremberg, the band has 18 dates set so far, 11 of them in Germany where the band's two albums collectively have sold close to 100,000 copies.

SAGA has been only modestly successful on its home turf and has only equalled its German success in Puerto Rico, where the band was amazed to discover a sold-out 5,500-seat arena awaiting it when it presented a solo show there two months ago.

SHORTS: New folk festival planned for Edmonton, Alberta, and here in Toronto another will replace the 19-year-old Mariposa event July 25-27, including a number of British acts... CBS Canada moves result in Graham Powers becoming senior marketing director (formerly marketing director for Epic, Portrait and associated labels), Bill Bannon director of artist and media relations (a Canadian Capitol veteran, he was formerly Columbia label marketing director at CBS), and Dave Deeley is now CBS branch sales manager in Winnipeg... two new CBS band signings are Straight Lines and Lover Boy, both from the West Coast.

Industry association
commissions Gallup poll

weeks of the police action, has been caused by the problems of cataloguing the haul, according to CRIA sources.

Added Brian Robertson: "After the book-keeping aspects, which have been considerable, the RCMP will have to proceed under the Canadian Copyright Act, which in turn means researching the original copyright holders and then persuading them to take action."

However, charges are promised before the end of the month and the cases to follow will reveal whether a

however, "due to heavy traffic in Europe by bands who are scared to four in North America", according to SRO. Rush will play one date in Amsterdam on either June 24 or 28, and may well add four more British dates. The band will record their next album during five shows at Hammersmith Odeon, June 4-8, and will take a two-month rest on the return to Canada.

Another Canadian metal band, less known in Britain but something of a major cult in Germany, will also be crossing the Atlantic in June.

RTL leads radio battle

From GERARD WOOG

PARIS: The keen competition for listeners continues between RTL and Europe No. 1, with RTL staying ahead of the game, according to recently released statistics.

The latter reveal that, in terms of listeners who tune into the radio at least once a day, RTL's share rose by 18 per cent last year from 24,689,000 to 27,229,000. The research represents listeners to all the French radio stations and foreign services received in France.

Station-by-station analysis discloses that RTL is leading Europe No. 1 by 1,600,000 in listenership,

although the latter station has increased its share by 140,000 and France Inter has also gained more listeners. RMC, on the other hand, has lost 230,000.

The French are watching more TV now, according to the same research statistics with 31 million people viewing on average each weekday.

The TF1 channel has an increase of 400,000 viewers, although its share of average viewing time is down. In contrast, the Antenne 2 channel has gained 12 seconds in average viewing time and two million extra viewers, a healthy sequel to its 1979 increase of viewers reported at 1½ million.

VOGUE IS emphasising video in its promotional activities this year, with 25 record shops in the Paris area and 30 in the provinces receiving four cassettes featuring seven artists for in-store use. The artists involved are Kiss, Blonde On Blonde, Real Thing, Telex, Jean Francois Michael, Abba and George Thorogood.

Vogue has also acquired the French distribution rights to the DJM catalogue, including John Mayall, Johnny Guitar Watson and Elton John back catalogue, but the Safari label moves from Vogue to CBS.

PARIS STAGED its fourth annual Printemps De Bourges week of

concerts recently organised by the city's cultural office, which attracted 40,000 people last year.

The musical fare was varied, with artists such as Graeme Allwright, Maxine Le Forestier, Anna Prucnal, Catherine Ribeiro, Leny Escudero, Henri Tacman, blues from Eddie Boyd, Sugar Blue and Luther Allison, and rock from Ange, Strychnine, Valerie Lagrange, Trust, Starshooter, Bijou and Marquis de Sade.

POLYDOR IS having a busy concert schedule this month, including the Jam, Chris Rea, Matchbox, Cure, Magazine, and Roxy Music, and in June Ian Matthews and Devo.

Eric Brucker, head of Polydor's French and international departments, has left the company.

A STELLAR line-up has been assembled by Tremas for Les Miserables, a "musical tragedy" based on Victor Hugo's novel with music and song lyrics by Claude Michel Schoenberg and Alain Boublil, the duo who wrote the rock opera French Revolution, and arrangements by John Cameron.

The musical will be staged in September at Le Palais des Sports with an unknown cast directed by Robert Hossein, but those participating in the album, produced by Jacques Revaux, include Michel Sardou, Adamo, Mireille, and Michel Delpech.



ZURICH: The harvest of high-selling record trophies continued for Barclay James Harvest recently after a sell-out concert here. They received gold records from Polydor Switzerland on *Gone To Earth*, *XII* and *Eyes Of The Universe*. Seen from left are joint manager Lindsay Brown, Mel Pritchard, Les Holroyd, John Lees, and joint manager David Walker.

Spain fights disc 'luxury tax'

From JORDI RUEDA

BARCELONA: The AFE (Spanish Phonographic Association) is intensifying its efforts to obtain the same rights and immunities for the record industry as are presently enjoyed by the book business.

AFE president Francisco Roses told *Music Week* that the association is lobbying the Ministry of Culture to gain a reduction in taxes on new Spanish recordings, notably the 20 per cent "luxury" tax to which records are subjected but which is not applied to books.

Roses discounted any hints of a crisis in terms of record sales and the market's future prospects, but does

believe all the same that the market has as much new product as it can comfortably handle.

'No crisis
in terms
of sales'

He is concerned about the declining number of retail outlets specialising in record and pre-recorded tape sales and believes that

alleviation of the luxury tax burden, an unfair imposition in view of the exemption of the book trade, would help matters.

Another development worrying the AFE is the first sign of pirated product in Spain. Evidence was found about three months ago in Jaen and Badajoz, with Portugal under suspicion as its source.

So far, apart from one isolated case some years ago, piracy has not been a problem in the Spanish music market. The major illegal activity hitherto has been cover cassettes passed off as being by the original artists, but this is likely to be curbed in the wake of recent successful court action against some of the culprits.

SHORTS: The bankruptcy of the Guateque chain of record shops has hit Spanish music companies hard, with debts estimated at 161 million pesetas (£994,697)... singer Betty Missiego representing Spain in Korea's Festival of Seoul, and then visiting Japan... Lene Lovich a recent concert star in Barcelona... wholesaler Discos Castello opening in a big Barcelona record supermarket this month on a self-service basis with initial stock of 20,000 discs... Ariola Spain executive Ramon Segura supervising opening of Ariola offices in Brazil's Rio de Janeiro and Sao Paulo.

Emmylou for Irish festival

From PAT PRETTY

DUBLIN: Emmylou Harris will make her debut with an acoustic band at the Lisdoonvarna Music Festival in County Clare July 11-13.

Other North American visitors will be The Roches female trio, Rockin' Dopsie, and Kate and Anna McGarrigle, bringing their own brand of folk rock interspersed with traditional Cajun songs.

Irish musician Paul Brady's band will make its debut at Lisdoonvarna, and this year's much-expanded festival will also feature John Martyn, Richard and Linda Thompson, De Danaan and the Boys of the Lough, Vin Garbutt and Bob Fox.

JOHN WOODS, PolyGram managing director in Ireland, has announced the group will now supply Decca and associated Irish Record Factors stock, but with price list changes due to Budget increases and higher costs.

Rounder product, which was available from IRF, is now obtainable through CBS telephone sales. All product leased by Mulligan Music is available from CBS and Mulligan reps.

Austrian imports soar

VIENNA: The value of records imported into Austria in 1979 was up by nearly £394,737 to a new high of £8,421,053, even though record sales at national level slumped.

On the other hand, exports from Austria to foreign territories were well down, following a 1978 one-off upturn in this area of the industry trade.

A breakdown of the 1979 import business shows records worth £6,557,017 came in from West Germany, £657,894 from Holland, £410,526 from the UK, £282,281 from Switzerland, £168,421 from the USA, £147,807 from France, and £94,737 from Italy.

On the exporting side, the total was £1,096,491 compared with £1,447,368 in 1978. Most exports went to Switzerland (£508,772), followed by West Germany (£253,070), Holland, Norway, Italy and the USA.

Exports from Austria to the US, however, were up by 10 per cent last year to a total of £29,386, a modest but possibly significant figure. But imports from the US were up by 20 per cent, reaching £168,421 compared with £133,333 in 1978.

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Strength and sensitivity

Korean violinist Kyung-Wha Chung talks about her career

NO MATTER how young you are, when you have a very, very strong love for something, you follow it. I had this passion for the violin, but I don't think I was that fantastically gifted because I had to work very, very hard."

From that statement there is no mistaking the determination of Kyung-Wha Chung. She may be delicate in appearance, but it is the singular strength of her playing, the strength of her total commitment, that are perhaps the most marked qualities in all her music-making.

more on directing her own life — and that includes recordings.

Unlike many of her contemporaries who record all the time, it is a real event when Kyung-Wha Chung can be coaxed into a studio: her records, therefore, are fewer in number, but always in demand. Very few of them have ever been received with anything below superlatives, whether the records feature solo Bach or concertos by Prokofiev or Bartok.

Much the same is expected of her latest release, Beethoven's Violin Concerto, made with Kirill Kondrashin and the Vienna Philharmonic Orchestra, and released by Decca in a digital

"When I decide to do it, I do a lot of preparation and even then, when I go into the studio, it is a tremendous event, because I suffer a great deal making a recording. I just cannot accept going out as a certain fixed performance. I feel I am always changing. For me a record is much more of a personal confession."

Chung made her recording debut with that extraordinary performance of Tchaikovsky's Violin Concerto No 1, but that was made under special circumstances — Renata Tebaldi had fallen ill, and Previn and the LSO were standing by, so she stepped in.

Since then, however, it has always been Chung who has initiated recording ideas: she has always been the one who has said what was going to be done. She admits, nevertheless, that she has learned from the recording experience. "Since I started to record, I have learned a greater degree of dynamics. When I play in the public hall, I have to play everything above piano in order to project, but now I have learned to play a pianissimo that carries," she says.

She is now involved with various recording plans: Lalo's *Symphonie Espanole*, possibly Brahms' Violin



KYUNG-WHA CHUNG: her recordings are few, but always in demand.

Concerto, and perhaps a recital record. The recent work playing Bach Trio Sonatas with James Galway thrilled her and she says emphatically how much she enjoys chamber music.

She has always made time to play chamber music with her brother Myung-Whun Chung and sister Myung-Wha Chung, but since her brother has become assistant to Giulini with the Los Angeles Philharmonic Orchestra, the opportunities are becoming less frequent. They all intend, however, to get together to record Tchaikovsky's Piano Trio before very long.

"I don't think I was that fantastically gifted because I had to work very hard"

New releases

Concerto for Orchestra, Bartok, Philadelphia Orchestra, Eugene Ormandy, RL 13421.

This, RCA's first digital record, is impressive — musically as much as technically. Ormandy and the Philadelphia catch the scope of this exacting score — and demonstrate their ability to maintain the broad vision of Bartok's landscape while projecting as soloists when required. It is, by the way, the first new recording of the work to come out in four years. The recording is very clear — all RCA's digital records are being pressed in Germany — and this is the kind of work which really benefits from digital recording techniques, even when played back on conventional equipment. However, it also shows up extraneous sound — and there are one or two things there which are not in the score.

Organ Concertos 10-13, Handel, Daniel Chorzempa, organ, Concerto Amsterdam directed by Jaap Schroder. Living Baroque series, Philips, 9502 022.

Philips does not expend much effort on authentic performance, so this recording, which first appeared in 1976, makes a welcome return to the catalogue. It contains some stylish playing from the Concerto Amsterdam under Jaap Schroder and Chorzempa plays the 18th century organ with exuberance. This is one of the new Living Baroque series of re-issues and new titles, and is elegantly presented with gold logo and lettering. I anticipate the series will sell fairly well.

"For me a record is a personal confession"

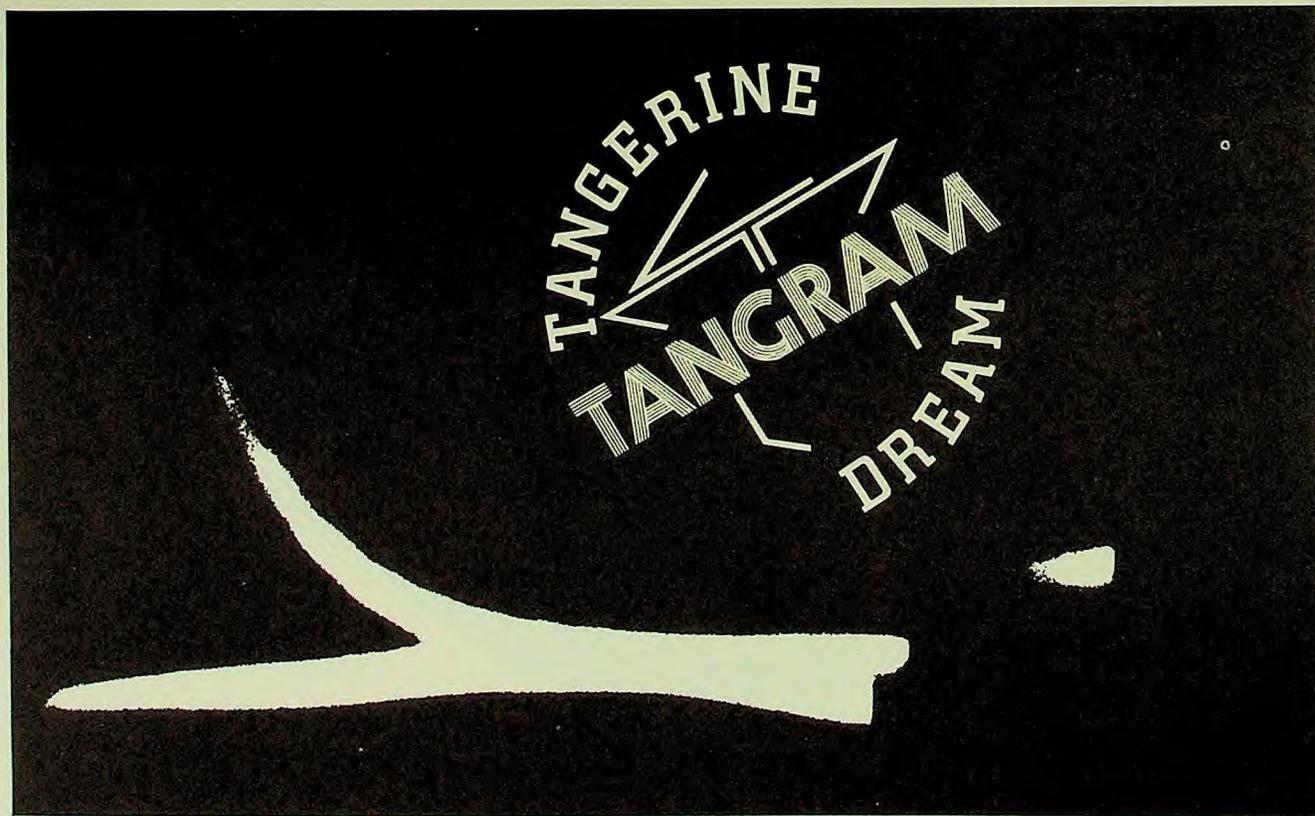
The same strength is evident in the way she organises her career. Too many solo musicians attain the highest level — at least insofar as audiences are concerned — only to have their lives managed by their agents. Every week of their life they find themselves pointed towards this airport or that auditorium, and musical idealism disappears.

This can be said far less of Kyung-Wha Chung who has consistently impressed her audiences since she first came to prominence towards the end of the Sixties. She insists far

recording this month on SXDL/KSXDC 7508.

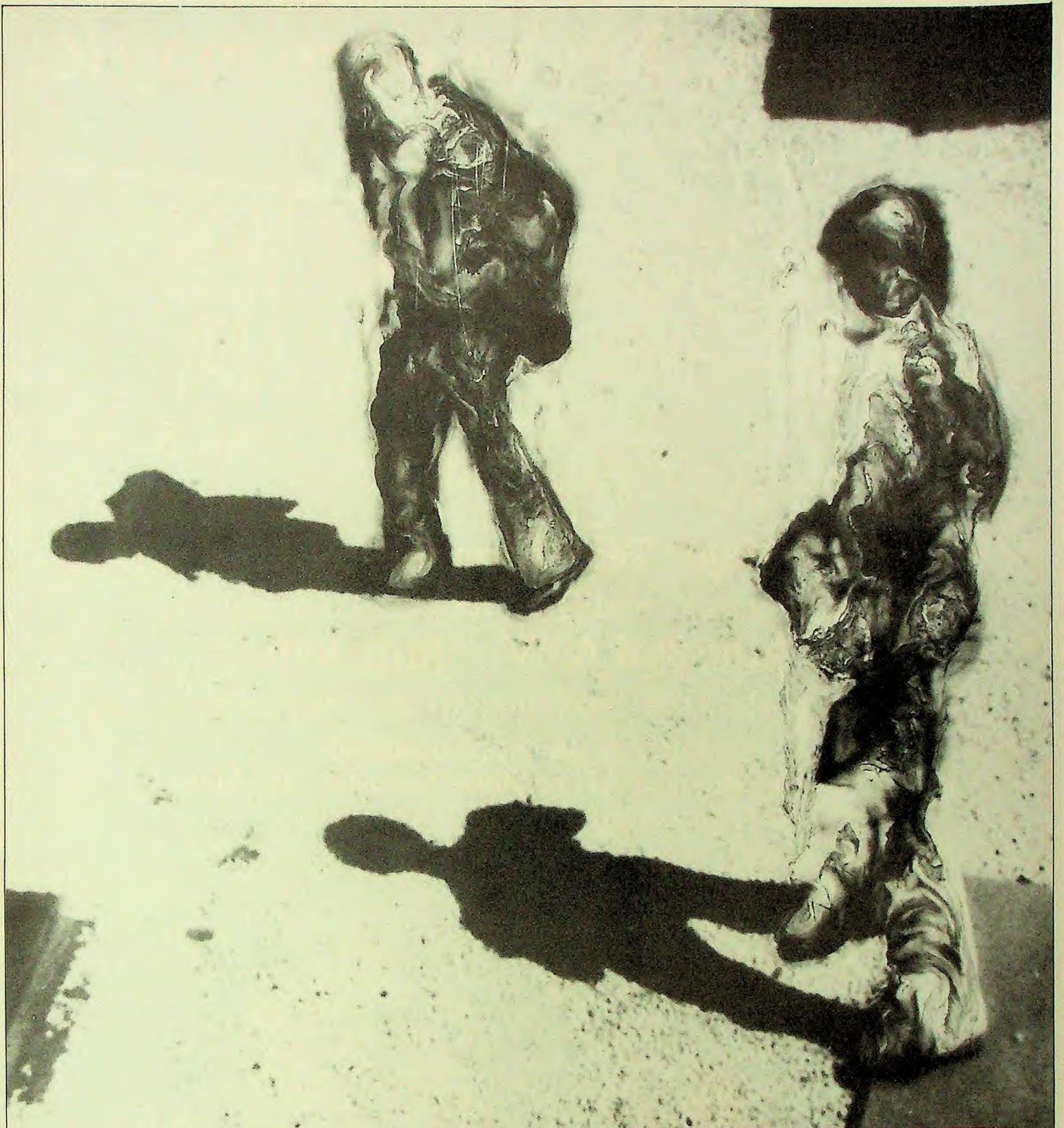
And if her faithful audiences expect the records to be something special, so does she.

"Maybe I take certain things much too personally, much too seriously, compared with other artists who are quite happy to go into the recording studios regularly and come out with several discs a year. For me, it takes a long time to convince myself that I can do something for a record, I find it terribly frightening in some ways.



