

MUSIC & VIDEO WEEK

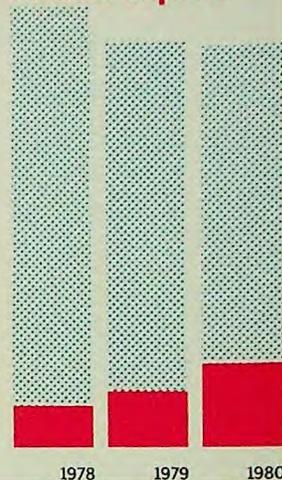
Europe's leading music business paper 90p

Blank tape sales



THESE GRAPHS taken from the BPI Review show (above) the growth of blank tape sales in the UK, and (right) how parallel imports (red column) are increasing while company LP deliveries to the trade (blue) shrink. In 1980 parallel imports represented 26.9 per cent of stock delivered, claims the BPI.

Parallel imports



Ad men to follow dealer lead—at last?

THE IRONY of the possibility that paid market research by an advertising agency will recommend to the BPI exactly what dealers were recommending almost 10 years ago, was pointed out by RAVRO chairman Harry Tipple at last week's MTA AGM.

"I have recently attended the first exploratory meeting with the BPI's new Industry Profile Committee to discuss ways and means of improving the industry's image, and improving co-operation between retailers and manufacturers," Tipple reported.



HARRY TIPPLE; "Any move that brings back lost customers must be a good idea."

"Although we are unaware of the contents of the Saatchi and Saatchi report on strategy development research for an ad campaign, nothing would be stranger than to find that it should contain a recommendation that was put forward by the GRRC 10 years ago — for a jointly financed advertising campaign."

However he added: "This co-operation between the BPI and RAVRO is a real step in the right direction. Any move that brings back the lost customers must be a good idea."

Turning to RAVRO's hoped-for role as a body which serves the growing video trade as well as the established record and tape trade, Tipple conceded: "On the video front it now looks as if we were optimistic in believing that we could solve the contractual problems and produce an acceptable document for all in a short space of time."

"But it is a fact that since we involved ourselves in this matter there have been significant changes in several contracts; we are not necessarily claiming full responsibility for this — just the majority of it."

LP SALES PLUNGE AS IMPORTS AND BLANK TAPES RISE

STATISTICS DOMINATE this week's news with the publication of new figures showing the growth of parallel imports and home-taping, and the BPI's first quarter survey of production and sales. And the news is bad.

- More than 18 million LPs came into the country as parallel imports during 1980, according to BPI research based on Customs and Excise figures and manufacturers' own import figures.
- Sales of blank cassettes increased by over 16 per cent to 69.1 million in 1980, says the BPI, drawing from BMRB/FORTE research.
- First quarter deliveries to the trade figures show albums down by a massive 15 per cent from 14.8 million last year to 12.6 million — a drop which the BPI says is mainly a result of parallel imports and taping. "Significantly the volume of parallel imports of LPs in 1980 corresponds with the industry's loss in volume over the past two years," writes BPI director John Deacon in his annual report published in the *BPI Review*.

And he adds: "It is no secret that many of those involved in commercial piracy have turned their attention

to the easier money which can be made in the so-called parallel imports."

The first quarter figures are predictably gloomy — or as Deacon puts it, "not encouraging" — for the quietest period of the year during a recession, although the drop in album sales is especially hefty considering the comparable period last year was in itself fairly depressed.

Not only is LP volume down, but its value also, by 10.3 per cent to £26.5m. Deacon explains: "The mix of the effects of blank tape purchasing and the availability of cheap imports has led to a pure price response from consumers who are encouraged to shop around in search of the cheapest retail prices, thus further depressing the margins within which retailers currently operate."

The relatively good news is that singles seem to have levelled out at an annual rate of around 77 million units with first quarter results only 1.5 per cent down on last year, and pre-recorded cassettes grew by 14.2 per cent to just under 6 million pieces. But this is offset by a fall in total value, probably explained by the growth made in the relatively unprofitable area of budget tapes, says Deacon.

The total value of trade deliveries was £50.2m which was 2.8 per cent down on last year which, with inflation at about 12.7 per cent, amounts to a net decrease in the real value of around 14 per cent.

VHD video discs to be made in the UK

THORN EMI will begin video disc production in the UK by January, 1982, through the acquisition of a factory at Swindon, Wiltshire.

The factory will master and press discs for the VHD player which the company plans to launch here in June 1982, and it is expected to be fully operational by April next year, employing 100 staff.

The Swindon plant will also supply metal stampers to EMI Electrola in Cologne, West Germany, where a video disc pressing only operation is being set up.

The company is initially investing £5,000,000 in the two sites which, within a year, will have a combined annual output of 3,000,000 VHD discs, with the facility of doubling production by 1983.

When the Thorn EMI audio tape factory at Hayes, Middlesex, was closed earlier this year, the redundant work force proposed the factory's conversion to the manufacture of video tape, an idea

the company rejected. It seems that Hayes was also unsuitable for video disc manufacture.

A company spokesman explains: "The choice of the site has been extremely difficult as the mastering of software on to video disc is a completely new technology."

"Thorn EMI looked at tens of sites, including Hayes, but Swindon was found to be the best."

Thorn EMI is currently developing and producing its own presses at Cologne and is supported by material technology and signal processing groups at its Central Research Laboratories at Hayes. The company says that all basic materials used in disc manufacture will be ultimately sourced in Europe.

• Thorn EMI has also confirmed that further progress has been made towards reaching agreement for a joint venture between itself, AEG Telefunken, Thomson-Brandt and JVC to manufacture video products in Europe.

RCA backs Bucks Fizz LP with TV ads

CONSOLIDATING ITS long-term belief in Eurovision winners Bucks Fizz, RCA is to TV-advertise the group's first album in three regions during August. Promotion on the LP, called Bucks Fizz (RCA LP 5050), will run in the ATV, Thames and Southern regions — areas chosen because they proved to be the strongest selling areas for the Making Your Mind Up single.

The 20 and 10-second commercials will start on ATV on August 5, Thames from August 12, and Southern a week later. Depending on consumer reaction, the promotion will then be extended to other regions. In addition there will be 30-second radio commercials in 17 radio stations outside of the ATV/Thames/Southern areas, starting on August 12 for a three-week period.

Video Extra — centre pages

A TO A SHT TO THE GRIDE AND BROOM!



POP UP THE AISLE (WEDDING MARCH)

POP ROUND THE ISLE

WITH IAN CAMERON'S MARCHING UP AND DOWN BAND PIP 8101



DISTRIBUTED THROUGH PINNACLE HOT LINE 0689-73146

RECORDS

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NEWS

MUSIC VIDEO WEEK

ISSN 0144-5782

Incorporating Record and Tape Retailer
A Morgan-Grampian Publication
Published by Music Week Ltd.

40 Long Acre, London
WC2E 9JT

Tel: 01-836 1522

Telex: 299485

SUBSCRIPTION AND
YEARBOOK ENQUIRIES:

Music & Video Week
Subscriptions, 30 Calderwood
Street, London SE18 6QH
Tel: 01-855 7777

SUBSCRIPTION RATES

UK £28.50. Euro £30.50. Europe \$66.
Middle East & North Africa \$97.
USA, Canada, South America, Africa,
India, Pakistan \$114. Australia, Far East,
Japan \$133.

NEW YORK OFFICE: Morgan-Grampian
Inc., 2 Park Avenue, New York, NY 10016.
USA. (Tel: 212 340 9700).

Printed for the Publishers by Pensord Press
Ltd., Gwent. Registered at the Post Office
as a newspaper. Member of the Periodical
Publishers Assoc. Ltd., and Audit Bureau
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Music Week Ltd.

State Records is reactivated

THE STATE Records label — successful in the late Seventies with hits by The Rubettes and Mac and Katie Kissoon among others — is being reactivated by its founder Wayne Bickerton under a new distribution deal, for new releases and back catalogue, with Pinnacle Records.

The label has lain virtually dormant for the past 18 months while Bickerton concentrated on building and establishing his new Odyssey Studios complex, but it is revived this month with new signings.

First releases are singles by Liverpool futurist-style rock band Motion Pictures (managed by Clive Epstein) with Jon (STAT 104), and Geordie vocalist Mick Whittaker with Looking For Love (STAT 105).



Next month sees releases by new pop act The Strand with Nobody Drinks Champagne Anymore, all-black band Rokotto, and singer Peter Proud, featured in ITV's Video Stars programme.

"Setting up the studio has taken a lot of my time," said Bickerton, "but now that it is off and running smoothly I am anxious to get back to the 'sharp end' of the business of making and releasing records."



AUSTRALIAN BAND The Models have been signed by A & M for the world outside Australia — where they record for Mushroom Records — and they debut with an album notable for having one of the longest one-word titles in the history of rock: *Alphabrayocharlitedeltaechofoxtrotgolf* (AMLH 68529). Pictured in A & M's London office are (l to r): Adrian Baker (manager), Buster Stiggs (Models), Mark Ferrie (Models), Michael Gudinski (MD, Mushroom Records), Sean Kelly (Models), Andrew Duffield (Models) and Derek Green (senior vice president, A & M Records).



MAX BYGRAVES has changed labels after 15 years with Pye, moving to the year-old Celebrity Records mid-price MOR label. First release will be an LP entitled *Maximemories*. Pictured while indulging in a celebratory cigar, Bygraves is flanked by Celebrity chairman Jim Beach (left) and sales director Mike Ashwell.



BRONZE RECORDS has signed the Young & Moody Band to a worldwide recording contract. The band's debut Bronze single, *These Eyes* (BRO 120) has already been released. The Young & Moody Band is an alternative project for the songwriting partnership of Whitesnake's Micky Moody and Bob Young, often known as the fifth member of Status Quo. *These Eyes* is currently featured in TV and radio commercials for Levi Jeans. Pictured inking the deal are (l to r): Gerry Bron, Stuart Taylor (producer), Micky Moody, Robert Lemon, Bob Young and David Oddy (Quarry Management).

THE JACKSONS

Great New Single Walk Right Now

It follows the hit single 'Can You Feel It' both taken from the solid gold album 'Triumph'.



Epic 'Walk Right Now' EPC A 1294
from the album and cassette 'Triumph' EPC 86112 40-86112

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

News in brief...

Bulldog for US

A DEAL has been struck for product from the British Bulldog label, operated by Jeffrey and Howard Kruger, to be licensed in the US via Quicksilver Records of Los Angeles. Product includes albums by Lena Horne, Vic Damone, Louis Armstrong, Ray Charles, Patsy Cline and Count Basie.

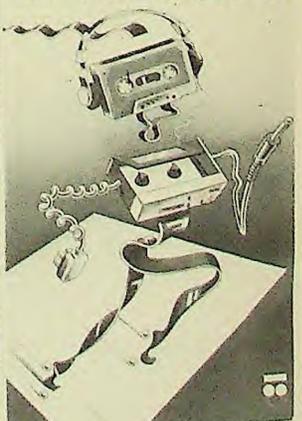
A NEW company supplying a pressing brokerage service utilising low-price European plants has been set up by Bobbie and Elie Dahdi, following Bobbie's decision to break away from Damont and Production Express International with which she has been associated for the past three years.

The new company, Continental Production Services, will be run on the same lines as PEI which continues as a Damont subsidiary run by Pat Pretty. It will operate from 19 Kynaston Road, Bromley, Kent. Tel: (01) 851 3397.

LEE FARDON, formerly with Arista, has signed to Aura Records. A new album, *Stories Of Adventure*, produced by Fritz Fryer at Rockfield Studios, is to be released this month.

MAGNUM ASSOCIATE Promotions (MAP) has signed deals to represent new labels Happy Birthday and Shack Records, and is also working on Ice Records' Eddy Grant LP and Chips Productions' Monster Club soundtrack LP.

NME/ROUGH TRADE C&I



Wedding song tally grows to total of 25

THE TALLY of records issued specially to tie-in with the forthcoming wedding of Prince of Wales and Lady Diana Spencer totalled 25 last week.

Latest releases include Hey Diana by Heroes And Angels (WHLS 002) a picture disc with a portrait of the couple on the A side and a Union Jack on the flip. It is released by White Lion Records via Stage One.

Also just out is Pop Up The Aisle by The Marching Up And Down Band (PIP 8101) on Play It Please Records via Pinnacle.

Although several of the royal wedding discs have been receiving airplay, at press time (pre this week's chart) none of the releases had achieved a chart placing.

Decca aims Viva! label at budget classics market

By NICOLAS SOAMES
A NEW budget classics label — Viva! makes its bow this month drawing mainly on the rich back catalogue of Decca's Phase Four series. With dealer prices of £1.37 (LP) £1.46 (cassette) it is aimed squarely at the market dominated by Classics For Pleasure and Pickwick's new Contour label.

Viva! boasts many top names, including Solti, Karajan, Stokowski, Marriner and Ansermet, and some of the world's finest orchestras. All recordings are in original stereo from the Sixties and Seventies.

"We have felt for some time that there was a need for a genuine budget label with Decca now that the



World Of series has become lower-mid-price," explained Andrew Dalton, Decca promotions manager.

First releases include Beethoven's Symphony No 9 with the LSO (VIV/KVIC 1), and Vivaldi's Four Seasons with the NPO and Hugh Bean, (VIV/KVIC 3). They are both conducted by Stokowski who loved

the spectacular sound results of the multi-miking techniques used for the Phase Four series.

Also worth noting in the Viva! catalogue is the re-appearance of the Yellow River Concerto, composed by a collective of Chinese composers, coupled with the Warsaw Concerto in the famous Rawicz and Landauer recording, with Mantovania and his Orchestra (VIV/KVIC 5).

A full colour poster is available from Decca and a leaflet will come towards the end of the year, following the release of a further eight titles in September.

Decca sees Viva! as being of particular interest to dealers with large pop sections who want to move into the popular classics market.

Cinema tape idea revived

THE IDEA of promoting records in cinemas is being revived by the MAP promotion company which has negotiated a deal with the Classic Cinemas chain.

A tape featuring five new releases each month will be played during the intervals three times a day for a month in all the 130 cinemas in the chain.

MAP claims that between 600,000 and 800,000 people attend performances at Classic Cinemas each month and that just over 50 per cent are aged 25 or under. MAP is currently negotiating with several labels to include their product in the first programme.



Kinks single bonus

THE KINKS' first single for two years will also have a bonus live single with the first 20,000 copies. The official release is Better Things/Massive Reductions (ARIST 415), while the second record features stage favourites Lola and David Watts. The Kinks are doing several live dates, and marketing includes nationwide 30-second radio spots, press advertising, in-store posters and a special gatefold picture bag. Dealer price is 70p.

BACK CATALOGUE albums are moving out of the shops with renewed vigour thanks to the multitude of price-cutting schemes announced by a number of record companies in recent weeks.

Following on the CBS Nice Price series and WEA's X-tra series have come Capitol/Liberty's Greenlight (dealer price £1.82), Ariola/Arista's Price Cutter scheme (dealer price £1.83) and Virgin's Cheap Thrills (dealer price £2.43).

Polydor has also announced a new mid-price range at £1.80 dealer price; DJM is "rationalising" prices

from July 1 with a range of back catalogue cuts to enable the dealer to sell at £3.99; and Motown plans a series of cut-price catalogue items next month.

CBS has added a further 15 titles to its Nice Price series and special projects executive Douglas Coates commented: "Consumers and retailers have given us the vote of confidence. Sales are going extremely well."

Nick Alexander of the HMV chain reports that sales of catalogue items benefitting from manufacturers' price cuts have "increased

dramatically" and that consumer response has been "very positive".

WEA's marketing director Mike Heap said its X-tra series and received "an excellent response" from the trade.

Wrong number

THE CATALOGUE number of the Mike Holoway single Overnight/Just Another Song was wrongly printed in last week's Music & Video Week. The correct number is Bell 1496.

New entry promo tape scheme is launched by Record Sales

A NEW in-store promotion scheme was launched this week by field promotion company Record Sales which is distributing a weekly tape of all the new entries in Music & Video Week's Top 75 singles chart to selected dealers.

The New Entry Tape — dubbed Netty by RS — has linking commentary by DJ Pete Drummond and is intended for in-store promotion as well as dealer information. Record Sales director Richard Jakubowski says the scheme has the approval of MCPS, and RS seeks individual approval of record companies involved before using their tracks. PRS for in-store play must be paid by the dealer.

TAKEN FROM THE FORTHCOMING ALBUM
'WHEELS IN MOTION' SEEZ37

NEW SINGLE

BUY 119

Any Trouble

TROUBLE WITH LOVE

Hee Bee Gee Bees
RECORDS

ARE PROUD TO ANNOUNCE THE FIRST
RELEASE FROM THEIR NEW SIGNING

THE PEECEES

TRIPLE A-SIDE

TOO DEPRESSED TO COMMIT SUICIDE HBGB 1

ORDER FROM: RCA LIMITED, LYNG LANE, WEST BROMWICH,
WEST MIDLANDS, B70 7ST, TELEPHONE: 021-525 3000.

ORDER YOUR COPIES FROM CBS TELESales 01-960 2155
OR YOUR FRIENDLY STIFF/VIRGIN/ISLAND REP.

NEWS

Surprise hit for a country wholesaler

A RECORD which was first released by RCA six years ago but flopped is all set to become one of 1981's best-selling singles. Teddy Bear by Red Sovine on the Starday label (distributed by Spartan) was re-issued by the Midland Record Company a month ago and sold 200,000 copies within two weeks.

The irony of the single's belated UK success is that Sovine died in a Nashville car crash last year. He had been a major country artist for years, specialising in schmaltzy semi-spoken records like Teddy Bear. The record was a million-seller in the US in the mid-Seventies.

Midland Records is a wholesaling company, specialising in US country

product. Managing director Peter Riley explained: "Two years ago we started importing product from the Gusto catalogue which includes the Starday, Powerpack and Federal Hollywood labels. Our main custom has come from CB radio and trucking enthusiasts."

Riley first imported Sovine's Teddy Bear in 1979. "It was easily the most popular record in the catalogue, so I got permission to release that one track for the UK," he says.

Radio Two, and in particular Terry Wogan, have given the record a lot of airplay, and Riley is now planning to import Sovine's Teddy Bear album (SD 968X), following heavy demand.

● Another label having first-time success is Mute Records

(distribution Rough Trade) with New Life by Depeche Mode. The London-based company was started two years ago by Musician Daniel Miller and specialises in electronic music.

● Rapping music is also becoming chart material again with The Evasions' Wikka Rap on the Groove label, distributed by Pinnacle, and (You Don't Stop) Wordy Rappinghood by Tom Tom Club on Island Records.

Groove Records was started by record dealer Chris Palmer two years ago. Wikka Rap was turned down by every major, Palmer says, so he released the single himself.

Palmer's shop Groove Records, based at 52 Greek Street, London W1, specialises in US disco and jazz funk imports.

New company to be formed out of PRT

PROLONGED speculation surrounding the future of PRT Records was finally clarified last week with a press statement from parent company ACC confirming a *Music & Video Week* story that the factory is to close and the company is to be reduced to a sales and distribution operation.

But although this means the end of PRT (formerly Pye) as a record company, ACC enigmatically indicated that a new creative company is to rise from its ashes.

"PRT's existing creative recording and exploitation activities will be developed and expanded by a new company which will be independent of the sales and distribution company," says the statement issued by ACC's deputy chief executive Jack Gill.

The closure of the Mitcham pressing factory will result in approximately 180 redundancies. At the same time top management changes mean that general manager Trevor Eyles leaves the company, managing director Derek Honey is being offered "other responsibilities" within ACC, and plant manager Howard Barrow is appointed general manager of PRT's sales and distribution company which will be expanded.

Labels contracted for pressing are being offered alternative pressing at Damont and WEA, which are negotiating to take over some of the PRT presses.

PRT's biggest pressing customers are BBC Records, Magnet and Ariola/Arista and all three were talking with the company this week to consider their positions in view of the new arrangements.

Video magazine boom continues with two Autumn launches

THE GROWTH of the video industry has attracted a mini-boom in consumer magazines covering the subject with seven titles already on the bookstalls and news this week of two more publications in the autumn.

Spotlight Publications is moving into the field with *Video For Leisure*, which will be issued free to every buyer of the already established *Hi Fi For Pleasure* as a "banded" publication for the first 12 issues.

"This means that *Video For Leisure* will have an immediate certified ABC circulation of

Title hitch for Wakeman LP

CHARISMA RECORDS has apparently encountered problems over the title of Rick Wakeman's new album release 1984.

