

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p

MPA NEWS

THE JOURNAL OF THE MUSIC PUBLISHERS ASSOCIATION

ROYALTY ALERT.....

THIS UNCHARACTERISTICALLY sensational headline in the latest issue of the MPA News warns publishers against the new BPI royalty calculations.



The Dealer Tour: it's a sell-out

IT'S A sell-out! *Music & Video Week's* third annual Dealer Tour — the first to include video exhibitors — is fully booked and ready to roll.

So many record and video companies have applied to take stands on this year's tour that there is in fact a waiting list and *MW's* promotions department is trying to find a way of adding extra stands to accommodate latecomers.

Major record companies including EMI, WEA, Polydor and Phonogram are among this year's exhibitors as well as the giants of the video industry, including Precision, Thorn EMI and Magnetic Video.

The Dealer Tour is a trade-only exhibition open to all record and video store owners, managers and buyers and is intended to provide a marketplace for manufacturers and dealers to meet, talk and hear and view new product.

The dates are: September 15 Bristol (Holiday Inn); September 17 Birmingham (Albany Hotel); September 21 Newcastle (Gosforth Park Hotel); September 22 Glasgow (Albany Hotel); September 24 Leeds (Queens Hotel); September 28 Manchester (Piccadilly Hotel); September 30 London (Dorchester Hotel).

And the exhibitors are: BBC Records; Clyde Factors (Glasgow only); Decca Records; EMI Records; Guild Home Video; Magnetic Video; Pace Minerva; Phonogram; Polydor; Precision Video; Record Merchandisers; RSO Records; Sony (UK); Thorn EMI Video; Warner Home Video; Warrens Video Form; WEA Records; Wynd-Up; Spartan; Virgin; Stiff; Radialchoice, Tandem, and Island Records.

More majors up dealer price of singles

FOLLOWING THE trend set by EMI and RCA, more companies — Polydor, Phonogram and WEA — have announced increases in the dealer prices of singles. In all cases, the dealer price on all 7" singles is upped from 70p to 79p representing an increase of over 12 per cent, with effect from the beginning of August.

Reasons for the increase were stated generally as increased costs. WEA marketing director Mike Heap said: "The ever increasing production and marketing costs have made this price increase necessary."

A statement from Polydor said the increase was due to "recent increased manufacturing costs and the current market trend towards releasing a greater number of singles in special picture bags".

Phonogram's Tony Powell, while admitting that there would inevitably be some "hard thinking" from the dealer point of view, also stressed the increasing costs of providing picture sleeves and added: "We can't control escalating printing costs."

The reaction from dealers — who are now faced with the prospect of charging £1.20 or £1.30 for singles if they are to retain their margins — has been mixed.

John Corbett of Easy Listening, Birmingham, commented: "I find it very difficult to understand the record companies at the moment. This really is not a good time to raise prices — I know they are under pressure like everyone else, but I think they could have hung on until the autumn."

"We have stuck to selling singles for 99p until now, using them as trailers to promote album sales. Now I'm going to be forced to break the £1 barrier, and in an area of high unemployment like this, that will make people stop and think and they will probably decide that £1.20 is too much to pay for a trailer. They can tape all the singles they want from radio or TV for the cost of a blank cassette. I do think that this will halve my singles sales, and will also encourage home-taping."

A spokesman for Virgin Retail pointed out that the record companies would have a hard time breaking new artists if the singles are selling at £1.30 a time.

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PUBLISHERS AND BPI CLASH OVER PRICES SURVEY

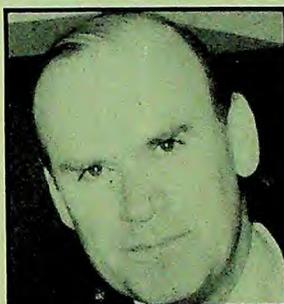
THE RELATIONSHIP between music publishers and record companies is once again being strained because of the lack of an agreed base on which to calculate mechanical royalties following the abandonment of recommended prices.

The dispute came to a head last week when the Mechanical Rights Society rejected new BPI proposals assessed on a survey of high street prices carried out by the British Market Research Bureau in June.

And the Music Publishers Association has warned its members of the situation in no uncertain terms — banner headlines in the *MPA News* proclaiming ROYALTY ALERT — and is urging them not to accept the BPI's new royalty base.

MRS general administrator Bob Montgomery accused the BPI of misinterpreting the BMRB survey and has written to director general John Deacon refuting the mark-ups and "regretting" the BPI's "unilateral" decision to vary the interim agreement of last December (135.5 per cent) without consultation.

The clash follows bitter accusations by the publishers last year claiming that the record companies had acted in a cavalier fashion in scrapping RRP without



BOB MONTGOMERY

consultation with them and without first establishing a mutually agreed royalty base.

Explaining the MRS' objections to the BPI's latest move, Montgomery told *MW*: "The BMRB survey of record and tape prices was a very small one and the BMRB said it must be interpreted extremely carefully. They pointed out that it had been conducted on a very small time scale — during the week of June 8 — and was only a 'snapshot' in which a number of assumptions were made.

"The BPI has made some major technical mistakes and wrong assumptions in its interpretation of the survey, and we think it should continue using the interim

agreement where payments are concerned until a proper, comprehensive and in-depth survey on pricing is done."

The MPA warned members that royalties for the second quarter are likely to be "substantially less than that on which payments for the previous quarter were made", strongly urging them to resist the basis for royalty calculation adopted by the BPI.

The MPA suggests members should acknowledge payments as follows: "We have received a cheque dated . . . 1981 from you for £ . . . with supporting statements for the quarter ended 30th June 1981.

"As you are one of the companies who have abandoned RRP, and in the absence of any agreement between MRS and BPI, please recognise we are only dealing in the cheque on the basis it is a payment on account of what is properly due, and is without prejudice to our rights in the whole matter."

WHV unveils rental plans

STRONG BACKING for the concept of video rental as against sales has come from Charles Levison, managing director of Warner Communications' UK Record and Video Operations, in his announcement of Warner Home Video's first video rental releases.