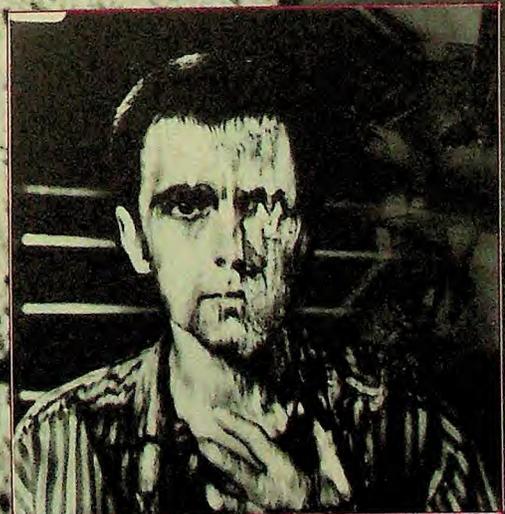
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This Week	Last Week	Wks on Chart	TITLE / Artist (Producer) / Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE / Artist (Producer) / Publisher	Label number
£ 1	1	4	WHAT'S ANOTHER YEAR Johnny Logan (B. Whelan) Bocu	Epic EPC 8572 (C)	▲ 39	41	3	MESSAGES Orchestral Manoeuvres In The Dark (M. Howlett) Dinsongs/Virgin	Dindisc DIN 15 (C)
£ 2	6	4	NO DOUBT ABOUT IT Hot Chocolate (M. Most) Stave/Nickelodeon/Intersong/RAK	RAK 310 (E)	40	32	5	THIS WORLD OF WATER New Musik (Tony Mansfield) April	GTO GT 268 (C)
£ 3	5	4	SHE'S OUT OF MY LIFE Michael Jackson (Quincy Jones) Sunbury	Epic EPC 8384 (C)	▲ 41	44	3	NO SELF CONTROL Peter Gabriel (S. Lillywhite) Clifoline/Hit & Run	Charisma CB 360 (F)
£ 4	4	4	MIRROR IN THE BATHROOM The Beat (B. Sargeant) Copyright Control	Go Feet FEET 2 (F)	42	31	7	FOREST The Cure (Robert Smith/Mike Hedges) APB	Fiction FICS 10 (F)
5	2	10	GENO Dexy's Midnight Runners (P. Wingfield) EMI	Parlophone R 6033 (E)	▲ 43	46	3	BODY LANGUAGE Detroit Spinners (Love/Zager) Carlin	Atlantic K 11392 (W)
▲ 6	23	3	THEME FROM MASH The Mash (T. Z. Shephard) Chappell	CBS 8536 (C)	£ 44	47	3	PULLING MUSSELS Squeeze (J. Wood/Squeeze) Rondor	A&M AMS 7523 (C)
▲ 7	18	2	OVER YOU Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor POSP 93 (F)	£ 45	52	2	BUBBLES Genesis (D. Hentschel/Genesis) Hit & Run	Zonophone Z 4 (E)
£ 8	7	4	HOLD ON TO MY LOVE Jimmy Ruffin (R. Gibb/B. Weaver) RSO/Chappell	RSO 57 (F)	£ 46	50	2	DUCHESS Genesis (D. Hentschel/Genesis) Hit & Run	Charisma CB 363 (F)
£ 9	8	5	I SHOULD LOVE DYA Narada Michael Walden (Narada Michael Walden) Rondor/Warner Brothers	Atlantic K 11413 (W)	47	NEW	I'M ALIVE Electric Light Orchestra (J. Lynne) Jet	Jet 179 (C)	
10	NEW		WE ARE GLASS Gary Numan (Gary Numan) Numan	Beggars Banquet BEG 35 (W)	48	NEW	D-A-A-ANCE Lambertas (Peter Collins) Rocket	Rocket XPRESS 33 (F)	
11	3	6	COMING UP Paul McCartney (McCartney) McCartney	Parlophone R 6035 (E)	£ 49	59	2	TWILIGHT ZONE Manhattan Transfer (J. Grayden) April/Carlin	Atlantic K 11476 (W)
£ 12	13	7	DON'T MAKE WAVES Nolans (Ban Findon) Blacksheep	Epic EPC 8349 (C)	50	45	5	PLATINUM BLONDE Prelude (I. Green/D. Winter) George Carr	EMI 5046 (E)
▲ 13	20	5	FOOL FOR YOUR LOVING Whitesnake (-) Sea Breeze/Whitesnake/Dump/Eaton	United Artists BP 352 (E)	51	35	12	KING - FOOD FOR THOUGHT U.B.40 (B. Lamb) Graduate/New Claims/ATV	Graduate GRAD 6 (SP)
14	11	6	THE GROOVE Rodney Franklin (Buckmaster/Butler) Maiscaboom	CBS 8529 (C)	£ 52	68	2	THE EYES HAVE IT Karel Falcka (W. Brill/R. Langridge) Rondor	Blueprint BLU 2005 (A)
15	10	7	SILVER DREAM MACHINE David Essex (David Essex) April/Imperial Wizard Songs	Mercury BIKE 1 (F)	53	48	6	TAKE GOOD CARE OF MY BABY Smokie (Smokie) Screen Gams/EMI	RAK 309 (E)
£ 16	19	5	BREATHING Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5058 (E)	54	34	9	SEXY EYES Dr. Hook (R. Haffkine) April	Capitol CL 16127 (E)
£ 17	17	5	LET'S GO ROUND AGAIN Average White Band (Average White Band/D. Foster) Average/Island	RCA AWB 1 (R)	£ 55	58	3	LADY Whispers (D. Griffey/Whispers) Chappell	Solar SO 4 (R)
18	NEW		RAT RACE/RUDE BUOYS OUTA JAIL Specials 2 Tone (D. Jordan) Plangent Visions	CHSTT 11 (F)	£ 56	67	2	IRENE Photos (R. Bachirian) Zomba	Epic EPC 8517 (C)
£ 19	25	4	YOU GAVE ME LOVE Crown Heights Affair (B. Decoteaux) Planetary Nom	Mercury MER 9 (F)	57	NEW	NOBODY'S HERO/TIN SOLDIERS Stiff Little Fingers (D. Bennett) Rigid Digits	Chrysalis CHS 2424 (F)	
20	12	4	GOLDEN YEARS (LIVE EP) Motorhead (Motorhead/N. Raymond) Motor/Jobet	Bronze BRO 92 (E)	58	55	4	THE SEDUCTION (LOVE THEME) James Last Band (G. Moroder) Famous Chappell	Polydor PD 2071 (F)
21	15	8	TOCCATA/VIVALDI Sky (Sky/Clarke/Bendall) Martin-Coulter/Sky Writing/UA	Ariola ARO 300 (A)	£ 59	61	2	SHANTE Mass Production (Mass Production) Two Pepper	Atlantic K 11475 (W)
22	16	9	CHECK OUT THE GROOVE Bobby Thurston (-) J. Peterman/Carlin	Epic EPC 8348 (C)	60	28	11	DON'T PUSH IT, DON'T FORCE IT Leon Haywood (Leon Haywood) Sunbury	20th Century TC 2443 (R)
▲ 23	37	3	LET'S GET SERIOUS Jermaine Jackson (Stevie Wonder) Jobete/Black Bull	Motown TMG 1183 (E)	61	NEW	EVERYBODY'S GOT TO LEARN SOMETIME Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 115 (A)	
£ 24	24	5	JUST CAN'T GIVE YOU UP Mystic Merlin (C. Kipps) DJM	Capitol CL 16133 (E)	62	NEW	LITTLE JEANNIE Elton John (E. John/C. Franks) Big Pig	Rocket XPRESS 32 (F)	
£ 25	70	2	FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong	Casablanca CAN 194 (A)	63	NEW	CHINATOWN Thin Lizzy (Thin Lizzy/K. Wolven) Chappell/PUK	Vertigo LIZZY 6 (F)	
£ 26	33	3	MIDNITE DYNAMOS Matchbox (Peter Collins) Magnet	Magnet MAG 169 (A)	64	56	4	HOLIDAY 80 EP The Human League (Human League/J. Leckie) Dinsongs/Virgin/Leeds	Virgin SV 105 (C)
£ 27	30	3	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Jona Lewie (B. Andrews) Street	Stiff BUY 73 (E)	£ 65	60	2	RUDI GOT MARRIED Laurel Aitken & The Unitone (L. Aitken) Sunbeam	I-Spy SEE 6 (F)
▲ 28	40	3	CRYING Don McLean (L. Butler) Acuff Rose	EMI 5051 (E)	66	NEW	DREAMS Grace Slick (R. Frangipane) Sunbury	RCA PB 9534 (R)	
29	9	8	MY PERFECT COUSIN Undertones (R. Bechirian) Warner Brothers	Sire SIR 4038 (W)	67	57	5	MY FRIEND JACK Boney M (-) Morgan/Shapiro Bernstein/Heath Levy	Atlantic/Hansa K 11463 (W)
30	21	5	THE GREATEST COCKNEY RIP OFF Cockney Rejects (P. Wilson) Signatune	Zonophone Z 2 (E)	68	NEW	IT'S ALRIGHT Sho Nuff (Sho Nuff/Shamwell/Voal/Calloway) Aviation	Ensign ENY 37 (F)	
31	22	6	STARING AT THE RUDE BOYS Ruts (Mick Glossop) Virgin	Virgin VS 327 (C)	69	42	14	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners (M. Zager) Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)	Atlantic K 11432 (W)
▲ 32	39	2	TEENAGE U.K. Subs (N. Garratt) Sparta Florida	Gem GEMS 30 (R)	70	49	8	WORK, REST AND PLAY MADNESS EP Madness (C. Langer/A. Winstanley) Warner Brothers	Stiff BUY 71 (E)
£ 33	29	13	NE-NE-NA-NA-NU-NU Bad Manners (Roger Lomas) Sunbury	Magnet MAG 164 (A)	71	54	14	DANCE YOURSELF DIZZY Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo 1 (CCR)
£ 34	51	2	BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway (Flack/Mercury) Teacense	Atlantic K 11481 (W)	72	NEW	HEARTBEAT/LOVE OR MONEY Sammy Hagar (G. Workman/Hagar) The Nine/Side B	Capitol RED 1 (E)	
£ 35	38	4	POLICE & THIEVES Junior Murvin (Perry) Blue Mountain	Island WIP 6539 (E)	73	36	7	TALK OF THE TOWN Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 12 (W)
36	26	4	THE BUCKET OF WATER SONG The Four Bucketeers (N. Graham) PVA	CBS 8393 (C)	74	53	11	MY OH MY Sad Cafe (Eric Stewart) St. Annes	RCA SAD 3 (R)
37	14	7	CALL ME Blondie (G. Moroder) Famous Chappell/EMI	Chrysalis CHS 2414 (F)	75	75	2	CALIBRE CUTS Calibre Cuts (Various) Various	Calibre CAB 502 (A)
38	27	10	WHEELS OF STEEL Saxon (Saxon/Hinton) Heath Levy	Carrere CAR 143 (W)					

A Z (TOP WRITERS)

Back Together Again	34
(Flack/Mercury)	34
Body Language (Fuchs/Scott)	16
Breathing (Bush/Kelly)	45
Bubbles (Kerbow/Kalitta)	45
Calibre Cuts (Various)	75
Call Me (Moroder/Stein)	37
Check Out The Groove (Brown/Laston)	22
Chinatown (Lynott/White)	63
Gorman Downey	63
Coming Up (McCartney)	11
Crying (Orbison/Meison)	28
D-a-a-ance (Bird)	48
Dance Yourself Dizzy (Baker/Seago)	71
Don't Make Waves (Findon/Myres/Puzey)	12
Don't Push It (Haywood)	60
Dreams (S. Delaney)	66
Duchess (Banks/Collins/Rutherford)	46
Everybody's Got To Learn Something (J. Warren)	61
Fool For Your Loving (Coverdale/Milestone/Moody)	13
Forest (Smith/Tolhurst)	42
Gallup/Hartley	42
Funky Town (S. Greenberg)	25
Geno (Ronald/Archer)	5
Golden Years (Live EP)	Various
Heartbeat/Love Or Money (S & B Hagar)	72
Hold On To My Love (B. Weaver)	8
Holiday 80 EP (Marsh/Oakey/Ware)	64
I'm Alive (J. Lynne)	47
Irene/Cridilla (Photos)	56
I Should Love Dya (Stevens/Walden/Wills)	9
It's Alright (Lewis/Chamber)	68
Just Can't Give You Up (Bullard/Dorsey)	24
King/Food For Thought (UB40)	51
Lady (Caldwell)	55
Let's Get Serious (Wonder/Garratt)	23
Let's Go Round Again (Gorrie)	17
Little Jeannie (John Osorne)	62
Messages (McCluskey/Humphreys)	39
Midnite Dynamos (S. Bloomfield)	26
Mirror In The Bathroom (The Beat)	4
My Friend Jack (Lukar/Lund/Rowley/Gill)	67
My Oh My (Young/Emerson)	74
My Perfect Cousin (O'Neil/Bradley)	23
Ne-Ne-Na-Nu-Nu (Daano)	33
Night Boat To Cairo (McPherson/Barson)	70
Nobody's Hero/Tin Soldiers (Fingers/Ogilvie)	57
No Doubt About It (Most/Glen/Burns)	2
No Self Control (P. Gabriell)	41
Over You (Ferry/Manzanera)	7
Platinum Blonde (B. Hume)	50
Police & Thieves (Murvin/Perry)	35
Pulling Musseles (Tilbrook/Difford)	44
Rat Race/Rude Buoy (R. Radlaton)	18
Rudi Got Married (L. Aitken)	65
Sexy Eyes (Mother/Stogall/Waters)	59
Shante (T. Williams)	54
She's Outa My Life (T. Bahler)	3
Silver Dream Machine (Essex)	15
Staring At The Rude Boys (Ruts)	31
Take Good Care Of My Baby (Goffin/King)	53
Talk Of The Town (Hynde)	73
Teenage (Harper)	32
The Bucket Of Water Song (J. Gorman)	36
The Eyes Have It (K. Falcka)	52
The Greatest Cockney Rip Off (Geggus/Turner/Riordon)	30
The Groove (Franklin)	14
Theme From Mash (Altman/Mandell)	6
The Seduction (Love Theme) (J. & R. Last)	58
This World Of Water (T. Mansfield)	40
Tocca (T. Keek)	21
Twilight Zone (Herman/Grayden/Paul)	49
We Are Glass (Numan)	10
What's Another Year (S. Healy)	1
Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill)	38
Working My Way Back To You (Lizal/Randell)	69
You Gave Me Love (Ide Reid)	19
You'll Always Find Me In The Kitchen At Parties (Lewis/Trussell)	27

Top 75 compiled by 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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TOP 75 ALBUMS

Week-ending May 24, 1980

NEW = 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

1	THE MAGIC OF BONEY M	Atlantic/Hansa BMTV 1	26	CHAMPAGNE & ROSES	Polystar ROSTV 1
2	SKY 2	Ariola ADSKY 2	27	BARBARA DICKSON ALBUM	Epic EPC 84088
3	JUST ONE NIGHT	RSO RSDX 2	28	SOLO IN SOHO	Vertigo 9102 038
4	GREATEST HITS	Whitfield RRTV 1	29	OUTLANDOS D'AMOUR	A&M AMLH 68502
5	DUKE	Charisma CBR 101	30	SO FAR AWAY	Polydor POLS 1019
6	OFF THE WALL	Epic EPC 83468	31	THE CORRECT USE OF SOAP	Virgin V 2156
7	SPORTS CAR	Rocket TRAIN 9	32	ORCHESTRAL MANOEUVRES IN THE DARK	Dindisc DID 2
8	TWELVE GOLD BARS	Vertigo QUOTV 1	33	TELL ME ON A SUNDAY	Polydor POLD 5031
9	ONE STEP BEYOND	Siff SEEZ 17	34	LITTLE DREAMER	PVK PVL5 102
10	HEAVEN & HELL	Vertigo 9102 752	35	ANIMAL MAGNETISM	Harvest SHSP 4113
11	HYPNOTISED	Sire SRK 5088	36	GOLDEN MELODIES	K-Tel ONE 1075
12	SUZI QUATRO'S GREATEST HITS	RAK EMTV 24	37	THE WALL	Harvest SHDW 411
13	BOBBY VEE SINGLES ALBUM	United Artists UAG 30253	38	EAT TO THE BEAT	Chrysalis CDL 1225
14	ME MYSELF I	A&M AMLH 64809	39	FAÇADES	RCA PL 25249
15	REGGATTA DE BLANC		40	WAR OF THE WORLDS	
21	THE MAGIC OF BONEY M	Atlantic/Hansa BMTV 1	41	STRING OF HITS	EMI EMC 3310
22	SKY 2	Ariola ADSKY 2	42	MIDDLE MAN	CBS 86094
23	JUST ONE NIGHT	RSO RSDX 2	43	BRAND NEW AGE	Gem GEMLP 106
24	GREATEST HITS	Whitfield RRTV 1	44	COUNTRY NUMBER ONE	Warwick WW 5079
25	DUKE	Charisma CBR 101	45	BRITISH STEEL	CBS 84160
26	OFF THE WALL	Epic EPC 83468	46	FLUSH THE FASHION	Warner Brothers K 56805
27	SPORTS CAR	Rocket TRAIN 9	47	FREEDOM OF CHOICE	Virgin V 2162
28	TWELVE GOLD BARS	Vertigo QUOTV 1	48	THE INCOMPARABLE ELLA	Polydor POLTV 9
29	ONE STEP BEYOND	Siff SEEZ 17	49	THE LAST DANCE	Motown EMTV 20
30	HEAVEN & HELL	Vertigo 9102 752	50	DOWN TO EARTH	Polydor POLD 5023
31	HYPNOTISED	Sire SRK 5088	51	PROGRESSIONS OF POWER	RCA PL 13524
32	SUZI QUATRO'S GREATEST HITS	RAK EMTV 24	52	PARALLEL LINES	Chrysalis CDL 1192
33	BOBBY VEE SINGLES ALBUM	United Artists UAG 30253	53	GREATEST HITS VOL. 2	Epic EPC 10017
34	ME MYSELF I	A&M AMLH 64809	54	YOU'LL NEVER KNOW	CBS 83812
35	REGGATTA DE BLANC		55	STRANGE BOUTIQUE	
36	CHAMPAGNE & ROSES	Polystar ROSTV 1	56	MIDDLE MAN	CBS 86094
37	BARBARA DICKSON ALBUM	Epic EPC 84088	57	BRAND NEW AGE	Gem GEMLP 106
38	SOLO IN SOHO	Vertigo 9102 038	58	COUNTRY NUMBER ONE	Warwick WW 5079
39	OUTLANDOS D'AMOUR	A&M AMLH 68502	59	BRITISH STEEL	CBS 84160
40	SO FAR AWAY	Polydor POLS 1019	60	FLUSH THE FASHION	Warner Brothers K 56805
41	THE CORRECT USE OF SOAP	Virgin V 2156	61	FREEDOM OF CHOICE	Virgin V 2162
42	ORCHESTRAL MANOEUVRES IN THE DARK	Dindisc DID 2	62	THE INCOMPARABLE ELLA	Polydor POLTV 9
43	TELL ME ON A SUNDAY	Polydor POLD 5031	63	THE LAST DANCE	Motown EMTV 20
44	LITTLE DREAMER	PVK PVL5 102	64	DOWN TO EARTH	Polydor POLD 5023
45	ANIMAL MAGNETISM	Harvest SHSP 4113	65	PROGRESSIONS OF POWER	RCA PL 13524
46	GOLDEN MELODIES	K-Tel ONE 1075	66	PARALLEL LINES	Chrysalis CDL 1192
47	THE WALL	Harvest SHDW 411	67	GREATEST HITS VOL. 2	Epic EPC 10017
48	EAT TO THE BEAT	Chrysalis CDL 1225	68	YOU'LL NEVER KNOW	CBS 83812
49	FAÇADES	RCA PL 25249	69	STRANGE BOUTIQUE	

TALENT



IAN HUNTER

Single-minded Hunter

By TERRI ANDERSON
IAN HUNTER is an artist who not all that long ago thought "I'd gone so far down the tubes that I'd probably never work again;" but, to mix metaphors wildly, he has managed to give his career a shot in the arm but is not yet completely out of the wood.

The last Hunter tour, which again gave joint billing to Mick Ronson, proved that the fans were still out there in strength, ready to pack the tour venues and howl their

appreciation for an evening's straight up and down rock and roll. The UK audiences, while predictably demanding a string of Mott numbers, seemed to know the newest Hunter albums. All of which does not get much of an enthusiastic response from the man himself. While much appreciating the welcome the live gigs got, he was rather underwhelmed by the response to his *You're Never Alone With A Schizophrenic* LP — his first since changing labels to Chrysalis.

"I was a bit fed up that *Schizophrenic* did not do so well here," he commented, on a brief visit to European territory to record a session for the marathon German

TV pop show *Rockplast*. "It was my biggest selling album in America."

Confirming the long-given impression that he is no spring chicken when it comes to working in, and understanding the workings of, the music business, Hunter is reserving judgement on the performance of the latest release as well. His 2 LP, mostly taken live from concerts in LA is heading for the US chart and has had a couple of weeks in the 61 and 62 slots of the UK chart. But, as he says, after having all but disappeared from consumer consciousness for a dangerously long time, the turnaround in career that has come in the past year "makes me very

optimistic".

Hunter and Ronson left Mott the Hoople at the end of 1974. They made solo LPs and toured together as the short-lived Hunter-Ronson Band.

Hunter settled in America, and intends to stay there because he has no particular sentimental attachment for these shores — still less for the comparatively restrictive conditions of work for musicians here against the opportunities to be had in the US.

"Like 90 per cent of British bands and performers, I started out not just for the music, but as a great poseur — because you have to take that attitude to stand out from the crowd of new acts looking for attention here. But then, when the music took over and became really important to me, I had to go to the States. There it is so much easier to work, more good musicians to work with, more places to work in."

He and Ronson will be touring there again, with the same fine bunch of players that he worked with on the last tour, but wants to bring in other musicians for the next LP. He is writing for that now (and says firmly that his greatest interest now is writing; that is the side of his career that he wants to concentrate on, while continuing to play and produce).

Ronson, however, will be there in the studio.

But as the new live 2LP *Welcome to the Club* confirms, Hunter and Ronson will give all the old numbers their full attention and energy when on stage.

"Yes, I'll keep playing all the old stuff. There are a few albatrosses, like *Memphis and Dudes*, but it doesn't bother me, even if playing those for the thousandth time feels tedious. If it had not been for them I would not be able to do what I'm doing."

Sonja set for solo career

SONJA KRISTINA returns to the recording scene this month with a new single, *St. Tropez*, for Chopper Records (distributed by RCA) and a new album also lined up for release.

St. Tropez marks Kristina's first real recording activities since the break-up of *Curved Air* three years ago.

Her new solo recording deal is paving the way for a return to live appearances later on in the year.

Kristina's new band, *Escape*, features Steve Byrd on guitars and bassist Alfie Agius. On the single and LP she was also supported by Wings' Laurence Juber, Alexander Skeeting on harpsichord, Liam Genockey (drums) and Colin Towns (synthesiser).

She selected Byrd and Agius from more than 200 musicians who answered an advert she placed in *Melody Maker*.

Bee Gee aids Ruffin's return

AN OLD friendship between Jimmy Ruffin and Bee Gee Robin Gibb has resulted in the former Tamla Motown star enjoying a new chapter of recording success, via *Hold On To My Love*, which also marks his debut single for RSO Records.

It was in the Sixties that Ruffin first scored with *What Becomes Of The Broken Hearted*, which repeated its Top Ten status in the UK several years later when it was re-issued. A string of other hits followed, including *I've Passed This Way Before* and *Farewell Is A Lonely Sound*, but after a change of record label Ruffin went through a fallow period so far as hit records were concerned — although still playing the Northern clubs with tremendous success.

Ruffin lived in London for four years until 1976 when he decided to return to his native Detroit.

"The problem was that I found the London promoters would not take me seriously. I was playing dates in the South of England, the Midlands and the North, and there were full-houses everywhere, but it was different in the capital. When they heard me, they'd just say: 'Well he's fine for the Northern clubs but not down here. Eventually a friend of mine gave some advice. He told me to get out

of the country and return to the US if I wanted to keep my prestige and that is exactly what I did."

Ruffin made several singles for Polydor and had a minor hit single, *Tell Me What You Want*. Then he signed with CBS which was a totally non-productive period.

His friendship with Robin Gibb goes back to about 1974, before the Bee Gees enjoyed their second incarnation as a top group.

"We talked about working together and then the band had a hit with *Jive Talking* and it just became impossible," Ruffin says. "Eventually Robin was able to find time to work with me in the studio and the result is the new album."

The number has already been a Top Ten hit in the US and is set to repeat its success this side of the Atlantic.

Ruffin remains grateful for his early hit, *Broken Hearted*.

"I don't resent it at all and I certainly don't find that record success works against me. In fact, a lot of people forget that it was not my first hit — I had two before then and at least six afterwards, but it was the number which was responsible for making my name."

TIP SHEET

Marmalade looking for material

THE KENNY Lynch Organisation, in its expansion programme, appointed Dave Fisher, formerly of Unicorn Entertainment Consultants, to the position of managing director of their management/agency division. Fisher brought with him sole representation of Marmalade and Federation.

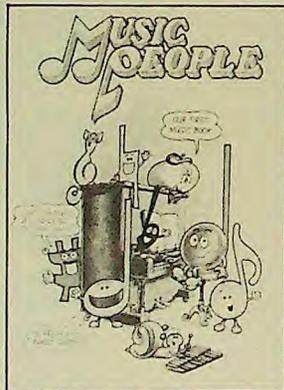
He tells *Tipsheet*: "Marmalade are now about to go into the studio to record a new album to coincide with an American tour in September and we are looking for material."

Marmalade has had hits worldwide with *Ob La Di, Reflections Of My Life*, and *Falling Apart At The Seams*. The band produces themselves and are looking for all types of songs though they are basically rock orientated. The main requirement is that the tracks will appeal to audiences in the UK and America.

CONTACT: Dave Fisher, K.L.O., 5 Half Moon Street, London W1. (01) 493 4131.