In a statement the company says: "To avoid any misunderstanding, Charisma Records wishes to state that the release of Rick Wakeman's new album 1984 has not been authorised by the literary executors of the Orwell estate."

It is understood that talks are continuing between the two parties and it is hoped that the record's distribution will not be affected. Orders received by the release date exceeded 32,000 says the company.

Bournemouth picked for conferences

BOURNEMOUTH IS proving to be the in-place for this year's record company sales conferences. EMI and PolyGram will both be there on September 3, 4 and 5 — EMI at the Carlton Hotel and PolyGram at the Royal Bath Hotel. CBS checks in to the Carlton the following weekend for its conference. WEA will also be conferring early in September, although the venue is yet to be confirmed, and RCA is still in the planning stage.

Number confusion

A CURRENT single release on Chips Records has been given the same catalogue number as an old release by Chiswick (now deleted) and dealers are becoming confused. Dealers wanting to order the Theme From Shillingbury Tales (CHI 105) should do so through PRT, not EMI which distributes Chiswick.

39,416," said its publishing director Peter Wilkinson.

Coincidentally Mod Mags, which publishes *Video Today*, will be launching a new quarterly buyers' guide, *Which Video?* aimed at the video hardware market.

● The video magazines reviewed — see *Video Extra*, centre pages.

Charisma: new Phonogram bid

THE FUTURE of Charisma Records remained a dramatic cliff-hanger this week as Phonogram re-entered the scene with an alternative plan to outright purchase by potential buyers Virgin or Chrysalis.

Charisma managing director Brian Gibbon was considering the possibility of the label becoming licensed to Phonogram, thereby retaining its independence but staying within PolyGram, which is believed to be very keen to keep the label.

At the same time, Charisma chairman Tony Stratton Smith would receive capital investment from PolyGram to pursue his film-making ambitions.

RCA appointment

TONY MCGROGAN has been appointed to the newly-created post of divisional manager for artist development at RCA and will also oversee artist liaison, press and public affairs.



Pull out all the stops. Send your parcel Red Star. ★



CLIFF RICHARD

SINGS HIS
GREATEST

Love Songs

20 original tracks
MISS YOU NIGHTS • CARRIE
THE TWELFTH OF NEVER
A LITTLE IN LOVE • THE NEXT TIME
IT'S ALL IN THE GAME
DON'T TALK TO HIM
THE MINUTE YOU'RE GONE • VISIONS
WHEN TWO WORLDS DRIFT APART
WHEN THE GIRL IN YOUR ARMS
IS THE GIRL IN YOUR HEART
THEME FOR A DREAM
FALL IN LOVE WITH YOU
UP IN THE WORLD • CONSTANTLY
A VOICE IN THE WILDERNESS
I COULD EASILY FALL
(IN LOVE WITH YOU)
THE DAY I MET MARIE
CAN'T TAKE THE HURT ANY MORE
WE DON'T TALK ANYMORE

TV ADVERTISING

Phase One

Initial three week TV Campaign
commences June 24 in;
ATV, Granada and Trident

plus

Full colour point of sale material,
instore posters and
window streamers

Available on record and cassette (TC) EMTV 27

EMI

VIC DAMONE

The beautiful new single
**'SHE BELIEVES
IN ME'**

c/w 'STILL' RCA 98

Taken from
the chart album

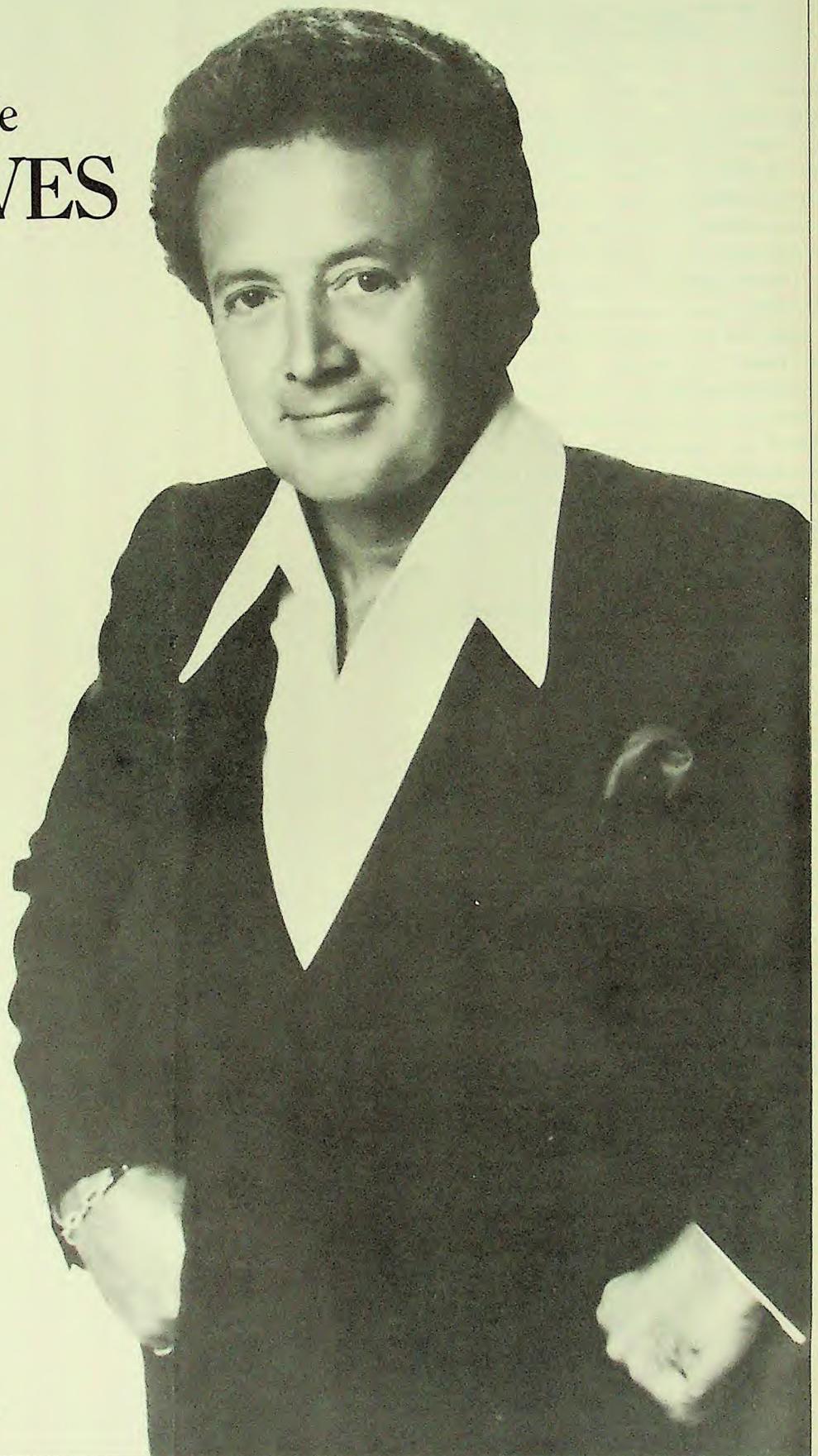
Now



INTS 5080 ALBUM . INTR 5080 CASSETTE

RCA *Mid Price Series*
International

ORDER FROM: RCA LIMITED, LYNG LANE, WEST BROMWICH,
WEST MIDLANDS B70 751. TELEPHONE: 021-525 3000



MUSIC WEEK ORDER FORM CHART * = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales)

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1	2	6	ONE DAY IN YOUR LIFE Michael Jackson (Sam Brown III) Jobete	○	Motown TMG 976 (E)
2	1	8	BEING WITH YOU Smokey Robinson (G. Tobin) Jobete	●	Motown TMG 1223 (E)
3	3	8	MORE THAN IN LOVE Kate Robbins and Beyond (Barry Leng/Simon May) ATV	○	RCA 69 (R)
4	4	3	TEDDY BEAR Red Sovine (T. Hill) Southern		Starday SD 142 (SP)
£ 5	6	5	GOING BACK TO OUR ROOTS Odyssey (Steve Tyrrell) April		RCA 85 (R)
▲ 6	21	2	GHOST TOWN Specials (Collins) Planteng Visions		2 Tone CHSTT 17 (F)
7	5	8	HOW 'BOUT US Champaign (I. Graham) April		CBS A 1046 (C)
8	9	4	ALL STOOD STILL Ultravox (Ultravox/C. Plank) Island/Mood		Chrysalis CHS 2522 (F)
£ 9	15	4	MEMORY Elaine Paige (Andrew Lloyd Webber) Really Youthful/Faber		Polydor POSP 279 (F)
10	8	6	WILL YOU Hazel O'Connor (Tony Visconti) Albion		A&M AMS 8131 (C)
▲ 11	19	7	BODY TALK Imagination (Swain/Jolly) Red Bus		R&B RBS 201 (A)
£ 12	17	4	PIECE OF THE ACTION Bucks Fizz (Andy Hill) Paper		RCA 88 (R)
13	7	8	STAND & DELIVER Adam & The Ants (Chris Hughes) EMI	●	CBS A 1065 (C)
14	11	7	I WANT TO BE FREE Toyah (N. Taubor) Sweet 'N' Sour	○	Safari SAFE 34 (SP)
£ 15	22	5	TAKE IT TO THE TOP Kool & The Gang (Eumir Deodato) Planetary Nom		DeLite DE 2 (F)
16	10	9	YOU DRIVE ME CRAZY Shakin' Stevens (Stuart Colman) Quarry/Eaton	●	Epic EPC 1165 (C)
▲ 17	27	5	IF LEAVING ME IS EASY Phil Collins (P. Collins/H. Padgham) Effect Sound/Hit & Run		Virgin VS 423 (C)
18	NEW		CAN CAN Bad Manners (R. Lomas) Copyright Control		Magnet MAG 190 (A)
19	13	6	AIN'T NO STOPPING Enigma (Various) Various		Creole CR 9 (C/CR)
▲ 20	38	3	NO WOMAN NO CRY Bob Marley & The Wailers (Smith/Blackwell) Rondor		Island WIP 6244 (E)
21	14	8	CHARIOTS OF FIRE (Main Theme) Vangelis (Vangelis) Warner Brothers		Polydor POSP 246 (F)
22	23	5	SPELLBOUND Siouxsie & The Banshees (N. Gray/Siouxsie) Pure Noise/Chappell/Virgin		Polydor POSP 273 (F)
£ 23	32	3	THROW AWAY THE KEY Linx (Carter/Grant/Martin) Solid/RSM		Chrysalis CHS 2519 (F)
24	12	4	FUNERAL PYRE Jam (Peter Wilson/Jam) Chappell		Polydor POSP 257 (F)
25	18	6	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN UB40 (UB40) New Claims/ATV		DEP International DEP 1 (SP)
£ 26	56	2	RAZZAMATAZZ Quincy Jones/Patti Austin (Jones) Rondor		A&M AMS 8140 (C)
£ 27	31	4	DANCING ON THE FLOOR Third World (-) Blue Mountain		CBS A 1214 (C)
▲ 28	34	5	YOU MIGHT NEED SOMEBODY Randy Crawford (Tommy Lipuma) Rondor		Warner Brothers K 17803 (W)
29	41	2	CAN'T HAPPEN HERE Rainbow (Glover) Panache		Polydor POSP 251 (F)
£ 30	66	2	(YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club (French/Stanley) Island		Island WIP 6694 (E)
▲ 31	35	3	WIKKA WRAP Evasions (Sirus Productions) Screen Gems EMI		Groove GP 107 (P)
£ 32	33	2	NO LAUGHING IN HEAVEN Gillen (AKR Productions) Pussy/Chappell		Virgin VS 425 (C)
▲ 33	45	2	DOORS OF YOUR HEART The Beat (Sargeant) Zomba/Beat		Go Feet FEET 9 (F)
£ 34	52	2	THE RACE IS ON Dave Edmunds/Stray Cats (Edmunds) Burlington		SwanSong SSK 19426 (W)
▲ 35	43	3	THE RIVER Bruce Springsteen (Springsteen/Landau) Intersong		CBS A 1179 (C)
36	24	11	STARS ON 45 Star Sound (Japp Eggermont) Various	●	CBS A 1102 (C)
37	20	6	ALL THOSE YEARS AGO George Harrison (George Harrison/Ray Cooper) Ganja		Dark Horse K 17807 (W)
38	16	10	SWORDS OF A THOUSAND MEN Tenpole Tudor (Winstanley/Andrews) Warner Brothers	○	Stiff BUY 109 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	28	6	LET'S JUMP THE BROOMSTICK Coast To Coast (Hal Carter) Carlin		Polydor POSP 249 (F)
£ 40	47	3	THERE'S A GUY WORKS DOWN THE CHIP SHOP... Kirsty McColl (Bazza) Chrysalis/Blackhill		Polydor POSP 250 (F)
£ 41	48	3	MENO POP I Kid Creole/Coati Mundi (A. Hernandez/A. Darnell) Island		ZE/Island WIP 6711 (E)
42	39	3	MULTIPLICATION Showaddywaddy (Phil Wainman) Carlin		Arista ARIST 416 (F)
£ 43	54	3	NEW LIFE Depeche Mode (D. Miller) Mute/Sonet		Mute MUTE 014 (RT/SP)
44	26	8	CHEQUERED LOVE Kim Wilde (R. Wilde) Rickin/RAK	○	RAK 330 (E)
45	25	8	BETTE DAVIS EYES Kim Carnes (Val Garay) Warner Brothers		EMI America EA 121 (E)
46	40	6	NORMAN BATES Landscape (Landscape) Landscape/Sunbury		RCA 60 (R)
47	36	7	IS THAT LOVE Squeeze (Coastello/Bechirun) Illegal		A&M AMS 8129 (C)
48	37	4	WOULD I LIE TO YOU Whitesnake (Martin Birch) Warner Brothers/Dump Eaton		Liberty BP 399 (E)
49	44	3	I CAN MAKE IT BETTER Whispers (Whispers/Griffey) Chappell		Solar SO 19 (R)
50	46	5	THIS LITTLE GIRL Gary US Bonds (Miami Stevel/Bruce Springsteen) Intersong		EMI America EA 122 (E)
51	29	12	KEEP ON LOVING YOU Reo Speedwagon (K. Cronin/G. Richrath/K. Beamish/A. Gratzel) Warner Bros		Epic EPC 9544 (C)
52	30	9	THE SOUND OF THE CROWD Human League (Martin Rushent) Dinsong/Virgin		Virgin VS 416 (C)
£ 53	73	2	PULL TO THE BUMPER Grace Jones (Sadkin/Blackwell) Rydym		Island WIP 6696 (E)
£ 54	68	2	WIDE AWAKE IN A DREAM Barry Biggs (Biggs) Lor-Creole		Dynamic DYN 10 (C/CR)
55	51	3	LIAR Graham Bonnet (J. Eden) Verulam		Vertigo VER 2 (F)
56	NEW		PRETTY IN PINK Psychadelic Furs (Lillywhite) April		CBS A 1327 (C)
57	42	5	TOO DRUNK TO Dead Kennedys (Geza X/Alternative Tentacles) Virgin		Cherry Red CHERRY 24 (P)
58	61	3	CRYIN' MY HEART OUT FOR YOU Diana Ross (M. Masser) Rondor		Motown TMG 1233 (E)
59	58	5	YOU LIKE ME DON'T YOU Jamaica Jackson (Jamaica Jackson) Jobete		Motown TMG 1222 (E)
60	NEW		FOR YOUR EYES ONLY Sheena Easton (C. Neal) United Artists		EMI 5195 (E)
61	53	4	BODY MUSIC Strikers (Carlton Maestros) Peterman/Carlin		Epic EPC A 1290 (C)
62	NEW		PURGATORY Iron Maiden (Martin Birch) Zomba		EMI 5184 (E)
63	NEW		YEARNING FOR YOUR LOVE Gap Band (Simmons) Rachel (Leosong)		Mercury MER 73 (F)
64	NEW		BETTER THINGS Kinks (R. Davies) Davray		Arista ARIST 415 (F)
65	63	10	GREY DAYS Madness (Clanger/Winstanley) Nutty Sounds/Warner Brothers	○	Stiff BUY 112 (C)
66	55	10	STRAY CAT STRUT Stray Cats (D. Edmunds) Zomba		Arista SCAT 3 (F)
67	NEW		I'M IN LOVE Evelyn King (M. Brown) Leeds		RCA 95 (R)
68	NEW		IF YOU FEEL IT Thelma Houston (G. Tobin) Sunbury		RCA 77 (R)
69	50	8	OSSIE'S DREAM (WAY TO WEMBLEY) Spurs FA Cup Final Squad (Chas & Dave) Copyright Control		Sheif 1 (A)
70	62	12	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Ennio Morricone (-) BBC/EMI	●	BBC RESL 92 (A)
71	57	9	IT'S GOING TO HAPPEN The Undertones (Roger Bechirun) West Bank Songs/Warner Brothers		Ardeck ARDS 8 (E)
72	60	7	JUST THE TWO OF US Grover Washington Jr. (Washington/MacDonald) Sunbury/Heath Levy		Elektra K 12514 (W)
73	74	3	YOUTH OF NATION ON FIRE Bill Nelson (Nelson) Arnakata/Warner Brothers		Mercury WILL 2 (F)
74	NEW		TAKE IT ON THE RUN Reo Speedwagon (Cronin/Richrath/Beamish) Warner Brothers		Epic EPC A 1207 (C)
75	NEW		LET SOMEBODY LOVE YOU Kenji Burke (K. Burke) Sunbury		RCA 93 (R)

Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets.

A-Z TOP WRITERS

Ain't No Stopping (Various)	19
All Those Years Ago (George Harrison)	37
All Stood Still (Currie/Cross Cann/Urel)	8
Being With You (W. S. Robinson)	2
Bette Davis Eyes (D. Weiss/J. De Shannon)	45
Better Things (Davies)	64
Body Music (Phillips/Maestro)	61
Body Talk (Jolly/Swain/John/Ingram)	11
Can Can (Trad. Arr. Bad Manners)	18
Can't Happen Here (Blackmore/Glover)	29
Chariots Of Fire (Vangelis)	21
Chequered Love (R. Wilde/M. Wilde)	44
Chi Mai Theme Tune Life & Times Of Lloyd George (E. Morricone)	70
Cryin' My Heart Out (For You (M. Masser) (Conti/Leeson))	58
Dancing On The Floor (B. Clarke)	27
Don't Let It Pass You By/Don't Slow Down (UB40)	25
Doors Of Your Heart (Beat)	33
For Your Eyes Only (Conti/Leeson)	60
Funeral Pyre (Waller/Jam)	24
Ghost Town (Dammers)	6
Going Back To Our Roots (L. Dozier)	5
Grey Day (Barson)	65
How 'Bout Us (D. Walden)	7
I Can Make It Better (Shelby Shockleigh/Myers)	49
If Leaving Me Is Easy (P. Collins)	17
I'm In Love (Kashif)	67
If You Feel It (Scroggins/Brown)	68
Is That Love (Tilbrook/Bifford)	47
It's Going To Happen (D. O'Neill/M. Bradley)	71
I Want To Be Free (Willcox/Bogen)	14
Just The Two Of Us (Withers/Salter/MacDonald)	72
Keep On Loving (K. Cronin)	51
Let's Jump The Broomstick (Robbins)	39
Let Somebody Love You (Burke)	75
Liars (R. Ballard)	55
Memory (Webber/Eliot/Nunn)	9
Me No Pop I (A. Hernandez)	41
More Than In Love (B. Long/S. May)	3
New Life (V. Clarke)	43
Multiplication (B. Darin)	42
One Day In Your Life (S. Brown III/R. Armand)	1
No Laughing In Heaven (Gillan/McCoy/Thomas/Towns Underwood)	32
Norman Bates (Walters/Landscape)	46
No Woman No Cry (Ford)	20
Ossie's Dream (Hodges/Peachcock)	69
Piece Of The Action (A. Hill)	12
Pretty In Pink (Psychadelic Furs)	56
Pull To The Bumper (Hookoobays/Jones)	53
Purgatory (Harris)	62
Razzamatazz (Temperton)	26
Spellbound (Siouxsie & The Banshees)	22
Stand & Deliver (Adam Ant/Pirron)	13
Stars On 45 (Various)	36
Stray Cat Strut (Satzler)	66
Swords Of A Thousand Men (Tudor Pole)	38
Take It On The Run (Richrath)	74
Take It To The Top (Ronald Ball/Kool & The Gang)	15
Teddy Bear (Royla/Burnett/Hill/Red Sovine)	4
The Race Is On (Rollings)	34
The River (B. Springsteen)	35
There's A Guy (McCollip/Rambowl)	40
The Sound Of The Crowd (Burden/Oakey)	62
This Little Girl (Bruce Springsteen)	50
Too Drunk To (Blair)	57
Throw Away The Key (Grant/Martin)	23
Use Of Nation On Fire (B. Nelson)	73
Wide Awake In A Dream (Wallace)	54
Wikka Wrap (A. Seat)	31
Will You (Hazel O'Connor)	10
Would I Lie To You (Coverdale/Marsden/Moody)	48
Yearning For Your Love (Wilson/Scott)	63
(You Don't Stop) Wordy Rappinghood (Weymouth)	30
You Drive Me Crazy (Ronnie Harwood)	16
You Might Need Somebody (T. Snow/N. O'Byrne)	28
You Like Me Don't You (Jamaica Jackson)	59

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NEWS EXTRA



GEORGE BENSON celebrated five sold out nights at Wembley Arena with a party at Tokyo Joe's. Snapped in jubilant mood are (standing l to r): Dennis Turner (manager), Tom Ruffino (vice president, Warner Brothers International), Ken Fritz (manager). Seated: Charles Levison (WEA managing director), George Benson and his wife, Johnnie.