Among the initial batch of more than 30 titles are *Superman*, *10, Every Which Way But Loose*, *Gauntlet*, *The Enforcer* and *Dog Day Afternoon*. These will be available for rental only, "indicating Warner Home Video's belief that rental will be the principal growth area in the video software market", says a company spokesperson.

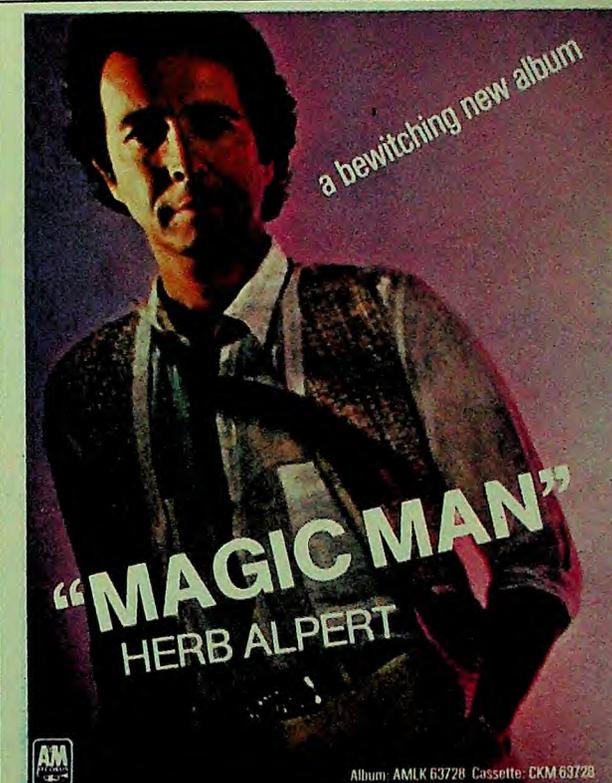
Explaining Warner's firm stance, Levison says: "We believe that a high software price has inhibited general viewing of legitimate video.

"We intend to change that. Low cost video rentals will encourage the growth of installation of video hardware and give greater potential for Warner titles.

"We believe that we have devised a rental scheme with several key benefits for both dealer and consumer and we are supplying important titles to meet consumer demand."

The "key benefits" Levison suggests will make the Warner Home Video scheme a success are: attractive pricing; short-term renewable leases for dealers renting Warner-owned product; all delivery and collection charges borne by WHV; national distribution service providing 24 hour delivery; simple administration and payment procedure resulting in a minimum of paper work.

Full details of the rental scheme, including the full title list and charges, will be made available soon. The first releases will be in the autumn, backed up by full advertising and merchandising aids.



An all-out effort for mid priced Motown

MOTOWN IS mounting one of the biggest promotional and marketing campaigns in its UK history with the release of 30 mid-price albums and cassettes on August 10. The initial launch follows a similar one in the US two months ago — with 60 titles in that case — and includes many album titles which have been out of catalogue for several years.

Suggested retailing price for the albums will be £2.99. Under the overall title Motown Superstars Series — The Legendary Sound Of Motown, the marketing campaign will include window displays featuring showcards and posters, and streamers and browser cards.

There will also be advertising in consumer and specialist press, and competitions around the series will be organised via the press and radio stations.

Artists in the series, which will feature the original Tamla Motown label, include The Commodores, Diana Ross, The Supremes, Temptations, Four Tops, Grover Washington, The Isley Brothers, Jackson 5, Marvin Gaye and Tammi Terrell, Smokey Robinson, Michael Jackson and Stevie Wonder. One of the albums, Thelma Houston's Sunshower, produced by Jimmy Webb, makes its first appearance on Motown, having originally been released on the Probe label.

Motown marketing manager, Bryan Tyrrell, says: "A radio show, called The Artists And Music That

Started It All, is being prepared in the US and will feature interviews that have never been available before, with Motown artists who were signed to the company in the early Sixties. The show will be available to radio stations over here, to coincide with the release of the series."

Motown has also started its Summer Sounds On Motown campaign which runs through until August 10. The promotion includes 500 window displays, with a counterpiece featuring the Motown Sunburst logo, and LPs featured include Stevie Wonder's Hotter Than July, The Commodores' In The Pocket, Smokey Robinson's Being With You, Street Songs by Rick James and Michael Jackson's One Day In Your Life.



THE LOOK, who recently received a silver disc for their single, I Am The Beat, have signed a long-term worldwide recording contract with MCA Records. Their debut album, The Look (MCF 3120), will be released in the autumn, while a single taken from it, Feeding Time (MCA 736) will be released July 31, with advertising and in-store back-up. Pictured after the signing are: John Wilkes (general manager, international marketing), Stuart Watson (managing director), Johnny Whetstone, Mick Bass, Trevor Walter and Gus Goad (The Look).

Trojan continues dealer incentives

FOLLOWING THE success of Trojan's "massive" increase of its dealer margin to 45 per cent on selected back catalogue items in June and July, Trojan is embarking on another campaign for its Trojan Explosion series and B&C's Mooncrest label.

During August and September, the TMX prefix EPs will be available from Pinnacle at the normal dealer price for a single of 70p; this includes the latest EP, Skinhead Classics (Vol 2). Other titles include The Liquidator by Harry J All Stars, Double Barrel by Dave & Ansel Collins and Everything I Own by Ken Boothe.