THE CITIZENS



Jazz outlet needed

NEW YORK-based *Inner City Jazz*, headed by Mort Hillman, is looking for an outlet in England for its catalogue which includes some great jazz names such as *Art Farmer*, *Jackie McLean*, *Stan Getz* and *Mal Waldron*. Certainly deserving of sales exposure in the UK, more distribution information can be obtained from Mort Hillman at *Inner City Records*, 425 West 55th Street, New York, 10019, New York.

Citizens hunt label deal

THE CITIZENS are a musically proficient rock band and their recorded material is of the style, both creatively and in their production, to impress an American market which seems always ripe for British rock bands, though not necessarily of the new wave variety. They are currently doing gigs in and around London and for interested record companies, they are well worth a listen.

Citizens' first single, *Satisfy the Citizens*, is out in France on the Dreyfus label and is soon to be released in Germany, Holland and Italy.

Says Ron Liversage of their publishing company, *Cavalcade*: "Limited pressings are available of the single but do come and see them live." CONTACT: Ron Liversage, *Cavalcade*, 138 New Bond Street, London W1Y 9FB. (01) 493 9681.

Music People seek songwriter

THE MUSIC People are a brand-new bunch of cartoon characters who are going to be helping thousands of kids to learn music. They are about to move out of the present confines of book format and into records, tapes, radio and TV. For this, they need a songwriter to generate lots of musical material for them.

Leslie Carter is an experienced musician who left a promising career as a designer and illustrator to become a professional composer. Music People are the offspring of these two areas of experience. Co-author Angela Carter, is an active piano teacher and an invaluable collaborator in matters of method and technique for what became a 48 page highly original book with, as described, "child-appeal" and "parent-pull". The project was picked up by David Holmes and published through Chappell Music.

The response was immediate. It seems these characters really do make understanding and playing music child's play. Thus the interest to expand the concept and the need for original songs.

Alan Smith and Peter Lacy have a full campaign planned to include radio and TV promotion of records and tapes.

CONTACT: Music People, 14a Shouldham Street, London W1H 5FG. (01) 723 8233.

Sad Among Strangers agency plea

SAD AMONG Strangers is a band composed of three Welshmen, two Londoners and their unofficial sixth member, manager, publicist, Ian Dinwoodie who has sunk a great deal of money and time into the project. They are pinning their

hopes on a single, released on their own *Brave Tales* label on sale at *Rough Trade* and *Virgin Megastore*. The band is now looking for an agency and a licencing deal for this release.

Says Dinwoodie: "We've gone through a pressing of 1,000 though the single was intended primarily as a demo. *Sad Among Strangers* is a semi-pro group who write intelligent lyrics, have high standards of musicianship and write original tunes. Money raised by doing office jobs is being ploughed straight back into gear and into rehearsal time at South London's *Woodwharf Studios*."

The band has been together a little over a year and has been making the rounds of the London pub rock scene.

Says Dinwoodie: "We have not been walking into A&R men's

offices and playing them tapes, but instead have built up a live following and proven sales with the single."

Lyndon Morgans, lead vocalist/guitarist, is the composer of this single, *Sparks Fly Upwards* c/w *A Better View of Baxter and The Gongs*.

Contact: Ian Dinwoodie, 6 Elverson Road, London SE8. (01) 692 5948.

Hit chance

ROGER GREENAWAY and Geoff Stephens have written a song which they feel is strong enough to launch a new artist or act. This song is in the country/rock area. Any singer or group without a recording contract is asked to send tapes and photos as soon as possible to Roger Greenaway c/o 12 Stratford Place, London W1N 9AF.

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FOCUS ON AUSTRIA

Small but independent

AUSTRIA IS one of the smaller countries of Europe and the most easterly, bordered by the Iron Curtain lands of Hungary, Czechoslovakia and Yugoslavia and sharing its outer frontiers with Italy, Germany and Switzerland, writes Nigel Hunter.

Its population at the last census in 1971 was 7,456,403, and its language is German. The Austrians assert a sturdy independence, however, despite the proximity and influence of their large West German neighbour and point out that some of the Austrian and German dialects are mutually incomprehensible. Austria has its own tastes and styles in music and is far from being a mere West German satellite in market terms.

Like other western counties, Austria is experiencing a downturn in record and tape sales. Monetary turnover last year was 3.8 per cent down on the 1978 figure, which at

£23,495,150 had peaked at 20.4 per cent more than in 1977. The 1979 figure was £22,605,617. Pre-recorded cassettes registered a marked drop from the 1978 total of £7,677,876 to £6,504,329.

Home taping, parallel imports and piracy confront the Austrian music industry in much the same degree as they do other EEC partners and associates. Austro Mechana, the local equivalent of the UK MCPS, has achieved a notable victory in the courts on imports, however, whereby importers are now obliged to pay an equitable royalty rate on the product they bring into the country. Austro Mechana is also confident that this summer will see the enactment of an amendment to the Austrian Copyright Act, imposing a 10 per cent of wholesale price levy on the sale of blank tape.

The country's radio and TV service is state-run, although advertising is sold on both media and there is a general belief in the music business that the introduction of a wholly commercial broadcasting service would be

beneficial.

As it is, the pop music content of Austrian TV has increased over recent months and classical music is well catered for. On radio, the three channels are 01, featuring classical music and educational and cultural programmes; 02 with a high content of *schlager* music (German language hits) aimed primarily at the Austrian provinces, and 03, devoted to young people's tastes and playing virtually 99 per cent international repertoire.

Blue Danube

Six hours each day on 01 belong to Radio Blue Danube, a service launched last year by the Austrian broadcasting organisation ORF specifically for the large foreign population in Vienna working for the United Nations and other international trade and cultural organisations and agencies.

It broadcasts news in English, French and German, and music-oriented magazine programmes in English, with well-known British broadcasters Paul Hollingdale and Don Moss among its chief assets. Blue Danube has proved to be very

popular with Austrians as well as expatriates, and is exerting increasing influence on record sales.

The Austrians are exerting increasing influence in Germany as well as in the home market with *liedermacher*, their own special form of singing and songwriting about everyday life and living and the attendant problems. And independent producers who distribute their own recordings through non-traditional retail outlets are denting the previous share of the local folk and pop market held by the major record companies.

Music publishers invest heavily in mailing free printed music arrangements and publicity and promotional material to musicians and artists and discos throughout the country to maximise their performing royalties on the copyrights. The live music tradition is as strong as ever in Austria and classical music appreciation and fondness for the music of the Strauss family and others like Robert Stolz (whose centenary year this is) are unabated.

In the live music context, Austrian promotion people are unanimous in rating tours by popular foreign acts as a major means of boosting record sales. The Austrian fans are notably loyal to artists they like and Status Quo are an example, still selling large quantities of their releases even though it is some years since they last appeared in person.

A handicap to pursuing the touring aspect of record promotion is Austria's location on the fringe of East Europe, the long travelling distances involved and the dearth of venues large enough to make touring fairly viable. Vienna is the optimum centre for concerts, but is the farthest away and an expensive proposition for bands whose appeal and style depend entirely on the transportation of truckloads of lighting and amplification equipment.

The Austrian music business seems set to weather the present economic storms and emerge intact if somewhat streamlined for the new Eighties era of increased leisure time and the growth of the video medium.

IF THEY were not such a gentlemanly race, the Swiss could be having a good belly laugh at the British record industry's problems with parallel imports, writes Rodney Burbeck.

In a market that depends on genuinely imported product for more than 90 per cent of its releases, the spectre of the freelance importer looms large in record company boardrooms — particularly in an economic climate which, until recently, cultivated a currency so hard that it was cheaper to buy from almost anywhere other than in Switzerland.

Add to that the schizophrenic problems of catering for a market split into three distinct language areas, each with its own individual tastes in music — the German market of the north and east, the French area around Geneva in the west, and the Italian section to the south — and you have a particularly complex music industry.

All this in a country half the size of Scotland, where 25,000 units justifies a gold disc and where the biggest selling recording artist of all time (outselling Saturday Night Fever) is a ventriloquist!

Discovered by the Swiss German Bellaphon company then snapped up by Polydor, vent Kliby and dummy Caroline, telling jokes and singing in the Swiss German dialect, sold 235,000 albums in 1978 — nearly double the amount sold by Travolta and friends.

But Kliby apart, the Swiss industry is very much dependent on the output of the British and American markets and, to a smaller extent, their near

From Kliby to Krokus -this diverse market

neighbours in Germany, France and Italy.

And they view with alarm the downturn of the industry in other parts of the world — not to mention the dangers of Middle East political conflict — as a potential threat to their island of prosperity with an inflation rate of only five per cent and only 0.2 per cent of the active population unemployed.

The cheap imports which flooded the shops from Britain and other sources when the Swiss franc was particularly hard challenged the record companies' profit bases for a while, but even as the franc softened they were taking steps to combat the problem through their association of record companies.

This association, the VSSL — of which all the major companies (except CBS) are members — has far reaching powers which would bring a tear of joy to the eye of most British record executives. It is allowed to quite legally fix wholesale prices, as well as trading terms and conditions and utilises the same price coding.

In its turn, the dealers' own association is allowed to mutually agree retail prices, thereby determining their own mark-up. There is some price cutting, but generally the system seems to work

to everyone's satisfaction and our own industry could possibly learn some lessons — not that the present British law would allow a cartel operation.

By offering special discounts on a step ladder volume basis for dealers buying only from VSSL companies, the association was able to offer dealers a viable alternative to the cheap imports.

VSSL members believe their activities stabilise the market and help to develop a relationship of mutual confidence between distributor and dealer. And since doing away with recommended prices in 1976 they have had no problems with determining royalties — the biggest stumbling block to abolishing RRP in Britain. Their royalty base is a percentage of the wholesale price and a mark-up agreed with the local copyright office.

I was also impressed by the fact that almost every record company I visited had its own showroom in its head office where dealers can drop in at any time to browse and order.

This is essential in a country with such a diverse market which means most companies have to maintain a catalogue of some

5,000 or more titles. And when you are almost entirely dependent on other people's pressing plants as your product sources then stock control is a particular headache!

The Swiss are also at the mercy of their neighbouring country's promotion departments as the German, French and Italian broadcasting output is easily seen and heard in most parts of Switzerland so a peak-viewing German TV show or an airplay hit, for instance, can influence Swiss record buyers.

Their own media has been a little disdainful of the burgeoning rock industry and even today press, radio and TV exposure is hard to come by. But the presence of a pirate radio station up in the Italian mountains beaming down to the Zurich area has revolutionised broadcasting.

Radio 24 is just that — a 24 hour pop music station with commercials which the Swiss government tried three times to close down (once its transmission cables were cut) but now seems to have grudgingly accepted.

In a country where the national radio network plays mainly "schlager" music (a fairly detrimental term for pop/MOR) and allows rock just one hour a day airtime, Radio 24 is giving the

Swiss much the same service as the British pirates provided back in the Sixties.

Most record companies have welcomed Radio 24 with open arms, giving them unlimited promotional records and unofficially organising petitions to keep them on the air, although some argue that too much airplay will damage record sales (sounds familiar!).

The country has no official market share figures, but it is generally accepted that the long-established Musikvertrieb (founded by the legendary Maurice Rosengarten) has the lion's share, with the diversity of its distributed labels, followed by EMI.

PolyGram has Polydor and Phonogram in the same building near Zurich plus Barclay in Geneva and its German Metronome company is represented by the independent Swiss Metronome company.

The German Bellaphon company has a young, fast-growing offshoot in Switzerland. CBS is the only American company to have put down roots in the country.

Switzerland's youngest record company is the Ariola subsidiary, just three years old in July, but it has already contributed what could be Switzerland's first major rock act to the international market — heavy metal band Krokus which has been picked up by Ariola companies around the world.

The Swiss music scene is admittedly small but it does present some fairly unique challenges in serving a diversity of markets. And, to use the inevitable comparison, the Swiss industry seems to tick over with the fine precision of a hand-built Swiss watch.

AND SWITZERLAND

SUPPLEMENT

The friendly threesome

THE COMPARATIVE smallness and centralisation of the Austrian music industry are further underlined by the fact that Ariola, CBS and WEA share the same premises and certain facilities in Vienna in apparently complete accord and amity.

Ariola started in Austria in 1959 and was the first of Ariola's international companies outside Germany. It has a staff of 30 and a trade that divides into 90 per cent international repertoire (including German) and 10 per cent local.

"In a rather soft market, we have increased our business by between 30 and 40 per cent," said Ariola marketing manager Erich Krapfenbacher. "The arrival of two more big catalogues in the shape of

MCA and Arista under the Ariola roof has helped, of course."

Krapfenbacher attributes the softness of the market to increasing alternatives for the public's leisure spending such as foreign holidays and buying bigger cars. He also believes that the retail trade has been over-indulged with special privileges.

"For instance, the Christmas Stocking campaign, which formerly began in September and October, was starting earlier and earlier until it actually opened in 1978 in July. Spring campaigns were starting in January right after Christmas, there was delayed billing, with retailers being given up to six months to pay and there were special rates, premium gifts and return allowances. It had to stop and campaigns have decreased dramatically in number."

He rates tours by artists as of

major importance in stimulating sales and Ariola is always prepared to link up with such events for maximum promotional effect.

Promotion manager at CBS Austria is Willi Schlager and, like Krapfenbacher, he reported a 33 per cent increase in CBS business last year despite an overall decline in the music market of nearly three per cent. Schlager blames home taping and bootlegging for most of the market slump.

CBS product, pressed in Haarlem, Holland, registers a division of 80 per cent international and 20 per cent local. The local product breaks down into 95 per cent folk and five per cent pop, but Schlager added that pop was now gaining, with an increasing number of good young Austrian musicians forming new wave bands to play in pubs around the country.

Schlager finds good co-operation from Austria's state radio and TV services "because we are inter-

dependent — they need us and we need them". Airplay is still the most important factor in selling records and an additional plus is the fact that there are now three TV pop programmes as opposed to one.

Schlager's opposite number at WEA is Jeff Maxian, who also agrees that concert appearances are very beneficial to record sales — not least, perhaps, because he formerly worked for Stimmen der Welt, a leading Austrian concert tour company.

"We are trying hard to bring groups over here," he said. "The Austrian market is small and most records are sold in our cities."

Maxian declared that the German language is a considerable handicap to the chances of Austrian and German artists succeeding in other parts of the world. There is even difficulty between Austria and Germany in the same way that incomprehension can arise between England and Wales or Scotland.



HEAVY METAL rock band Krokus.

Aiming at int'l markets

SWITZERLAND'S YOUNGEST record company, the German-owned Ariola Eurodisc, will be just three years old on July 1, but it has already put Swiss rock music on the map around the world with heavy metal band Krokus gaining acceptance from Ariola companies and licensees in the UK, USA, Japan, Benelux, France, Italy, Spain, Scandinavia, South Africa and Australia.

Ariola picked up Krokus after three albums with Phonogram (see separate story) and their first album for the label, *Metal Rendezvous*, is well on the way to gold status in Switzerland and is hovering just outside the Top 75 in the UK.

"It is our first big success and it is the first time in Switzerland that a band like Krokus has had an international break," says Ariola's deputy managing director Bruno Huber.

Among the overseas label they represent are the UK's Island, Bronze and Virgin and Sire from America, plus all of the parent company's product.

Apart from Krokus, Ariola is also hot to break another local act — the bizarre trio Pfulri, Gorps and Kniri who play banjo, guitar and mouth organ plus 50 other instruments ranging from plastic bags to garden hoses: The gentleman named Gorps is English-born and the group's blend of rock, blues, folk, country and humour certainly has an international appeal.

Ariola is also proud of its efforts to promote the growing Italian repertoire in Switzerland and claims to have helped to build Angelo Branduardi in that territory. "There is a new Italian music scene of singer/songwriters and we are very sympathetic to that music," says Huber.

The company also actively promotes in the French part of Switzerland and is having chart success with French girl singer Lio. Internationally, Boney M has been Ariola's biggest selling act in Switzerland with *Rivers of Babylon* achieving a remarkable 135,000 sales.

But it is Krokus that Ariola currently cannot stop talking about and is particularly proud of a headline in a local music paper: "Krokus — Harder Than The Swiss Franc!"



NORMAN BLOCK, managing director of CBS Records in Switzerland (right) played host at a lunch in Zurich for Eurovision Song Contest winner Johnny Logan, whose recording of *What's Another Year* was picked up by CBS/Epic, Swiss singing star Paola, signed to CBS Germany, and Music Week editor Rodney Burbeck (left).

Rebel's cause

NORMAN BLOCK, CBS Records' managing director in Switzerland is a quiet American, but could also be considered to be the rebel of the Swiss record business.

One of his first actions when he moved to Switzerland three years ago was to disassociate CBS from the local association of record companies (VSSL) and reduce his wholesale prices.

He also dropped cassette prices down to the same level as albums and eliminated all special deals, offering all dealers the same terms.

"I opted out of the VSSL because I wanted more freedom to set my own price structures," says Block. "I lowered prices drastically — by up to 20 per cent — and my main objective was to enable dealers to have a chance to buy my product and compete with the importers."

Block had spent seven years with CBS International in Paris, latterly as vice-president of business affairs, when he was offered the Swiss position. Under his hand the company has outgrown its present location in the lakeside town of Zug and will shortly be moving to bigger premises.

Much of his success comes, understandably, from the wide range of international hit acts available to him from CBS and its labels in America and Britain, but

his A&R men are also active in developing local repertoire.

Among local acts currently being promoted by CBS are 17-year-old Mariella, who sings in both German and Italian, a useful asset in this three-language market and rock band The Tickets who comprise three Swiss musicians and Irish guitarist and songwriter Kevin Carlsen.

CBS' top ten sellers list of the past year aptly illustrates the varied market here with Umberto Tozzi's *Gloria* and Ricky King's *Zauber der Gitarre* showing along with Supertramp, ELO and Bob Dylan in the albums list; and Alain Chamfort's *Manureva* and Francis Cabrel's *Je l'aime a Mourir* alongside Art Garfunkel, Anita Ward and Michael Jackson in the singles list.

Britain's Mike Batt is one of the most respected and revered artists in Switzerland and is a particular favourite of the media here.

"The influence of England is very strong here," says Block. "The English language Radio Luxembourg service is influential and the English music papers are popular among rock fans. We have to keep a close watch on what is moving in Britain and then get in fast before the importers."

SWITZERLAND'S DOMESTIC music industry was pioneered some forty years ago by the legendary Maurice Rosengarten who started Musikvertrieb which today continues as the country's leading record company.

Back in the Thirties, Rosengarten forged a link with another record industry pioneer, Sir Edward Lewis, and was instrumental in building the classical catalogue for Decca — the most potent part of the Decca record company left today.

Rosengarten died five years ago, but Musikvertrieb stays within his family with his daughter, Sarah, running the publishing company and her husband, Dr Jack Dimenstein, is president of Musikvertrieb AG.

And the link with Decca continues, despite its sale to PolyGram, because the rights to Decca repertoire for Germany, Austria and Switzerland remain with Teldec which Musikvertrieb represents in Switzerland.

"PolyGram has indicated it wishes to continue with the Decca label and we have experienced pleasant relationships with the new owners so I am sure we are now forming the basis of a long and mutually profitable relationship with PolyGram," said Dimenstein.

The company is also involved in music hardware, having the rights to Telefunken consumer radio, TV and tape products in Switzerland and everything is run from a vast building on the outskirts of Zurich which houses administration offices, showrooms for software and hardware and a most sophisticated pick-and-pack conveyor belt system which is the heart of Musikvertrieb's enviable distribution network.

Although the Swiss industry does not publish official market share figures, no-one could contest that Musikvertrieb has a lion's share, being licensors for RCA and WEA and distributors for Ariola as well as

a host of smaller domestic, European and American labels.

And a recent survey of Swiss dealers voted Musikvertrieb top company for sales and promotion and in second position for distribution efficiency and dealer relationships.

Musikvertrieb also had the biggest single in Switzerland in 1979, by Alan Sorrenti on Teldec and the biggest-selling album, the RCA soundtrack of the film version of *Hair*. In the past year the company also picked up four gold records — for Francis Lai's *Bilitis* soundtrack, the Eagles' *Hotel California*, Fleetwood Mac's *Rumours* and Neil Young's *Harvest*.

And another gold award comes its way this month — for German WEA band Supermax's *World Of Today* album.

Musikvertrieb has achieved all this with a staff of 12 salesmen — high for a country of only six million population — four promotion staff, four label managers and two rack-job co-ordinators, one of whom specialises in advising outlets on classical repertoire. Plus, of course, an executive staff headed by general manager Lucien Mohnerat.

Dimenstein is also proud of the fact that his company actively promotes itself in French-speaking Switzerland.

"We have invested substantially in creating a full showroom with staff in Geneva where we can greet our dealers and use it for promotion purposes when we have artists appearing in the French area," said Dimenstein.

"The Swiss-French record dealers feel somewhat neglected compared to their colleagues in the German part and we try to remedy this situation. It has improved our relationships with them tremendously and the artists also appreciate the promotional support we are able to give them."

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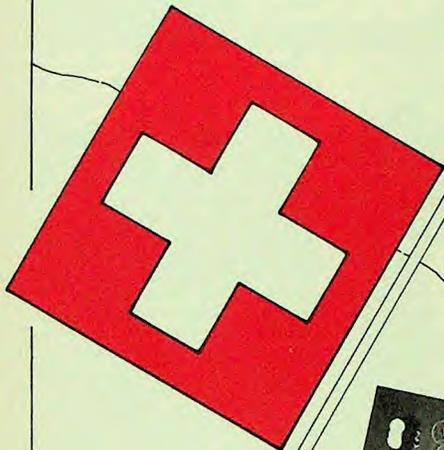
8. *What's Another Year* - Johnny Logan
9. *Rock-A-Billy-Rebel* - Matchbox - Magnet
10. *Rock-a-billy-Rebel* - Matchbox - Magnet

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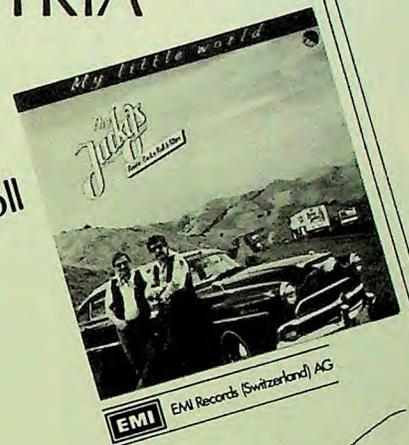
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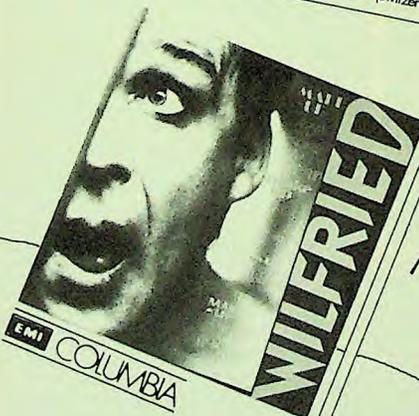
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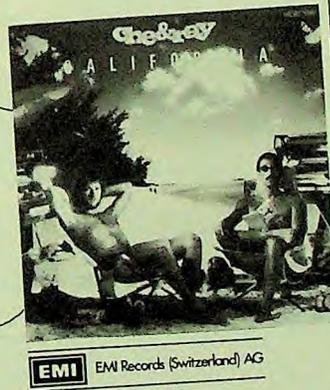
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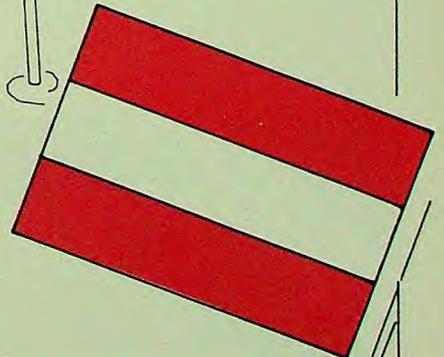
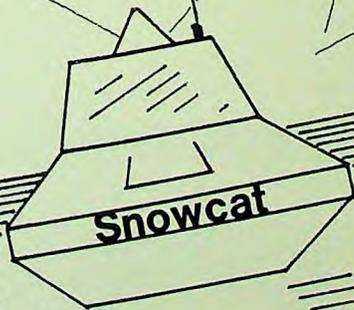
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SUPPLEMENT

Arming has faith in Mega-seller talent potential

POLYGRAM'S FIRST presence in Austria was the foundation of a Deutsche Grammophon branch in 1908.