ONE OF the surprise successes of this year has been *Stars On 45* by Star Sound — the single reaching number two and the album number one in only two weeks.

The man behind the disc, producer Jaap Eggermont, flew into London last week for a brief promotional visit, and also received various awards the records have achieved. He is pictured here being presented with a gold album for over 100,000 UK sales.

Pictured (l to r) are: Kate Mundle (head of production management & artist relations, CBS), David Betteridge (managing director, CBS), Jaap Eggermont and Jeff Gilbert (general manager, CBS).

On camera



TODD SLAUGHTER, president of the Elvis Presley Fan Club of Great Britain, holds the platinum disc presented for the K-tel album presented for *Inspirations*. He is flanked by K-tel marketing manager David Smith (left) and promotion manager Ian Summers.



SHEENA EASTON received a gold disc for *Morning Train* which made number one on all three US singles charts and sold over a million copies. At the presentation were (l to r): Ken East (EMI Music Europe/International president), Richard Lytleton (EMI international division general manager), Peter Buckleigh (EMI marketing director), Sheena Easton, Chris Neil (producer), Jim Mazza (EMI-America/Liberty president), Deke Arlon (manager), Jill Arlon.



FAMILY REUNION under a new roof — former Arista MD Charles Levison (centre back row), former Arista A&R chief Tarquin Gotch (far right), and former Arista band Bim, are all together again at Broadwick street, as WEA MD, WEA head of A&R, and their first new signing to the label. Band manager Jeff Dexter is the one with his feet off the ground.

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TOP 75 ALBUMS

Week ending June 27, 1981

NEW = NEW ENTRY
PL = PLATINUM LP (300,000 units)
G = GOLD LP (100,000 units)
S = SILVER LP (60,000 units)
R = RE-ENTRY

1	NEW	NO SLEEP TIL HAMMERSMITH	Motörhead	Bronze BRON 535
2		STARS ON 45	Star Sound	CBS 86132
3		DISCO DAZE & DISCO NITES	Various	Ronco RTL 2056
4		PRESENT ARMS	UB40	DEP Int. LPDEP 1
5		ANTHEM	Toyah	Safari V00R 1
6		THEMES	Various	K-tel NE 1122
7	NEW	JU JU	Styx and The Banshees	Polydor POLS 1034
8		KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 84549
9	NEW	DURAN DURAN	Duran Duran	EMI EMC 3372
10		FACE VALUE	Phil Collins	Virgin V 2185
11		MAGNETIC FIELDS	Jean Michel Jarre	Polydor POLS 1033
12		HI INFIDELITY	Rae Speedwagon	Epic EPC 84700
13		CHARLOTS OF FIRE	Vangelis	Polydor POLS 1026
14		SECRET COMBINATION	Randy Crawford	Warner Bros K 56904
15		VIENNA	Various	Various
26		SKY 3	Sky	Arista ASKY 3
27		BARRY	Barry Manilow	Arista DLART 2
28	NEW	MADE IN AMERICA	Carpenters	A&M AMLK 6373
29		WHAT'PEN	The Beat	Go-feel BEAT 3
30	NEW	BREAKING GLASS	Rick Wakeman	A&M AMLH 64820
31		SIGNING OFF	Hazel O'Connor	Graduate GRADLP 2
32	NEW	COME AND GET IT	Angelie Upstarts	Zonophone ZONO 104
33		HEAVEN UP HERE	Echo & The Bunnymen	Korova KODE 3
34		MISTAKEN IDENTITY	Kim Carnes	EMI America AML 3018
35		BEATLES 1962-1966	Beatles	Parlophone PCSP 717
36		EAST SIDE STORY	Squeeze	A&M AMLH 64854
37	NEW	MAGIC, MURDER AND THE WEATHER	Magazine	Virgin V 2200
38		HOW 'BOUT US	Champaign	CBS 84927
39		THE ADVENTURES OF THIN LIZZY	Thin Lizzy	Vertigo LZTV 1
40		I AM PHOENIX	Judie Tzuke	Rocket TRAIN 15
41		OFF THE WALL	Michael Jackson	Epic EPC 83468
42		PLAYING WITH A DIFFERENT SEX	The Au Pairs	Human HUMAN 1
43		RED	Black Uhuru	Island ILPS 9625
44		NIGHTCLUBBING	Grace Jones	Island ILPS 9624
45		NEVER TOO LATE	Status Quo	Vertigo 6302104
46		INTUITION	Linx	Chrysalis CHR 1332
47		DIRK WEARS WHITE SOX	Adam & The Ants	Do It RIDE 3
48		ABSOLUTELY	Madness	Stiff SEEZ 29
49		RUMOURS	Fleetwood Mac	Warner Bros K 56334
50		TALK TALK TALK	Psychiatric Furs	CBS 84892
51		GIVE ME THE NIGHT	George Benson	Warner Brothers K 56823
52		STRAY CATS	Stray Cats	Various

RETAILING

Edited by
TERRI ANDERSONNow BIRD
won't fly

THE BIRD men of the indie record trade are again reduced to the two founders, of whom one, Philip Ames, concedes that "lack of continued interest from most of the other dealers involved, and the fact that one of our bigger members has virtually gone out of business" mean that BIRD will not fly.

Ames, head of the Preston-based Ames Records and Tapes chain, and Jack Ainley's Records in Leicester, announced just over a year ago that they and three other big indie dealers were setting up a British Independent Record Dealers' association. The original partners were John Bradley, of the Bradley's chain in Pennine towns; the Bruce's chain in Scotland; and the Vallance chain in Yorkshire, which has now ceased to sell records except in one outlet.

It was decided that the members — who grew to about a dozen, all of whom were required to have above a certain turnover annually — should form a limited company so that they could be collectively invoiced for orders from manufacturers, and earn bigger bulk discounts. In effect, BIRD would have been a new record retail chain with more than 50 outlets nationally.

After a meeting in Coventry last August, it was decided that advice on how to proceed would be sought from lawyers and accountants.

But the plan never reached the fully-fledged stage, and Ames told *MW* last week: "I am concentrating on my own business and so is Jack. That is the way things are these days. He and I do work together more (like ordering together) than we did before the BIRD idea came up. So I suppose you could say that BIRD still exists — but it is just the two of us."

Several of the aims which BIRD had listed had, he added, already been achieved by private negotiation between himself and Ainley, and the manufacturers.

Other one-time BIRD members, such as Alan Davison of Laser Records in London, confirmed that they had been sent no information about the association for a number of months, and that there had been no further meetings after the first one in Coventry.



IN THE firm belief that promotion and gimmicks are not just the preserve of the record companies' press and marketing departments, the staff at Smyth's For Records (Sympyla Belfast's retail arm) have regularly found themselves involved in imaginative and energetic stunts aimed at attracting more record buyers. Congratulations are due on this latest effort — in which a 1939 Austin Ruby van, owned by the retail chain and carrying the original shop logo, is taking part in shows and parades throughout Northern Ireland during this summer. Promo teams are dressing up to fit in with the numerous themes thought up for the shows, and pictured here is *Music Through The Ages*.

Expert views in a readable style

THE SECOND in the Hi-Fi For Pleasure series of guides to aspects of hi-fi hardware and software is the *Cassette Digest*. This is an excellently researched, clearly written and sufficiently well illustrated (although almost all the b/w pictures of equipment could do with being sharper) handbook.

Technical expert and writer Gordon King has lab-tested 50 cassette decks, and broken down the results into a neat, readable format — description, verdict, and findings. This allows non-technical readers to find out what a machine offers and what in broad terms an expert thinks of it, without having to grapple with the lab report.

The range of decks is wide, but justifiably ignores the cheaper half of the market, since those who know that all they can afford is medium-to low-fi equipment don't stand looking for analyses of it in handbooks.

King stars with several chapters which are a refresher course on just



what the tape record/replay process is, and what the terms like noise reduction, dynamic range, EQ, etc mean. The chapters on cassette tapes deal efficiently with the types, development and quality of tapes, and finally both decks and tapes are summed up in easily-scanned bar graph format.

For £2 this is excellent value, and should be readily to hand (and on sale) anywhere that tape decks or blank tape are seriously being sold.

• *Cassette Digest* is published by Spotlight Publications, 40 Long Acre, London WC2E 9JT (telephone: 01-836 1522), price £2.

BROADCASTING

Edited by
DAVID DALTONThumbs up and down to
JICRAR survey results

THE SPRING audience research figures for Independent Local Radio (see *MW*, May 30) has provoked different reactions from two significant sources.

While TMD Advertising in its June Media newsletter suggests that the samples taken in this JICRAR were too small to gauge anything by the individual station's results, the latest issue of the *Radio Advertisers' Guide* proposes several reasons for fluctuations in the results compared to last year's figures.

Noting that JICRAR surveys are now more frequent, carried out in spring, summer and autumn periods, TMD says: "These more frequent surveys use smaller samples and do not, therefore, produce individual station data of sufficient reliability to stand up to separate reporting."

The ad agency feels that it is unable to determine any particular pattern from each station's weekly adult reach and share of total listening hours within its own area — the figures habitually referred to in JICRAR — and adds: "Apparent gains and losses are more or less randomly distributed across the network, suggesting that many of the differences may be more apparent than real."



PUBLISHING

Edited by
NIGEL HUNTERIndustry mourns for
Carlin's Dave Watson

THE MUSIC industry has been saddened by the death following a heart attack on June 8 of Dave Watson, director of Feelgood Records at Carlin Music.

Watson, 43, came to the UK from South Africa as a teenager, and in 1963 met Mike Collier, the professional manager of Campbell Connelly, forming a friendship and business association which lasted 17 years.

When Collier formed Mother Mistro Music, Watson was his

general manager, and during this period discovered and developed Osibisa.

He has headed Feelgood Records within the Carlin group for the last five years, and was due last week to complete an album by The Cruisers and supervise a single, *Somebody Stole My Gal*, by P. J. Hudson.

"He was one of the most likeable and honest people in the music business," said Collier, "and truly one of the unsung heroes who helped many artists and writers."

Changes at
Peer-Southern

FOLLOWING THE appointment of Roy Tempest as managing director of Southern Music Publishing Company (London) and its affiliates from July 6 (*MW*, June 6), Tom Ward, the previous Southern MD, will now concentrate full-time on his responsibilities as senior European director for the Peer-Southern Organisation, remaining a director of Southern Music.

Ralph Peer II, senior vice president of the Peer-Southern Organisation, commented: "We are most pleased that Roy Tempest will be joining us. He has an excellent record, and we welcome him to Peer-Southern with enthusiasm."

"We are also most grateful for Tom Ward's significant contributions to the organisation during his tenure as MD of Southern London."

Plum position

IF TOP OF The Pops is the biggest record plug on television, then surely the next best must be the BBC-1 slot immediately following the chart programme on Thursday evenings — and that is just what The Hitchhikers Guide To The Galaxy has got.

The re-screening of the series — first shown on BBC-2 — coincides with the signing of a new distribution deal between Original Records, which has released the records, and RCA.

RCA managing director Don Ellis is pictured (left) with original directors Don Mousseau, Laurence Aston, plus RCA marketing manager Gareth Harris.



STOCKHOLM: Paper Music general manager Kevin Eade (centre) holds the Stig Anderson Publishing Group's No. 1 Award marking the success of this year's Eurovision winner, *Makin' Your Mind Up* by Bucks Fizz, which has topped the charts in Norway, Denmark and Finland. With him are Sweden Music professional manager Kaj Lunden-Welden (left) and Sweden Music VP Anders Moeren.

Paramor leaves
Performance Music

DAVID PARAMOR "will effectively leave" his posts as managing director of Performance Music and Performance Record Productions and director of Rock City Sound Studios, Scratch Records and Rock City Enterprises on July 11.

"My responsibilities whilst working with the Rock City group of companies have enlarged to such an extent that I can no longer devote enough of my time to the business of music publishing and administration of catalogues," Paramor explained. "My parting is totally amicable, and I will be looking to expand with new catalogues, together with the ones I already handle."

Edited
by
CHRIS WHITE

TALENT

Enthoven back to management with B&E Music

DAVID ENTHOVEN, who started EG Management in the late Sixties and handled the careers of people like The Strawbs, King Crimson, Emerson Lake & Palmer, T. Rex, Roxy Music and Julie Felix is to return to pop and rock management after a three year "sabbatical".

Joining Enthoven in the new

venture is June Bolan, the ex-wife of Marc Bolan who was closely involved with the late rock star's career in the early Seventies. More recently, she has worked with the record promotion company Wild Rock, but three years ago "retired" from the music business to start a family.

B&E Music is based at Flat A, 35 Queen's Gate, London SW7 (01-584 5772). Enthoven comments: "Ideally we are looking for a couple of acts for whom we could act as publisher and record company too, in the same way that EG became involved in all aspects of its artists' careers. Although June Bolan and myself have been out of the music business for some three years now, we both have a lot to offer in terms of experience."

Enthoven who was managing director of EG, sold his share of the company four years ago to Sam Alder and Mark Fenwick, who now run the operation. "I guess basically I ran out of steam and decided to quit the business. Then I bumped into June, whom I've known for some 10 years, and we decided to get together on a business basis."

Although on the look-out for pop talent themselves, Enthoven added that they were also interested in hearing from record companies with acts that required management.



RCA REPRESENTATIVES from Europe and the US gathered in Paris recently for the international launch of Mick Fleetwood's first solo album *The Visitor*, released worldwide on June 30.

● Pictured above are (standing, left to right) Pierre Evex Carcan (RCA, France), Joe Cohen (RCA, US), Martin Wyatt (Fleetwood's

management) Mickey Shapiro (Fleetwood's attorney and management), Gero Puchstein (RCA, Germany), Fleetwood, Susan Duncan-Smith (RCA, Italy), Richard Routledge (RCA, UK); (seated, left to right) Tibor Berkhart (RCA, Holland), and Richard Dastur (producer of *The Visitor*).



INTERNATIONAL TALENT Booking, the pop and rock agency started by Barry Dickins and Rod MacSween, has easily established itself as one of the top companies of its kind, so when the occasion arose to celebrate its fifth birthday, the entire staff were more than happy to oblige! 1981 has already proved to be one of ITB's busiest years with tours by (among others) Def Leppard, Janis Ian, The Kinks, Saxon, The Stray Cats, Christopher Cross and Dolly Parton. Pictured above are: back row, left to right, Richard Hermitage, Derek Kemp, Tracy Powell, Simon Low, Nigel James and Roz Fleetwood; front row, Lorna Ralph, Barry Dickins, Rod MacSween and Siobhan Bailey.

Murray Head makes Music Lovers LP

VETERAN POP performer and film actor Murray Head, whose 16-year career has included appearing on the original Jesus Christ Superstar album and co-starring with Peter Finch and Glenda Jackson in *Sunday Bloody Sunday*, has released a new album — for the independent Music Lovers label, which is distributed through Stage One.

The LP is his first for some three years, and is all the more impressive in the fact that musicians like Jeff Beck, Dave Pegg and Gary Taylor, appear alongside him. And another former Yardbird, Paul Samwell-Smith, has produced the album.

Head sees the release of the album as an important step in his music career, which has been frequently interrupted by his stage and film activities, and hopes that it will give him the breakthrough in the UK record market that he has never really had. He is, however, a big record seller in France and Canada — in the former territory he has sold more than 300,000 units with his last three albums.

"France has been very much a bread and butter market for me, but like everyone else I want to succeed in my own country," he explains. "Previously I have recorded albums for major companies, but this time I decided to go with an independent label that I believed in, and that is why I signed with Music Lovers."

And he adds: "I'm pleased with the album — I feel that it is a progression over what I've done before."

News in brief...

DR FEELGOOD, who have a new lead guitarist, Johnny Guitar who replaces Gypie Mayo will be touring the UK in autumn and also plan to release a live album recorded in Manchester... Doll By Doll play several selected gigs to promote their new Magnet LP... London-based band Spangs, who signed to RCA earlier this year, have been chosen as support act for The Tubes during their UK tour.

Edited
by
SUE FRANCIS

10cc man: has drums, wants to travel

PAUL BURGESS, 10cc drummer/percussionist, misses being on the road and wants to join a top-name group.

He is, of course, still associated with 10cc and has recently been working with them on an album to be released in the autumn as well as with Eric Stewart and Graham Gouldman separately. But 10cc have become, at least for the moment, a recording band and Burgess wants to expand his reputation beyond the North, where he is said to be one of the UK's top drummers and percussionists.

Burgess became a regular touring member of 10cc in August 1973. However, whenever time allowed, he has done session work and the occasional club date on a freelance basis. His sessions have included work with Graham Gouldman on the title song for the movie *Sunburn*; the soundtrack for the animated feature film, *Animlympics* and, with Eric Stewart, the soundtrack music for the Just Jaeckin film, *Girls*. Over the past few months, he has worked with Magna Carta and Justin Hayward and done TV work, but apart from working in Strawberry South Studio, most of his work has been really confined to Manchester studios.

CONTACT: through Debbie at Strawberry North on (061) 480 2824.

Fantasy dance troupe seek a realistic deal

HOT ON the heels of Hot Gossip and Shock are Nova Courtney and Fantasy, a dance troupe looking for video and recording opportunities, who individually have impressive pedigrees and who collectively have already been getting bookings at some of London's most prestigious disco venues.

Founder member of the group is Nova Courtney, who has danced with the Royal Ballet and taught with the Ballet Rambert, and the other members are Heloise who has danced with the Ballet Russe, Karen, who was discovered through the Arts Education Council, Eugene who danced with the top ballet company in Brazil, and Kent who was spotted at Covent Garden's Dance Centre.

The group have been together professionally for six months and use the music of such varied acts as Orchestral-Manoeuvres, James

Brown, Michael Jackson and Spyro Gyra in their act. Eventually they would like to record themselves, but more immediately they are interested in video work, and are looking for a young and adventurous video company which would be interested in working closely with them. They are willing to work with bands, or in advertising promotion video films.

Manager Steve Davies says: "We are all totally committed to Fantasy. We're not setting out to be carbon copies of Hot Gossip or Shock, and we are developing our own style."

Fantasy have a booking at London's Embassy Club on June 26 and also have residencies lined up at the Birmingham Night Out and Bailey's Watford, as well as appearances at a major Leicester Square disco.

CONTACT: Davies on 01-937-7083 in the evenings.



FANTASY: willing to work with bands or on videos

16 and never been signed

PROPRIETOR LES JOHNSON of Humber Records feels he has discovered a talent worthy of publishing and recording interest.

Utilising his recording studio, built to augment his Humber side record and accessories store, he explains: "I feel we have a certain chart song here composed and performed by a 16-year old girl, Wendi. She has already performed the song on local radio and TV — it is her first composition but it's one of the best commercial songs I've heard for a long time. Any record or publishing company can obtain a cassette copy of the song."

CONTACT: Les Johnson, Humber Records, 49 Newmarket Street, Grimsby, South Humberside. Tel: (0472) 40152.

METAL MIRROR, who achieved a Top 10 placing in the *Sounds* heavy metal charts without releasing any product, are looking for a licensing deal.

This London band achieved the chart placing through a demo tape, *Midnight Eyes*. Lead singer Cameron Vagges's voice was described as sounding like an empty oil-drum being dragged across a glacier on a release the band did for M&M Records, *Rock 'n' Roll Ain't Never Gonna Leave Us*.