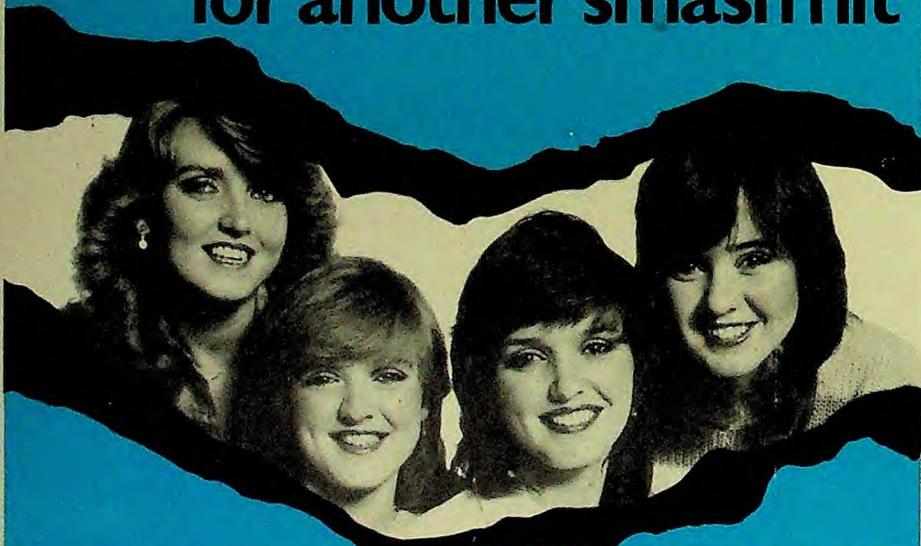
Also, all items on the Mooncrest label will have their dealer margin increased to 45 per cent for August and September. Thus, CREST prefix albums will have a dealer price of £2.15 and CRD prefix, £2.86.

As an added incentive, dealers who order a minimum of £40.00 on the items in the campaign in one order, will be entitled to receive one free copy of 20 Reggae Blockbusters (TRLS 176).

Clive Stanhope, Trojan's general manager, comments, "Our turnover on the reduced catalogue for June/July increased by almost four times over the previous month. It appears that reduced prices for a period of time are an added incentive to dealers, but I am against a complete across-the-board slashing of prices as it can only harm the industry as profitability is reduced to absurd levels."

EUREKA!

The chemistry's right for another smash hit



CHEMISTRY

NEW SINGLE FROM

The Nolans

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There's bound to be a big reaction.

 EPC A 1485

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News in brief...

POLYDOR HAS added several more titles to its double-back cassette range which has a dealer price of £3.38: Rainbow's On Stage (3574 121), Phil Spector's Wall Of Sound (3574 122), Jack Jones' Nobody Does It Better (3574 123), Captain Beaky & His Band (3574 124), Ella Fitzgerald Sings The Cole Porter Songbook (3271 303), and Ella Fitzgerald and Louis Armstrong's Porgy And Bess (3571 609).

WAY OF THE West's new single, See You Shake (Mercury MER 79), is also available on 12 inch. Both versions will have picture bags and special labels. Also released on 12 inch is Central Line's Walking Into Sunshine (Mer 78) which has been produced by Roy Carter who co-produced Heatwave's Boogie Nights.

DECCA ADDS two new album releases to its mid-price lines: The Show Of Our Lives by Caravan, featuring recordings made between 1970 and 1975, appears in the Rock Echoes series (TAB 23), while Barbara Dickson's I Will Sing (TAB 24) is released on Elite, and includes tracks originally released 10 years ago.

CHAS & Dave's new single, Turn That Noise Down! (Rockney KOR 11/112), is their first to be made available in both 12 and 7 inch formats. Both versions will be pictured bagged, and there will be press advertising and point of sale material for dealers to back up their release.

MOTOWN IS re-promoting its Diana Ross & The Supremes Medley, Paris 1 and 2 (12/TMG 1180), originally released last April, following the success of Stars On 45.

The record, which features the trio's early hits segued together, has been in disco demand during recent week, and DJs are being re-serviced with the single.

THE NEW Siouxsie & The Banshees single, Arabian Knights, is available on both seven and 12-inch, the latter featuring an extra track, Conga Conga, on the B-side. Both formats are in picture bags and the 12-inch has a dealer price of £1.21. Catalogue numbers: Polydor POSP 309 and POSPX 309.

SOUTHSIDE JOHNNY And The Asbury Jukes release a double A-sided single, All I Want Is Everything/Restless Heart (Mercury 6170 147), both tracks being taken from their live album, Reach Up And Touch The Sky. The single comes in a picture bag.

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IFPI joins attack on Govt Green Paper

THE IFPI has joined the widespread attack on the Government's refusal to consider a hardware or software levy on blank tape, and rates the Green Paper prophecy of broadcasting and public performance as the main revenue for the recording industry as "the end of the industry as it is at present constituted with disastrous consequences for all employed in it".

The IFPI points out, in answer to the Paper's assertion that much levy revenue would go abroad, that foreign record companies employ thousands of people in the UK and "by contrast, 85 per cent of blank tape is imported. The UK exports far more music than it imports, and the music industry makes a substantial contribution to the UK's balance of payments".

Abolition of the statutory recording licence would, it says, be "a most retrograde step", because the licence has

served the industry well since 1911, and the Whitford Committee recommended its retention. The IFPI adds that "it is perhaps no coincidence" that a statutory licence system operates in three of the largest record-producing countries in the world — the US, Japan and the UK.

It regrets the decision not to support national archives of sound and audio-visual recordings, "which shows the UK Government has not understood the cultural value of these media, nor their importance as historical records of national cultural development".

The IFPI welcomes the Paper's proposal to legislate to grant phonogram producers a right to control cable diffusion of their sound recordings, the measures to strengthen the fight against piracy, and the extension of performing fees to hotels and holiday camps.

K-tel men set up marketing consultancy

FORMER K-TEL managing director Tony Johnson and marketing manager Keith Hudson have set up a new marketing consultancy company, The Marketing Shop, and Johnson is simultaneously launching a record label, Tone Deaf Records.

First signing to the label is a band, The Issues. He has yet to arrange a distribution deal.

RM sales up 12 per cent

RECORD MERCHANTISERS' gross sales for the year ending June 30 1981 were valued at £33 million — an increase of 12 per cent over the previous financial period. Also, the company now supplies around 15 per cent of all records and pre-recorded cassettes bought in the UK.

These figures were revealed by commercial director David Hammond at the company's sales conference held at Droitwich.

Commenting on the figures, Hammond added: "Ours is an especially difficult task because of our unique sale-or-return agreements as a wholesaler operating on very narrow trading margins.

"We have substantially increased our marketing budget for 81/82 and we intend to gain even more support from our suppliers, by way of co-operative TV and press advertising, in-store video, display boards and consumer promotions.