The present PolyGram grouping of Polydor, Phonogram and Amadeo took place in 1975 and includes also a pressing plant, film company, publishing branch and a total of 270 staff. The plant caters for PolyGram's local requirements and also handles export work within the group as well as custom pressing.

PolyGram Austria president is Wolfgang Arming, who celebrates 25 years in the music business this year. The working wheel has turned full circle for him, a native Austrian, who joined the Philips record division in Vienna in 1962.

"Business is as difficult here as in other places," said Arming. "Over the last 18 months, there have been three bad things affecting it in the shape of imports, home taping and lack of repertoire."



VICTOR CORDANI, managing director of Amadeo.

"We had to adjust our prices to compete with parallel imports, although an Austrian High Court decision in favour of Austro Mechana has made it easier to combat this problem. Blank cassettes are the big, big threat and we must make the pre-recorded cassette more attractive in price, packaging and creativity. We're trying to find out in Austria through a market research company if we can beat this home taping problem, and I think the cure will probably be a technical innovation of some kind. I hope it happens soon because the next few years will be hard."

On the subject of repertoire, Arming concedes Austria's disadvantages in its small size, its location, the proximity of the large and influential West German market and the potency of international product released in Austria. He is optimistic, however, that the country can assert itself through its own talent.

"The liedermacher artists here—those telling stories in song about everyday life and living—are now becoming popular in Germany as well," he explained. "Austria has always been a source of musical talent and three top stars in Germany, Peter Alexander, Udo



WOLFGANG ARMING, president of PolyGram Austria.

Juergens and Freddy, are all Austrian-born.

"A new generation of Austrian musicians grew up with the Beatles, the Rolling Stones and jazz and blues. They are in groups all over Austria, sometimes not very professional yet, but individually good. For instance, Peter Wolf is an excellent Austrian keyboard player now working with Frank Zappa.

"These groups are beginning to produce themselves on record and experimenting with sound and ideas. The next step in this development will be the emergence of some producers with minds and ideas attuned internationally."

Arming is less enthusiastic about the retailing side of the Austrian music industry.

"There are a few very active retailers who are fantastic in their efforts and achievements, but most are only concerned about what bonuses and rebates they can get out of the record companies. It's a shame because they could and should be doing much more."

With the exception of the DGG element, Amadeo is the oldest part of PolyGram's Austrian family, having been founded in 1945 as an independent classical venture with Dr. Heinrich Haerdil as its first managing director.

President incumbent is Victor Cordani, who took up the post nearly six months ago after service with EMI and K-tel in both Switzerland and Italy.

"Amadeo's main activity at the moment is distribution," Cordani disclosed.

"However, PolyGram doesn't want Amadeo to be just a distributor. We are returning to our first activity, classical recording, again, and the investment is very high."

Cordani estimates that 80 per cent of Amadeo's own product is Austrian folk music, but the company has "a whole range of repertoire" and passed its sales target for the first quarter this year by a healthy margin. He is convinced that the label's impending return to classical repertoire activity is a wise and profitable one, pointing out that 65 per cent of its sales are back catalogue, including the earliest recordings made by Dr. Haerdil.

"With good classical product, you

can be 100 per cent sure of the prospects like a Swiss bank," he grinned. "With pop product, you are 100 per cent unsure."

Phonogram started operating in Austria under its own volition in April 1970. Prior to that, it had been distributed as the Philips catalogue by the Polyfone organisation under the auspices of Polydor. Running Polyfone at that time was Gerald Jacobs, now managing director of Phonogram in Austria.

He assesses Phonogram's turnover to be 10 per cent classical and 90 per cent pop, which further breaks down into 80 per cent international and 20 per cent local repertoire.

"The 20 per cent local used to be 30 per cent," Jacobs added. "But the major companies have lost their former exclusivity of recording folk music because independent producers have started recording and distributing it themselves. The recordings are cheap to do and we're sorry to have lost some of this market, but to regain it one must



GERALD JACOBS, MD Phonogram invest money and manpower and it's not a good time for that at present."

Jacobs said that the independent folk producers in Innsbruck and similar locations are using traditional outlets for their recordings, but are also building up important new avenues by means of racks in non-traditional outlets. He believes the PolyGram companies must follow suit in the latter case.

WHILE POLYGRAM record companies around the world were wallowing in mega-sales of Saturday Night Fever and Grease records a couple of years ago, Polydor in Switzerland was celebrating the success of an even bigger sales phenomenon — a ventriloquist called Kliby and his dummy, a mixture of cow and goat, called Caroline.

Not that the Swiss Polydor people had been backward in selling RSO's product — they moved 130,000 copies of SNF alone, which in a country where 25,000 units wins a gold disc is no mean feat.

But an even more extraordinary achievement was to attain sales of more than 235,000 albums by Kliby and Caroline.

And apart from the sheer unlikelihood of selling audio records of a ventriloquist (it's even more bizarre than Peter Brough getting away with it on BBC radio a few decades ago) is the fact that Kliby and Caroline joke and sing in the Swiss German language, which eliminates possible sales among the French Swiss or Italian Swiss in this tri-language country.

To be fair, it was actually the Swiss Bellaphon record company which first broke Kliby and Caroline with a hit single three years ago. The vent already had a successful nightclub act and Bellaphon had the idea of making a record. Bellaphon, understandably, did a one-off deal for a single — but Polydor stepped in and snapped up the act after that single because a big hit and went on to make an album.

A second album was released last year and did a further 175,000 copies.

Polydor Suisse general manager, Dr Juerg Schwarz, explains Kliby's success thus: "Simply, the artist has the capacity to appeal to a wide range of people from three years to 90, whereas a normal pop or rock act may be limited to a particular age group. Also, of course, we put some very hard marketing behind it!"

Polydor and Phonogram share the same building in the Zurich suburb of Schlieren and the same distribution, otherwise they are

separate companies and Polydor has its own marketing staff of about 22 people handling a very wide range of music including locally originated material as well as the international acts they get automatically from other Polydor companies.

Schwarz is particularly pleased with the success they have had with Britain's Barclay James Harvest, top sellers in Germany and Switzerland.

Polydor here also has the unusual achievement of having a locally-produced record in the South Korean Top 10 — although admittedly with a band of South Koreans now living in Switzerland. Originally called the Arirang Singers, now renamed Koreana because not too many people in Europe know that Arirang is a Korean mountain, the group was signed to Polydor Suisse in 1978.

Koreana are now building a following in Switzerland and Germany — as well as back home — with a debut LP, Discorea, recorded at Sinus Studio in Berne, and a single, Dark Eyes, "an old Russian folk tune transformed into a charming disco hit".

Other acts bringing Polydor local success have been hard rock group Crown, three Czech exiles living in Zurich who have toured Britain and recorded their debut album at London's Matrix Studio; Swiss Italian Franco Carloni who had a recent hit single with Evelynne; a "rocking lady" Carol Vinci from the French part of Switzerland; and horn player/big band leader Max Greger whose Tour de Suisse album of specially recorded Swiss material earned him a gold disc.

One unusual aspect of Polydor's marketing effort is a direct-mail eight-page consumer magazine which goes out six times a year to a mailing list of known record buyers.

The list has been built up over the years from newspaper competitions and is continually updated, and the magazine, *Polydor Journal*, naturally describes new releases and artists tours and, says Schwarz, although an expensive mailing operation is an effective marketing tool and a viable alternative to press advertising.

Phonogram's dialect rock

WITH SWISS band Krokus apparently on the brink of bringing Swiss-made rock music to the attention of the rest of the world (see separate story), Phonogram in Switzerland is at pains to point out that it gave the band its first break.

Krokus came to Phonogram through a third party label with which they had their first two albums, *To You All* and *Krokus*, and were then signed direct to the Mercury label for their third album, *Painkiller*.

"We then started discussions about the fourth album," says international pop marketing manager Peter Frei, "but they were asking 50,000 Swiss Francs (£13,000) recording fees. We said this was too much and refused to pay."

Subsequently Krokus signed with Ariola and Phonogram now has a compilation album, *Early Days 1975-78*, out on Mercury.

Phonogram also gave a chance to another home grown rock group, Rumpelstilts, whose "dialect rock"

songs in Swiss-German brought them popularity in German Switzerland and were, for two years, the label's most successful local act. They have now split, but lead singer Polo Hofer has stayed with the label and is forging a successful solo career singing in "normal" German.

In fact Hofer's single *Radio 24*, in tribute to the pirate station which has revolutionised pop broadcasting in the Zurich area, was such a big hit that even the national broadcasting station was forced to play it, thereby promoting the pirates.

Hofer is with Phonogram via third party label Schnoutz Records which brings it most of its local acts.

But most of the company's success comes from international product — more than 90 per cent of its output — from its own Vertigo and Mercury labels and British labels Chrysalis and Charisma. Jethro Tull, Blondie Genesis and Status Quo are particularly big sellers here.

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SUPPLEMENT

EMI looks after the local talent

THE BROADEST-BASED international record company in Switzerland is obviously EMI, but managing director Guy Deluz takes particular pride in the fact that locally produced product accounts for more than 10 per cent of his turnover.

"In this sort of market it would be easy to sit back and just import records, but the future of the record business lies in making records — and hopefully good records," says Deluz.

"Also, I believe that EMI has a certain cultural obligation. Everyone who works here is very proud to represent the dog and trumpet and to encourage local production."

Particularly successful local acts for EMI are country singer Suzanne Klee who records in America; a boogie woogie act Che and Ray who have won gold discs, are very popular in Germany and, says Deluz, have a "brilliant future"; another boogie woogie act, The Jackys, who have a merchandising tie-up with Long John whisky; and easy listening group The Dorados.

And, ironically, one of EMI's local signings is an English-born singer, Olivia Gray, who has become one of Switzerland's leading female rock singers. She records in London, with backing by Lol Coxhill, Trevor Spencer and Allan Tarney, among others, and writes much of her own material.

EMI's local product is pressed in Switzerland, at the Turicaphon plant, but everything else is imported, sometimes from the country of origination or, as Deluz puts it, "from whoever has it ready first".

"Our only weapon against the importers is to have product on the market the fastest and, if possible, at a competitive price. Very often it is necessary for me to import Capitol product directly from the States because France or Germany may not be ready."

EMI is well placed to cope with Switzerland's split market. Deluz is himself Swiss/French (the company has offices in Swiss German Zurich); and Deluz has made special arrangements to cater for the often-neglected Swiss French and Swiss Italian minority markets.

Last year he handed over complete sales and promotion representation for EMI in French Switzerland to the CPSA/Vogue company in Lausanne. "They are French Swiss and they understand the special needs and problems of that market. We were too far away to be in touch," he says.

And in the Italian part of the country they share a representative with Metronome — again aimed at specifically setting up a rapport with the dealers in that specialised region.



YEHUDI MENUHIN being congratulated by Guy Deluz, managing director of EMI Records, Switzerland, for winning a special award recognising all of his prestigious activities, at the Montreux International Record Awards.

Almost a third of EMI's turnover emanates from a rack jobbing operation — one of the largest in Switzerland — called NCO, which, with very Swiss logic, stands for Non Conventional Outlets.

Rack jobbing is very important in Switzerland due to the difficulty in getting trained retail personnel. NCO has over 100 outlets and sells all releases at all prices — a much broader product base than most rack jobbers handle.

Deluz set up an EMI music publishing company in Switzerland three years ago and expects to have a direct computer link with the Swiss State-run copyright bureau soon.

Deluz is an accomplished musician, having played bass with Stephane Grappelli. He has also worked as a sound engineer and, prior to joining EMI, worked for the mail order/record club company Musexport.



EMI COLUMBIA managing director Peter Mampell (left) presents sales manager Roland Beck with a trophy marking the success of the Fascination TV compilation devised and assembled by Beck.

Mampell looks to video era

PETER MAMPELL heads EMI Columbia Austria, a post he took last year following the death of his much-respected predecessor, Frank Beh.

Mampell, born in America of German descent, previously spent 12

years with EMI Switzerland, preceded by some wide experience in the retail trade.

EMI Columbia's Austrian trade is 74 per cent international and German, 18 per cent classical and eight per cent local product. The company also operates two shops under the name of Columbia Records in Vienna and Salzburg.

"You can't produce for Austria alone," Mampell remarked, referring to local tastes. "It's too small and you lose money. It's also difficult to convince dealers to stock product unless you spend considerably on it. I'm looking for some *liedermacher* artists because we don't have any at present."

He is enthusiastic about TV-promoted product, providing it is carefully and intelligently chosen. EMI leases some material to K-tel and Arcade and did its own Fascination compilation last year from Capitol resources, including Nat King Cole, Dean Martin, Peggy Lee, Bobby Goldsboro and Cliff Richard.

"It's all a question of repertoire where TV campaigns are concerned," said Mampell. "Fascination was the idea of our sales manager, Roland Beck, who also compiled it. Break-even point was 45,000 sales, and it went on to do over 65,000 and was a tremendous success."

Like his contemporaries in the other companies, Mampell applauds the Austro Mechana legal action which has ensured that importers pay full royalties on the product they bring into Austria. He keeps a close eye on the import situation and EMI Columbia is taking action against an importer, who brought supplies of Pink Floyd product bearing the CBS logo from the States, for trademark infringement.

"I'm looking forward to the video era," Mampell declared. "I've been talking with several customers, and some of them already realise the importance of sound and vision together. I've had some requests for exclusive distribution, and personally believe that video tape will be the most interesting and more practical aspect of the new medium."

Taking care of the French

THE FRENCH-SPEAKING Swiss record market accounts for about 20 per cent of the country's total and while most record companies obviously concentrate on the larger Swiss-German sector, several companies are active in supplying French language music.

Notably, the French companies are based away from Zurich which is otherwise the capital of the Swiss record industry. The Vogue label, for instance, has offices in Le Mont sur Lausanne where Pierre-Henri Dumont distributes it through his CPSA company along with his own Evasion Records.

The French Carrere Group labels are distributed through the Fribourg-based Disques-Office company, together with a number of other French labels as well as its own, headed by Jean-Claude Vial. And Eddie Barclay's PolyGram-backed Barclay Records operation is based in Geneva, centre of the Swiss-French market. Barclay is run by the charismatic Claude Aubert who has definite views on "horses for



BARCLAY RECORDS' Swiss general manager Claude Aubert.

courses" when it comes to serving the French market.

"You cannot put an album out with German sleeve notes and expect the French-speaking community to buy it," he said. "It is necessary to treat the French market separately and that is a mistake made by many of the Zurich-based companies which are far too concerned with their own market."

Aubert is one of that rare breed of music industry executives whose roots are actually in music itself having played professional jazz

clarinet for a dozen years — in bands with Sidney Bechet and Humphrey Lyttelton among others — before entering the industry as a salesman with Musikvertrieb which was at that time headed by the legendary Maurice Rosengarten. He spent 10 years with Musikvertrieb, another five with Vogue and has been with Barclay for 13 years. His specialist knowledge of the French market in Switzerland has paid off with certain French artists signing with Barclay specifically for that territory although they may be with a major for the rest of Europe.

Good examples are Michel Berger and France Gall, both stars in France, signed to WEA in Paris but with Barclay for Switzerland.

Nearly half of Barclay's product comes from own-label artists or those signed directly for Switzerland and the remainder comes from distributed catalogue — nearly 75 per cent of which is the prestigious Erato classical label which sells throughout Switzerland regardless of language barriers.

From Danny Kaye to Stiff

MUSICA IS one of Austria's oldest independent record companies, having been founded in September 1949 by Rudolf Friedman. In those early days during the partition of Austria, its office was located in the same building as a dance club for British troops in Vienna and instant plugs were scored on new releases by Bing Crosby, the Andrews Sisters, Danny Kaye and others.

General manager of Musica today, Franz Wallner, who was previously with Amadeo and Polydor, assesses the company's current activities as 60 per cent pop

and 40 per cent classical, the latter including big-selling product by the Vienna Philharmonic Orchestra conducted by Sir Georg Solti and the Erato catalogue. The New Year Concert double album by the VPO sold 30,000.

On the popular front, Musica distributes Stiff and Magnet among others and, according to Wallner, is "very happy to have them". Two recent big successes from these sources have been One Step Beyond by Madness (Stiff) and Rockabilly Rebel by Matchbox (Magnet). RCA's Rah Band, handled in

Austria like the rest of the RCA line by Musica, is also very popular.

"The market is very difficult at present," admitted Wallner. "There was a sales stagnation in 1979, although there has been a change of law governing imports which has helped us. Before that, we found records floating in from the US and UK without copyright royalties being paid on them."

"Blank cassettes and home taping represent a big problem like everywhere else and particularly so

TO PAGE 8

MUSICA moved
Please note new address

"...when the Crunch came I found myself at last thrown from the main Highway and propelled headlong down this strange new Side Road. Sunlit and uncharted, it draws me on to see what lies Beyond."

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SUPPLEMENT

Success decade

METRONOME RECORDS in Switzerland is an independent headed by president Jurg Zehnder but with close ties with the German company of the same name.

The company is ten years old and has a particularly strong catalogue of local labels and acts, as well as flourishing publishing, distribution and production off-shoots.

Most of its biggest selling local acts run their own labels within Metronome including Peter, Sue and Marc (with PSM Records), Trio Egster (who have built their own pop empire with a label, CH Records, publishing, juke box distribution and property companies) and Beny Rehmann (Bere Records).

Distributed labels, as well as German Metronome, include Sonet, Chiswick, Logo, Ricordi, CNR, Supraphon and new rock and new wave label Reflector.

"We are very strong with Italian product," says promotion and A & R manager Willy Viteka.

Metronome has also developed its own rack jobbing operation called Metrak, providing albums by original artists at something like half the normal cost of an album, to service the entire Swiss record industry.

Racks are installed in both record and non-record outlets and the series is particularly aimed at combating cover version "rip off" albums which have been embarrassing the Swiss industry.

Bellaphon's flexibility

THE GERMAN-OWNED Bellaphon company has been operating independently in Switzerland for just six years, has a general manager aged 31 and an average staff age of only 26. But it has quickly established itself as a force to be reckoned with in the Swiss market.

For a start, Bellaphon can claim to have discovered Switzerland's biggest-selling record artist, ventriloquist Kliby (see Polydor story) and took a gamble on recording him in the face of much, understandable, scepticism.

Bellaphon was previously represented in Switzerland through Barclay but after successfully establishing an independent company in Austria, decided to set up its own Swiss company.



ERNEST FELLER (centre), general manager of Bellaphon Records, Switzerland, together with members of Swiss rock group, Bitch, during a recording session at Platinum One recording studio.

The company already had a reputation for its fine jazz catalogue and one of Feller's tasks in Switzerland has been persuading the media and dealers that it is in fact more broadly based, spanning rock, MOR, folk, classical etc.

They have had two successful years with Casablanca (moving to Phonogram in July) and do good

business with the Fantasy/Milestone/Prestige labels. From the parent company they have done well with Hungarian rock band Omega and from Austria the space disco band Ganimet.

Among the company's major upcoming projects are campaigns for rock group Bitch, who share the same management as Krokus, and

have a single to be followed by an album; the duo Kashmir who live near Lausanne and whose synthesised instrumental music crosses the language barriers in Switzerland and also has success in Brazil, Canada and USA; and Jamaican boogie/blues piano player Errol Dixon who spends a couple of months a year working in Switzerland and has a new LP due to coincide with a tour this month.

Feller makes a point of constantly rewinding his German parent company of the need to treat Switzerland as a special market with its language problems and they support him with multi-language sleeves for many albums, especially classical.

"We are a small company, which means we don't have a lot of money to throw around, but on the other hand we can be very flexible and we have a young staff with tremendous enthusiasm," says Feller.

Platinum's total service



MICHAEL PEARSON:

SWITZERLAND'S NEWEST recording studio is overseen by a young Englishman, Martin Pearson, who was hired to be chief engineer at Platinum One recording studio after learning his trade as second engineer at the Jamed Mountain studio near Montreux.

During his two years at the Mountain, Martin worked on many live Montreux jazz festival albums and in the studio with Queen, Brian Ferry, Bay City Rollers and German superstar Udo Jurgens.

Now he proudly runs Platinum One as chief engineer and even as producer should the occasion arise. Krokus, for instance, invited him to produce their latest album.

Opened last July, Platinum One is claimed to be "the most sophisticated sound facility in Europe today" and boasts a MCI computerised mixing desk into MCI 24 track and Studer A80 two track machines. There is also an AMS unit with digital delay and harmoniser.

Platinum One is backed by Bellaphon, but general manager Ernst Feller stresses that the studio is run autonomously from the record company.

The studio is set in a quiet village house in tranquil countryside only 20 minutes from Zurich airport. "We don't have any swimming pools or tennis courts, but we can promise fine technical standards, a really professional sound engineer and a relaxing atmosphere," said Feller.

And Pearson added: "We can also arrange all hotels and car hire, English text, musical instruments even back-up musicians. It's all here in Switzerland — and it is no more expensive for a British band to record here than in England." Platinum One Studio is at Landstrasse 169, CH-5422 Oberehrendingen, Baden, Switzerland. Tel: (056) 22 48 33.

MUSICA — from page 6

in Austria where there are big factories producing music cassette equipment. There are more cassette players in Austrian households than record players and pre-recorded cassettes account for nearly 35 per cent of sales.

"There was a third problem last year in the form of cassette cover versions. The market was flooded with them and most of them had misleading inlay cards with 'cover version' in small type. Most of the Austrian public don't know what a cover version is anyway and probably think they're buying the versions by the original artists. However, legal judgments in the record industry's favour are driving firms doing this out of business."