CONTACT: Jon Elkon, Watermelon Songs, 45 Burnaby Street, Chelsea, London SW10. Tel: (01) 351 0741.

TIP SHEET

Quick Tips

EUROPEAN RECORDING and publishing companies can jump on the royal wedding band wagon if they're prepared to "move quickly to get out our single, *Fairy Tale Princess*", says producer John Harris.

Recorded by Pearly Eights for M J Records, this "definitive royal wedding" release with B-side *Bonny Prince Charlie*, is beginning to pick up scattered airplay here and is free of any Continental commitment. "We are therefore looking for licensing and publishing agreements for this and further product for M J Records," explains Harris.

CONTACT: John Harris, M J Records, 38 Chancery Lane, Chapel End, Nuneaton. Tel: (0203) 394827.

ALEXANDER MAIR, president of Attic Records in Ontario, Canada, is interested in licensing early LPs by UK groups who have gone on to international success.

"We are the Canadian Stiff licensee, as well as being the producers of a number of Canadian acts such as *Triumph*. We also license product from *Safari*, *Ariola*, *EMI* and *PYE*," he says.

CONTACT: Alexander Mair, Attic Records Limited, 98 Queen Street East, Suite 3, Toronto, Ontario, Canada M5C 1S6. Tel: (416) 862 0352.

MUSIC & VIDEO WEEK

MUSIC & VIDEO WEEK

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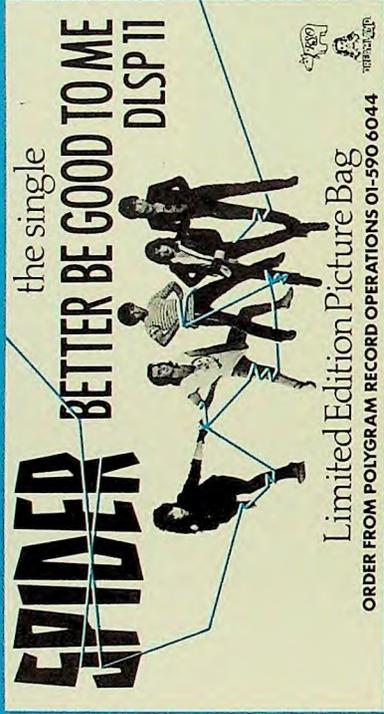


Dart's

new single
JUMP
CHILDREN
JUMP'

b/w green for go
mag 203

magnet



SPIDER-MAN

the single
BETTER BE GOOD TO ME
DISP 11

Limited Edition Picture Bag
ORDER FROM POLYGRAM RECORD OPERATIONS 01-590 6044



UK PLAYERS

New Single
MIDNIGHT / EXIT
12" extended version available
7 AMS 8137 12 AMSP 8137

TOP 75 SINGLES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
ONE DAY IN YOUR LIFE Michael Jackson	BEING WITH YOU Smokey Robinson	MORE THAN IN LOVE Kate Robbins and Beyond	TEDDY BEAR Red Sovine	GOING BACK TO OUR ROOTS Odyssey	GHOST TOWN Specials	HOW 'BOUT US Champaign	ALL STOOD STILL Ultravox	MEMORY Elaine Paige	WILL YOU Hazel O'Connor	BODY TALK Imagination	PIECE OF THE ACTION Bucks Fizz	STAND & DELIVER Adam & The Ants	I WANT TO BE FREE Toyah	TAKE IT TO THE TOP
Motown TMG 976	Motown TMG 1223	RCA 69	Starday SD 142	RCA 85	2 Tone CHSTT 17	CBS A 1046	Chrysalis CHS 2522	Polydor POSP 279	A&M AMS 8131	R&B RBS 201	RCA 88	CBS A 1065	Safarit SAFE 34	
26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
RAZZAMATAZZ Quincy Jones/Patti Austin	DANCING ON THE FLOOR Third World	YOU MIGHT NEED SOMEBODY Randy Crawford	CAN'T HAPPEN HERE Rainbow	(YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club	WIKKA WRAP Evasions	NO LAUGHING IN HEAVEN Gillan	DOORS OF YOUR HEART The Beat	THE RACE IS ON Dave Edmunds/Stray Cats	THE RIVER Bruce Springsteen	STARS ON 45 Star Sound	ALL THOSE YEARS AGO George Harrison	SWORDS OF A THOUSAND MEN Tenpole Tudor	LET'S JUMP THE BROOMSTICK Coast To Coast	THERE'S A GUY WORKS DOWN THE CHIP SHOP
A&M AMS 8140	CBS A 1214	Warner Brothers K 17803	Polydor POSP 251	Island WIP 6694	Groove GP 107	Virgin VS425	Go Feet FEET 9	SwanSong SSK 19425	CBS A 1179	CBS 1102	Dark Horse K 17807	Stiff BUY 109	Polydor POSP 249	
51	52	53	54	55	56	57	58	59	60	61	62	63	64	65
KEEP ON LOVING YOU Reo Speedwagon	THE SOUND OF THE CROWD Human League	PULL TO THE BUMPER Grace Jones	WIDE AWAKE IN A DREAM Barry Biggs	LIAR Graham Bonnet	PRETTY IN PINK Psychadelic Furs	TOO DRUNK TO Dead Kennedys	CRYIN' MY HEART OUT FOR YOU Diana Ross	YOU LIKE ME DON'T YOU? Jermaine Jackson	FOR YOUR EYES ONLY Sheena Easton	BODY MUSIC Strikers	PURGATORY Iron Maiden	YEARNING FOR YOUR LOVE Gap Band	BETTER THINGS Kinks	GREY DAYS
Epic EPC 9544	Virgin VS 416	Island WIP 6696	Dynamic DYN 10	Vertigo VER 2	CBS A 1327	Cherry Red CHERRY 24	Motown TMG 1233	Motown TMG 1222	EMI 5195	Epic EPC A 1290	EMI 5184	Mercury MER 73	Arista ARIST 415	

Week-ending June 27, 1981

- PLATINUM (One million sales)
- GOLD (500,000 sales)
- SILVER (250,000 sales)

VIDEO EXTRA

PULL-OUT CHART INSIDE

VIDEO FORM is a new company with a fresh concept in video rental designed to introduce new dealers, particularly established record dealers, to video.

Backed by a London record wholesaler, Video Form will be run by general manager Ron Gale who was previously UK sales manager for Pye Records/PRT and Bellaphon. The scheme will operate from July 15, initially based in East Ham, London, until the company can move into new North London premises.

Dealers taking part will lease cassettes at £1.50 per week for a minimum of 14 weeks. Dealers are expected to form a membership club among customers and hire the cassettes out, setting their own rates. The minimum cassette pack is a selection of fifty titles.

Video Form will also supply display racks to house the cassettes.

"We are not just putting in racks, though, we are putting in new business," says Gale. "We hope to educate the dealer to get into video."

"Many retailers are wary of plunging into video because of the large outlay needed. This scheme enables dealers to get involved with the minimum capital investment, though there is a commitment to stay in for 14 weeks.

"If a shop has any sort of potential, it must do well."

Although the minimum pack is 50 titles, Video Form would expect most participants to want to take more than that and initially a range of 200 titles will be available, selected from all material currently available for rental. To help prevent shops being stuck with slow moving titles the company will allow exchanges every four weeks of up to 25 per cent of stock currently held.

"This means that after four weeks if a particular cassette doesn't seem popular in one area, that retailer can exchange for another Jaws, or whatever he wants," says Gale.

"The packs will contain a good selection, however, and we expect a dealer to have at least 50 per cent of

Lease plan may tempt dealers to take plunge

Record dealers and other retailers wary of taking the plunge into video, because of the large commitment of stock necessary to provide a reasonable service, may be keen to learn of a new rental scheme set up by video wholesaler Video Form. The scheme aims to steal a march on the leasing arrangement Warner Home Video intends to introduce this autumn. To learn more about it, DAVID DALTON talks to the new company's general manager, Ron Gale.

stock rented out at any one time. It is not in our interests to include any rubbish in the packs because with our exchange system we would end up being stuck with all the poor cassettes.

"If a dealer wants to increase his stock at any time, we can also offer a 25 cassette top-up pack."

While Video Form will charge £1.50 per week for each cassette, the company is leaving it up to the individual to decide how much he charges his customers but the company will be happy to offer guidelines on rental rates and advice on how to set up a membership club,

providing membership cards and forms.

"Other rental schemes have been based on the honesty of the dealer in reporting how many times he is renting a particular title and at what rate," says Gale. "We don't think we can police that and so we are leaving it up to the dealer what he charges."

Through its leasing operation Video Form hopes to encourage people to take the plunge into video but the company obviously sees profit and other advantages in this scheme for itself to justify its huge initial investment in software, in



RON GALE, general manager of Video Form: "We hope to educate the dealer into getting into video."

week period, completing a year in the scheme, the tape would become the property of the dealer. We reckon that a cassette will have been shown about 100 times during that year."

Because Video Form has roots in the record trade, the company is aiming initially at the established record retailer, taking on 40 participating stores to begin with.

"We feel strongly that the record business should be leading in video rental and sales because it has the right experience to apply to this new venture," Gale reasons.

Heavy investment

"We know who are the good dealers and who are not, and we have to be very careful who joins this scheme because of our heavy investment. We are interested in getting to the guy who has, say, half a dozen shops but hasn't the money to expand into this new area, or the single independent retailer who knows what he's doing.

"Basically we're bankrolling the dealer, and educating him. We're prepared to put our money where his mouth is and as part of the promotion for the scheme, if the retailer wants to take out local advertising, we will be prepared to match his outlay with up to £100 of our money."

Video Form is also hoping to arrange for its clients to hire video hardware at advantageous rates and among other projects for the future is the possibility of the company releasing its own product.

While this leasing scheme will spearhead the company's launch into the market, Video Form will also be selling product from some companies who do not yet allow rental of their titles and these will not be included in the dealer rental packs.

Gale will initially have two salesmen working for him, operating from East London, and the company hopes to be installed in new North London premises by the end of August.

Televideo and Currys link up to convert the 'video virgins'

TELEVIDEO, one of the pioneers of direct response and mail order movies, has formed a partnership with the Currys electrical group in a scheme to convert what it calls the "video virgins".

In a burst of national TV advertising this month Televideo is offering people who don't already have a video recorder the opportunity to buy or rent a Philips VR2020 machine at special prices — through any of Currys 500 UK branches — if they become members of the Televideo Club.

Televideo's campaign, part of a projected total £5,000,000 spend on TV airtime this year, will run for three weeks with 90-second commercials in the regions and 30-second spots in the Thames area. It follows the company's test launch in the Thames area earlier this year when nearly 25,000 people called the company's special movie hotline.

Viewers who respond to the Televideo commercials — on-air initially in the Trident, Westward, Border and Granada areas, and breaking in Thames from this week — will have the opportunity to buy a VR2020 at £20 below the normal Currys price, or to save £10 in the first year's rental cost. To obtain details of membership the viewer telephones 01-200 0200, Televideo's 24-hour "Dial-a-movie" service.

"We know there is a vast number of people round the country who would like to buy or rent feature films on tape from us but they don't have a video recorder," says Televideo's managing director Clive Selwood.

"They're the 'video virgins'. We believe our offer will persuade many to get a recorder."

To support the recorder offer Televideo has assembled a special 100-title catalogue of material

exclusively on Philips' Video 2000 format.

Why did the company choose Philips? Selwood explains: "I believe it's vital to all our future interests to support a European system. Technically the Phillips machine is certainly the most advanced and the tracking is automatic so that any of our pre-recorded tapes will give perfect results with any machine."

Those who join the Televideo Club get the first three months membership free and then pay a quarterly subscription of £4.95 for access on a rent or buy basis to a catalogue of more than 200 feature films, including titles such as Rocky, Annie Hall, Jaws, The Sting and Casablanca.

Films can be rented at £5.95 for five days or bought outright, with Televideo covering postage and packing.

VIDEO WORLD

THE COMPLETE GUIDE TO VIDEO

First issue March 1979
Now in 1981 we
continue to influence
the market we
helped to create

Economic and very effective

Advertising
Editorial

John Ross
Brian Williamson

252 Belsize Road, London NW6
Tel: 01-328 5641

INSIDE

Video consumer magazines: an ad-man's guide 2 • On camera 4 • Montreux festival joint venture, Home Video Stores distribution, Thorn EMI appointments, new releases 8 • Pull-out video chart 10.

VIDEO EXTRA

THE VIDEO industry is one of the youngest concerned with leisure activities, but it is already served by seven consumer publications — not counting others that have added or inserted "video" into their titles — and there are more on the launch pad.

At present they are providing an information service for a public putting its toe in the video pond and finding a bewildering array of configurations and new technology.

As systems are outdated within a matter of months — and with the video disc looming on the horizon — it is obvious that this hunger for information and education is going to continue for several years to come.

At the same time, existing video users are buying the magazines as a source of news about new releases on pre-recorded cassettes from editorial listings and reviews and, of course, advertising. Again, an ongoing situation and one likely to grow apace as purchase prices come down and rentals proliferate.

Then there are home video cameras, Teletext systems, TV games and new developments in TV receivers, all grist to the video magazine mill.

So much for the editorial mix, but what about the advertising which every publication needs for survival? Even if there are, at the moment, readers enough to sustain seven titles, an average total between them of more than 600 pages needs a helluva lot of ads to support viable ad-ed ratios.

Big budgets

Judging by the June crop, there is at the moment ample advertising around to support all seven magazines and leaving through their pages it is apparent that many advertisers — manufacturers, distributors, retailers and accessory firms — are buying space indiscriminately on the proverbial "mud against the wall" principle.

It is apparent that video marketing men have big budgets to spend and as nobody quite knows where the video market lies — indeed it seems to span the whole spread of advertising's ABC consumers — they are grateful to spend in any publication reaching a potential buyer.

But eventually the men who control the budgets, and their ad agency advisers, must begin to take a more discriminating look at the magazines they are supporting and concentrate on two or three that they believe are the best vehicles for selling their product.

None of the mags have yet gone for an Audit Bureau of Circulation figure, although some have plans to do so this year, so at the moment the potential advertiser can only base his judgement on the quality of the editorial and the "look" and "feel" of the books.

Taking an entirely neutral standpoint (*Music & Video Week* makes no claims to compete as a consumer paper), I have been leafing through the video mags and in the tradition of a *Which?* report you'll find my "best buy" suggestions at the end. But first, a run-down on the men and companies behind the mags.

First in the field, with virtually simultaneous launches in March, 1979, were *Television & Home Video*, from Link House, and *Video World* (launched as *Electronic Living*) from Galaxy, which also has "girlie" magazines *Fiesta* and *Knave* in its stable.

Then came the entrepreneurial Greg Thain (publisher of the ill-fated *Radio & Record News*) with *Music & Video*, *What Video?*, and *Video For Adults*. All three are published by a company called M & V Publications Ltd and *Music & Video* was recently re-launched as *Popular Video*.

An ad-man's guide to the video mags



Every leisure industry has its own specialist magazines for consumers but the embryo video business has already attracted seven titles — and there are more to come. RODNEY BURBECK assesses the field and suggests a best-buy for potential advertisers.

In September last year Mod Mags moved in with *Video Today*, and the most recent runner in the field is *Video Review*, from IPC Business Press.

It's interesting to note that publishing groups which haven't been tempted to launch a title include Haymarket — could it be their guns were spiked by Thain "poaching" the "Popular" and "What" titles with which they are associated in other subjects?

Musical background

Inevitably, with video being an entirely new industry, the editors and staff of the video mags come from diversified backgrounds. Not surprisingly, Thain's editors have a musical background — *What Video?*'s Alan Smith is a former editor of the *New Musical Express*, and *Popular Video*'s Paul Phillips is an ex-*Music & Video Week* staff writer and sub-editor, and Phillips is also a sometime writer/singer, having scored a hit as Driver 67 a while back.

IPC went to its highly successful *Amateur Photographer* title for its *Video Review* — publisher Martin Hodder is an ex-editor of *AP* and editor Allan Shriver a former *AP* assistant editor. *Mods Mags* chose a hi fi expert for *Video Today* — its editor Cliff Wilson was editor of

Haymarket's *Popular Hi Fi* and was formerly a BBC studio technician.

Video World's editor, Dr Mark Sawicki (he has a doctorate in electronics), came from *International Musician*, and *TV & Home Video* editor Richard Dean has had a varied journalistic background.

Now, how do their efforts match up?

All have identified a need for a mix of technical information, product listings, hardware and software reviews and a liberal lacing of show business in the form of interviews or features on film, TV or music stars. Some emphasise one or more of these ingredients but all provide the casual buyer more or less all that he needs.

(The exception to this is, obviously, *Video For Adults*, which can be dismissed as living up — or down — to its name.)

But how does the casual buyer, browsing a newsagent rack, decide which will satisfy his/her needs? Only by careful reading of all six can you really distinguish the differences. Although again there is an exception, this time *What Video?*, with its front cover "pin-up" picture of the latest gleaming VCR machine is obviously mainly a hardware guide.

Otherwise the covers usually rely on that good old publishing stand-

by: sex appeal (or as the feminists would probably have it, sexist appeal). And judged on its March cover (they either sell out overnight or don't print enough, but I haven't been able to find a more up-to-date issue), *Video Review* is going most blatantly for the film fan with a glamour shot of Britt Ekland.

In June, *Television & Home Video* had a not-very-flattering picture of Glenda Jackson tying in with a personality interview; *Video Today* an unidentified pretty girl who may or may not have had something to do with a review of *The Alien*, blurred over her hair; *Popular Video* opted for a graphic design of a string-tied parcel which illustrated its main investigative feature on video by mail order; and *Video World*'s July issue has a cover pic of Sylvia Krystal.

Histrionics

I liked *Television & Home Video*'s clean-cut lay-outs and varied mixture of news, reviews, technical matters and comment (although I found the leader column histrionics on RCA's SelectaVision launch — "only politics and religion have promoted themselves on such a scale" — a bit over the top). But its hardware directory is skimpy, it has no software directory, only four video cassette reviews, and a totally

unnecessary diatribe against Philips over its LaserVision delays by Adrian Hope.

Considering it was one of the first in the field, *Television & Home Video* should have done better by now.

Video World has also had since March '79 to get it right and although its greyish paper and staid lay-outs are a bit off-putting, it is very readable (even the technical bits) and Charles Robinson's piece on LaserVision is a lesson to Adrian Hope on how to write objectively on a trade story for the consumer.

Its buyers guide is comprehensive and each month it lists a range of video cassettes available in a particular category. And it has neatly overcome the problem of those provocative "adult" ads which could be offensive for some readers by lumping them all together in one detachable centre section.

Punchy journalism

Video World director Brian Williamson also told me that they are linked with a market research company in using the magazine's readers to form a consumer panel which regularly churns out valuable statistics on buying habits. All in all, *Video World* is an impressive package.

The Greg Thain stablemates *Popular Video* and *What Video?* reflect the youthful enthusiasm of their editors' with down-to-earth, punchy journalism, making up in rhetoric what it might lack in facts. *Popular Video* is mainly features (when you can find them among the wedges of facing page ads) and doesn't take itself, or its subject, too seriously, but you would have to buy *What Video?* as well if you want a buyers' guide and hardware reviews.

But ironically *What Video?* fails for me because it seems to be trying to be an all-round magazine as well as a buyers' guide. It needs much more technical guff and pictures on the available hardware, and less of the space-fillers like "How To Take Your Video On Holiday". Again a heavy ad-ed ratio makes the editorial hard to find.

Video Review should also make up its mind whether it wants to be the *Photoplay* of the video world or stick to doing what it appears to do best — equipment reviews. At the moment it is a bit schizophrenic.

Video Review, on the other hand, is the best of the bunch for its equipment reviews and could well establish itself as the leader in that area of the market, if only it tones down the excessive zeal with which it tackles software reviews. Even a "film of the month" review shouldn't occupy over four pages with three pictures of Britt Ekland (including cover!).

Getting it right

But best of the lot for my money is the 10-month old *Video Today* which has the feel and look of a high quality product — for both reader and advertiser. It's cleanly laid out, writes sensibly on technical matters without being patronising or too technical, its news pages are interesting, its hardware checklist update is excellent for the first-time buyer or renter, it includes a Teletext index, but its ace is its monthly listing of over 1,000 tapes, broken down into subject headings, complete with distributor code, and updated each month.