"We are delivering increased sales to an industry which is experiencing decline — the support of our suppliers together with the spend of our customers, continues each year to be more cost effective for all concerned."

Referring to RM's considerable involvement in the video market, Hammond predicted that the pre-recorded market will be split between sales and rentals.



GORDON MILLS' discovery John Kristian is pictured above with Paul Murphy, managing director of Recorded Delivery Records, in Rome where they presented a special gold record of the single Pope John Paul to the Pope's representative Bishop Agnelis Andrew. With the record was a gold tablet with the lyrics in Polish. The single (RDR001) was Mills' first production in seven years.

Artists in Intensive Care

INTENSIVE CARE Management is a new company set up by John Holman and Maggi Farran. Artists managed are David Byron, Bodgan Kaminowski who played the lead in the stage show, Elvis, and girl singer Stevie Jones.

Formerly Holman was with Bellaphon UK until the German company "withdrew", while Farran, a founder member of Pickettywitch, has worked in promotion for Creole and was PA to Dave Lee Travis for four years.

Real time tape service at Ellie Jay

REAL TIME cassette duplication is now being offered by Ellie Jay Productions, of 97 Judd Street, London WC1. The method is intended to produce high quality duplication which is not possible in high speed copying, and customers may specify the use on any of a wide range of cassette tape brands.

Masters on reel to reel, cassette or disc are accepted, and the company is offering to arrange design and printing of labels and inlay cards if required.

BPI appoints a full-time lawyer

THE BPI has appointed a full-time staff lawyer. Patrick Isherwood, currently in private practice in Birmingham, takes up his new appointment in September. He will be working closely with solicitors A E Hamlyn's "on a wide range of matters" and will be based at the BPI's headquarters in London.

Artistic signing

DINDISC HAS signed Carolynne Beale and her debut single, entitled Lack Of Money, is released on July 31.

This is the first musical venture for Beale who makes her living as an artist, painting a number of colourful murals in various locations around London as well as designing record sleeves.

FOR YOUR FEET NOT FOR YOUR HEAD



NEW 7 & 12 INCH SINGLE

AS THE TIME GOES BY

PRODUCED BY AUGUST DARNELL
12 INCH FEATURES EXTRA TUNE!
AND EXTENDED VERSIONS!

LIMITED EDITION 12 INCH
AT SPECIAL PRICE!

LONDON
RECORDINGS

NEWS

BPI steps up home-taping campaign

FOLLOWING THE disappointing findings of the Government's Green Paper, the BPI is to step up its campaign to counter the home-taping problem.

Following a council meeting last week, BPI chairman Chris Wright told *MW* that it would be concentrating its efforts on three areas.

"The Government is sympathetic to the idea of a levy," explained Wright. "But at the same time it is sceptical as to the way it would work and the methods of collection. We have to persuade it how it can be organised and how it can work."

"Secondly," he continued, "We have to run a publicity campaign to educate people about what's at stake. We have to let the public know that records are not over-priced and that if, as a result of continued home-taping, less records are released, the home-tapers will eventually have nothing to record."

"Further, we are going to re-investigate the possibilities of introducing a spoiler system on discs to prevent home-taping."

Wright also revealed that the BPI was taking a serious look at "where we stand with regard to the twin deck tape recorders currently being marketed. We aim to find out where we stand from a legal stand-point."

Full details of the BPI's campaign for the levy are expected to be released this week, following meetings of the in-home taping action committee and of the industry profile committee.

Sound Of Music revival on Epic

THE CBS Epic label has picked up the recording rights to the cast album of the revival of *The Sound Of Music*, starring Petula Clark, which opens at the Apollo Victoria with previews from August 4.

As a taster Epic has a single, *Edelweiss* by Petula Clark, released on July 31. The song was recorded in the US and is leased to Epic by the Scotti Brothers who have a new licensing deal with the label.

Confusingly, the single is not on the album as the song is performed by the male lead in the show but has been recorded as a "one-off" by Ms Clark.

The cast go into Abbey Road Studios on August 2 to record the album with producer Norman Newell. It will be released on September 4, although some copies will be rush-released for the London area earlier.

● RCA is formulating plans to re-launch the soundtrack LP of the *Sound Of Music* film.

Single prices

FROM PAGE 1

Nick Alexander, marketing manager of the HMV chain, said that he would be watching consumer reaction closely, and while sympathising with the record companies, added that HMV would have to pass on the increases to the consumers.

Meanwhile Harry Tipple, chairman of RAVRO, one of the first to campaign against the £1 single, is in two minds. "The record trade desperately needs an injection of cash and higher prices will give us a higher cash profit. But it's difficult to ask £1.30 for a single when you're selling albums at £2.49 — three minutes against 30 minutes."

First UK airing for the CBS noise cutting system

By TERRI ANDERSON

THE FIRST UK demonstration of the new CBS noise reduction system for discs drew a full house of record company and pressing plant chiefs last week.

They were told by Harry Smith, director of the CBS Technology Center in Connecticut: "We may be here to pay our last respects to record surface noise. We like to think of this as the most significant thing that has happened to the LP since stereo."

The CX system (an abbreviation of Compatible Expansion) has been developed as a way of bringing sound quality on conventional LPs closer to that on digital product. CBS hopes CX will bridge the gap — which could be up to a decade long — before digital discs are the accepted norm, and digital replay hardware is common in home hi-fi systems.

The point which was pressed home to an audience of influential potential customers and journalists was that use of the new system would not increase the price of the records and would not force record buyers to spend on new equipment if they did not want to.

The benefit of CX was compared to that of stereo over mono — stereo gave the ambience of "concert hall" sound, and CX offers the dynamic range of concert-hall sound.

CX-encoded records can carry a range of about 85dB (about 20dB more than normal) spanning the softest and loudest sounds on disc, because the compression/expansion process used virtually eliminates surface noise from records. So volume of softest passages does not have to be raised.

By comparison, the dynamic range achieved in studios on digital master tape (which would not diminish when transferred to a digital disc) is around 90dB.