Musica does its own TV-promoted compilation albums from time to time and achieved almost a double gold with 40,000 sales on a Paul Anka LP. Other high sellers for Musica are Richard Clayderman, Elvis Presley, Harry Belafonte and John Denver and the company is the Austrian licensee for Decca/Telefunken classical repertoire.

It's Good News for gig-goers

WHEN IT comes to including Switzerland in a European concert tour the good news is that the country has the Good News Agency, which is generally acknowledged to provide a service akin to the precision workings of a good Swiss watch.

The bad news is that in Switzerland the local authorities ask for a tax up to 20 per cent of ticket prices and on top of this SUISA (the Swiss performing right organisation) collects a further eight per cent of ticket sales.

This makes going to a concert in Switzerland an expensive business, and this, says Good News director Peter Zumsteg, is not good for both performer and consumer.

"These taxes are very unfair," says Zumsteg. "and they mean ticket prices here are among the highest in the world."

Zumsteg and his two partners have the rock, MOR and entertainment concert business in Switzerland pretty well tied up. In the past ten years Good News has handled concerts for practically every touring act, and artists ranging in style from Sammy Davis Jr. to Genesis all appreciate the company's efficiency and attention to detail.

When the agency set up in 1970 rock and pop music was virtually ignored by the general media in Switzerland, so Zumsteg launched the company's own magazine — naturally called Good News — which is now direct-mailed to 37,000 concert-goers of all types and musical tastes.

"It is an expensive but effective way of reaching known potential ticket buyers," says Zumsteg.

Zumsteg and his partners, Freddy Burger and Andre Bechir, have since expanded into other areas including management and record production, but they have resisted invitations to organise tours in other European countries.

"Our standards are very high and we don't feel we would be able to maintain those standards if we expanded into other countries," says Zumsteg.



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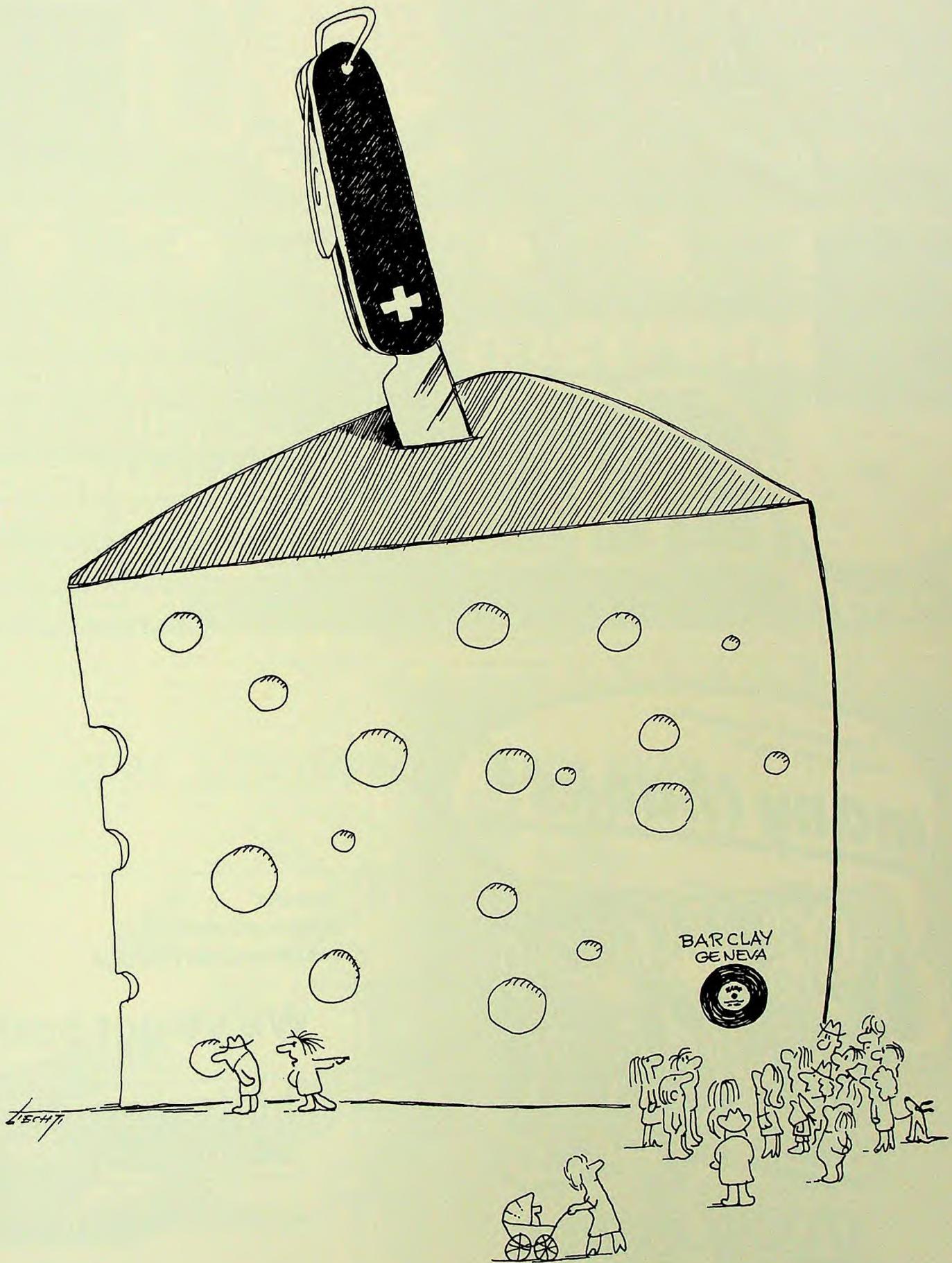
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SUPPLEMENT

Live music boost
to publishing

MUSIC PUBLISHING in Austria differs in some respects to the situation in the UK and elsewhere. There is a large emphasis on performing fees, reflecting the considerable amount of live musical entertainment in the country.

Hermann Schneider heads one of the largest publishing operations in the country, handling the huge Chappell and Intersong catalogues of standards and contemporary material and Aberbach repertoire



HERMANN SCHNEIDER.

for the territory among many other publishing companies.

Schneider is an immensely experienced veteran of the Austrian music publishing industry, having started his apprenticeship in 1935 with the Doblinger company, publisher of Franz Lehár's operettas. He founded his own company in 1951.

"Printed music sales are not generally good these days," he said. "We circulate our copyrights free to bands and artists throughout the country to encourage them to play them so that we can earn from the

performing fees. The level of income from these fees is better here than in Germany. Our musicians note down what they perform and the collection system is effective."

Inevitably Schneider has seen a lot of changes in music publishing since his early pre-war days with Doblinger.

"Compared with the early days, repertoire is now blocked by different attitudes. A composer now has to write a whole LP's worth of material instead of one good song."

Much of Schneider's publications and performance income derives from Austrian folk and pop music, and the same applies in the case of the Josef Weinberger company, where Hans Granzer is assistant manager.

The Weinberger operation is 90 years old, and has six companies in the group in Vienna. Weinberger, who died in 1928, founded the AKM, the first performing right association in Europe.

"We have worldwide publishing agreements," said Granzer, "and we represent about 100 publishers for Austria. We also have the WM Produktion label, distributed by Amadeo, with mostly Austrian repertoire."

The Weinberger company circulates the hit parade numbers it publishes and its local repertoire in printed music form to leading musicians and singers around the country to boost its performing fee income. It also has 1,000 disco addresses on its mail-out list for the same reason.

K-tel OK

SOME PARTS of the Austrian music industry seem to be questioning the viability of TV-promoted albums, citing rising costs and falling sales, but their pessimism is not shared by Wolfgang Simon, who heads K-tel Austria.

"The market's been soft for about 18 months," he admitted, "and costs are increasing in terms of TV rates, office rents and staff wage bills. We try to cut administrative costs and organise our commercials more efficiently and we are certainly not reducing the number of releases."

"We can use German K-tel commercials for our campaigns here if they are appropriate," he said, but added with a smile: "They make us pay something for them, though! We press our own stock here in Austria."

K-tel has scored some healthy sales on its compilations, considering the modest size of the Austrian market. Its first release, British Greats including Manfred Mann and Dave Dee, Dozy, Beaky, Mick and Tich five years ago, sold 60,000 until a flood of imports of the same compilation abruptly terminated its K-tel Austria sales life, "and taught us our first lesson".

"Our Austrian folk music compilation called Resl Lass Mi Eini in 1977 sold a massive 145,000," continued Simon. "We tried to follow it up with a similar second package, but by that time the local independent producers and distributors were in action and our second attempt failed."

Levy coming

AUSTRO MECHANA is the Austrian equivalent of the UK's MCPS, collecting and distributing mechanical royalties. It was founded in 1936, was suspended following the German invasion during which time its functions were taken over by the Third Reich's Stagemyr organisation, and resumed operations in 1946.

Its governing board comprises two publishers, three composers and two lyricists, who meet six times each year. Since 1975, its executive director has been Helmut Steinmetz, a law graduate of Vienna University with previous service at Literar Mechana, the book industry equivalent and the Austrian Ministry of Science and Culture.

"Our members cede their rights to Austro Mechana so that we can represent them and take action on their behalf," explained Steinmetz, "and we take in general a 15 per cent fee from royalties collected for them. We're a non-profit-making organisation."

In common with most other countries, the three major problems exercising much of Austro Mechana's time and attention are home taping, parallel imports and piracy.

"Three and a half times more blank tape is being sold in Austria than pre-recorded tapes," Steinmetz disclosed. "Gallup research has revealed that only five per cent of these blank tape sales is used for microphone recordings in the home. Over 70 per cent is devoted to taping from the radio, and the rest represents taping from records and pre-recorded tapes."

"We're asking for a levy on blank tape of 10 per cent of the wholesale price and the Minister of Justice has declared himself willing to table an amendment to our Copyright Act to this effect. The measure should be passed this summer."

Not surprisingly, the proposal is encountering strong opposition outside the Austrian Parliament, notably from Philips of Austria.

"They say the levy will increase the price of the tape, which in turn



HELMUT STEINMETZ

will influence the price of the tape recording and playing machines," said Steinmetz. "They do not accept that there is any infringement of copyright in ethical terms and they don't answer the letters we send them or come to the meetings we propose to discuss the matter."

Austro Mechana initiated an action in the video field to proclaim its belief that, according to law, the recording of a film on a video cassette is illegal, even for private purposes. The second stage of the action seems to have been lost on a technicality — the judge hearing the case deemed that the value involved was less than 66,000 schillings, which meant that the matter cannot be taken to the Austrian Supreme Court.

The organisation has had better fortune in its efforts on parallel imports. Steinmetz has been working on this area since joining Austro Mechana and initially wrote to importers to inform them that copyright problems existed in parallel importing.

"They replied by citing Austria's associate membership of the EEC and the 'open frontiers' policy of the community, but we have now obtained the facility from the courts to ban parallel imports. However, it's not our aim to prohibit, but to collect. We've had discussions with importers' representatives, and have drawn up a model contract whereby they will pay two-thirds of the normal Austrian licence fee."

Steinmetz believes that BIEM should start discussing model contracts relating to the growing video field of activity, and added that such deliberations should have already begun in order to regulate this new dimension properly from a copyright point of view.

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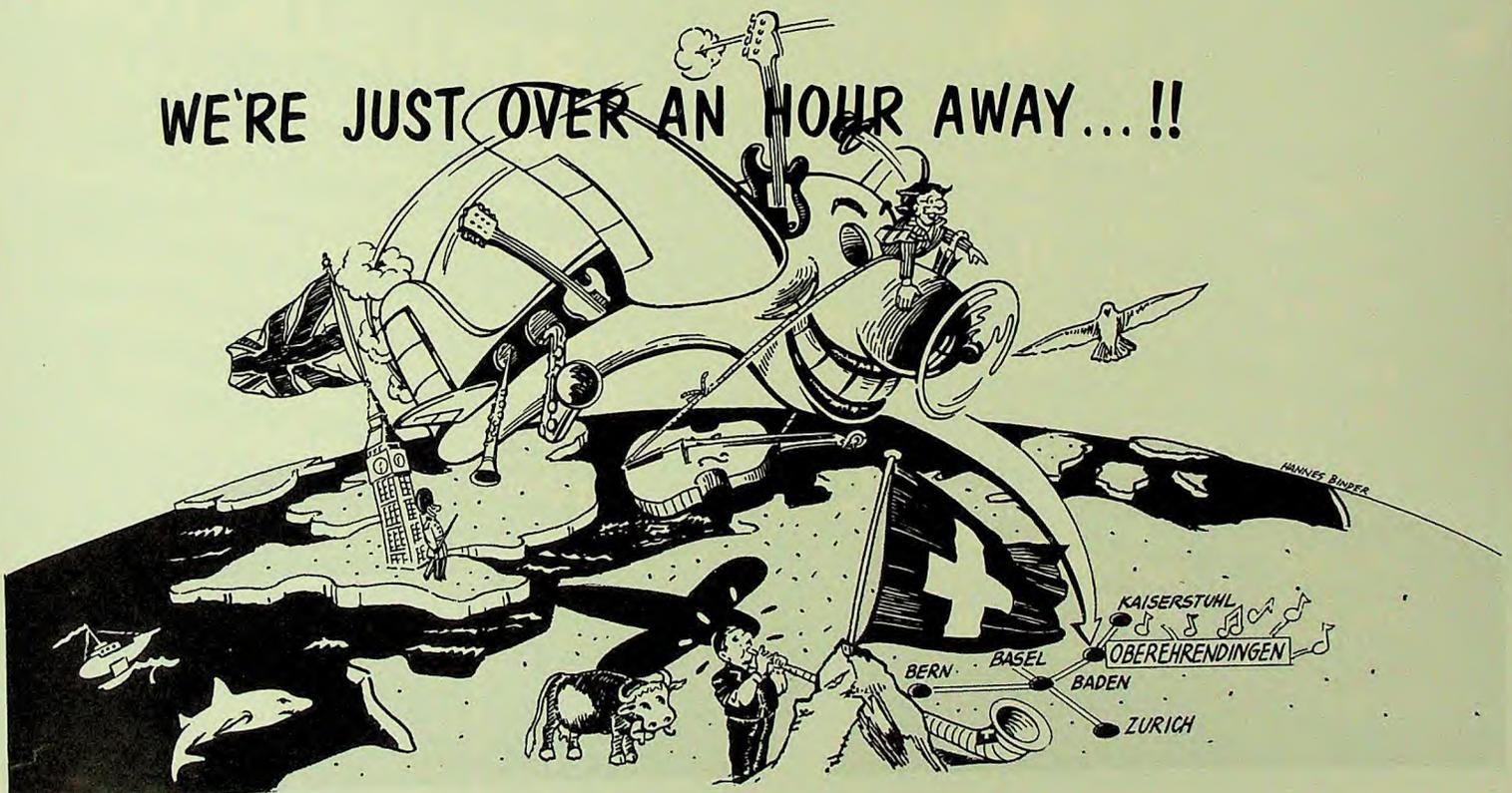
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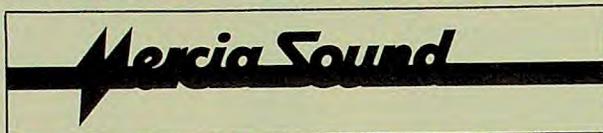
The twenty first ILR station begins Midlands transmissions

MERCIA SOUND becomes the twenty first ILR station on air when it begins broadcasting to Coventry and the surrounding area this Friday, May 23. About 690,000 people live in the daytime medium wave target area, and of these about 440,000 live in the VHF service area. The main service area takes in Coventry, Bedworth, Nuneaton and southwards to Coventry Civic Airport. The medium wave daytime area also includes Rugby, Hinckley, Kenilworth and Leamington Spa.

Transmissions are on 220 metres (1359 kHz) medium wave and 95.9 MHz VHF/FM stereo. Test and engineering transmissions, including music, began on a regular basis from May 9. Initially, Mercia Sound programmes will start daily at 4.55am (Sundays at 6.55am) and run through to midnight, with an extension to 1am on Fridays and Saturdays. This output could be increased at a later date, subject to IBA approval.

John Bradford joined Midland Community Radio, the company broadcasting as Mercia Sound, in September last year as managing director. He was previously MD at Radio Tees and also chairman of the Association of Independent Radio Contractors. He relinquished the latter post when he quit Tees, but is now back on the AIRC council — the first representative from the new batch of ILR stations.

A recent media report on the proposed output of the two new ILR stations stated: "Having gone out of their way to stress their



community service intentions when applying for their contracts, Cardiff and Mercia are now busy trying to reassure the advertising industry that they didn't really mean it and that their programmes will be indistinguishable in content from those of the existing ILR stations", [ie the usual mixture of music, news and information].

Responsible for Mercia Sound's output is programme controller Ian Rufus who joined the Coventry station from Radio Hallam where he was head of news.

Rufus believes that ILR has effectively "killed off the cult of the disc jockey", and he has maintained the process by taking on a six-man presentation team with a wide range of abilities.

"They're probably the most

professional broadcasters working on any radio station in the country," he claims. "As well as being fun to listen to they're totally capable of providing an all round service."

"They're just as much at home interviewing Sir Keith Joseph as they are playing the Top 40 records."

Rufus aims to cover all tastes, including "the very best in pop at times when you want lively, get up and go music; special programmes for the country and western enthusiasts, the folk fan, the classical music buff, the big band aficionado and the rock and new wave freak".

Mercia Sound is based at Hertford Place, Coventry CV1 3TT, (Tel: 0203 28451).

A pluggers' guide to the Mercia team

THE MAN to plug at Mercia Sound is Tony Gillham. As head of music at the new Coventry based station he will be responsible for the selection of a Top 40 and a list of breakers. There will also be DJ hit picks.

He promises to cover a wide range of music and is lucky in that he can draw on the current local musical boom sparked off by the 2-Tone label's success, and Mercia Sound aims to give Coventry music due prominence.

The station is not aiming for a "formula" voice but is relying on the individual personalities of its team of six main presenters. Gillham himself is an important part of the on air team, presenting the last weekday strip show, Radioactive, from 4pm to 7pm, plus Mercia Musicomputer — a Saturday morning rundown of the Top 40.

Gillham's ILR track record includes spells with Radio Orwell and Radio Tees.

First on air is Gordon Astley who hosts Good Morning Mercia from 5am to 9.30am. He has worked for radio stations abroad as well as the UK but his face is perhaps better known than his voice through his appearances as a presenter on the TV programme Chuggers Plays Pop.

Dave Jamieson follows in the morning slot from 9.30am to 1pm with Through 'Til One. Having started in hospital radio, he made his mark in ILR with BRMB and Radio Clyde.

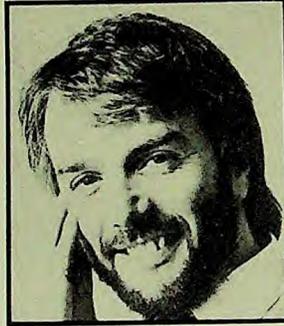
Former Hallam sports editor Stuart Linnell hosts Afternoon Delight from 1.10pm to 4pm when Gillham takes over. Linnell also hosts the Saturday afternoon Sportacular — a mixture of sports and music.

John Warwick is Mercia Sound's late night man and he has moved across the Midlands from Beacon. His first broadcasting break came with the Coventry hospital service in the early Seventies.

The team is completed by the youngest member, Andy Lloyd, who, as the station's "Jack of all trades", presents a variety of shows



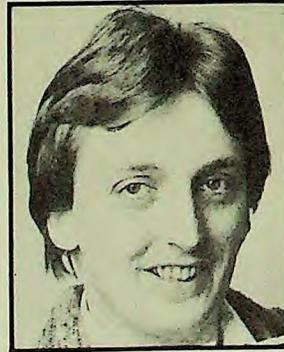
TONY GILLHAM



STUART LINNELL



GORDON ASTLEY



DAVE JAMIESON

ranging from the Saturday Breakfast Show to the Tuesday night new wave programme.

Specialist programmes fill the 7pm to 9pm slot. On Monday nights Stewart White presents country and western music on the Great Western Radio Show, while on Tuesday Andy Lloyd plays new wave on Shockwave. On Wednesdays the specialist slot is devoted to rock and on Thursdays Norman Wheatley features folk in Mercia Folk.

On Sundays at 6pm programme controller Ian Rufus showcases big band and brass band music for an hour followed by two hours of classical music in Concert Hall selected by Lyndon Jenkins.

Ian Rufus:

'They're the most professional broadcasters working on any radio station in the country'

The price of prime time

A PRIME segment 30 second ad on Mercia Sound will cost £42. This compares with £33 for a similar slot on the other new ILR station on air, Cardiff Broadcasting, and with £24.75 for Hereward Radio (Peterborough) and £33.50 for Two Counties Radio (Bournemouth) — two upcoming ILR stations.

Sales manager at Mercia Sound is John Manley who knows the Midlands through his experience at ATV. His team of sales executives will handle local advertising, while national airtime sales are being handled by AIR Services.

Manley reckons that in the area's population of about 750,000 there are more ABs, more people who own their own houses and a large balance of young people. He also believes that the Mercia area accounts for 1.4 per cent of all retail sales — beating Wolverhampton, Cardiff, Leicester, Nottingham and Bristol. Record company marketing managers will be interested to know that there are five W. H. Smith branches, 14 Woolworth stores and 11 Boots shops, though it is not known how many of these have record departments.



RADIO ONE'S first nationwide rock quiz has been won by students from Bristol Polytechnic. They beat the University of St Andrews in the final of the BBC contest Musicology which Kid Jensen presented from Manchester on May 6 and were awarded a special gold disc by Stewart Copeland of The Police (pictured above second left).

Three apply for Bedford station

ON THE closing date for applications to operate the ILR service for the Luton/Bedford areas the IBA received applications from three companies — Chiltern Radio, Hicks Road, Markyate, Herts; Luton Bedford Radio, 1 Amberley Close, Luton, Beds; and Watershed, 4 Maple Road, Harpenden, Herts. After preliminary interviews the IBA will on June 2 hold public meetings in Dunstable (for Luton) and in Bedford to canvass public opinion.

New Piccadilly programme

PICCADILLY RADIO has introduced a new rock programme on Saturdays between 5pm and 7pm. Presented by Mark Radcliffe and produced by Stuart James, it is designed to feature "the best of the new music which has occasionally fallen rather uneasily between Piccadilly's pop and rock output", says a station spokesman. The new show will also feature music from independent labels like Rough Trade, Fast and Manchester's Factory and Object labels, plus studio sessions with local bands.

Background music library

NEW ILR stations Cardiff Broadcasting and Mercia Sound are the latest to license the background music library from Standard Sound Productions. The Standard Production Source Library is tailored to UK ILR requirements and contains music and effects composed and produced specifically

News in brief...

for radio usage in commercials production and on-air promotion. The library is now licensed to six ILR stations and Standard Sound reckons that more plan to subscribe.