Video Today is worth its 70p a month for that list alone, but it also manages to provide a balanced, readable magazine in the same package. All in all Mod Mags and *Video Today* editor Cliff Wilson are to be congratulated in getting it right so quickly.

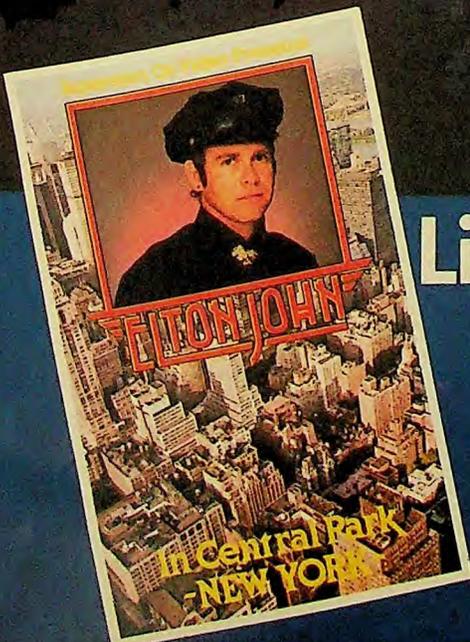
And news that Mod Mags will be launching another video magazine — *Which Video?* — in September, should give *What Video?* something to think about.

CUT ALONG LINE AND DISPLAY IN YOUR STORE TO INCREASE SALES

NOW A MAJOR NEW VIDEO CASSETTE

ELTON JOHN

SPECIAL INTRODUCTORY OFFER
£19.95
BETA FORMAT ONLY



Live in Central Park New York



Song titles include -
Saturday Night's Alright For Fighting
Little Jeannie
Benny And The Jets
Imagine
Someone Saved My Life Tonight
Goodbye Yellow Brick Road
Sorry Seems To Be The Hardest Word
Your Song
Bite Your Lip/Get Up And Dance
Approx. running time: 60 minutes - V134B

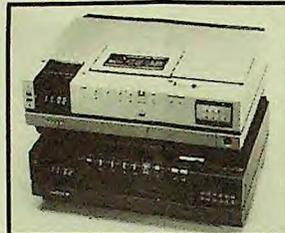
Distributed by VCL Video Services Ltd, 58 Parker Street, London WC2B 5PZ. Tel: 01-405 3732. Tlx: 8814427 UNION G

VIDEO EXTRA



LEFT: The latest game in Atari's series of video games is *Pelé Football*. It has 54 variations and contains all the ingredients of the real thing, including linesmen and referee. The soccer player is pictured at a promotional launch for the product in Holland in his capacity as PR man for Warner Communications.

According to Warner, video games are maintaining a healthy growth rate. Gross income from Atari rose from \$1,000,000 in the first year, 1976, to \$4,000,000 last year and the company estimates that this figure will reach between \$6-7,000,000 this year.



ABOVE: Sony's latest piece of home video hardware is the SL C7 UB (top), a budget version — less sophisticated but at a lower price — of the well established C7.

On camera



ABOVE: At the recent first annual general meeting of the British Videogram Association (see MW, June 13), the organisation welcomed its newly-appointed general manager Norman Abbott (pictured right).

Taking care of the formalities is BVA chairman Don MacLean (left), of Thorn EMI, and deputy chairman Maurice Oberstein, of CBS, both confirmed in those positions for the coming year.

Three BVA council members compulsorily retiring from office were IPC Video's Paul Rodwell, Warner Home Video's Rick Senat and Intervision's Mike Tenner. They have been replaced by Peter Bailey of Warner Home Video, Alan Kaupé of Magnetic Video and Iain Muspratt of Guild Sound and Vision.



ABOVE AND BELOW: Exchange video library and wholesaler Video Unlimited recently moved its headquarters to Poole, Dorset, and pictured are the outside and inside views of the company's new showroom and offices. Pictured outside the premises are some of Video Unlimited's sales team including managing director Barry Goddard (third from right).

Coinciding with the company's move, it has expanded its sales force. P. Rowe has been appointed field sales manager based at Poole, Dorset, and A. Evans and P. Tiernan take up the posts of sales representatives for the London/Home Counties and South East, respectively. Other recent sales executive appointments include D. Snowdon, for the North East of England, and R. Stainer for Cornwall.



Sell Britain's best Video magazine in your shop...

Point-of-sale promotional material is always available.

For full details and immediate contact please complete the coupon and return it to:.....

VIDEO TODAY
(Magazine Sales)

145 Charing Cross Road,
London WC2H 0EE.

.....or simply
telephone
(01) 437-1002
Ext 30

Please let me have full details of VIDEO TODAY magazine sales and display material.

Name of Company.....
Address.....
Contact Phone.....

VIDEO TODAY
News — Letters — Competitions — Problems solved

Checklist nearly 2000 films updated monthly

Checklist new releases

Checklist over 20 films reviewed every month

Checklist equipment — what, where, how, rent or buy

Your Advert in VIDEO TODAY reaches the Video consumer you want

VIDEO TODAY is part of the Argus Press Group

TO ADVERTISE PHONE NICOLA 01-734-3036 or 01-437-1002.

Fancy getting your customers chasing a bookie's runner round a hospital on roller skates?

FREE WHEELIN'

Stacy Peralta, a Southern California student and part-time helper in a fast-food restaurant, first meets Camille whilst skateboarding and they become firm friends.

This film about skateboarding, skating and roller skating is ideal family entertainment and shows many different roller skating sites, styles and skills.

VHS 002 BETA 002/B

ATLANTIC CITY

For the first time ever, a quality video movie is available at the same time as the film's general cinema release. Burt Lancaster's latest film, *Atlantic City*, is the story of Lou, an ageing numbers runner who finds his livelihood threatened by the imminent legalisation of gambling. His luck changes when he meets Dave (Robert Joy), a dope pedlar.

VHS 001 BETA 001/B

BLOOD RELATIONS

In this black comedy set in a provincial French town, the young, attractive Maria (Sophie Deschamps) arrives at the local hospital to begin training as a nurse, where to her horror, she discovers that Dr. Julius Steiger (Maxim Hemel), as head of the blood bank, also presides over a ludicrous coterie of vampires.

VHS 003 BETA 003/B



Three new movie releases you could be selling or renting into homes today.



Available from all good wholesalers.

MID-SEPTEMBER LAUNCH

VIDEO FOR LEISURE

The brand new video magazine from the publishers of HiFi For Pleasure, Sounds, Record Mirror and Music & Video Week.

CERTIFIED 39,416 ABC SALES

It's going to be the video magazine with real influence. And right from the first issue it will provide advertisers with a guaranteed readership of people with a tremendous interest in home entertainment systems and an audited circulation figure.

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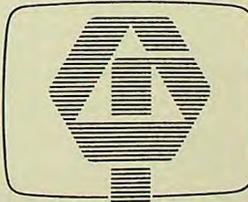
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MVV/27/6/81

VIDEO EXTRA

Montreux partners go for sound quality

A JOINT venture between the organisers of the Montreux Festival and Mountain Studios, the Montreux recording studios owned by rock group Queen, aims to provide top quality music on video.

One of the first developments of the new company, Montreux Festival Recordings, is a collector series of video programmes featuring performances by some of the best known jazz and blues artists, as well as names from popular music.

The company also aims to attract major acts outside the festival to Montreux to take advantage of the facilities which are described as "unique in Europe" by Montreux Festival Recordings director Jim Beach, who is also business manager of Queen.

"Stage one is a review of all the recordings made at the Jazz Festival over the last 12 years, cataloguing and analysing the contractual position of the tapes. Recordings of the festival were initiated that long ago through the insight of festival director Claude Nobbs.

"Copyright was originally owned by the Montreux Tourist Board but it is now owned by them jointly with the new company. We are putting them all on computer which is a monumental task and we expect it to take six months.

"Then we will bring in a jazz expert to offer a critical view about the best form for using the material

in a video series. That will start towards the end of this year and we see the whole thing very much as a long term project.

"We have taken a decision not to exploit this material on television as we see its value in the form of video cassette."

Beach reckons that the special quality of these video recordings will be the sound, still the most important aspect of a music programme he feels, which is one of the reasons why it is regarded as a long term project.

"The recordings have to be exploited with stereo in mind," says Beach. "Stereo television is coming but we are still waiting for the hardware."

The company is also unlikely to begin using the catalogue before an industry-wide agreement on music publishing rates is reached.

Beach says it is too early to say who might distribute the recordings but he would like to see a Montreux label, with its own identity, developed. He also says that the possibility of the company initiating its own productions is at least 18 months away.

The line-up of artists for this, the fifteenth, jazz festival at Montreux from July 3 to 19, is as impressive as ever and continues to broaden in scope with artists outside the jazz sphere being recorded including UB 40, Toots And The Maytals, Mike Oldfield, James Brown, Chuck Berry, Stray Cats and Randy Crawford. As before visual coverage

will be by Swiss TV, with sound recording by Mountain Studios.

Beach will be at the festival having discussions with the artists, managers and record companies about his new company's future plans.

"I hope Montreux will become part of any group's itinerary, not just because it's a big hall with a 3,000 capacity, but also because of the facilities we can offer," he says.

"Top acts keep coming to Montreux because they can get a live album from their appearance.

"We hope we can build further on that because now they will have the facility of a live video album.

"The facility we are packaging allows the artist and record company to decide after the event if they want to go ahead with the project."

Direct recording lines and closed circuit TV links between the Casino concert hall and the adjacent Mountain Studios allow for a simultaneous 24 track sound recording of any video and television recording made in the hall.

With the recent introduction of sync-pulse alignment of visual and audio signals, the set-up offers sound re-mixing at a later date, in addition to a live two track mix by Mountain Studios resident engineer David Richards.

The first audio-visual linked recording through the new facilities was the concert by Manhattan Transfer who performed on the last night of the Golden Rose Television Festival of Montreux on May 9.

Distribution firm launched

RETAIL OUTLET Home Video Stores has set up a new distribution company and its first release, Atlantic City (catalogue number 001), is being made available from the film's first day of general release theatrically.

Set in the underworld of Atlantic City in the US and starring Burt Lancaster, the film has been showing at London's Curzon Cinema for almost six months but is now on cassette through Home Video Productions.

The company says: "This remarkable Louis Malle film is expected to be a major box office hit and Home Video Productions' masterly stroke of combining its distribution date with the film's general release date reflects the company's innovative marketing strategy."

At the same time the company is also releasing Freewheelin' (002), a family film aimed at the younger skating market, and Blood Relations (003), a black comedy set in the "MASH-like" hospital of a provincial French town.

Home Video Productions is supporting its products with an extensive consumer advertising campaign together with point-of-sale display material.

These first three releases are available to the trade through wholesalers.

The new distribution company springs from retail outlet Home Video Stores which handles hardware as well as a large range of software. Membership of the Home Video Club costs £25 which includes deposit on rental tapes.

Members receive special discounts on pre-recorded material, plus rental packages for one, three and seven nights.

Thorn EMI completes its production team

DONALD MACLEAN has been appointed deputy chairman of Thorn EMI Video Programmes at a time when the company continues to expand.

Newly-appointed Martin McKeand completes the company's team of executive producers for specially made home video programmes to support the rapidly growing video cassette market and the VHD disc launch in June 1982. He joins Garry Pownall who, as director of programmes, is responsible to the board for the production department, and Peter Morley, recently appointed controller of programmes.

McKeand's recent work includes Havoc (an international disaster feature series) and Dirty Money. He also co-produced the Death Of A Princess documentary for ATV. He was for several years managing director of commercial production company Brooks Fulford Cramer.

Also working on programmes for the home market will be Geoffrey Jones who has joined Thorn EMI as a producer/director. Jones has worked for many years in the British documentary tradition, particularly for the major oil companies and the British Railways Board.

Thorn EMI Video Programmes production department has in the current year a budget of more than £2,250,000 which is being spent on wholly original programmes of a wide variety, ranging from a series on classic aircraft of World War Two to a Hot Gossip album.

NEW RELEASES

WU - Wynd-Up
CY - Carnaby
VU - Video Unlimited
SG - S Gold & Sons
A - PRT
C - CBS
E - EMI

Title	Company	Cat. No.	Price	Dist. Code
THE AMOROUS ADVENTURES OF A YOUNG POSTMAN	Intervision	-	£39.95	WU
ATLANTIC CITY	Home Video	001	-	-
BLOOD FEUD	Precision	VITC/BITC 2046	£29.95	A
BLOOD RELATIONS	Home Video	003	-	-
BLOODY KIDS	Precision	VITC/BITC 2050	£29.95	A
CONFESSIONS OF A BLUE MOVIE STAR	Intervision	-	£39.95	WU
THE CANNIBAL MAN	Intervision	-	£39.95	WU
DEATHCHEATERS	Intervision	-	£39.95	WU
DOGPOUND SHUFFLE	Precision	VITC/BITC 2045	£29.95	A
Ron Moody/David Soul				
EYEWITNESS	Precision	VITC/BITC 2051	£29.95	A
FREEWHEELIN'	Home Video	002	-	-
GOODBYE, BRUCE LEE	Intervision	-	£39.95	WU
HAWK THE SLAYER	Precision	VITC/BITC 2052	£29.95	A
THE INCREDIBLE CHESTY MORGAN AND HER DEADLY WEAPONS	Intervision	-	£39.95	WU
JACK AND THE BEANSTALK	Intervision	-	£39.95	WU
LONG DAY'S JOURNEY INTO NIGHT	Precision	VITC/BITC 3048	£29.95	A
MALPERTUIS	Intervision	-	£39.95	WU
MARK OF THE DEVIL	Intervision	-	£39.95	WU
MATTIE THE GOOSEBOY	Guild Home Video	-	-	Self
MY NAME IS NOBODY	Intervision	-	£39.95	WU
THE POSSESSION OF JOE DELANEY	Precision	VITC/BITC 2049	£29.95	A
RAISE THE TITANIC	Precision	VITC/BITC 3027	£39.95	A
THE STORY OF JOANNA	Intervision	-	£39.95	WU
THE TERRIBLE QUICK SWORD OF SIEGFRIED	Intervision	-	£39.95	WU
THUNDERBIRDS TO THE RESCUE	Precision	VITC/BITC 2053	£29.95	A
TWELFTH NIGHT Alec Guinness	Precision	VITC/BITC 2047	£29.95	A
ZULU DAWN	Intervision	-	£39.95	WU

News in brief...

REDIFFUSION BECOMES the first TV rental chain to offer Beta system recorders as an alternative to the VHS range in its 450 shops. The two models available, for sale or rental, will be the Sony C7 and the less sophisticated C5. "We take the view that both the VHS and Beta formats are here to stay and that we are offering our customers a choice," says Rediffusion's marketing director Peter Patten.

MAGNETIC VIDEO has appointed former ABC Records chief Steve Diener as executive vice president and chief operating officer of a New York division known as Magnetic Video International. He will oversee the company's growing global interests.

PRECISION VIDEO has signed a licensing agreement with Barber International Films to release five recent feature films including Animalympics, which contains music composed and performed by Graham Gouldman of 10cc, Mad Dog and East Of Elephant Rock. All five tapes will be released in VHS and Beta formats in the autumn, backed by an extensive marketing campaign.

VIDEO ACTIVITIES of the IFPI are now being carried out under the title of IFPI Video and steps are being taken to set up a body of IFPI members of the Videogram Division to consider IFPI's video policy and formulate plans for its finance.

VIDEO EXTRA

Edited by David Dalton

Production: Simon Steele

Advertising: John Kania

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MUSIC & VIDEO WEEK

VIDEO-general Top 20

TITLE:	DISTRIBUTOR
1 (-) EMMANUELLE	Brent Walker
2 (-) DAMIEN (OMEN II)	Magnetic Video
3 (2) MONTY PYTHON AND THE HOLY GRAIL	Brent Walker
4 (1) ALIEN	Magnetic Video
5 (3) THE DEERHUNTER	EMI
6 (7) ONE FLEW OVER THE CUCKOO'S NEST	EMI
7 (4) STARTREK: THE MOTION PICTURE	CIC
8 (5) THE ROSE	Magnetic Video
9 (6) ENTER THE DRAGON	Warner Bros
10 (8) THE MAN WHO FELL TO EARTH	EMI
11 (-) HEAVEN CAN WAIT	CIC
12 (11) AIRPORT '77	CIC
13 (12) BREAKING GLASS	VCL
14 (15) STRAW DOGS	Guild
15 (13) CAN'T STOP THE MUSIC	EMI
16 (10) THE OMEN	Magnetic Video
17 (-) THE DAY THE EARTH CAUGHT FIRE	Magnetic Video
18 (20) CABARET	Rank
19 (16) HALLOWEEN	VPD
20 (17) THE WARRIORS	CIC

VIDEO-music Top 20

TITLE:	DISTRIBUTOR
1 (1) THE ROSE	Magnetic Video
2 (2) BREAKING GLASS	VCL
3 (-) CABARET	Rank
4 (3) CAN'T STOP THE MUSIC	EMI
5 (-) IRON MAIDEN	EMI
6 (7) ABBA VOLUME II	Intervision
7 (9) ABBA VOLUME I	Intervision
8 (13) THE TOURING PRINCIPLE '79, Gary Numan	Warner Bros
9 (-) A STRANGE CASE OF ALICE COOPER	Magnetic Video
10 (5) ROD STEWART LIVE IN LA	Warner Bros
11 (6) SATURDAY NIGHT FEVER	CIC
12 (-) SYMPATHY FOR THE DEVIL	Iver
13 (11) IN HAWAII, Elvis Presley	Mountain Video
14 (4) EAT TO THE BEAT, Blondie	Brent Walker
15 (18) LIVE AT FILLMORE EAST, Various	Mountain Video
16 (20) STAMPING GROUND, Pink Floyd/Various	Intervision
17 (-) TINA TURNER LIVE AT THE APOLLO	VCL
18 (17) LIVE IN HAMBURG, Amanda Lear	VCL
19 (-) WOODSTOCK, Various	Warner Bros
20 (12) THE YOUNG ONES	EMI

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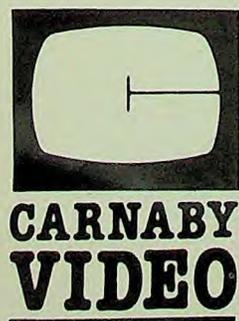
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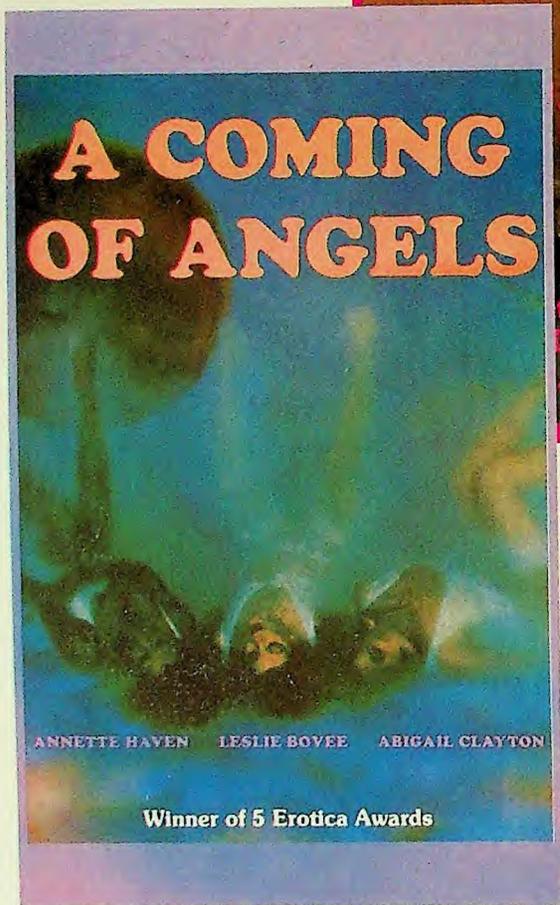
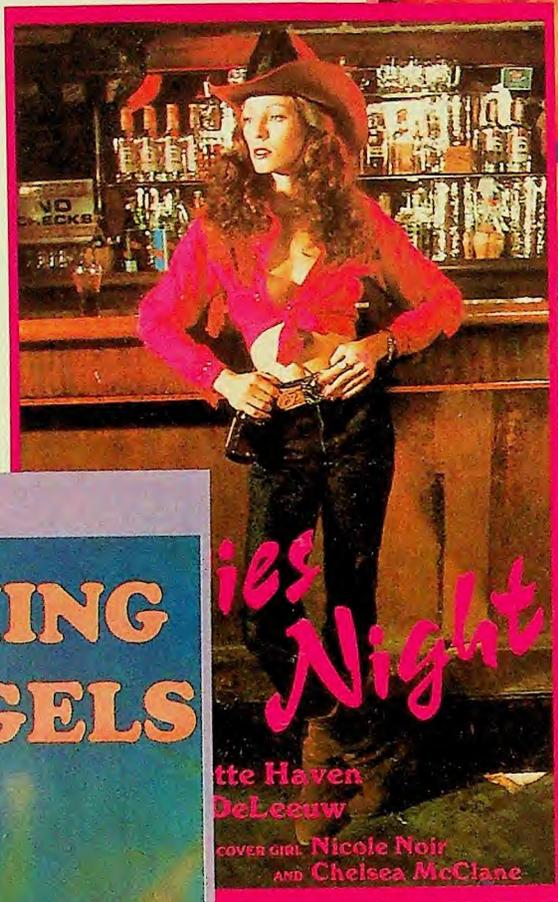
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		Shakin' Stevens						Kid Creole/Coati Mundi			
17	27	IF LEAVING ME IS EASY		Virgin VS 423		42	39	MULTIPLICATION			
		Phil Collins						Showaddywaddy			
18	NEW	CAN CAN		Magnet MAG 190		43	54	NEW LIFE			
		Bad Manners						Depeche Mode			
19	13	AIN'T NO STOPPING		Creole CR 9		44	26	CHEQUERED LOVE	○		
		Enigma						Kim Wilde			
20	38	NO WOMAN NO CRY		Island WIP 6244		45	25	BETTE DAVIS EYES			
		Bob Marley & The Wailers						Kim Carnes			
21	14	CHARIOTS OF FIRE (Main Theme)		Polydor POSP 246		46	40	NORMAN BATES			
		Vangelis						Landscape			
22	23	SPELLBOUND		Polydor POSP 273		47	36	IS THAT LOVE			
		Siouxsie & The Banshees						Squeeze			
23	32	THROW AWAY THE KEY		Chrysalis CHS 2519		48	37	WOULD I LIE TO YOU			
		Linx						Whitesnake			
24	12	FUNERAL PYRE		Polydor POSP 257		49	44	I CAN MAKE IT BETTER			
		Jam						Whispers			
25	18	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN		DEP International DEP 1		50	46	THIS LITTLE GIRL			
		UB40						Gary US Bonds			

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CLASSICAL

Robert Lloyd outgrows life in the Garden

NEXT MONTH, after a decade as principal bass soloist at the Royal Opera House, Covent Garden, Robert Lloyd, above right, leaves the fold in order to devote himself to a freelance life.