The sound demonstration at CBS Studios clearly impressed the UK record industry as far as the surface noise reduction aspect of the system was concerned. However, there was criticism of the claim that CX is "completely compatible" with current stereo systems.

The CX decoder, which may be marketed for as little as £40, is designed as an extra unit for domestic stereo systems, and CBS emphasises that CX-encoded records will be playing on hi-fi sets without

the decoder, and without noticeable loss of quality (although, of course, the decoder would be needed to get the benefit of low noise and increased dynamic range).

A number of listeners felt that this compatibility had not been effectively demonstrated, and that there was a loss of quality if the decoder was not used.

Reminding the UK executives that the system has been embraced by RCA and WEA in the US already, Smith stated: "We are licensing the system to anyone who wants to use it. We are following the practice of offering the technology at no cost to the industry in the hope that it will be adopted as a standard."

● At present the record industry standard in noise reduction is the Dolby system, with the majority of product encoded with Dolby B, and the majority of hi-fi systems incorporating the necessary decoding equipment.

Unlike Dolby, the CX system is not intended to be used for pre-recorded tape, although the principle involved could be tailored for use on cassettes, if this proved to be required by the industry.

Charisma settles

AFTER MONTHS of industry speculation, the future of Charisma Records has finally been settled — as predicted in *Music & Video Week* four weeks ago, the company is to continue its association with PolyGram, but its present pressing and distribution arrangement will be converted to a long-term licensing deal.

The deal covers the UK and Eire but does not affect Charisma's existing licensing agreements in other territories. At one time Virgin, Chrysalis and RCA were all bidding to control the label founded by Tony Stratton Smith who has indicated he wishes to devote more time to film-making activities.

● Coincidentally, Charisma's top act Genesis have signed a long-term recording contract with Phonogram International and have extended their deal with Charisma for the UK and Eire. Phonogram International has them for the world excluding North America and the Charisma territories.

Cliff books to be sold solely through the record trade

IN THE first deal of its kind, the exclusive distribution of a book — Cliff Richard's autobiography — to the record trade has been arranged through Wynd-Up.

It is published in paperback by Coronet Books later this month, and Wynd-Up is making large-scale promotion and sales plans, in conjunction with publishers Hodder & Stoughton.

The hardback version of *Which One's Cliff*, which was co-written with Bill Latham, has sold 60,000 copies since publication in 1977. Realisation of the much greater potential audience, as reflected by the artist's album sales figures, led to the current deal.

It can be regarded as something of a test by Wynd-Up and by the publishers, who have a number of other books on their stocks which could be similarly heavily promoted to, and sold through, the record

trade. Wynd-Up MD Colin Reilly said that his commercial reasons for taking on this product were that he believed this book was ideal for sale alongside a number one compilation and a new LP out in September. "If the record dealers can't sell this book — with the huge appeal that Cliff has to all generations — then they'll never be able to sell any books," he commented.

Hodder & Stoughton has prepared point of sale material for record shops (including a browser box and posters). This will be distributed by Wynd-Up. The book will be treated like other accessories and records, and will be sold in by the sales force, backed up by tele-sales.

Like other books this will have a fixed retail price at £1.25, preventing dealers from discounting on it, and ensuring a full 30 per cent margin.

BBC Video and Thames to rush release royal wedding tapes

HAVING REACHED an eleventh hour agreement with the unions, BBC Video is to rush release a two-hour video cassette of the royal wedding day, to be in shops on Monday, August 3, while Thames aims to have its 60 minute version in the shops by this Saturday.

To coincide with the release the national press advertising campaign for BBC Video planned for September, has been brought forward to start on August 2.

Entitled simply *The Royal Wedding*, with commentary by Tom Fleming, the BBC cassette is available in VHS and Beta formats, retailing at £39.95.

A team from BBC Enterprises' Programme Adaptations Department will be working throughout the day on Wednesday, July 29, and into the night to produce the master tapes and these will be rushed by road to Heathrow, for air freight to the US and to the newly-created 3M manufacturing and duplication plant at Gorseinon.

The manufacturing teams at Gorseinon have interrupted their annual holiday to work round the clock producing supplies of tape for all the official stockists and consignments are being delivered throughout the weekend to the homes of the 3M sales force for them to car-drop to dealers on the morning of August 3.

A specially-bound version of *The Royal Wedding* is to be presented to the royal couple and proceeds from the sale of the cassette go to the Queen's Silver Jubilee Trust for *The Royal Wedding Souvenir Fund*.

● The Thames Video version, will be distributed by Thorn EMI with a retail tag of £29.50 and Thames will be editing the cassette through the day and duplication will be handled by Humphries. Masters are being air freighted to Australasia for distribution in that territory.

Thames Video's advertising campaign begins at the weekend and the TV company will also be doing on-air promotion.