Black music show for Cardiff

CARDIFF BROADCASTING Company, the ILR station which went on air on April 11, is introducing a black music programme and H. A. Salaman who is organising it says he "would like to hear from companies producing black music — jazz/funk, reggae, soul and disco".

Van Morrison joins Capital Festival

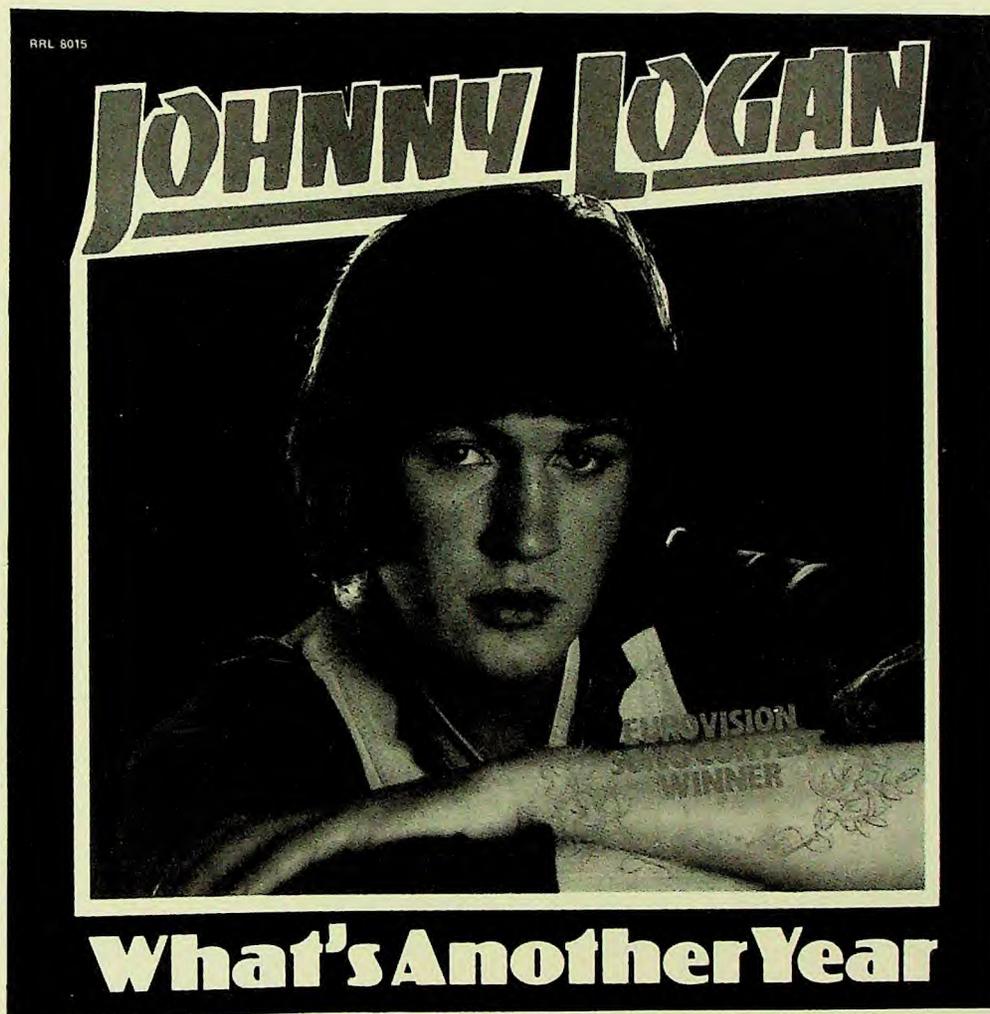
VAN MORRISON is the latest addition to the line up at the Capital Radio Jazz Festival scheduled for July 11 to 13. He will join BB King, Muddy Waters and The Blues Band for the Saturday Night Blues Party and will also appear on the Sunday bill.

Den Hegarty ready to rock

EX-DARTS member Den Hegarty will be one of "the gang" in a new TV series called Let's Rock, directed by Jack Good. Filming will take place during May and June and while the show has initially been sold to the US, it is expected to be syndicated on ITV in the UK later this year.

THE FANTASTIC DEBUT ALBUM FROM JOHNNY LOGAN

INCLUDING HIS No.1 HIT SINGLE
'WHATS ANOTHER YEAR'



RRL 8015

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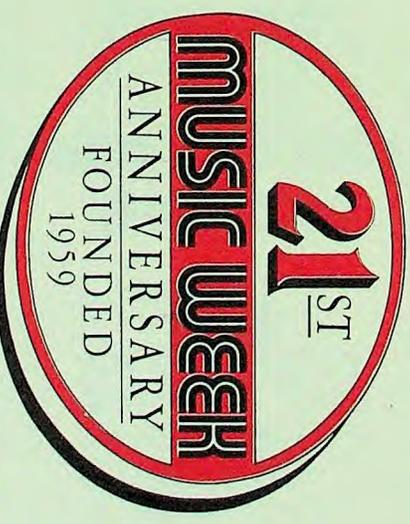
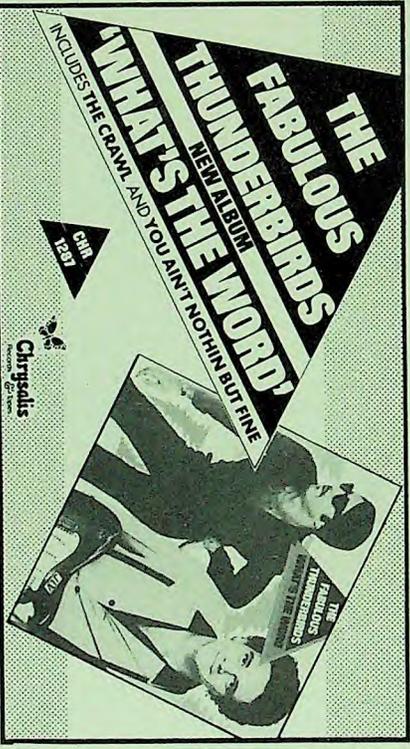
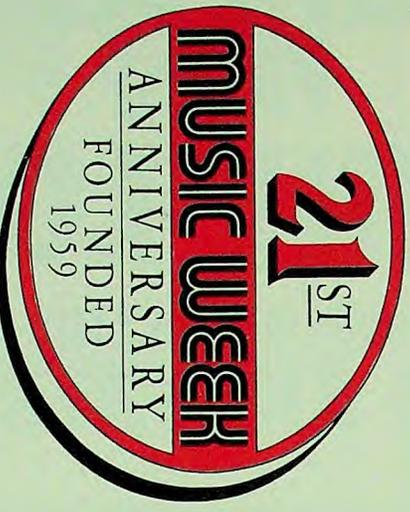
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(01) 903 4753/6 or 8223

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17	26	GOOD MORNING AMERICA		K-Tel NE 1072
18	60	MAGIC REGGAE		K-Tel NE 1074
=18	20	WHEELS OF STEEL		Carrere CAL 115
20	22	17 SECONDS		Fiction FIX 004
21	13	EMPTY GLASS		Atco K 50699
22	24	SNAKES & LADDERS		United Artists UAK 30298
23	17	IRON MAIDEN		EMI EMC 3330
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25	21	SOMETIMES YOU WIN	•	Capitol EST 12018
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72	59	20 HOTTEST HITS		RAK EMTV 22
73	31	20 GOLDEN GREATS		K-Tel NE 1057
74	61	HEARTBREAKERS	•	EMI EMTV 23
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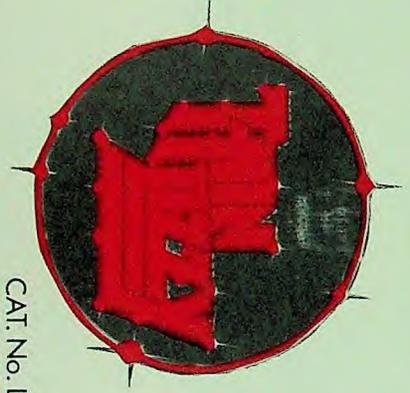
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Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.



VERTIGO

Thin Lizzy are
back with a vengeance
with their new single
Chinatown



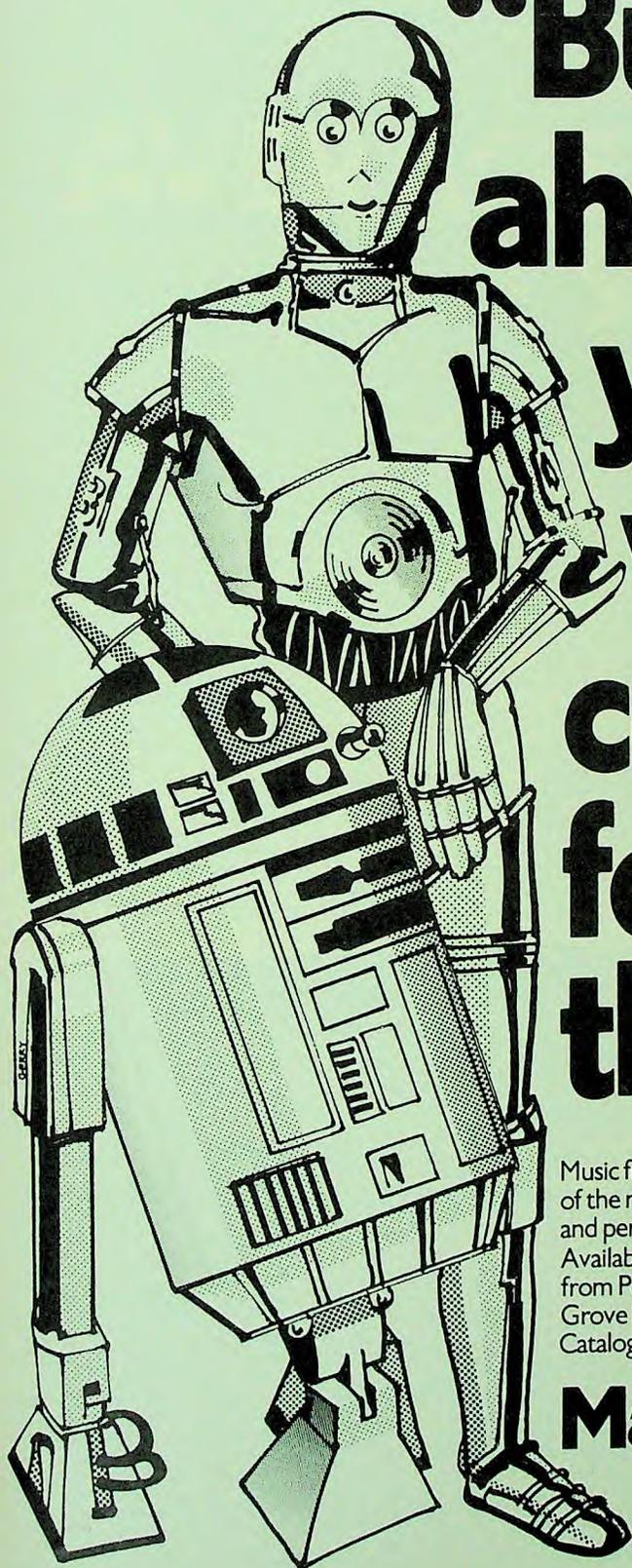
CAT. No. LIZZY 6

Chinatown
1st 50,000 in Special Bags
Nationwide tour until
June 5th.



**“Bleep bleep
whistle, toot whistle
bleep toot.”**

**“But think
ahead Artoo,
your first
visit to Earth
could well be
for Top of
the Pops.”**



Music from the original soundtrack
of the motion picture composed by John Williams
and performed by the London Symphony Orchestra.
Available on RSO records and tapes
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May the sound be with you.

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 Phil Kelsall NTS 196
 LANCASHIRE, MY LANCASHIRE
 Fivepenny Piece NTS 198 (TC-NTS 198)
 HINGE & BRACKET AT ABBEY ROAD
 Hinge & Bracket NTS 201 (TC-NTS 201)
 THIS IS SCOTLAND
 Various THIS 3 (TC-THIS 3)

18 EMI
 ZAGER
 Michael Zager Band EMC 3328 (TC-EMC 3328)
 ETHEL THE FROG
 Doug Sheppard/Terry Hopkinson/Ethel The Frog EMC 3329
 CALIFORNIA
 Che/Ray EMC 3337
 METAL FOR MUTHAS VOL. 2
 Various EMC 3337 (TC-EMC 3337)
 BLACKPOOL SING-SONG
 Phil Kelsall NTS 196
 LANCASHIRE, MY LANCASHIRE
 Fivepenny Piece NTS 198 (TC-NTS 198)
 HINGE & BRACKET AT ABBEY ROAD
 Hinge & Bracket NTS 201 (TC-NTS 201)
 THIS IS SCOTLAND
 Various THIS 3 (TC-THIS 3)

19 EMI
 ZAGER
 Michael Zager Band EMC 3328 (TC-EMC 3328)
 ETHEL THE FROG
 Doug Sheppard/Terry Hopkinson/Ethel The Frog EMC 3329
 CALIFORNIA
 Che/Ray EMC 3337
 METAL FOR MUTHAS VOL. 2
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 Fivepenny Piece NTS 198 (TC-NTS 198)
 HINGE & BRACKET AT ABBEY ROAD
 Hinge & Bracket NTS 201 (TC-NTS 201)
 THIS IS SCOTLAND
 Various THIS 3 (TC-THIS 3)

20 EMI
 ZAGER
 Michael Zager Band EMC 3328 (TC-EMC 3328)
 ETHEL THE FROG
 Doug Sheppard/Terry Hopkinson/Ethel The Frog EMC 3329
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 Various THIS 3 (TC-THIS 3)

21 EMI
 ZAGER
 Michael Zager Band EMC 3328 (TC-EMC 3328)
 ETHEL THE FROG
 Doug Sheppard/Terry Hopkinson/Ethel The Frog EMC 3329
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 LANCASHIRE, MY LANCASHIRE
 Fivepenny Piece NTS 198 (TC-NTS 198)
 HINGE & BRACKET AT ABBEY ROAD
 Hinge & Bracket NTS 201 (TC-NTS 201)
 THIS IS SCOTLAND
 Various THIS 3 (TC-THIS 3)

THIS IS THE GEORGE MITCHELL MINSTRELS
 The Black & White Minstrels THIS 4 (TC-THIS 4)

THIS IS WALES
 Various THIS 6 (TC-THIS 6)
 THIS IS THE SPINNERS
 The Spinners THIS 7 (TC-TJIS 7)
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 Morrision Orpheus Choir
 TWOX 1080 (TC-TWOX 1080)

11 ENCORE (EMI)
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 Anne Ziegler/Webster Booth
 ONCM 530 (TC-ONCM 530)

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 James & The Blacks ILPS 7008
 WARM LEATHERETTE
 Grace Jones ILPS 9592 (ZCI 9592)
 EVENING STANDARDS
 The Jags ILPS 9603 (ZCI 9603)
 NOBODY'S PERFECT
 The Distractions ILPS 9604 (ZCI 9604)
 BASS CULTURE
 Linton Kwesi Johnson ILPS 9605 (ZCI 9605)

CAUGHT YOU
 Steel Pulse ILPS 9613 (ZCI 9613)
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14 LOOK (PINNACLE)
 A FEAST OF BRASS AND VOICES
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 COMPASS KUMPASS
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18 PHILIPS (PHONOGRAM)
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19 ROCKET (PHONOGRAM)
 21 AT 33
 Elton John HISPD 126

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 Vapors UAG 30300 (TCK 30300)
 READY & WILLING
 Whitesnake UAG 30302 (TCK 30302)

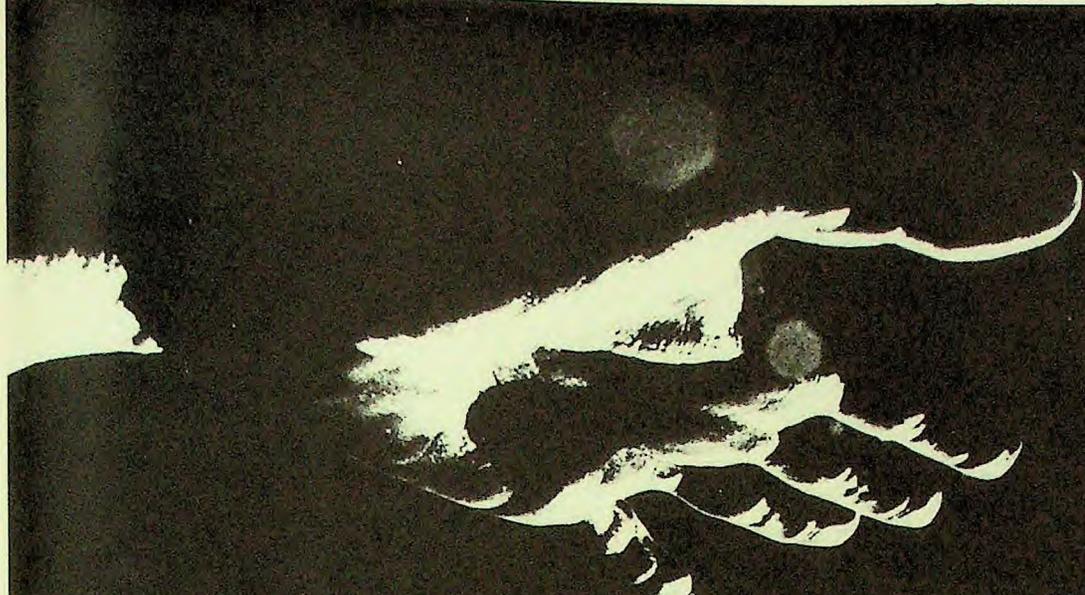
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 TRAVELOGUE
 The Human League V 2160

22 WORLD (EMI)
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 Carroll Gibbons & The Boyfriends/Anne Lenner SH 360 (TC-SH 360)

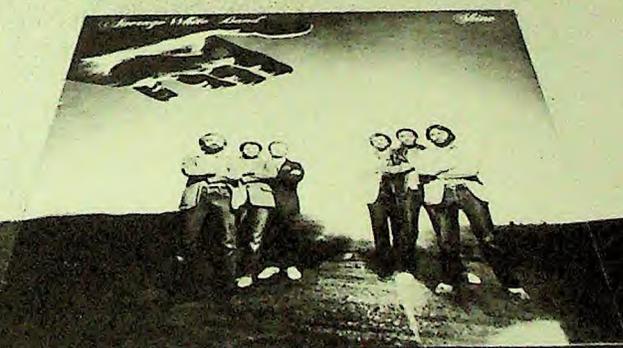
SELECT SINGLES by TONY JASPER

SELECT CERTS
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 D-A-A-Ance (Rocket XPRES 33, PolyGram)
 ROD STEWART
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 ELO
 I'm Alive (EIT 179, CBS)
 THE SPECIALS
 Rat Race (2 Tone CHS TT11, PolyGram)
 STIFF LITTLE FINGERS
 Nobody's Hero (Chrysalis CHS 2424, PolyGram)
 BARBARA DICKSON
 In The Night (Epic 8593, CBS)
 BA ROBERTSON
 To Be Or Not To Be (Asylum K 12449, WEA)
 GARY NEWMAN
 We Are Glass (Beggars Banquet BEG 35, WEA)
 EDDY GRANT
 My Turn To Love You/Use It Or Lose It (7", Ice GUY 37, Virgin: 12", GUY 37-12, Virgin)
 Last major hit was Living On The Front Line (11, 1979). This is a cracking two-

sider. Solid disco on first title; second is reggae-flavoured with a lovely feel.
BERNARD WRIGLEY
 Satsay Cowboys (DJM, DJS 10942, CBS) Catchy, captivating story song, basically for kids but well performed and arranged in a manner likely to appeal beyond. Eye-catching pic bag. Needs kids TV-radio show pick-up.
ELLA FITZGERALD
 Ev'ry Time We Say Goodbye (Verve 2009 017, PolyGram) Surely one of the "great" recordings. Should always be in stock.
JULES & THE POLAR BEARS
 Good Reason (CBS 8178, CBS) Touted US band, currently on a short tour plus OGWT appearance. Special mail-out. Rhythmic, catchy riff number spoilt by some indistinct vocal lines at important points.
DOLLY DOTS
 Radio (Evolution 7, Indie) Most immediate of surfeit release schedule from new company. Abba chorus with spirited girl vocals. Mini poster pull-out sleeve.