It is a break that had to come. No one who saw Lloyd sing Banquo in the recent production of Macbeth could doubt that here was a singer of the top rank, and a creditable actor too, who, in a sense, was just too big for one opera house.

Stream of success

Lloyd has, perhaps, a curious standing in the public eye. Few who go to Covent Garden regularly doubt that he is one of the finest basses England has ever produced. His career at the Garden has been a continuous stream of success with a variety of roles, including, most recently, Fasolt, Lindorf in the Tales of Hoffman (televised in January), and Oroveso in Norma, not to mention Sarastro from the Magic Flute and Fiesco in Simon Boccanegra.

His recording career, too, has been prodigious. He has made over 45 records which vary from a recital of English songs for EMI (recently deleted) to La Bohème, Ballo in Maschera and Il Seraglio with Sir Colin Davis. And his performance of Mozart's Requiem, made with Giulini for EMI, recently won a Grammy Award.

And yet he has still to become known in the wider regions of music. It looks like the old story of needing to make a huge impact abroad before being finally accepted in one's home country.

Perhaps part of the reason is that Lloyd is a thoughtful and highly professional singer with none of the theatrical airs that so often attend those in the operatic world.

He is currently singing the taxing role of Gurnemanz in Wagner's Parsifal in Holland under Edo de Waart. He prepared for the part — which requires him to be onstage for virtually four hours non-stop — by regularly going through the music at home. He would sit in a chair at 2pm, think through the whole part, rising at 6pm — and it takes an extraordinary discipline to do that.

In fact, Lloyd's success so far has come through a combination of a strong natural talent, and a lot of hard work.

"It is what you really need — to come on and take the stage when necessary," he said: "You have to be very conscious of presence, and I think it is especially difficult for us

because Englishmen tend to withdraw."

He points to David Ward as an exception, and isolates others such as Martti Talvela, the great Finnish bass, as examples of singers with that presence. It helps, of course, if, like Lloyd, Ward and Talvela, you are well over six foot and appear to fill the stage anyway.

But Lloyd insists that size is not crucial. He learnt the art, he says, partly by being an altar boy for many years, and partly by singing the Minister in Fidelio — for which the singer has to come on at the end of the opera where the audience has already heard great singers in action, and still make an impact.

Covent Garden was a marvellous training ground for Lloyd, but now, at 41, he has to consider in which direction he is going to move. At the Garden, he became known as a bass with a high top register, but, he remarks, he could equally develop the bottom register though, he is sure, it would be at the expense of the top.

He has become "deeply attached" to Gurnemanz. "It is a phenomenal undertaking," he says, "partly because of the sheer length on stage, and partly because there is very little acting involved. One cannot cover up with acting — you just have to deliver the goods even though in the back of the mind is the thought that it is extremely slow, and a large part of the audience may be bored.

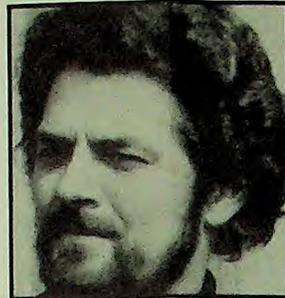
"You cannot afford to lose the truth of the music by thinking too much of the audience's comfort."

Lloyd fits well into the paterfamilias roles — be it Gurnemanz or Sarastro which he has sung with success so often. "I suppose it is something to do with having four children," he muses.

However, the question now is whether he continues playing a variety of roles, or whether he moves towards the pinnacle of Wotan. Lloyd himself has finally decided, and the answer is to stay away from Wagner's magnificent bass role.

Lyric quality

"I am a classic basso cantabile — there is a lyric quality to my voice which goes well with a touch of the dramatic," he stated clearly. And in any case, he is convinced that once one assumes the role of Wotan, it is



difficult to approach other things.

Lloyd also enjoys the kind of life he leads now, when he is recording Rossini's Barber of Seville with Frederica von Stade under Neville Marriner for Phonogram, or Concert Arias by Mozart for Deutsche Grammophon — and Parsifal for Erato.

He, too, has a particular desire to record Die Winterreise which he has performed on a few occasions, and a group of dramatic Schubert songs such as Der Erlkönig, Der Wanderer. He periodically gives lecture recitals, something he actually enjoys most of all, which may be to do with the fact that he used to lecture before he began studying with Otokar Kraus, the singing teacher.

Lloyd now finds himself spending much of his time abroad, though ideally he would like to spend just half the time in England. But his presence is going to be quite noticeable over the next few months. After finishing Parsifal, and flying to the Munich Festival for performances of the Verdi Requiem, he takes a well-earned rest before beginning to prepare for La Sonnambula at Covent Garden in the autumn, and a number of concert appearances at the Royal Festival Hall.

Real togetherness

This means that he will have time, perhaps, to catch up with listening to some of his records. The Mozart Requiem, made with Helen Donath, Christa Ludwig, and Robert Tear was a particularly satisfying affair, so he wasn't surprised that it won a Grammy.

"I got the feeling that Giulini thought it was quite special — certainly there was a real togetherness of ensemble although not to such a rigid extent that there wasn't the room to make music," Lloyd recalled.

He is also looking forward to the release of other records — the Mozart Arias with DG, and two operas for Philips, Werther and Trovatore, and, eventually Gurnemanz.

Certainly, now that he is independent, we can be sure that the increasingly international stature of his career will boost his stature at home.

turns of phrases which are often obscured. So, it is to be recommended musically — and, at budget price, is a bargain.

Quartets Opus 18, Beethoven, Smetana String Quartet, III 2731/3.

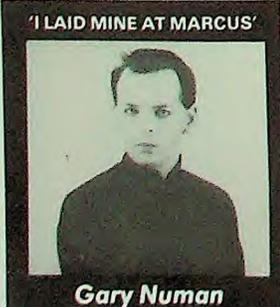
There are currently three boxed sets of these early quartets (the first six in the medium which Beethoven was to explore with such vision and courage) by The Bartok, and Cleveland Quartets, and the Quartetto Italiano. The Smetana Quartet's set features clean, unmannered playing with marvellously, crisp rhythms, but I must say I can't quite believe that it will make a great impact on what is certainly a smaller market than that which exists for the later quartets. I didn't feel there was anything especially outstanding, though the performances are very attractive.

Reviews

String Quintet in C major, Schubert, Chilingirian String Quartet, Jennifer Ward Clark, CFP 40355.

Despite being one of the finest of all pieces of chamber music, this work is not particularly well-recorded, at least by domestic groups. The Amadeus version has long stood as a pinnacle of their work, but this new recording has much to recommend it musically.

Like the Schubert records the Chilingirian made for Nimbus, it bespeaks a very emotional but vigorous approach; it is also highly detailed, displaying little



Gary Numan

Edited by
NICOLAS SOAMES

SELECT SINGLES

Reviewed by
TONY JASPER

CHART CERTS:

DEPARTMENT S
Going Left Right (Stiff BUY 118, CBS)

OTHERS:

SAMSON
Ridin' With The Angels (RCA 67, RCA). Off Shock Tactics (RCALP 5031), limited picture disc. Powerhouse hard rock with commercial riff on title. Next from album should be Earth Mother.

MARTHA LADLY
Finlandia (ML&SC DIN 32, Virgin). Ex-Martha & The Muffins lady does pop take with rocky overtones and overdone production on familiar traditional number. Pleasant by why?

DENISE NOLAN
Don't Ya Say It (Mercury MER 74, PolyGram). Vocal sound rather thin against fullish instrumentation. There is an attempt at rhythm build-up in chorus plus back-ups, squeaking sax indulges a few different lines. Somewhat uneasy sounding mix but it has sales potential.

WILD HORSES
Everlasting Love (EMI 5199, EMI). Underestimated heavy rock outfit turn in uncomfortable version of pop hit of yesteryear (via Robert Knight, Love Affair). Tune is not easy to treat in any way except previous lush style arrangement.



HOLLY: has the voice to win.

LIVE WIRE
Sleep (A&M AMS 8139, CBS). Edited off Changes Made (AMLH 68522), possesses great thumping chorus which makes verse trifle ordinary.

WALKER BROTHERS
Shut Out (GTO 295, CBS). Four tracks. Scot Walker's familiar vocal styling, given commendatory sinisterish backing track which is full of ideas.

SNEAKY PIERRE
Another String To My Bow (Tigma TIG 1, Pinnacle). Jerky reggaeish rhythmic cut with easy flow-in chorus, key changes for variety. Enjoyable, good for summer day programming.

JUICE NEWTON
Queen Of Hearts (Capitol CL 204, EMI). Enjoyed recent charting with Angel Of The Morning. This is up-tempo countryish, handclapping cut but Dave Edmunds past vinyl stab may curtail interest. Pic bag.

JOHN MAYALL
John Lee Boogie Etc EP (DJM DJS 10969, CBS). Blues and boogie rattle



SPIRIT: aggressive cut.

on attractively, off Road Show Blues (DJF 20570), with mid-way mouth harp led instrumental spot.

HOLLY AND THE ITALIANS
Just For Tonight (Virgin VS 429, Virgin). Unlucky lady has voice to take, fight and win over. Everything is thrown into backing which gives early Sixties feel with contemporary seasoning.

THE FRESHIES
I Can't Get Bouncing Babies By The Teardrop Explodes (MCA 725, CBS). Virgin Megastore Heroes give themselves over-serious tune for tongue-in-cheek lyric with layers of sound for finale.

SPIRIT
Turn To The Right (Beggars Banquet BEG 56, WEA). Off Potato Land album with theme of same on flip. Driving aggressive cut with pounding riff but lacking easy identifiable pick-up line though mid-way break catchy. Recent welcome tour.

BILLY SQUIER
In The Dark (Capitol 206, EMI). One of two (other cut Lonely Is The Night) ear-catching cuts off Don't Say No (EST 12146) which has riff borrowed from Tom Petty.

BOBBY THURSTON
Very Last Drop (Epic EPC A 13-1301, CBS). Infectious disco outing which reeks atmosphere in mid-tempo mould with solid underpinning and strings to sweeten.

JOHN TOWNLEY
Slipping Away (EMI 5178, EMI). Synthesiser dominated at fast grabbing pace, back-ups cleverly arranged as accompanying backing while lead arrests attention. Worth attention.

REAL THING
I Believe In You (Calibre CAB 109, PRT). Recent chart slow-down for group. Tight disco funk, interesting synthesiser, harmonies blend well with Chris Amoo lead vocals, actual tune and song average.

BEVERLY BYRD
All Day And All Of The Night (Rialto TREB 141, PRT). Kinks hit (2, 1964). Hard beat remains but synth is utilised, female choir-like back-ups hover behind title, some sensuous spoken bits. Interesting.

MAX WERNER
Rain In May (WEA K79221, WEA). Chant-like, falsetto chorus, solid drum beat right channel, voice gimmick at end unnecessary, could well catch on.

Send review singles direct to TONY JASPER at:
29 Harvard Court
Honeybourne Road
London NW6 1HL

BOB DYLAN

UK Tour/Promotion 1981

Bob arrives in the UK after three years to play eight concerts in just over a week reaching more than 70,000 people.

BOB DYLAN UK Tour

JUNE Fri 26 LONDON, Earls Court
 Sat 27 LONDON, Earls Court
 Sun 28 LONDON, Earls Court
 Mon 29 LONDON, Earls Court
 Tue 30 LONDON, Earls Court

JULY Wed 1 LONDON, Earls Court
 Sat 4 BIRMINGHAM, NEC
 Sun 5 BIRMINGHAM, NEC

A high level of press and media interest will of course surround the tour, which will provide a superb opportunity to re-promote the Bob Dylan catalogue.

BOB DYLAN Promotion

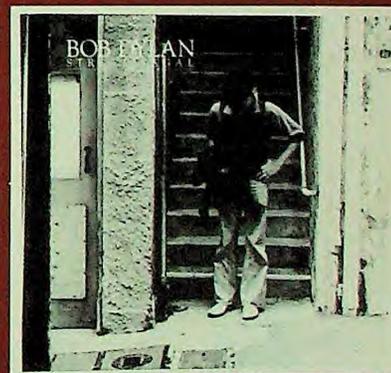
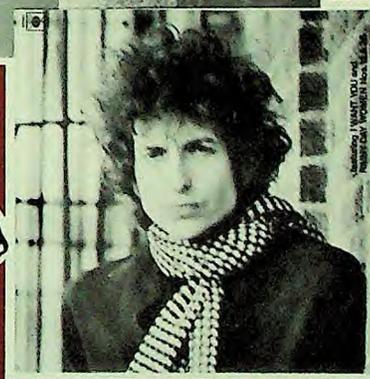
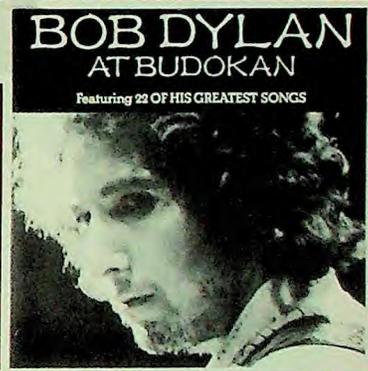
A selection of ten of his best selling albums has been made to form the basis to this promotion.

- * Music press advertising
- * Major local newspaper advertising
- * National newspaper advertising
- * National display campaign
- * Cassette heavily featured

Two of the albums are from the 'Nice Price' selection with the excellent margins which they offer.

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- Another Side Of Bob Dylan CBS 32034
- Bringing It All Back Home CBS 62515
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- Blood On The Tracks CBS 69097
- Desire CBS 86003
- Street Legal CBS 86067
- Bob Dylan At Budokan CBS 96004 2-record set
- Greatest Hits CBS 62847
- More Bob Dylan's Greatest Hits CBS 67239 2-record set



16	7	THIS OLE HOUSE	•	Epic EPC 84985
17	38	BEING WITH YOU		Motown STML 12151
18	21	BAD FOR GOOD		Epic EPC 84361
19	18	HOTTER THAN JULY	•	Motown STMA 8035
20	11	LONG DISTANCE VOYAGER		Threshold TYS 139
21	27	JAZZ SINGER	•	Capitol East 12120
22	17	MAKIN' MOVIES	•	Vertigo 6359 034
23	16	THE RIVER	•	CBS 88510
24	24	KILIMANJARO		Mercury 6359035
25	20	BAT OUT OF HELL	•	Epic/Cleveland International EPC 82419

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41	30	MANILOW MAGIC	•	Arista ARTV 2
42	14	SOMEWHERE IN ENGLAND		Dark Horse K 56870
43	40	CHRISTOPHER CROSS	•	Warner Brothers K 56789
44	22	THE FOX		Rocket TRAIN 16
45	51	WHAT'S THIS FOR		Malicious Damage EG MD 550
46	28	THE DUDE		A&M AMLK 63721
47	70	SEASON OF GLASS		Geffen K 99164
48	45	GUILTY	•	CBS 86122
49	53	COMPUTER WORLD		EMI EMC 3370
50	59	ROLL ON	•	Polystar REDTV 1

66	68	PUNK'S NOT DEAD		Secret SEC 1
67	44	FUTURE SHOCK	•	Virgin VK 2196
68	41	BORN TO RUN		CBS 69170
69	67	MAKING WAVES	•	Epic EPC 10023
70	56	STRENGTH THROUGH OI		Deram/OI SKIN 1
71	57	QUIT DREAMING AND GET ON THE BEAM		Mercury 6359 055
72	-	AXE ATTACK II		K-tel NE 1120
73	49	TAKE MY TIME	•	EMI EMC 3354
74	63	EDDIE OLD BOB DICK & GARY		Stiff SEEZ 31
75	42	JOURNEY TO GLORY	•	Reformation/Chrysalis CHR 1331

Compiled by BMRB for the BPI, Music & Video Week and BBC, based on 300 from a panel of 700 conventional record outlets. Qualification: LPs with a dealer price of £1.75 and upwards.

LIGHT OF THE MORNING

NEW ALBUM REMIXED

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 MIDNIGHT GROOVIN
 • BOYS IN BLUE • AND
 PREVIOUSLY UN-
 RELEASED TRACK
 • WE CAN DANCE •



L.P. 6359 062 - TAPE 7150 062



INDEPENDENT LABELS

Tracking...

MANCHESTER BAND Future Primitives have had their first single, *Running Away*, released on Illuminated Records. The band was formed by ex-Fall drummer **Karl Burns**... **Eat At Joe's**, a four-piece Liverpool band, release a single this week called *Move Your Feet (GO4)* on their own Goldliner label. The single is taken from their debut album *Ghost Hobbies (GHO 1)* which features ex-King Crimson saxophonist **Mel Collins**... latest product on the Albion label includes *L'il Red Riding Hood (ION 1017)* from **999** and an **Ian Gomm** single, *I Like You, I Don't Love You (ION 1016)*.

CHARLY RECORDS has also been busy recently, issuing singles by **Crazy Cavan** and **The Rhythm Rockers**, *Rockabilly Rules OK (CYS 1076)*, **The Spaniels**, *Goodnight Sweetheart Goodnight (CYS 1077)*, and US soul/disco outfit **Morris McCormick & Maggi** whose release is called *15 Minutes (CYS 1078)*. The **Charly Black Music Sampler (CRM 2018)**, a 20 track LP retailing at £2.99, is also due out, as is an album by rock 'n' roll band **The Flying Saucers**, entitled *Keep On Comin' (CR 302072)*... **Human** has released *Lines (HVM 912)*, a single by **Eddie Maelov & Sunshine Patteson**... **Stage One** has sold its half share in **Human** but retains sole distribution for the label... **ZimZam Records**, based in North London, has released the second single from **The Swim**, entitled *Can You See Me? (ZZ3)*... **Graduate** has signed Brighton band **The Chefs**, previously on **Attrix Records**, and will be re-releasing the band's last single *Twenty-four Hours*... **Depeche Mode** are in the studios shortly to record an album for London-based electronic music label **Mute Records**, following their second chart entry single *New Life*.