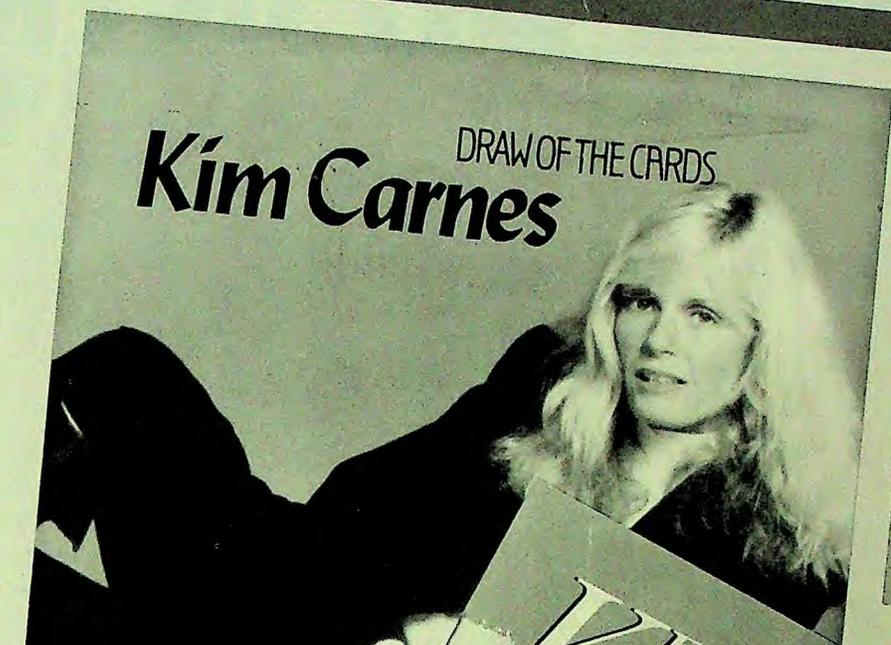
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|----|------|--|
| 17 | (20) | DEXY'S MIDNIGHT RUNNERS: Show Me |
| 16 | (13) | BILL WYMAN: Si Si Je Suis Un Rock Star |
| 16 | (11) | KIM WILDE: Water On Glass |
| 16 | (14) | SPANDAU BALLET: Chant No. 1 |
| 15 | (14) | ABBA: Lay All Your Love On Me |
| 15 | (10) | SHAKIN' STEVENS: Green Door |
| 14 | (13) | BAD MANNERS: Can Can |
| 14 | (13) | JACKSONS: Walk Right Now |
| 14 | (8) | ROYAL PHILHARMONIC ORCHESTRA: Hooked On Classics |
| 13 | (17) | SPECIALS: Ghost Town |
| 13 | (18) | STAR SOUND: Stars On 45 |
| 13 | (11) | STEVIE WONDER: Happy Birthday |
| 12 | (13) | DEPECHE MODE: New Life |
| 12 | (10) | DURAN DURAN: Girls On Film |
| 12 | (8) | EDDY GRANT: I Love You Yes I Love You |
| 12 | (-) | HAZEL O'CONNOR: We're All Grown Up |
| 12 | (6) | TENPOLE TUDOR: Wunderbar |
| 11 | (7) | CARL CARLTON: She's A Bad Mama Jama |
| 11 | (5) | GARY U.S. BONDS: Jole Blon |
| 11 | (9) | VAPORS: Jimmy Jones |
| 11 | (8) | ELECTRIC LIGHT ORCHESTRA: Hold On Tight |
| 10 | (5) | ANEKA: Japanese Boy |
| 10 | (11) | DEPARTMENT S: Going Left Right |
| 10 | (-) | KID CREOLE & THE COCONUTS: I Am |
| 10 | (17) | KATE BUSH: Sat In Your Lap |
| 10 | (12) | KIRSTY McCOLL: There's A Guy Down The Chip Shop |
| 9 | (6) | KIM CARNES: Draw Of The Cards |
| 9 | (7) | O UR DAUGHTER'S WEDDING: Lawn Chairs |
| 9 | (14) | SQUEEZE: Tempted |
| 9 | (-) | TIGHT FIT: Back To The Sixties |
| 8 | (-) | DEBBIE HARRY: Backfired |
| 8 | (10) | GIDEA PARK: Beach Boy Gold |
| 8 | (7) | MOODY BLUES: The Voice |
| 8 | (7) | OKARIDGE BOYS: Elvira |
| 8 | (8) | SANTANA: Changes |
| 8 | (13) | VISAGE: Visage |
| 7 | (9) | ANY TROUBLE: The Trouble With Love |
| 7 | (9) | DARTS: Jump Children Jump |
| 7 | (-) | FLAT TOPS: Bop Won't Stop |
| 7 | (12) | JOE JACKSON: Jumpin' Jive |
| 7 | (10) | REO SPEEDWAGON: Take It On The Run |
| 7 | (9) | SHEENA EASTON: For Your Eyes Only |
| 7 | (-) | WAY OF THE WEST: See You Shake |
| 6 | (8) | EVELYN KING: I'm In Love |
| 6 | (-) | REX SMITH/RACHEL SWEET: Everlasting Love |
| 6 | (-) | SAXON: Never Surrender |
| 6 | (-) | THIN LIZZY: Trouble Boys |
| 6 | (9) | THIRD WORLD: Dancing On The Floor |
| 6 | (14) | TOM TOM CLUB: Wordy Rapping Hood |
| 6 | (5) | UNDERTONES: Julie Ocean |
| 6 | (5) | 999: Little Red Riding Hood |
| 5 | (-) | JIMMY PURSEY: Animals Have More Fun |
| 5 | (-) | JOHN MILES: Turn Yourself Loose |
| 5 | (-) | RAINBOW: Can't Happen Here |
| 5 | (11) | RANDY CRAWFORD: You Might Need Somebody |
| 5 | (5) | SARAH BRIGHTMAN: My Boyfriend's Back |
| 5 | (-) | STEVIE NICKS: Stop Dragging My Heart Around |
| 5 | (-) | UB40: One In Ten |

Figures denote actual logged plays in the Monday-Sunday period preceding publication (7am to midnight weekdays, 7am-7.30pm Saturday, 8am-7pm Sunday). Previous week's plays in brackets. Compiled by Sham Tracking 01 290 0129.

WEA and DJM defer notice

CHARLES LEVISON, managing director of WEA, and Stephen James, managing director of DJM, have withdrawn their notice to withdraw their companies' support from the Industry chart until October. This was revealed by BPI chairman Chris Wright following last week's BPI council meeting.