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CHART FOR
WEEK-ENDING
MAY 24

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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)
 - - 1 = RE-ENTRY

This Week	Last Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1	7	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	39	29	9	FACADES Sad Cafe (Eric Stewart/Sad Cafe)	RCA PL 25249 (R) C: PK 25249
2	5	SKY 2 Sky (Sky/Clarke/Bandall)	Ariola ADSKY 2 (A) C: ZCSKY 2	40	48	7	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
3	3	JUST ONE NIGHT Eric Clapton (Jon Afely)	RSO RSDX 2 (F) C: RSDXC 2	41	41	29	SPECIALS Specials (Elvis Costello)	2 Tone CDD TL 5001 (F) C: ZCDLF 5001
4	13	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	42	32	2	HAPPY DAYS Various	K-Tel ONE 1076 (K) C: OCE 2076
5	5	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBR 101	43	47	4	BABY'S GOT A GUN The Only Ones (Colin Thurston)	CBS 84089 (R) C: 40-84089
6	11	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	44	68	2	FROM A TO B New Musik (Tony Mansfield)	GTO GTLP 041 (C) C: GTMC 041
7	8	SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket TRAIN 9 (F) C: SHUNT 9	45	42	63	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
8	7	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	46	66	2	ARGY BARGY Squeeze	AB&M AMLH 64802 (C) C: CAM 64802
9	25	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEZ 17	47	37	10	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C) C: 40-86108
10	9	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	48	44	6	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083 (C) C: 40-84083
11	10	HYPNOTISED Undertones (Roger Bachirian)	Sire SRK 6088 (F) C: SRC 6088	49	39	12	TEARS & LAUGHTER Johnny Mathis (Jack Gold)	CBS 10019 (C) C: 40-10019
12	6	SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24 (E) C: TC-EMTV 24	50	40	5	SKA 'N' B Bad Manners (Roger Lomas)	Magnet MAG 5033 (A) C: -
13	12	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253 (E) C: TCK 30253	51	50	37	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: TC-EMC 3310
14	14	ME MYSELF I Joan Armatrading	AB&M AMLH 64809 (C) C: CAM 64809	52	53	4	MIDDLE MAN Boyz Scaggs (Bill Schnee)	CBS 86094 (C) C: 40-86094
15	16	REGGATTA DE BLANC Police (Police/Nigel Gray)	AB&M AMLH 64792 (C) C: CAM 64792	53	43	6	BRAND NEW AGE UK Subs (C. Harper/P. Stack)	Gem GEMPL 106 (F) C: GEMK 106
16	19	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	54	46	10	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079 (M) C: WW 45079
17	26	GOOD MORNING AMERICA Various	K-Tel NE 1072 (K) C: CE 2072	55	38	6	BRITISH STEEL Judas Priest (Tom Allom)	CBS 84160 (C) C: 40-84160
18	60	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074	56	63	2	FLUSH THE FASHION Alice Cooper	Warner Brothers K 56805 (W) C: K4-56805
18	20	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115	57	57	1	FREEDOM OF CHOICE Devo	Virgin V 2162 (C) C: TCV 2162
20	22	17 SECONDS Cure (M. Hedges/R. Smith)	Fiction FIX 004 (F) C: FIXC 004	58	54	3	THE INCOMPARABLE ELLA Ella Fitzgerald	Polydor POLTV 9 (F) C: POLTYM 9
21	13	EMPTY GLASS Peter Townshend (Chris Thomas)	Atco K 50699 (W) C: K4-50699	59	62	17	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC-EMTV 20
22	24	SNAKES & LADDERS Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAK 30298 (E) C: TCK 30298	60	45	13	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023
23	17	IRON MAIDEN Iron Maiden (Will Malone)	EMI EMC 3330 (E) C: TC-EMC 3330	61	65	3	PROGRESSIONS OF POWER Triumph	RCA PL 13524 (R) C: -
24	18	BY REQUEST Lena Martell (George Elrick)	Ronco RTL 2046 (R) C: AC 2046	62	56	87	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: ZCDL 1192
25	21	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC-EST 12018	63	1	1	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017
26	23	CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: -	64	70	4	YOU'LL NEVER KNOW Rodney Franklin	CBS 83812 (C) C: 40-83812
27	14	BARBARA DICKSON ALBUM Barbara Dickson (Alan Tarney)	Epic EPC 84088 (C) C: 40-84088	64	70	4	STRANGE BOUTIQUE Monochrome Set	Dindisc DID 4 (C) C: -
28	36	SOLO IN SOHO Phillip Lynott (P. Lynott/K. Wolvern)	Vertigo 9102 038 (F) C: 7231 026	66	1	1	GREATEST HITS VOL. 1 Cockney Rejects	Zonophone ZONO 101 (E) C: TC-ZONO 101
29	30	OUTLANDOS D'AMOUR Police (Police)	AB&M AMLH 68502 (C) C: CAM 68502	67	51	6	FIRST LADIES OF COUNTRY Various	CBS 10018 (C) C: 40-10018
30	30	SO FAR AWAY Chords	Polydor POLS 1019 (F) C: -	68	71	2	MANILOW MAGIC Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2
31	28	THE CORRECT USE OF SOAP Magazine	Virgin V 2156 (C) C: -	69	73	13	GET HAPPY Elvis Costello (Nick Lowe)	F Beat XXLP 1 (W) C: XXX1
32	27	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: -	70	1	1	WOMEN & CHILDREN FIRST Van Halen	Warner Brothers K 56793 (W) C: K4-56793
33	35	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	71	71	1	PRECIOUS METAL Various	MCA MCF 3069 (C) C: -
34	34	LITTLE DREAMER Peter Green	PVK PVLS 102 (C/C) C: -	72	59	2	20 HOTTEST HITS Hot Chocolate	RAK EMTV 22 (E) C: TC-EMTV 22
35	33	ANIMAL MAGNETISM Scorpions (D. Dierks)	Harvest SHSP 4113 (E) C: TC-SHSP 4113	73	31	3	20 GOLDEN GREATS Dion & The Belmonts	K-Tel NE 1057 (K) C: CE 2057
36	15	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075 (K) C: OCE 2075	74	61	11	HEARTBREAKERS Matt Monro (George Martin/John Burgess)	EMI EMTV 23 (E) C: TC-EMTV 23
37	52	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2. SHDW 411	75	69	8	SKY Sky (Sky/Clarke/Bandall)	Ariola ARHL 5022 (A) C: ZCARH 5022
38	34	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: CZDL 1225					

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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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*Source: NRS July/Dec. 1979.

Music Sales signs deal with Arnolds

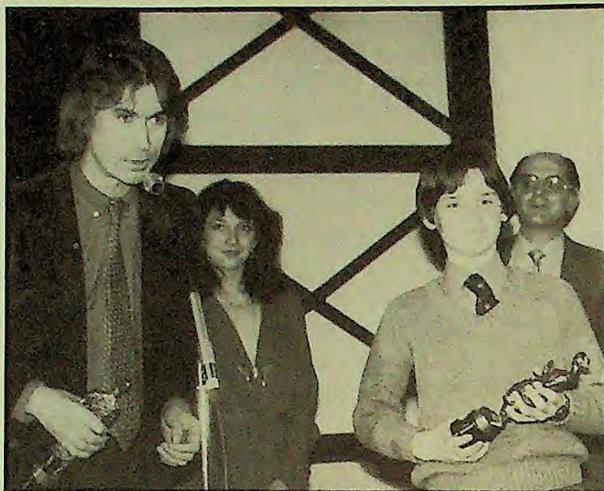
MUSIC SALES has signed an agreement with E. J. Arnold & Son whereby Music Sales becomes the exclusive distributor to the music trade of Arnold's Music Repertoire publications.

The Arnold company is one of the best-known in educational publishing and its Music Repertoire series has been designed for primary to late middle schools, including books of singing games and percussion instrument material as well as the new collection called *From The Beginning*. Many of the Music Repertoire titles are published with a companion cassette recording.

From September 26, Music Sales will take over the music trade distribution of School Recorder books by Priestley and Fowler, said to be the biggest selling recorder books ever published.

MS points out to the music trade that it will be allowing full trade discounts on all Arnold publications, including the Priestley and Fowler volumes, and adds that this is the first time that these discount levels have been made available to the music trade.

The company is launching a complete promotion programme on Arnold titles aimed at music retailers, and this will include intensive direct mailing pointing out the profits possible on Arnold's educational material.



GEOFFREY BURGON, composer of the *Nunc Dimittis* theme for *Tinker Tailor Soldier Spy*, acknowledges his Ivor Novello award in the best theme for a radio or TV production category. Standing with him is Paul Phoenix, who sang the piece, and in the background are Kate Bush and BASCA secretary Bill Cochran.

• Photo: Sylvan Mason.

Another UK winner at Gibsong '80 contest

GIBRALTAR: The UK added to its tally of song festival successes here by winning the Gibsong '80 contest staged at St. Michael's Cave with *She's The Lady Casanova Won't Forget* composed and sung by Mike Redway with lyrics written by Michael Lax. The first prize was £2,000.

Second was Gibraltar singer Joe Pallos with *Volveras*, written by William Gomez, and the UK took

third place with *If And When* sung by Hazel Dean and written by Cyril Orndel and Norman Newell. This also won another trophy for the best performance and a BASCA citation for the best UK lyrics. The judging panel for the revived Gibsong event included songwriter Jimmy Kennedy, Pye producer Terry Brown, journalist Ray Coleman and Fiona Kennedy, and was chaired by Edmundo Ros.

Carlin links with Donna Summer

DONNA SUMMER and Quincy Jones are the latest music industry personalities to reach publishing agreements with Carlin Music.

The latter company will administer all the back catalogue and all future catalogue of Donna Summer's Sweet Summer Night music publishing enterprise. Included are some of the tracks on Summer best-selling albums such as *On The Radio*, *Bad Girls*, *Greatest Hits, 1 & 2*, and *I Remember Yesterday*. She has written the new Dolly Parton single, *Starting Over Again*, and this will also be administered by Carlin.

Under the first part of the pact with Quincy Jones, Carlin will administer four tracks written by Jones to be featured in a

forthcoming album by George Benson.

The two deals were negotiated by Carlin vice-president Paul Rich, who has also signed Black Sabbath lyric writer Ronnie Dio for the world through Carlin's US Carbert Music office, thereby gaining 50 per cent of Black Sabbath's current hit album, *Heaven And Hell*.

Other Rich agreements for Carlin involve April Wine, who recently charted with an LP and their single *I Love To Rock*, American group Red Rider, and Peter Gunn, main writer with *The Inmates*, who have charted in both America and Europe.

Rich is currently visiting the States for talks with companies associated with Carlin and to sign more writers.



RON SOLLEVELD, left, Intersong International general manager, beaming in unison with Mike Shepstone and Peter Dibbens, who recently signed a long-term exclusive sub-publishing agreement with Intersong for the world, excluding the UK, USA, Canada and Germany. The duo's songs have been recorded by Sylvie Vartan, Joe Dassin and Dana among others, and they are currently working with the group Crush.

Iron Curtain currency plan from MCPS

THE CONSTANT frustration caused by the impossibility of obtaining royalties and other monies earned in Iron Curtain countries and the refusal of the latter to permit transfer of those funds to the rightful recipients has been underlined again by the Mechanical Copyright Protection Society informing the Music Publishers Association of MCPS money trapped in Poland.

The MCPS wishes to realise as much as possible of this money in sterling and is willing to make available at a generous exchange rate these funds to MPA members who may be visiting Poland for the payment of hotel bills, entertaining costs and even the purchase of souvenirs. Further details can be obtained from Norman Robinson or Peter Simpson at MCPS (01-769 3181).

• The Association of the Musical Instrument Industry (AMII) has received British Overseas Trade Board approval for joint venture support for the 1981 Frankfurt Fair.

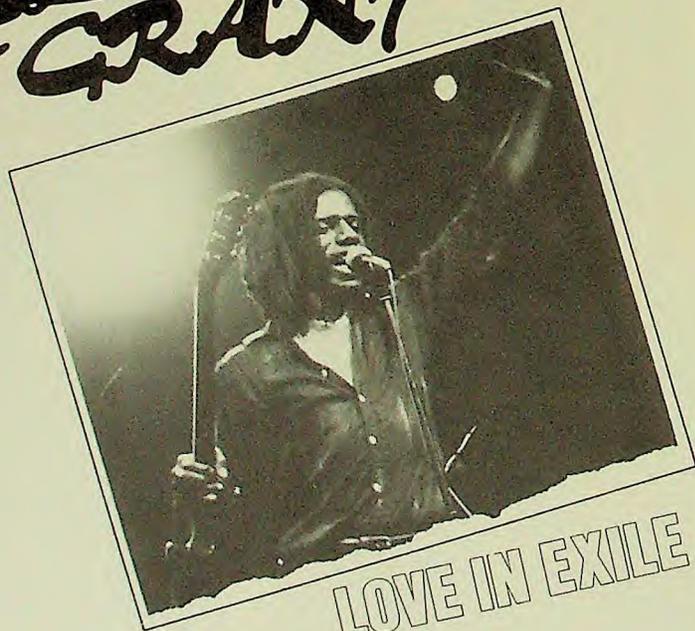
The AMII has confirmed its willingness for MPA members to participate in the support scheme, and full details have been circulated.

Point deal

THE POINT management and publishing enterprise has concluded a sub-publishing deal on behalf of Middle Road Music with Angela Bernhardt of Francis, Day & Hunter Germany for that territory, Austria and Switzerland. Middle Road Music is the publishing arm of the group Middle Of The Road.

The latter have signed a recording deal with C&R Holland through Bart van der Laar Productions for three years, specifying an album and one or two singles per year. The deal covers Holland, France, Germany and Scandinavia, and C&R releases the first single this week entitled *Sugar Jo Jo*.

EDDY GRANT



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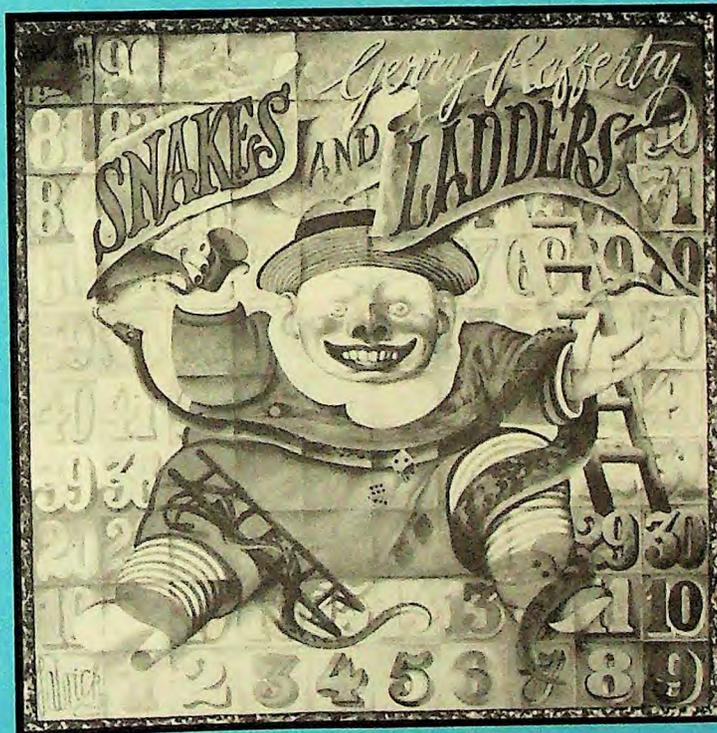
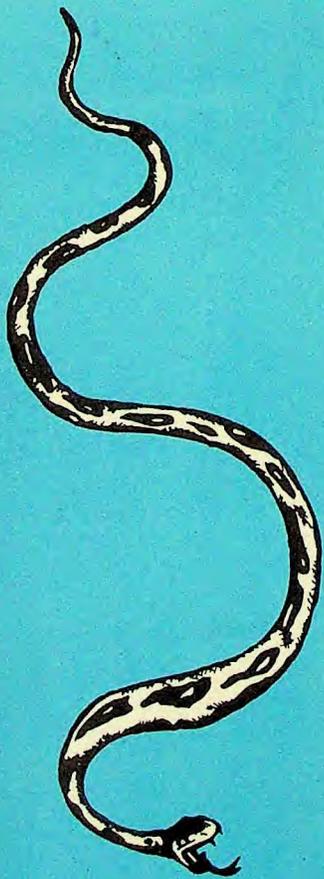
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FEATURE

Telly Disc set for TV sales revolution

By JIM EVANS

DIRECT RESPONSE is the fastest growing area in advertising. Currently it is a business worth an estimated £2.5 billion a year and the Economist Intelligence Unit has predicted that by the end of the Eighties, it will be worth at least £10 billion.

In the United States, direct response accounts, on the majority of television stations, for around fifty per cent of the advertising time. And of this time, records and tapes take a fair chunk.

In the UK, direct response has, until now, concentrated on the press. Peruse the Sunday colour supplements or the popular dailies and you find page upon page of mail-order ads for silk blouses, saucapan sets, digital clock radios, chintzy reproduction prints and numerous "never to be repeated offers". The majority of ads also offer the possibility of ordering via telephone and credit card.

On the music front there is, *World Records*, *Readers' Digest* and *Britannia Music*, all offering various packages to the sit-at-home purchasers.

But television is a medium that has barely been touched for direct response either by the saucapan sellers or by the record companies. To be fair, PolyGram did dabble — with some success — with Nana Mouskouri and others tried with the Everly Brothers and with The Byrds.

Now, a newly established company, Telly Disc, is banking on breaking into this potentially lucrative market. Their first product, a double Barry Manilow, album has already been advertised on TV in the Thames area and the campaign is set to role into other areas.

Telly Disc is a joint venture between the Hutton Company (an advertising agency) and Eurodisc, a wholly-owned subsidiary of the German giant, Bertelsmann.

The new set-up launched itself with the following statement: "Telly Disc will operate as a new marketing service to record companies who are faced with a contracting industry and need to expand the record market. Television can reach a significantly wider potential market for records than the existing market of regular record buyers. The added element of direct response means that viewers who do not usually use record shops can now order music product without leaving their homes."

Andrew Pryor, managing director of the marketing division of Eurodisc, comments that the record industry must now look



TELLY DISC directors — (left to right) Charles Vere Ricoll, MD; Andrew Pryor, and Denis Knowles, marketing director of Telly Disc.

to broaden the appeal of records and stimulate sales and growth in hitherto untapped sections of the potential market.

"What we are doing is to create on television a sort of *World Records* or *Readers' Digest* sort of operation. We believe that there is a vast market for records amongst people who almost certainly have a music centre, or some form of playing music, but no inclination or habit to buy regularly.

"By approaching this market directly on television, we hope to encourage a very much broader base for the industry. This will benefit everyone, since we know that successful TV direct response albums in the past have stimulated considerably increased sales of the artist's back catalogue at retail level."

The concept of Telly Disc is based on the opportunities presented by the dramatic growth of direct response marketing, the current state of the record industry, and the growing interest of television contractors in the future of direct response advertising on television.

"There have been very few successful TV direct response campaigns to date," says David Hutton, MD of the Hutton Company and a director of Telly Disc. "We believe that we know why this undeveloped marketing technique has not taken off in the way it could."

"Frankly, people are just not used to buying directly off the box and, so far, nobody has done much to persuade them otherwise. In our opinion, there have not been enough well-advertised, good value offers, to establish the credibility of this new buying pattern. In addition, the standard of most TV direct response advertising has been appalling, especially in comparison with the very high standard of normal TV advertising in this country.

"Telly Disc is the result of our efforts to find a professional and realistic solution to the TV direct response challenge. We have worked hard to persuade various TV contractors that they should be advertising now in direct response advertising in order to build a highly lucrative new source of revenue for themselves in the future. They want to see direct response working, but they are only interested in first class propositions, impeccable back-up service and a very high standard of advertising."

Telly Disc has been asked by Thames Television to prepare one direct response music package every month for the next year.

"Direct response could become a significant new source of revenue for us in the near future," says Jim Shaw, director of sales and marketing at Thames TV. "Now we must take the right steps to prove that direct selling on TV can work."

"Over the next twelve months, we hope to develop the right format for dealing with direct response advertisers. A record is a unique proposition for direct selling. Once you have communicated to the viewer what the artists and tracks are, there is not much more he needs to know in order to make a purchasing decision, but we aim to consider a much wider range of direct response products in the future."

While Telly Disc has obvious close connections with Ariola and Arista. It will not be just product from these two companies that gets the treatment. Marketing director Denis Knowles affirms; "I am talking to several record companies about products for direct response on TV. There is a high level of interest in what we are doing."

The Very Best of Barry Manilow was chosen for the first campaign because "he appeals to all sectors, ageless, classless and has a proven TV selling record."

Initial response to the Thames TV ads has been "fantastic", both via telephone orders and mail order. And the company stresses that it is the quality and structure of the commercial that is of vital importance.

"The ad runs for two minutes — which is a lot of time compared to most commercials," says David Hutton."

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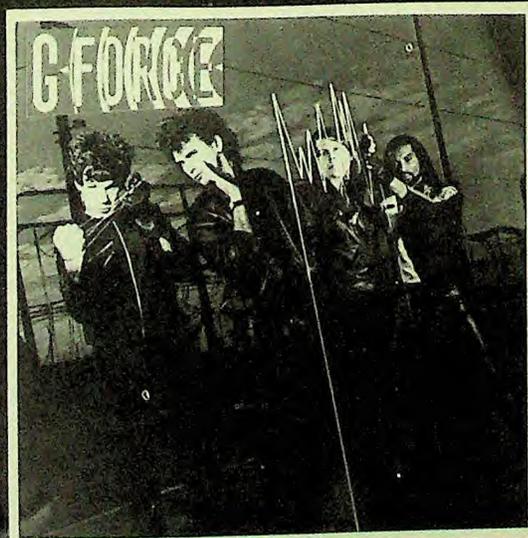
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The debut album from G Force is released May 30th.
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ALBUM REVIEWS

FRANK MARINO & MAHOGANY RUSH
What's Next. CBS 83897. Produced and arranged by Marino, who augments his usual line-up with his brother Vince. Hard, powerful rock, but not over heavy. Strong vocals. Top tracks include *Mona* and *Roadhouse Blues*.

DEVO
Freedom Of Choice. Virgin V2162. Pretty straightforward offerings from a visually excellent band. Tight competent musicianship featuring synthesiser and excellent rhythm section. Upcoming UK tour will help this album chart.

CHEAP TRICK
Cheap Trick. Epic EPC 81917. Produced by Jack Douglas, this is in fact the group's first album available previously only in America and is sure to be snapped up by the band's many fans. Raw rock with ten Rick Nielson compositions.

VARIOUS
Precious Metal. MCA MCF 3069. Producers: Various. Timely compilation by Stuart Watson at MCA and initial price of £3.99 plus marketing push should make this a must for the many head bangers that seem to be around at the moment. Tracks of varying vintage come from both sides of the Atlantic taking in Gary Moore, Steppenwolf, Lynyrd Skynyrd and Wishbone Ash.

ELLA FITZGERALD
The Incomparable Ella. Verve POLTV 9. Producer: Norman Granz. It was inevitable that this would be climbing the chart before this notice got into print — inevitable and entirely deserved. This TV compilation contains some gems of the popular songwriting art (Manhattan, *Ev'ry Time We Say Goodbye*, *Night And Day*, *I Got Rhythm*) put across by a supreme interpreter of that art. The recordings date from the late Fifties and early Sixties, the superlative backings are from the orchestras of Buddy Bregman, Billy May, Nelson Riddle, and Paul Weston, and this outstanding collection will remain a classic many years from now when the multi-coloured punk hair has turned to grey.

MANUEL/FRANCK POURCEL
This Is Digital Recording. EMI THIS 1. Producers: Norman Newell, Claude-Michel Schoenberg. An impressive demonstration of the latest refinement in recorded sound provided by some exotically tinged offerings from Geoff "Manuel" Love and classical pieces conducted by Franck Pourcel. If you've got hi-fi buffs among your clientele, be sure they know about this album.

RAY PARKER AND RAYDIO
Two Places at the Same Time. Arista SPART 1121. Producer: Ray Parker. Another endless stream of instructions to "get on up and boogie down" delivered against a slick, much instrumentally overlaid backing where beats per minute obviously rank way above melody or originality. Should do very well.

BILLY OCEAN
City Limit. GTO GTLP 036. Producer: Ken Gold. This is pleasant, polished and predictable Oceania and stands as good a chance as anything at the gentler end of disco-rock-soul hybrids. Better than some since Ocean is a name which has done enough to stand out from an LP browser.

INTERVIEW
Snakes And Lovers. Virgin V2157. Producer: Mick Glossop. Neat pop/rock sound on this second album augmented by redoubtable keyboard session player Pete Wingfield. Sales prospects should be boosted by current extensive touring.

RIOT
Narita. Capitol EST 12082. Producers: Steve Loeb and Billy Arnell. Latest Heavy Metal offering from Capitol who brought the band in to tour with Sammy Hagar. That has done their prospects no harm at all and even if they fail to chart this time, they have the necessary power and energy to really break through next time around.

BRAND X
Do They Hurt? Charisma CAS 1151. Producers: Artists and Neil Kernon. Top quality musicianship from the latest line up of this seemingly ad hoc band. The jazz influences on their sophisticated rock take over and go wild on the second side, but there is enough good material here to please the group's following which is currently being swelled by acclaimed gigs at London's Venue.