SAFARI HAS released a single from **Erogenous Zones** entitled *Say It's Not So (SAFE 36)*, distributed by **Spartan**... A surprise chart success for the **Midland Record Company** with **Red Sovine's** *Teddy Bear* single on the **Starday** label, a **Number One** in the US in 1976... **The Alvin Lee Band** have a single out on **Avatar Records** entitled *I Don't Wanna Stop (AA 106)* distributed by **Spartan**... out on **Neat Records** is a single from **Blitzkrieg**, a charming ditty entitled *Buried Alive (Neat 10)*... **Secret** has signed punk band **Infariot** to a three-year worldwide deal. Their first vinyl outing will be on an EP compiled by **Sounds** called *Oi* — the **New Punk EP**.

The heaviest alternative

TO CELEBRATE its first year in operation Newcastle heavy metal label **Neat Records** has released a compilation cassette, *Lead Weight*, featuring 11 of the acts.

Neat, managed by **Dave Wood** and **Steve Thompson**, has slowly built a reputation for frenzied, up-tempo hard rock, the so-called "Neat sound", and has gained cult status on the hard core HM market. Copies of the first two singles, now deleted are collectors' items, even though they contain mediocre pop material.

Neat started as a sideline to Newcastle's **Impulse Studios**. Luckily its third release, *Don't Touch Me There* by **The Tygers of Pan Tang**, took off, and as other HM bands were quick to get in contact the label decided to concentrate on that market.

It tried to provide what enthusiastic fans, caught up in last year's HM renaissance, wanted rather than aim commercial material at the radio playlists. And so its small-run, underground product has become much sought-after.

So far there have been 11 single releases, all in picture bags, **Tygers Of Pan Tang**, **Fist and White Spirit** have all released product through **MCA**, after first achieving recognition through their **Neat**



DAVE WOOD

recordings and an LP from **Raven**, *Rock Until You Drop*, is on the cards.

There are no plans to market the *Lead Weight* tape as a record, because **Neat** is anxious to keep costs and prices down. **Thompson** agrees with the view of a cassette being a popular, "paperback" version of an album, as opposed to the expensive, "hardback" long playing record. Tracks on the cassette, which retails at £2.99 (dealer price £1.75 plus VAT) work out at 27p.

Distribution is through **Pinnacle**, **Bullet**, **Fresh**, **Red Rhino**, and **Windsong Record Exports** — or direct from **Neat Records**, 71 High Street East, **Wallsend**, **Tyne & Wear**.

Davenhall Records

STUDIO and production company **Davenhall Projects**, which is based in **Manchester**, is making its debut on the small labels scene with the release of an EP, *DAV 1*, featuring two artists — **Helen Watson**, a teacher from **Upminster**, and **Derbyshire** group **Permanent Wave**.

The venture will be given an early boost by **BBC Radio London**, which will be running an item on the production and pressing of the EP on **Mike Sparrow's** *Breakthrough* rock show.

Davenhall Records is headed by **Pete Sharrat** and is based at 184 Seal Road, **Bramhall**, **Stockport** (telephone: 061-440 7098).

New labels...

Whaam Records

LONDON HAS gained another new independent label with the launch of **Whaam Records**.

Its first two singles are *Painting By Numbers (WHAAM 1)* from **The Gifted Children** and *Red With Purple Flashes (WHAAM 2)* by **The Times**. Distribution is through **Rough Trade**.

Whaam Records is based at 137 **Blenheim Crescent**, **London W11**.

NEW RELEASES

BIG RECORDS (EUROPE LTD)

** SINGLES **

BRS02 — KENNY SERATT — The Bitter End/Saturday Night In Dallas

BRS03 — GERRY FORD — Lord I'd Forgotten/Easy

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ALBUM RELEASES

BRA/BRC 1012 — **BOXCAR WILLIE'S 20 GREAT HITS** — Volume 1

BRA/BRC 1013 — **ROY DRUSKY** — NIGHT FLYING.
Release date: 14th August '81

COLORADO — **British Country Music Association's** award winning band — **New Album (BRA/BRC 1014)** advance release date: 14th August '81.

Also available:

- BRA/BRC 1001 **BOXCAR WILLIE**
BRA/BRC 1002 **SATURDAY NIGHT IN DALLAS**
Kenny Seratt
BRA/BRC 1003 **GENTLY HOLD ME**
Peggy Sue & Sonny Wright
BRA/BRC 1004 **DADDY WAS A RAILROAD MAN**
Boxcar Willie
BRA/BRC 1005 **GIVE ME A TITLE & I'LL WRITE YOU A SONG**
Kenny Seratt
BRA/BRC 1006 **BOXCAR WILLIE SINGS**
Hank Williams & Jimmy Rogers
BRA/BRC 1007 **RIDIN' THE BIG 'A'**
Kenny Seratt
BRA/BRC 1008 **COLORADO SING COUNTRY MUSIC**
ROY
BRA/BRC 1009 **ROY**
Roy Drusky
BRA/BRC 1010 **ON THE ROAD**
Gerry Ford
BRA/BRC 1011 **TAKE ME HOME**
Boxcar Willie

Please contact **Christine Dewar** — Sales & Promotion Manager on (0899) 20666

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TYGER LABEL

TYGER annual

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INDEPENDENT NEW MUSIC

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RT 074	ESSENTIAL LOGIC Fanfare In The Garden
MD 345	SKI PATROL Cut/Faith In Transition
FET 008	CLOCK DVA Four Hours
RATE 3	DELMONTES Don't Cry Your Tears
TRUE 3	DALIS CAR/ THOSE STRANGE & BEAUTIFUL THINGS An Evening In (Imp)
INEV 9	IT'S IMMATERIAL A Giant Raft
GH 01	TYMON DOG Lose This Skin (Imp)
TW 1023	JOSEF K Sorry For Laughing
SIT 3	DROWNING CRAZE Storage Case
INEV 8	DEAD OR ALIVE Number 11
SLATE 1	WAH! Forget The Down
HP 1001	IDIOD DANCERS Glances
AUT 001	LAUGHING APPLE Participate
SPORT 12	TALISMAN Dole Age (7" & 12")
MUSIC 5B	VOICE FARM Double Garage (Imp)
RT 079	WIRE Our Swimmer
PF08CK4	DIE LEMMINGE Lorelei (Imp)
9902	BUSH TETRAS Too Many Creeps (Imp)
BRR1	THEATRE OF HATE Rebel Without A Brain
TW 1013	BILL NELSON Rooms With Brittle Views (Imp)
TNS 2	MISTAKES Radiation
CAC 003	NAKED LUNCH Rabies
MUTE 14	DEPECHE MODE New Life (7" & 12")
DATC 006	SOWELL & RADICS All Nite Jammin (12")
NEW 4	WARUM JOE Dan Le Blizzard (12")

ALBUMS

321984/1	CRASS Penis Envy
NR 2	CHARLES DE GOAL Algorithms
TAO 001	MARK BEER Dust On The Road
DATCLP 003	EARL SIXTEEN Reggae Sound

TAPES

CAT 1	LUDUS TAPES Pickpocket
COPY 001	VARIOUS ARTISTS C-81 RT/NME Compilation
COPY 002	CABARET VOLTAIRE Live At The Lyceum
COPY 003	THE RAINCOATS Odyshape (+ LP)

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ROUGH TRADE	LONDON	01 221 1100
PROBE	LIVERPOOL	051 2275 646

CHART FOR
WEEK-ENDING
JUNE 27

ORDER FORM CHART

TOP 75 ALBUMS

NEW ENTRY
PLATINUM LP (300,000 units)
GOLD LP (100,000 units)
SILVER LP (60,000 units)
RE-ENTRY

This Week	Last Wks. on Chart	TITLE / Artist (producer)	Label number	This Week	Last Wks. on Chart	TITLE / Artist (producer)	Label number
1	1	NO SLEEP TIL HAMMERSMITH Motorhead (Vic Maile)	Bronze BRON 535 (F) C: BRONC 535	39	1	MAGIC, MURDER AND THE WEATHER Magazine	Virgin V 2200 C: TCV 2200
2	7	STARS ON 45 Star Sound	CBS 86132 (C) C: 40-86132	40	50	WINELIGHT Grover Washington Jnr.	Elektra K 52282 (W)
3	2	DISCO DAZE & DISCO NITES Various	Ronco RTL 2056 (B)	41	30	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2
4	3	PRESENT ARMS UB40	Dep Int. LPDEP 1 (SP) C: CADEP 1	42	14	SOMEWHERE IN ENGLAND George Harrison	Dark Horse K 56870 (W) C: 456870
5	4	ANTHEM Toyah	Safari VOOR 1 (SP) C: VOORC 1	43	40	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 - 56789
6	6	THEMES Various	K-tel NE 1122 (K) C: CE 2122	44	22	THE FOX Elton John	Rocket TRAIN 16 (F) C: SHUNT 16
7	5	JU JU Siouxsie and The Banshees	Polydor POLS 1034 (F) C: POLSC 1034	45	51	WHAT'S THIS FOR Killing Joke	Mellicious Damage EG MD 560 (F)
8	5	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	46	2	THE DUDE Quincy Jones	A&M AMLK 63721 (C)
9	1	DURAN DURAN Duran Duran	EMI EMC 3372 (E) C: TC EMC 3372	47	70	SEASON OF GLASS Yoko Ono	Geffen K 99164 (W)
10	10	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	48	45	GUILTY Barbra Streisand	CBS 86122 (C) C: 40-86122
11	6	MAGNETIC FIELDS Jean Michel Jarre	Polydor POLS 1033 (F) C: POLSC 1033	49	53	COMPUTER WORLD Kraftwerk	EMI EMC 3370 (E) C: TC-EMC 3370
12	12	HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700	50	59	ROLL ON Various	Polystar REDTV 1 (F) C: TRDMC 1
13	9	CHARIOTS OF FIRE Vangelis	Polydor POLS 1026 (F)	51	1	HOW 'BOUT US Champaign	CBS 84927 (C)
14	15	SECRET COMBINATION Randy Crawford	Warner Brothers K 56904 (W) C: K4-56904	52	33	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LIZTV 1 (F) C: LIZMC 1
15	13	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	53	32	I AM PHOENIX Jodie Tzuke	Rocket TRAIN 15 (F) C: SHUNT 15
16	7	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)	54	37	OFF THE WALL Michael Jackson	Epic EPC 83468 (C) C: 4083468
17	38	BEING WITH YOU Smokey Robinson	Motown STML 12151 (E)	55	46	PLAYING WITH A DIFFERENT SEX The Au Pairs	Human HUMAN 1 (SO)
18	21	BAD FOR GOOD Jim Steinman	Epic EPC 84361 (C)	56	54	RED Black Uhuru	Island ILPS 9625 (E) C: ICT 9625
19	18	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	57	43	NIGHTCLUBBING Grace Jones	Island ILPS 9624 (E)
20	11	LONG DISTANCE VOYAGER Moody Blues	Threshold TXS 139 (F) C: KTXC 139	58	1	NEVER TOO LATE Status Quo	Vertigo 6302104 (F) C: 7144104
21	27	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	59	60	INTUITION Linx	Chrysalis CHR 1332 (F)
22	17	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	60	36	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do it RIDE 3 (SP)
23	16	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	61	47	ABSOLUTELY Madness (Clanger/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29
24	24	KILIMANJARO Teardrop Explodes	Mercury 6359035 (F) C: 7150035	62	52	RUMOURS Fleetwood Mac	Warners Bros K56344 (W) C: K456344
25	20	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	63	1	TALK TALK TALK Psychadelic Furs	CBS 84892 (W) C: 4084892
26	25	SKY 3 Sky	Ariola ASKY 3 (A) C: ZCASK 3	64	1	GIVE ME THE NIGHT George Benson	Warner Brothers K 56823 (W) C: K 456823
27	34	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	65	58	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1
28	1	MADE IN AMERICA Carpenters	A&M AMLK 63723 (C) C: CKM 63723	66	68	PUNK'S NOT DEAD Exploited	Secret SEC 1 (SO)
29	23	WHA'PPEN The Beat	Go-Feat BEAT 3 (F)	67	44	FUTURE SHOCK Gillan (Gillan)	Virgin VK 2196 (C) C: TCV 2196
30	1	1984 Rick Wakeman	Charisma CDS 4022 (F)	68	41	BORN TO RUN Bruce Springsteen	CBS 69170
31	35	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820	69	67	MAKING WAVES Nolans (Ben Findor/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023
32	1	2,000,000 Angelic Upstarts	Zonophone ZONO 104 (E)	70	56	STRENGTH THROUGH OI Various	Deram/OI SKIN 1 (F)
33	48	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	71	57	QUIT DREAMING AND GET ON THE BEAM Bill Nelson	Mercury 6359 055 (F) C: MC 7657 010
34	29	COME AND GET IT Whitesnake (Martin Birch)	Liberty LBG 30327 (E) C: TC-LBG 30327	72	1	AXE ATTACK II Various	K-tel NE 1120 (M) C: CE 2120
35	31	HEAVEN UP HERE Echo & The Bunnyman (Hugh Jones)	Korova KODE 3 (W)	73	49	TAKE MY TIME Sheena Easton	EMI EMC 3354 (E)
36	26	MISTAKEN IDENTITY Kim Carnes	EMI America AML 3018 (E) C: TC AML 3018	74	63	EDDIE OLD BOB DICK & GARY Tenpole Tudor	Stiff SEEZ 31 (C) C: ZC31
37	65	BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717	75	42	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331
38	19	EAST SIDE STORY Squeeze	A&M AMLH 64854 (C)				

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RCA, S - Selecta, Z -
Enterprise, K - K-Tel, L -
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Ronco, M - Multiple Sound, Y
- Relay, SO - Stage One, SP
- Spartan, WU - Wynd-Up,
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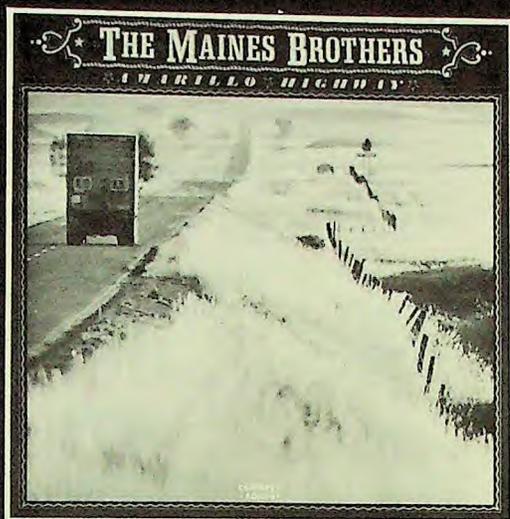
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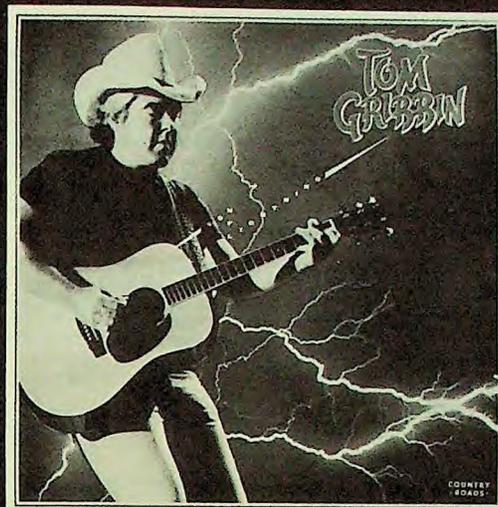
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NEW SINGLES

Artist / A Side / B Side / Label

Cat. No. Dist.

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R	- RCA
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SO	- Stage One
SP	- Spartan
T	- Trojan
W	- WEA
WU	- Wynd Up
X	- Clyde Factors
Z	- Enterprise

12" singles
brackets

Total releases 42

NEW ALBUMS

JUNE 26, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
AIR ANGELIC UPSTARTS	AIRMAIL TWO MILLION VOICES	Black Saint Zonophone	BSR 0049 ZONO 104 TC-ZONO 104	2.95 —	Projection E
BAND	CAHOOTS	EMI	GO 2015	1.82	E
BEACH BOYS	LITTLE DEUCE COUPE	EMI	TC-GO 2015 GO 2025	1.82 1.82	E
BURNS, Jethro	LIVE	Flying Fish	TC-GO 2025 FF 072	1.82 2.95	Projection
CAMPBELL LYONS, Patrick CARNES, Kim	THE ELECTRIC PLOUGH MISTAKEN IDENTITY	Public EMI America	PUBL 1 AML 3018 TC-AML 3018	— 3.07 3.07	SP E
CARTER, John, Quintet COMMODORES	NIGHT FIRE IN THE POCKET	Black Saint Motown	BSR 0047 STML 12156 TC-STML 12156	2.95 3.07 3.07	Projection E
DAVID, Alan	ALAN DAVID	EMI	EMC 3365	3.07	E
DILLARD/Hartford/Dillard DURAN DURAN	PERMANENT WAVE DURAN DURAN	Flying Fish EMI	TC-EMC 3365 FF 233 EMC 3372 TC-EMC 3372	3.07 2.95 3.07 3.07	Projection Projection
FINIAN'S RAINBOW FOR YOUR EYES ONLY (JAMES BOND 007)	REPRISE REPERTORY THEATRE ORIGINAL SOUNDTRACK	Reprise Liberty	K 54112 LBG 30337 TC-LBG 30337	3.04 3.07 3.07	W E
GAYLE, Crystal	SOMEBODY LOVES YOU	EMI	GO 2023	1.82	E
GAYLE, Crystal	WE MUST BELIEVE IN MAGIC	EMI	TC-GO 2023 GO 2016	1.82 1.82	E
GAYNOR, Gloria GUYS & DOLLS	I KINDA LIKE ME REPRISE REPERTORY THEATRE	Polydor Reprise	TC-GO 2016 2391 514 K 54113	1.82 3.01 3.04	F W
HAGAR, Sammy	NINE ON A TEN SCALE	EMI	GO 2107 TC-GO 2017	1.82 1.82	E
KISS ME KATE	REPRISE REPERTORY THEATRE	Reprise	K 54114	3.04	W
LEE, Arthur	ARTHUR LEE	Beggars Banquet	BEGA 26	2.44	W
MCCASLIN, Mary MORRISSEY MULLEN	A LIFE & TIME BADNEST	Flying Fish Beggars Banquet	FF 203 BEGA 27 BEGC 27	2.95 2.44	Projection W
ONE MORE TIME	ORIGINAL CAST RECORDING	Warner Brothers	K 56850	3.04	W
PASTORIUS, Jaco	WORD OF MOUTH	Warner Brothers	K 56897	3.04	W
ROOMFUL OF BLUES	HOT LITTLE MAMA	Ace	CH 39	2.35	P
SAVOY JAZZMEN SCIENTIST	SAVOY RAG SCIENTIST IN THE KINGDOM OF DUB	Burlington Kingdom	BYRL 010 KVL 9004	2.89 —	Projection P
SEGER, Bob, System	RAMBLIN' GAMBLIN' MAN	EMI	GO 2018	1.82	E
SHOTGUN SOUTH PACIFIC SPEARS, Billie Jo	TENNESSEE ROCKIN' REPRISE REPERTORY THEATRE IF YOU WANT ME	Magnum Force Reprise EMI	TC-GO 2018 MFLP 002 K 54115 GO 2024 TC-GO 2024 BSR 0048	1.82 — 3.04 1.82 1.82 2.95	P W E Projection
STRING TRIO OF NEW YORK	AREA CODE	Black Saint			
TOSH, Peter	WANTED DREAD OR ALIVE	EMI	CUNS 39113 TC-CUNS 39113	3.07 3.07	E
VARIOUS	DON'T STOP	EMI	EMS 1002	—	E
VARIOUS	ALL THE BEST FROM SCOTLAND VOL. 2	Lochshore	TC-EMS 1002 LOCLP 1006 ZCLOC 1006	—	A
VARIOUS	NOSTALGIC MEMORIES VOL. 2	EMI	NTS 222	2.49	E
VARIOUS	ROCKABILLY BOOGIE	MCA	TC-NTS 222 MCL 1504	2.49 —	C
VARIOUS	YOUNG LOVE	MCA	MCL 1504 MCL 1503	—	C
VAUGHAN, Sarah	SONGS OF THE BEATLES	Atlantic	MCLC 1503 K 50792	3.04	W
WAKEMAN, Rick WANDERERS	1984 THE ONLY LOVERS LEFT ALIVE	Charisma Polydor	CDS 4022 POLS 1028	—	F F
WARWICK, Dionne	HOT LIVE & OTHERWISE	Arista	DARTY 10 TCDAR 10	—	F



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American Commentary



Next wave interactive? . . . Common video disc problems Cassette dispensers coming

NEW YORK: To judge by the fourth annual Visual Communications Congress here, the next wave of video interest will be interactive cassette and disc systems.