AN UNBEATABLE PAIR FOR DEALERS



Kim Carnes

New single

DRAW OF THE CARDS

EA125

From the album/cassette

MISTAKEN IDENTITY TC/AML3018



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YOU** UP 640

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You Back*

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MUSIC WEEK ORDER FORM CHART **TOP 75 SINGLES**

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

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| This Week | | | | Last Week | | | | Wks on Chart | | | | TITLE/Artist (producer) Publisher | | | | Label number | | | |
|-----------|----|-----|----|---|--|-----------------------|--------------------------|---|-----|----|---|--|---|------------------------|--------------------|--------------|--|--|--|
| £ | 1 | 22 | 2 | GREEN DOOR | Shakin' Stevens (Stuart Colman) Francis Day & Hunter/EMI | Epic | EPCA 1354 (C) | £ | 39 | 43 | 3 | DANCING THE NIGHT AWAY | Vogge (Daigle/L'Herbier) EMI | Mercury | MER 76 (F) | | | | |
| | 2 | 1 | 7 | GHOST TOWN | Specials (Collins) Plangent Visions | | 2 Tone CHSTT 17 (F) | 40 | NEW | | | HOLD ON TIGHT | Electric Light Orchestra (J. Lynne) Jet/April | Jet | 7011 (C) | | | | |
| ▲ | 3 | 4 | 3 | CHANT NO. 1 | Spandau Ballet (Richard/James/Burgess) Reformation | Reformation/Chrysalis | CHS 2528 (F) | ▲ | 41 | 50 | 2 | TEMPTED | Squeeze (Bachirian/Costello) Illegal | A&M | AMS 8147 (C) | | | | |
| ▲ | 4 | 9 | 2 | HAPPY BIRTHDAY | Stevie Wonder (Stevie Wonder) Jobete/Black Bull | Motown | TMG 1235 (E) | 42 | 41 | 3 | ON THE BEAT | B.B. & Q. Band (J. F. Petrus) Warner Brothers | Capitol | CL 202 (E) | | | | | |
| | 5 | 2 | 5 | STARS ON 45 (VOL. 2) | Star Sound (Jaap Eggermont) Boca/ATV (Britico) | | CBS A 1407 (C) | 43 | 36 | 4 | COMPUTER LOVE/THE MODEL | Kraftwerk (-) EMI | EMI | 5207 (E) | | | | | |
| | 6 | 3 | 6 | CAN CAN | Bad Manners (Roger Lomas) Magnet Music | | Magnet MAG 190 (A) | 44 | NEW | | ARABIAN NIGHTS | Siouxsie & The Banshees (Siouxsie & The Banshees) Pure Noise/Chappell/Virgin | Polydor | POSP 309 (F) | | | | | |
| ▲ | 7 | 33 | 2 | HOOKED ON CLASSICS | Louis Clarke/RPO (Jarratt/Readman) Chappell/MCPS/Eaton | | RCA 109 (R) | £ | 45 | 64 | 2 | JULIE OCEAN | The Undertones (Balfie/Jones) West Bank/Warner Bros | Ardeck | ARDS 9 (E) | | | | |
| | 8 | 5 | 12 | BODY TALK | Imagination (Swain/Jolly) Red Bus | | R&B RBS 201 (A) | 46 | 44 | 4 | JIMMIE JONES | Vapors (D. Tickle) EMI | Liberty | BP 401 (E) | | | | | |
| £ | 9 | 7 | 3 | LAY ALL YOUR LOVE ON ME | Abba (Andersson/Ulvaeus) Boca | Epic | EPCA 131456 (C) | 47 | NEW | | STARTRAX CLUB DISCO | Various (Bruce Baxter) Various | Pickys | KSY 1001 (F) | | | | | |
| £ | 10 | 10 | 9 | DANCING ON THE FLOOR | Third World (-) Blue Mountain | | CBS A 1214 (C) | £ | 48 | 70 | 2 | BRAZILIAN DAWN | Shakatak (Wright) Scratch | Polydor | POSP 282 (F) | | | | |
| £ | 11 | 16 | 6 | FOR YOUR EYES ONLY | Sheena Easton (C. Neal) United Artists | | EMI 5195 (E) | 49 | NEW | | BACKFIRED | Debbie Harry (Rodgers/Edwards) Chic/Warner Brothers | Chrysalis | CHS 2526 (F) | | | | | |
| £ | 12 | 15 | 8 | NEW LIFE | Depeche Mode (D. Miller) Mute/Sonet | Mute | MUTE 014 (RT/SP) | £ | 50 | 75 | 2 | THE REAL THING | Brothers Johnson (Brothers Johnson) Carlin | A&M | AMS 8149 (C) | | | | |
| | 13 | 11 | 4 | SAT IN YOUR LAP | Kate Bush (Kate Bush) Kate Bush Music | | EMI 5201 (E) | 51 | NEW | | WUNDERBAR | Tenpole Tudor (A. Winstanley) Warner Brothers | Stiff | BUY 120 (C) | | | | | |
| ▲ | 14 | 30 | 3 | BACK TO THE SIXTIES | Tight Fit (Ken Gold) Various | | Jive JIVE 002 (C) | £ | 52 | 69 | 2 | STORM TROOPER IN DRAG | Paul Gardiner/Gary Numan (Numan) Numan Music | Beggars | Banquet BEG 61 (W) | | | | |
| £ | 15 | 20 | 5 | WALK RIGHT NOW | Jacksons (Jacksons) Carlin | Epic | EPCA A 1294 (C) | 53 | 34 | 19 | PIECE OF THE ACTION | Bucks Fizz (Andy Hill) Paper | RCA | 88 (R) | | | | | |
| | 16 | 8 | 7 | (YOU DON'T STOP) WORDY RAPPINGHOOD | Tom Tom Club (French/Stanley) Island | | Island WIP 6694 (E) | £ | 54 | 58 | 2 | TEDDY BEAR'S LAST RIDE | Diana Williams (Danny) Cedarwood | Capitol | CL 207 (E) | | | | |
| | 17 | 14 | 10 | YOU MIGHT NEED SOMEBODY | Randy Crawford (Tommy Lipuma) Rondor | Warner Brothers | K 17803 (W) | 55 | 39 | 13 | BEING WITH YOU | Smoky Robinson (G. Tobin) Jobete | Motown | TMG 1223 (E) | | | | | |