ROY HARPER
The Unknown Soldier. Harvest SHVL 820. Producer: Roy Harper. Nicely packaged album with guests including Dave Gilmour, Jimmy Bain and Kate Bush. Harper, a respected figure in the UK industry, is currently on a sell-out tour of the UK, so reasonable sales can be expected for this sensitive album which strangely includes a suggested bibliography!

RONNIE ALDRICH
The Romantic Pianos Of Ronni Aldrich. Decca DGS 17. For **The One You Love.** Decca SKL 5319. Producer: Ray Few. More mellow two-piano stereo sound from Aldrich against a soft backcloth of strings, with the first album devoted to standards like *Deep Purple*, *Don't Blame Me* and *Moonlight In Vermont* and the second presenting recent hits such as *You Needed Me*, *Can't Smile Without You* and *Just The Way You Are*. High-class MOR.

THE TEARDROPS
Final Vinyl. Illuminated Records JAMS 2 (distributed through Pinnacle) Producer: Carl Burns. Cut-price (£3.99) insight into what's setting the Manchester scene alight. The Teardrops are a band of varying size featuring Steve Garvey of the Buzzcocks. Sometimes the music sounds pretentious, sometimes exciting. But it always sounds fresh and new — which can't be bad. Well worth stocking (and playing in the shop) if you have customers willing to experiment.

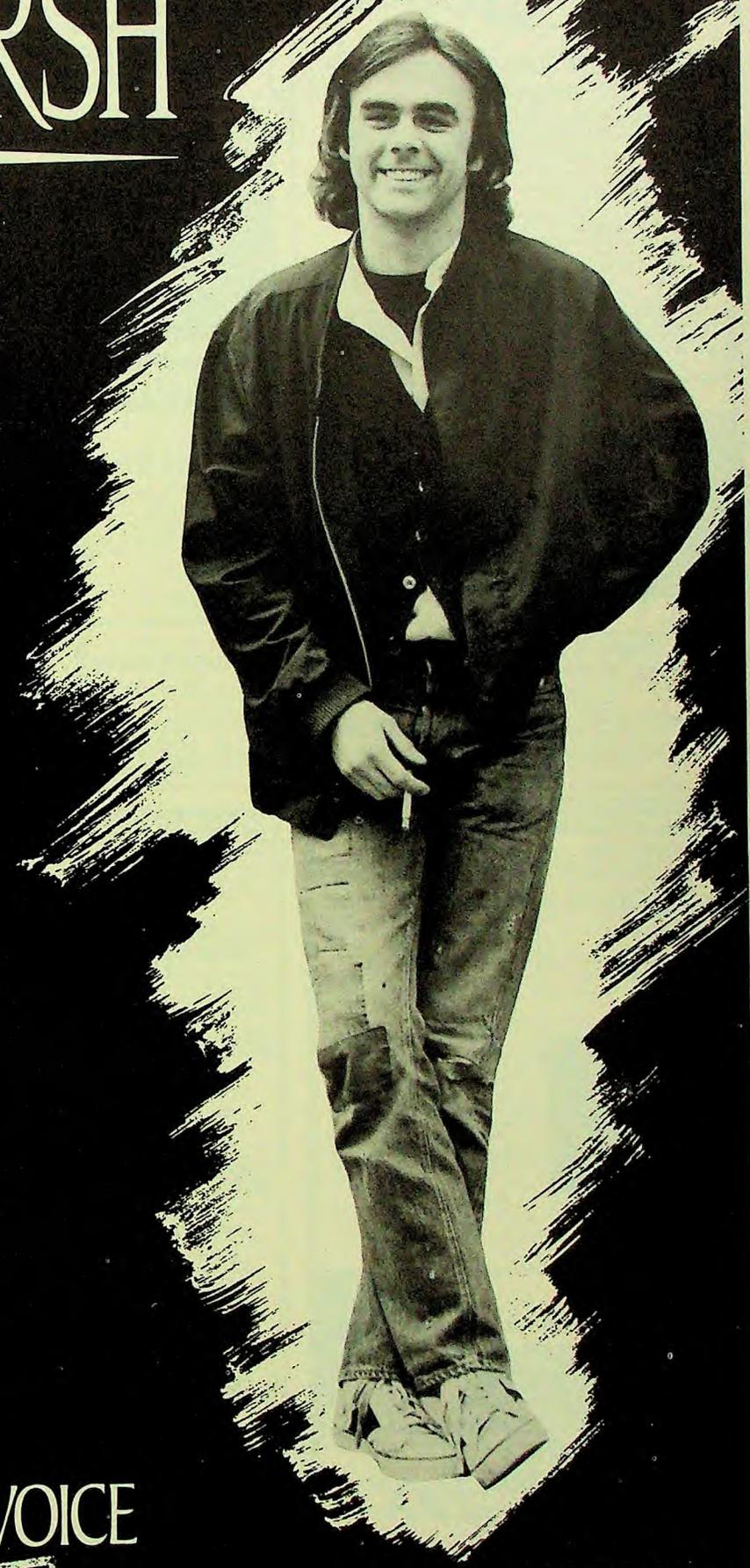
TOM PAXTON
Up & Up. Evolution EVLP 2. Paxton has yet to make a bad album, but this is far from his best. Too much slop and not enough of his sharp wit and poignant lyrics. Recently completed sell-out tour should help sales.

GENTLE GIANT
Civilian. Chrysalis CHR 1285. Another skilled, interesting progressive band who have never meant as much in their UK home country as they do abroad. No track quite stands out the way *Words Of The Wise* on their last offering but the band is planning to tour which should heighten their profile.

THE SOFTROCK
Ice Cream, Blue Jeans and Diamonds. Records DBLP1. Producers: Songwriters Workshop. The urge to help enterprising, energetic studios and artists who get together to record co-operatively and set up a label is sadly not strong enough to produce a complimentary review. This was saccharine soft rock of the kind to cause caries in your ears. There is probably a big section of the MOR market which would adore it — find it and sell 'em this record.

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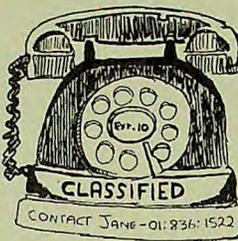
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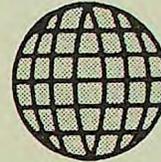
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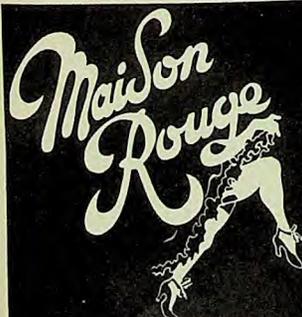
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American
Commentary



It's all happening at the top...

CBS woos the audiophiles

NEW YORK: Randy Newman may have found it lonely at the top, but there's no lack of action up there.

With the intended departure of Jerry and Bob Greenberg from Atlantic to start up their own label, Atco chief Doug Morris has been named president of Atlantic, Dave Glew executive VP and GM, Sheldon Vogel vice-chairman, and Larry King is expected to rejoin the label as West Coast chief.

Clive Davis, meanwhile, has engineered a joint venture between himself and Arista in creating ADA Films. The latter will be financed by 20th Century Fox (where Davis's former Columbia Pictures mentor, Alan J. Hirschfield, is now vice-chairman), with initial plans for the three-year deal calling for production of three features.

Soundtracks will, of course, appear on Arista, where Davis remains in charge, and he apparently anticipates utilising some Arista acts in the movies. Ariola, which now owns Arista, will share in ADA's profits.

One long-rumoured film that is so far not on the boards is a movie that would co-star Frank Sinatra and Barry Manilow in a father-and-son show business saga. Even the gossip pages, however, predict that pulling off such a venture, despite both parties reportedly being enthusiastic about the project and Manilow allegedly penning the score already, would be nothing short of a miracle of suppressed egos.

On the speculative front, the inclusion of Walter Yetnikoff on the four-man interim chairman's committee running CBS in the wake of John Backe's resignation would seem to suggest that he is among those being considered for the presidency. Such a scenario, however, is deemed unlikely in off-the-record comments from top inside observers.

Barney Ales is reportedly getting ready to move from Rocket to MCA, either as head of a new label to be independently distributed or to oversee an MCA changeover from branch to indie.

And, continuing in the speculation department, need we say more than the names Bob Fead and Jack Craig?

By IRA MAYER

NOW THAT some small specialty labels have proved the existence of an audiophile market willing to pay premium prices for superior quality recordings and tapes, CBS has launched its Mastersound series, a \$14.98 (£6.54) list line including digitally recorded and mastered discs, half-speed mastered discs, and chromium dioxide extended range cassettes.

To be made available initially in the US and Canada (with Mastersound product already on the market in Japan via CBS/Sony), plans have been made to introduce the series in Europe either later this year or in early 1981.

Dealer cost will be between \$8.16 (£3.56) and \$8.42 (£3.67), with the high price attributed to 100 per cent visual inspection and other unusual quality control measures as well as technological and packaging costs.

Included in the first release are digital and chromium dioxide LPs and tapes of Stravinsky's *Petrouchka*, with Zubin Mehta conducting the New York Philharmonic, and Richard Strauss's tone poems, featuring Lorin Maazel conducting the Cleveland Symphony Orchestra. Other digital discs are Shostakovitch's *Symphony No. 5* with Leonard Bernstein conducting the New York Philharmonic and jazzman Max Roach's *M'Boom*.

Half-speed mastered discs being made available are Pink Floyd's *Wish You Were Here*, Bruce Springsteen's *Born To Run*, Boston's self-titled debut, and Billy Joel's *The Stranger*. An additional eight titles are due in June.

At a press conference at the CBS Studios here, it was revealed that the company has been stockpiling digitally recorded classical works and that consideration was being given to undertaking digital recording with some pop and jazz acts. According to CBS Records division president Bruce Lundvall, the latter can be expected by early 1981.

RCA HAS released a Red Seal digital sampler LP at a 90-day special list price of \$7.98 (£3.39), and has introduced a \$5.98 (£2.61) "best buy" line of 36 titles culled from pop, country, classical and soundtrack repertoire. It has also repackaged five early Styx albums originally released on the Wooden Nickel label.

MUCH ADO about the CBS sweep of the Academy of Country Music Awards, raising questions about bloc voting on the part of record companies.

ACM spokespeople insist that the voting procedure is valid, with fans outnumbering record company personnel among the 2,000 members.

But, with CBS Nashville VP and GM Rick Blackburn admitting to the bloc voting practice, the procedure would be easily effective, given that the fans' votes would probably be very splintered.

Televised nationally by NBC, the show produced by Dick Clark swept the ratings, signifying still burgeoning strength in the country market's expansion.

SHORTS: Al di Noble promoted to VP/GM at Casablanca . . . Stan Layton rejoins Chrysalis as sales VP . . . Barry Reiss named business affairs VP at MCA DiscoVision . . . Allison Ames promoted to VP of PolyGram Classics . . . Ovation Records to distribute Los Angeles-based Regency label in the US and Canada, bringing Ovation into the new wave with Sussman Lawrence Band, UK's Duffo, and the return of James Lee Stanley, formerly on Wooden Nickel . . . WEA International has notified foreign press that it "will no longer service records or tickets" without a specific assignment "to interview and cover an artist for a journal which is important to us."

OPINION

Support the dealer and save the record industry

FURTHER TO Mr Eagleton's letter (*MW* May 10) regarding the EMI 2000 Club, I must agree with all he says. After almost 40 years in record retailing, I can recall when we independents were the only outlet for the manufacturers (instead of VAT at 15 per cent, we had purchase tax at 66 per cent).

Antique dealer?

I COULDN'T agree more with Michael Eagleton (*MW* May 10). We have seen similar "anti-dealer" statements in the blurb for other EMI mail order enterprises (Classical Collectors, Retrospect etc). Surely it's high time EMI management marshalled their available staff into giving the retailer the backing, in terms of product availability and speed of delivery, to give the customer a rapid special order service on back catalogue material.

The Club 2000 blurb says that about 300 LPs will be made available. Well, the "catalogue" retailer can offer some 30,000 titles to order in just a few days. EMI would do better to promote, in conjunction with other companies, a national campaign to point this fact out to the public. I believe this is the only practicable way to reverse the trend of declining record sales.

MARTIN ANSCOMBE, Pop Inn, Harvey Street, Watton, Thetford, Norfolk.

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Long Acre, London WC2. Note: the Editor reserves the right to shorten or edit letters. We cannot print anonymous letters but will withhold names and addresses from publication if requested.

We had 25 years of increased sales until the abolition of Resale Price Maintenance and the subsequent discounting by the multiples, who saw this trade as a nice clean line to add to their swelling empires.

The record manufacturers have also tried other sales angles apart from the original dealers who initially supported them, such as mail order clubs, high street multiples, their own retail record shops, direct TV advertised sales (not available in shops) and the consortium of Record Merchandisers.

Whatever the companies say about increased exposure helping our sales, this might have been correct up to a few years ago, but I now feel that Record Merchandisers are understandably getting preferential treatment.

Now that the manufacturers are increasing trade prices, and dealers are reducing their selling prices to compete with the multiple next door, the next round of trade price increases will narrow the gap to a point where we can no longer trade profitably.

Unless Woolworths, Smiths and Boots stop their price war (or restrict discounting to 10 per cent only), 1981 could be the last year for many independent dealers, since increasing overheads are swallowing up the narrowing profit margin we have left to work on.

Manufacturers, what is your answer to our problem? Or do we carry on subsidising our competitors until there is no profit margin left? FRANK WALTON, The Magic House, 7 Middlegate, Penrith, Cumbria.

Formula for success

I READ with interest your article Tonic For The Trade (*MW* May 10), but for too long now too many people have been getting the wrong credits for 2-Tone and The Specials. They happened, and went on to become the biggest force in British pop music since the early Sixties, in spite of the A & R guys.

The first London gig by the band was at the Marquee, Easter Sunday, 1978, and although every A & R department head was invited by myself and Peter Collins, the only industry person to turn up was a Decca secretary.

The Specials achieved their success through their own belief in their talent and, I think the group would agree with me, through Jerry Damner's personal dedication.

The British record industry is in decline because of the so-called whiz kids who cannot spot hot talent even when it is brought to them on a plate. Perhaps they do not want to spot the hottest talent around as they might have to commit themselves to a recording budget and that would be putting their own talents on the line.

The Specials happened because of The Specials — let no-one else take the credit for that.

PETER WATERMAN, White House Cottage, Upper Eastern Green Lane, Coventry.

PERFORMANCE

Sky

FROM THE first bars of Toccata as the opening number to the dying bars of Toccata as the third encore, Sky held the audience at the Croydon, Fairfield Halls, in the palm of their hands.

The sound quality was technically excellent and coped well with both the pounding rock numbers and the delicate acoustic guitar from Williams and Peek. The set included tracks from both Ariola albums as well as a Bach harpsichord solo from Monkman and a marimba version of Saint Saens' Swan movement from Carnival Of The Animals.

At times the band lapsed into periods of self-indulgence, cutting the audience off, and there were instances when the light show went well over the edge — but these are minor quibbles compared with overall two and a quarter hours of superior entertainment from five accomplished musicians.

KEVIN TEA

Roy Harper

A PACKED Dominion Theatre enthusiastically appreciated Roy Harper in his finest form. His lyrics are as complex as ever, his musicianship verging on the brilliant and the material from his new Harvest album, *The Unknown Soldier*, lends itself well to live performance.

Much of the set was acoustic, with heavier numbers featuring guitarist

Andy Roberts, drummer Preston and bassist Val Moss. Particularly outstanding were the songs Harper has been writing with Pink Floyd's David Gilmour, the classic *When An Old Cricketer Leaves The Crease* and the finale, *Home*. In all, Harper's near two-hour set was a delight.

JIM EVANS

Juice On The Loose

THE BLUES Band have proved that good live performance in pubs and clubs can still promote and sell records. Now in their wake comes a rather different band, Juice On The Loose.

They play R&B, but with their own jazzy twists. Sometimes even a touch of Cajun influence comes through when pianist Geraint Watkins takes up the accordion and singer/guitarist Ronkquana uses the mandolin as a blues instrument. Over this backdrop of raw blues jamming, guitarist Ed Deane played some astonishing lead breaks, possibly because he played the instrument upsidedown, and left handed, making his chords and sequences unlikely but often sparking.

An hour and a half set showed the band's resources to be limitless with their Songwriters Workshop single *Any Way The Wind Blows* by Kavana and a marvellous rendition of the Kinks' *You Really Got Me* leaving the rather old audience whooping and shouting for more.

SIMON HILLS

Three Degrees

VARIETY ISN'T quite dead, as a charity show like the one topped by the Three Degrees at Drury Lane's Theatre Royal revealed.

We were regaled with the Royal Marines and Navy Band, Fifties star Joan Regan, a promising impressionist called Tony Maiden, shapely Maggie Britton with a country-oriented line in songs, the emotive Tony Monopoly, and a singing piano player, Dave R. Jackson.

And then there were the Three Degrees, brimming with their usual self-confidence, doing their well-drilled stage routine, and plugging their latest Ariola single, *Starlight*, and neatly reviving *Puttin' On The Ritz* before their long MacArthur Park rendition. NIGEL HUNTER

Black Sabbath

WHILE THE new age of heavy metal bands explodes, the old school aren't to be outdone. Black Sabbath, now minus the near-legendary Ossie Osbourne, are thunder-flashing their way through a sell-out UK tour.

At Hammersmith, now fronted by Ronnie James Dio, most recently late of Ritchie Blackmore's Rainbow, The Sabs played loudly and unclearly through a variety of repertoire including an impressive selection from their current Vertigo chart album, *Heaven And Hell*. And the head bashers lapped it all up.

JIM EVANS

DOOLEY

THE PRECIS prepared by Good Morning Ltd, in its bid for the national breakfast-time television franchise, reveals that its directors will include Chrysalis' Chris Wright as deputy chairman, Terry Ellis, George Martin, Tim Rice, Terry Connolly, Ned Sherrin, Julian Pettifer, MAM's Bill Smith and Michael Balin, and with Sir Joseph Lockwood as a consultant and Sir Peter Thornton as the chairman. . . . The company will be financed by the issue of 100,000 £1 ordinary shares with the Chrysalis Group majority shareholder with 43.3 per cent and MAM Ltd having 30 per cent, plus £9 million loan capital including £4,875,000 from Chrysalis and £3,375,000 from MAM. . . . The precis also reveals plans to convert AIR Studios in Oxford Street to television studios, in consultation with TV facilities company TVI. . . . The bulk of the loan capital will be used "to provide first class programmes from inception", says the precis, and adds that because of the need for high promotional costs and "pessimism about advertising revenues in 1982/83", the company expects to meet heavy operating losses in those years (assuming the IBA gives them a licence of course).

EVERY PROMOTION man's nightmare came true last week for Motown — they had to turn down a spot on Top Of The Pops for Jermaine Jackson because he felt it would not be possible for the Beeb musicians to reproduce the Stevie Wonder-produced sound of his single *Let's Get Serious*. . . . But Motown's Grosvenor House reception for Jermaine and his wife Hazel, daughter of Berry Gordy, reminded us how pleasant and useful receptions can be for meeting one's fellow media people — and for promoting the artist, of course. . . . Bill Cochran has resigned as secretary of BASCA (formerly the Song-writers Guild), will leave in July, and has "no future plans at the moment". . . . Nick Massey signed to handle PR for Denny Laine's solo career. . . . Rally Page has done a deal in Japan, or as he says in a postcard from Tokyo: "Big project under way. Much happiness. Ret you know details on return".

PREDICTING THAT new wave still has a future in America, CBS' Dick Asher told our man in New York: "There will be a sudden explosion and the same 40 year old record executives who were walking around telling you that new wave would never make it will be wearing razor blades through their noses". . . . Ken East returned from Cannes Film Festival raving about EMI's remake of *The Jazz Singer* with Neil Diamond. . . . Capitol Records national promo manager Dave Brown leaving the business to take over his father's bird sanctuary in Cornwall; also heading for Cornwall and a job in the hotel industry there, former *MW* ad sales lady Sue Dunkley, back here after 4½ years in Australia. . . . The gossips would have us believe one contender to head RCPART priced himself out of the job by asking £100,000 salary. . . . Quote from Carlin's Mike Collier: "We have watched the success of small labels, whose product has been rejected by the majors, and have regrettably concluded that some big companies are out of touch with what the public wants".

BACKDOOR

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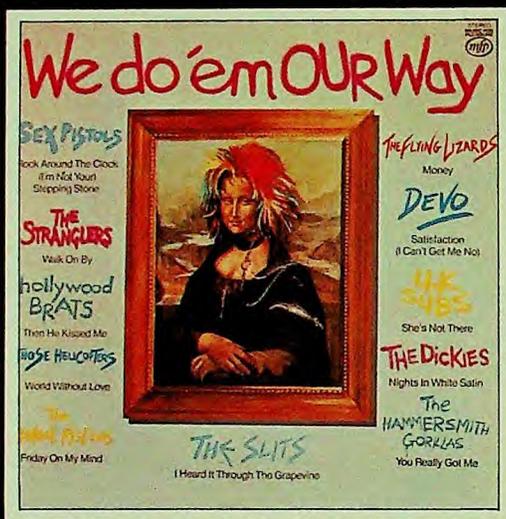
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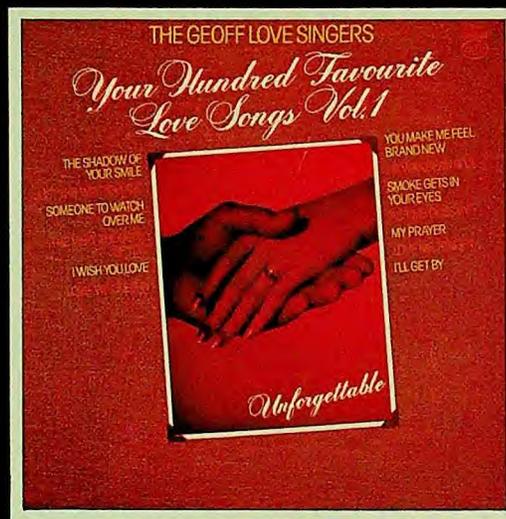
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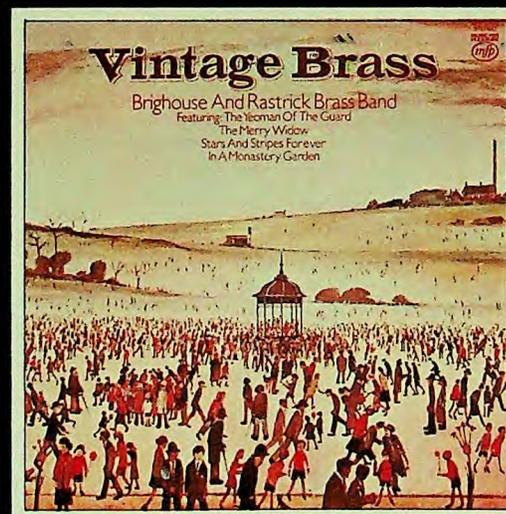
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