Until now, most experiments and applications have been under military and educational auspices, with the consumer exception being Warner-AmEx's two-way Qube cable system currently in two US markets. Also, until now no-one has quite known what the practical applications of interactive home video might be, but that is beginning to change.

Qube features an audience-programmed "jukebox" show, but most viewer involvement has been limited to "yea" or "nay" votes on specific questions, and, as Lee Greenhouse of the research firm Link pointed out during a seminar entitled New Electronic Media, the Qube system in test at the moment does not have the sophistication to handle mass numbers of viewers.

With the rapid penetration of small computers, however, the prospects for teletext and viewdata, into-the-home delivery of audio and video programmes, home banking (two banks are already experimenting with this concept, utilising customers known to already own computer equipment), catalogue shopping, and home instruction look more promising than ever.

Imagine music lessons via interactive video — how simple, for example, to plug an instrument into the system so that any wrong notes would stop the lesson, and send the learner back for repeated practice. Also, advanced students might thus be able to practice with a "live" orchestra or rock 'n' roll band.

In addition to a day-long seminar sponsored by the International Television Association, Sony hosted a panel on interactive video, demonstrating its interactive laser video disc system as well as its interactive cassette machines.

Sony has insisted that it is staying out of the consumer video disc market, but its industrial disc system bears a striking resemblance to the MCA/Philips players, although it is not at this point compatible with them. Video consultant Tim Baskerville believes the two could be made compatible with relatively minor changes, should Sony's market attitude change.

Creating interactive programming is the tough nut to crack, what with the necessity for in-synch audio/visual tracks right down to a frame-by-54,000-frame (per disc side) count, and the imagination needed to involve the viewer — and just not knowing what kind of interaction beyond game-playing a videophile might want.

By IRA MAYER

ANOTHER MAJOR presence at the United Business Publications-sponsored conference were production/stock music companies seeking annual licensing agreements with audio/visual producers.

Among those with booths were Omnimusic (distributed in the UK by John Gale of Studio G in Northampton), Musicue (handling Chappell via that publisher's UK representation along with Folkways, the CBS Sound Effects Library and other sources), De Wolfe Music Library, Thomas J. Valentino, NFL, and Network.

As is also true of many background music sources (including Muzak), the bulk of original recording by these companies is done in the UK because of lower union rates. Network is the one notable exception, with most of its music programming being done on the West Coast.

WHAT VIEW is the US getting of the video disc situation in the UK?

Advertising Age quotes Mackintosh Consultants' John Bird on the imminent Philips video disc launch in the UK: "Until recently, I would have said that Philips had the market to itself, but now that has changed. The winner will be the contestant with the greatest marketing power".

The article cites rumours of software production difficulties at the Philips disc pressing plant, which essentially mirrors, so to speak, the start-up difficulties encountered here.

Although MCA insists software supply problems have been overcome, one recent purchaser of the laser vision system just 30 miles west of Manhattan has tried three different stores to buy new titles without success.

VERTEX SYSTEMS of Inglewood, California, is testing audio cassette dispensers similar in design to cigarette and sweet machines, with space for 40 titles (and/or blank tapes). Initial try-outs will be through a West Coast supermarket chain.

Customers will pay the cashier, and then receive a plastic card for insertion into the machine, thus dropping the cassette down to an open chute. The card is usable only once in the machine, but can be kept by the customer and used by the store for promotions (ie with 10 cards, get a free whatever, or for manufacturer-sponsored contests and giveaways).

Leasing will be at an estimated \$150-175 (£76.53-89.28) per month, with retailers able to recover costs through sales of co-operative and point-of-purchase ad space. Assuming success, Vertx expects to develop video cassette models as well.

Shorts: 20th Century Fox TV will air a six-part *Roots Of Rock 'n' Roll* series in 100 markets around the country . . . RIAA and the Motion Picture Association of America have informally agreed to assist each other on anti-video piracy matters . . . MCA to release the UK's Magnet label in the US, with initial albums from Bad Manners and Jukebox.

Contact Ira Mayer at: Morgan-Grampian Inc., 2 Park Avenue, New York, NY 10016, USA. (Tel: 212 340 9700).

ALBUM REVIEWS

Pop classics on Contour

CONTOUR CLASSICS

The first 36 "Critics choice" budget release through Pickwick features recording from the Decca, Deutsche Grammophone and Philips catalogues, and cover the whole gamut of classical music.

The releases are all available on record and tape, retailing at £2.25 each, and while space prohibits a full listing of titles, several are particularly worthy of attention.

Among them are Rimsky-Korsakov's *Scheherazade* (CC 7501), Stravinsky's *Firebird* by the New Philharmonia (CC 7500) Gilbert & Sullivan *Highlights* (7508) by the D'Oyle Carte Opera Company, Rodrigo's *Concierto de Aranjuez* (7510), Holst's *The Planets* by the London Philharmonic Orchestra (7518), Peter & The Wolf narrated by Sean Connery and played by the RPO (7519), Swan Lake *Highlights* (7520), Strauss *Waltzes* by the Vienna Philharmonic (7522), Beethoven's *Piano Sonatas* (7529), *Favourite Overtures* (7531), and Bach's *Brandenburg Concertos*, 1, 2 & 6 (7535).

Looking at these albums from the point of a view of a reviewer more used to judging the commercial potential of pop orientated albums, Pickwick has obviously chosen "safe titles" with which to launch its new Contour Classics line — and it is a safe bet that much of the music featured in the initial 36 titles will be known to even those who would normally never dream of buying a classical LP.

These releases are certainly a good basis for anybody wishing to build a collection of popular classical music, and there should be no problem about sales appeal. Snatches of some of the music could make for rather different in-store play too!

*** Each album



RICK WAKEMAN

1984. Charisma CDS 4022. Producer: artist. Along the lines of Wakeman's previous solo LPs (although more varied and bitty in content than its forerunners), but nothing like *Yes*, even when Jon Anderson sings lead vocals. Star-studded cast includes Chaka Khan, Steve Harley, Kenny Lynch and Tim Rice, who wrote the lyrics. Enjoyable, commercial LP, worth display and in-store play.

JOE JACKSON

Jumpin' Jive. A&M AMLH 68530. Producer: artist. A complete change of style for this offering from the talented Jackson, and a welcome switch, perhaps, for the sales impetus which accompanied his arrival on the pop scene had slowed recently. The "classics of jump, jive and swing" from the Forties revived on this LP are superbly recreated and could well renew interest in the period. Should sell well.

KIKI DEE

Perfect Timing. Ariola ARL 5050. Always a good singer, Kiki Dee has not always come up with the goods so far as her albums are concerned, and her last — for *Rocket*, two years ago — was a commercial disaster. This could redress the balance however, as it is the best album she has made in a recording career now stretching back 18 years. *Perfect Timing* includes the single of the same name, which picked up plentiful airplay, her recent hit *Star*, and a duet with Elton John, *Loving You* (Is Sweeter Than Ever). This will deservedly put the lady back in the album chart.

NICK MASON'S FICTITIOUS SPORTS

Nick Mason's Fictitious Sports. Harvest SHSP 4116. Producers:

Nick Mason and Carla Bley. The Pink Floyd drummer has chosen some very classy musicians to back him on his solo LP, including Carla Bley who wrote all the words and music. Recorded between 79-80, the results, sound even olde degenerating into a very uncommercial dirge at times. For Floyd fanatics only.

VARIOUS ARTISTS

I Remember Bebop. CBS 88530. Whether bebop is quite the right description for these particular settings and performances of this brand of jazz is a moot point, but this is a beautifully conceived, lovingly made, handsomely packaged 2LP. Joys in store include Al Haig playing Gillespie, John Lewis playing his own compositions, and Sadik Hakim playing Charlie Parker. Must sell very well in the jazz, or even the sophisticated end of the MOR, markets.

DAVID SANBORN

Voyeur. Warner Brothers K56900. Producers: Michael Collins and Ray Bardani. Sanborn is a revered exponent of the entire sax family, and offers the kind of elegant, polished performance on record that such top instrumentalists regularly grace record biz output with. However, most find — as Sanborn probably will — that their work is a little too high class, a little too intricate and delicate, for the mass of punters.

LOCAL HEROES SW9 AND KEVIN ARMSTRONG

New Opium & How The West Was Won. Oval 302. Sound economic sense from Oval. One side is the work of Armstrong, the other Armstrong and his farmer band. Surprisingly, although Armstrong is responsible for nearly all SW9's songs as well as those on his own side, the group's side is easily the most enjoyable with several commercial songs lurking there. Excellent value at £2.50 or less. Play SW9's side in the shop and wait for reaction.

KEN LOCKIE

The Impossible. Virgin V2187. Producers: Steve Hillage and R Manwaring. Very pleasantly surprisingly LP from Cowboys International man. Songs have definite commercial feel with Lockie's vocals sounding like a softer version of Bryan Ferry's and Hillage's influence evident in some searing guitar work. Contains free single of two tracks not included on LP, but there are a number of tracks with distinct singles possibilities. Deserves attention, but could escape notice and unfortunately disappear.

○ = CHART CERTAINTY



THE BEARS

The Bear Essentials. OK Records OKLP 3001. A mixed bag of tracks from what is obviously a bunch of good musicians who are having a good time onstage and in the studio. Will sell only where they are known (particularly in Scotland), but could take off if their cult status grows, or if there is much radio exposure.

ROBERT ELLIS ORRALL

Fixation. Why-Fi WHO 2. Producers: Josiah Spaulding and Michael Pillot. A young American singer/songwriter who is very reminiscent of early Costello and Joe Jackson and this new record label, marketed by RCA in the UK, might have trouble breaking him because of that likeness, He sounds talented enough, though, to ride that out and create a following of his own.

VIVIAN STANSHALL

Teddy Boys Don't Knit. Charisma CAS 1153. Producer: Malcolm Brown. If he did not exist, we would have to invent him. A professional eccentric whose recording career began with the Bonzos and continues to feature delightfully outrageous lyrics. He has a hard core following who will lap this up but it is unlikely to cross over.

ERIC CLAPTON

Steppin' Out. Decca TAB 21. This is a bit cheeky because eight of 12 tracks are culled by compiler Tony Watts from the classic John Mayall and The Bluesbreakers album on which Clapton was featured guitarist, though they undoubtedly display him at his best. On other tracks he plays with Champion Jack Dupree and Otis Spann.

SNAKEFINGER

Greener Pastures. Do It RIDE 5. Producers: The Residents and artists. Sparse, electronic music over-ridden by vocals which sound as if they were recorded through a telephone. There is a strange but effective violin solo on *Don't Lie*, played by Blaine Reininger. Competition from more well-known "futurist" bands may affect sales.

TV SMITH'S EXPLORERS

The Last Words Of The Great Explorer. Kaleidoscope Records KRL 85087. Producer: Nick Griffiths. A disappointing collection of largely dull songs from TV Smith (above) who once led The Adverts to short-lived success with the classic single *Gary Gilmore's Eyes*. Most songs seem only to be built around one central catchline — usually the title — which is then repeated *ad nauseam*. Adverts connection will spark some sales though.

PERFORMANCE

Crystal Palace

GORGEOUS WEATHER, a pleasant park setting and a top-of-the-bill band at the peak of popularity — all the ingredients for a big turn out, so it was disappointing to see nothing like the crowd that filled the Crystal Palace Bowl in South London for last year's event headed by Bob Marley.

This was also a much more low key affair, with gentle toe-tapping in the sun being the extent of most people's enthusiasm, though both Madness and then Ultravox did inspire some of the bolder members of the audience to cool off in the lake fronting the stage.

The two main attractions certainly provided a contrast in musical styles as well as fans and the bill would have been even more diverse if Tea Drop Explodes had not cancelled. Back from abroad Madness showed they are talented enough to outlive the skinhead ska cult on which they were launched.

Musically Ultravox showed that in concert they can match the evocative synthesiser-based sound which caused a stream of New Romantics, and others less committed to fashion, to rush out and snap up their recent Chrysalis singles. Yet front man Midge Ure's posing performance somehow seemed slightly inappropriate in blazing sunshine and ultimately failed to stir the blood.

DAVID DALTON

Barnum

IT IS difficult writing a review of a show that just about every Fleet Street critic has already acclaimed in terms little short of ecstatic. Barnum, the much-publicised musical which made Jim Dale a star on Broadway, and opened with Michael Crawford at the London Palladium last week, indeed lives up to its promise of being the brightest (literally) show in town.

Musically, the show's score is perhaps not quite so memorable as one would hope, but what it lacks in that area is more than made up for by the sheer razzamatuzz of the staging.

Cy Coleman (his hit songs include Witchcraft, Big Spender, Pass Me By and If My Friends Could See Me Now) has collaborated with Michael Stewart, and three of the show's songs particularly stand-out; The

Colours Of My Life — which is already receiving covers from artists like Vera Lynn — Come Follow The Band and Join The Circus, which provides Barnum with its stunning and joyful finale.

A young, coloured singer Jenny McGustie is worthy of note, and could easily establish a solo singing career for herself. Crawford himself has released Come Follow The Band as a single, and an original cast album is due from AIR Records (marketed by Chrysalis).

CHRIS WHITE

The Jam

IT IS a sign of their maturity and confidence that the three members of The Jam, seemingly dwarfed by the size of the venue, were able to dominate easily an enthusiastic capacity crowd at The Rainbow last week.

Their style has no rivals — finely-integrated pop tunes, imbued with an energetic instrumental attack, and performed with tidiness and well-rehearsed precision. They made full use of the stage, with Bruce Foxton darting around as much as possible between backing vocals — and Paul Weller certainly wasn't always glued to the microphone.

Songs such as Set The House Ablaze and Man In The Corner Shop, both from the Sound Affects LP, bore The Jam's trademark — wrapping up social comment, on issues like vandalism, the class structure or the power of money, inside the commercial pop song format.

These numbers illustrated that the group are still writing consistently good material, but the audience was also treated to a fair selection of old favourites, such as Going Underground, which started the set, and Modern World and A-bomb In Wardour Street at the end.

SIMON STEELE

Marvin Gaye

MARVIN GAYE hasn't attracted the world's best press in the last two or three years, his recent albums have not achieved the commercial success of his earlier Motown offerings, and even the reviews for his opening gig at the Victoria Apollo fell short of ecstatic. One thing is for sure though — he is still a star with unlimited potential for the future.

Maybe it was because he had

already had one evening to settle in, and the presence of Stevie Wonder in the audience undoubtedly helped, but Gaye's second night performance at the Apollo was electric.

For more than 90 minutes he treated his idolising audience to classic hits like I Want You, Mercy Mercy Me, Ain't Nothing Like The Real Thing and How Sweet It Is, and added tracks from his treasury of LPs, including the latest, In One Lifetime. And the climax was a 10-minute version of his biggest international hit, I Heard It Through The Grapevine.

CHRIS WHITE

Sky

SINCE THEIR formation some two or three years ago, Sky have enjoyed tremendous success, both in terms of record sales and at the box-office. Their concert at London's Royal Albert Hall last Thursday week showed why.

The group's individual pedigrees are impressive, and collectively they have all the musical qualities that go to make a top group. If there is any criticism to be made, it is that they're... well, predictable.

But this was an enjoyable concert that featured material from their albums, including the recent chart-topper Sky 3, and it was a lesson in musicianship to many lesser bands.

CHRIS WHITE

Reality

REALITY HAVE learnt a lot from fellow Midlanders and chart regulars UB40. Sharing the same producer, Bob Lamb, and often the same gigs, Reality play a similar brand of Eighties' UK soul.

This headlining Dingwalls gig revealed a tightness and professionalism in the five-piece multi racial band which will obviously come in useful, but they could do with a touch more stage presence as numbers tended to merge into one another. Hopefully, this will come with more experience.

Consistent gigging and airplay for their Romantic Records single, What's Going On In Your Mind, could push them into the big league, but a bit more polish is needed.

DANNY VAN EMDEN

LETTERS

BAT sponsors: where the money goes

YOUR FRONT page story (June 6) draws welcome attention to the sponsorship by du Maurier of The Desperadoes Steel Orchestra who will be visiting Britain later in the summer. However, the headline "BAT sponsors pop to the tune of £1m" is misleading.

As the story points out, the du Maurier sponsorship programme includes a substantial two-year commitment to the Philharmonic Orchestra and, delighted as we are to be extending our involvement in music into the more "popular" field with The Desperadoes, we would not wish there to be any misunderstanding that we are financially involved to the extent indicated in your headline; nor would we wish to give the impression that we are entering the youth-oriented pop world with tobacco sponsorship.

To put the record straight — although The Desperadoes UK tour will be sponsored by du Maurier, the record produced by Charisma is a separate venture without sponsorship.

M. H. REYNOLDS, UK PR manager, B.A.T. (UK and Export) Ltd, Export House, Woking, Surrey.

DOOLEY

AD AGENCIES like Saatchi & Saatchi don't come cheap (as their recently reported half-year £1,681,000 profits will testify) and the BPI can expect a bill of something like £7,000 for its "strategy development research for an advertising campaign" report, much of which will be stumped up by the A & B companies, but lesser BPI member companies will have to pay £400 each for the privilege of receiving a copy... Wayne Bickerton appointed chairman of a new PRS PR committee and is planning to make a film showing how the society works (hope Leslie Huckfield and Trevor Lyttleton are invited to the premiere)... Precision Video MD Walter Woyda swears that when he called on a northern video shop to tell them that he was going to prosecute them for selling pirate videos, the assistant promptly pulled a lever and disappeared through a trapdoor in the floor... You'd think Richard Branson had done enough shopping recently, but isn't he one of the potential buyers for Ronnie Scott's Club?... Overseas record companies should note that hot heavy metal band Samson are only signed to RCA for the UK.

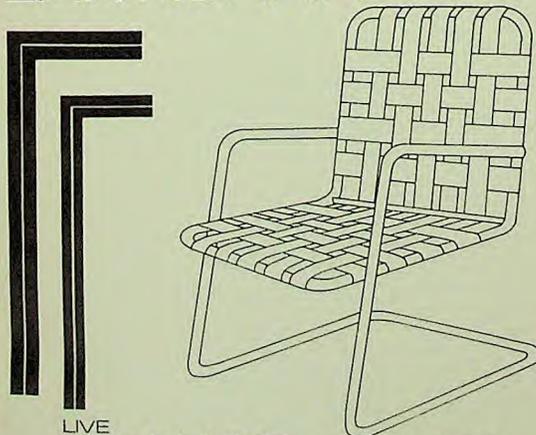
CAPITAL RADIO has received 35 applications for the post of programme controller and all are "of a very high standard", says MD John Whitney... If at first you don't succeed — Smokey Robinson's chart-topper Being With You originally released in February, and Michael Jackson's One Day In Your Life first released seven years ago... Who says it's a young man's business? Rondor Music's MOR plunger Joe Muscant retires this week at the age of 82... Departing Warner Brothers label manager Jon Mais can be contacted on 730 7776... Jennie Halsall celebrating fifth birthday of her PR company this Friday... Dingles Records hoping to cash in on Wimbledon fever with a single, Anyone For Tennis by someone called Gentleman Gerald... Veteran record producer Arthur Frewin putting finishing touches to an expose of the music business for autumn publication.

IT HAD to happen — an MW reviewer wrote about support band A Flock Of Seagulls in mistake for bill-topper Bette Bright at The Venue last week... Caroline Exports MD Adrian Rose marrying Jacoba Puister on July 4... A daughter, Emily Jane, to Spartan label liaison and product manager Mike Denton; a son, Neil, to Paul Watts and wife Rosie... Freshies' Chris Sievey wrote their single I Can't Get Bouncing Babies by The Teardrop Explodes after genuinely being frustrated at not being able to buy the record for his collection (it says here in this MCA press release)... New Australian rock music movie directed by Gillian "My Brilliant Career" Armstrong and produced by David "Newsfront" Elphick, something to look forward to in 1982... Air Supply's Graham Russell looking to stage and record a rock opera, Sherwood, based on the Robin Hood legend... Ironic that in the week after Capitol Records brought Kim Carnes into UK to promote Bette Davis Eyes, the single dropped in the chart — but at least the LP entered at 26... Anyone fancying a Sardinia villa holiday (July 2-16) please contact A & M's Charlie Eyre who has to cancel and doesn't want to lose his money.

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