| | 18 | 12 | 8 | NO WOMAN NO CRY | Bob Marley & The Wailers (Smith/Blackwell) Rondor | | Island WIP 6244 (E) | 56 | 51 | 4 | HEAVEN & HELL (Theme from TV series The Cosmos) | Vangelis (Vangelis) Warner Brothers | BBC | 1 (R) | | | | | |
| | 19 | 6 | 4 | MOTORHEAD (LIVE) | Motorhead (V. Malle) United Artists | | Bronze BRO 124 (F) | 57 | 49 | 3 | A PROMISE | Echo & The Bunnymen (H. Jones) Zoo/Warner Brothers | Korova | KOW 15 (W) | | | | | |
| | 20 | 18 | 3 | NEVER SURRENDER | Saxon (Saxon/Thomas) Saxongs/Carlin | | Carrere CAR 204 (W) | 58 | 46 | 13 | STAND & DELIVER | Adam & The Ants (Chris Hughes) EMI | | CBS A 1065 (C) | | | | | |
| ▲ | 21 | 25 | 4 | VISAGE | Visage (Visage/Ure) Island/Virgin/Copyright Control | | Polydor POSP 293 (F) | 59 | 32 | 8 | WIKKA WRAP | Evasions (Sirus Productions) Copyright Control | Groove | GP 107 (P) | | | | | |
| | 22 | 13 | 11 | ONE DAY IN YOUR LIFE | Michael Jackson (Sam Brown III) Jobete | | Motown TMG 976 (E) | 60 | 52 | 5 | ROCK 'N' ROLL DREAM COME TRUE | Jim Steinman (Iovine/Steinman) April | Epic/Cleveland | EPC A 1236 (C) | | | | | |
| ▲ | 23 | 29 | 2 | GIRLS ON FILM | Duran Duran (Colin Thurston) Carlin/Tritac/Peterman & Co | | EMI 5206 (E) | 61 | 47 | 4 | KILL THE KING | Rainbow (Martin Birch) Owl | Polydor | POSP 274 (F) | | | | | |
| | 24 | 23 | 4 | SHOW ME | Daxy's Midnight Runners (Visconti) EMI | | Mercury DEXYS 6 (F) | 62 | NEW | | TAINED LOVE | Soft Cell (M. Thorne) Copyright Control | Bizzare | BZS 2 (F) | | | | | |
| ▲ | 25 | 35 | 5 | BEACH BOY GOLD | Gidea Park (Adrian Baker) Various | | Sonet STONE 2162 (A) | 63 | 55 | 3 | JINGO | Candido (J. Cain) April | Excaliber | EXC 102 (A) | | | | | |
| £ | 26 | 28 | 6 | TAKE IT ON THE RUN | Reo Speedwagon (Cronin/Richrath/Beamish) Warner Brothers | Epic | EPCA A 1207 (C) | 64 | 42 | 13 | HOW 'BOUT US | Champaign (I. Graham) April | | CBS A 1046 (C) | | | | | |
| | 27 | 17 | 9 | GOING BACK TO OUR ROOTS | Odyssey (Steve Tyrell) April | | RCA 85 (R) | 65 | 37 | 9 | ALL STOOD STILL | Ultravox (Ultravox/C. Plank) Island/Mood | | Chrysalis CHS 2622 (F) | | | | | |
| | 28 | 19 | 9 | MEMORY | Elaine Paige (Andrew Lloyd Webber) Really Youthful/Faber | | Polydor POSP 279 (F) | 66 | NEW | | WE'RE ALMOST THERE | Michael Jackson (Holland) Jobete | Motown | TMG 977 (E) | | | | | |
| | 29 | | | RAZZAMATAZZ | Quincy Jones/Patti Austin (Jones) Rondor | | A&M AMS 8140 (C) | 67 | 40 | 10 | MORE THAN IN LOVE | Kate Robbins and Beyond (Barry Lang/Simon May) ATV | | RCA 89 (R) | | | | | |
| £ | 30 | 27 | 6 | I'M IN LOVE | Evelyn King (M. Brown) Leeds | | RCA 95 (R) | 68 | 45 | 5 | JUMPIN' JIVE | Joe Jackson (Jackson) Lawrence Wright Music | | A&M AMS 8145 (C) | | | | | |
| | 31 | 26 | 7 | CAN'T HAPPEN HERE | Rainbow (Glover) Panache | | Polydor POSP 251 (F) | 69 | NEW | | LAWNCHAIRS | Our Daughter's Wedding (Simon/Our Daughter's Wedding) Chrysalis | | EMI America EA 124 (E) | | | | | |
| | 32 | 24 | 8 | THERE'S A GUY WORKS DOWN THE CHIP SHOP... | Kirsty McColl (Bazza) Chrysalis/Blackhill | | Polydor POSP 250 (F) | 70 | NEW | | LOVE'S MADE A FOOL OF YOU | Matchbox (P. Collins) Southern | | Magnet MAG 194 (A) | | | | | |
| ▲ | 33 | 57 | 2 | CARIBBEAN DISCO | Lobo (Boom/Beltman) Copyright Control/Chappell | | Polydor POSP 302 (F) | 71 | 60 | 4 | ROCK 'N' ROLL OUTLAW | Rose Tattoo (Vanda/Young) J. Albert & Son | | Carrere CAR 200 (W) | | | | | |
| £ | 34 | 38 | 3 | SHE'S A BAD MAMA JAMA | Carl Carlton (L. Haywood) Jim-Edd Music | | 20th Century TC 2488 (R) | 72 | 59 | 3 | L'IL RED RIDINGHOOD | 999 (V. Malle) Acuff Rose | | Albion ION 1017 (SP) | | | | | |
| | 35 | NEW | | WATER ON GLASS/BOYS | Kim Wilde (R. Wilde) Rickim/RAK | | RAK 334 (E) | 73 | NEW | | (COVER PLUS) WE'RE ALL GROWN UP | Hazel O'Connor (T. Visconti) Albion | | Albion ION 1018 (SP) | | | | | |
| £ | 36 | 63 | 2 | SI SI, JE SUIS UN ROCK STAR | Bill Wyman (Wyman) Ripple | | A&M AMS 8144 (C) | 74 | NEW | | LADY (YOU BRING ME UP) | Commodores (Commodores/Carmichael) Jobete | | Motown TMG 1238 (E) | | | | | |
| £ | 37 | 68 | 2 | I LOVE YOU, YES I LOVE YOU | Eddy Grant (Grant) Marco/Intersong | | Ice/Ensign ENY 216 (R) | 75 | 54 | 8 | TEDDY BEAR | Red Sovine (T. Hill) Southern | | Starday SD 142 (SP) | | | | | |
| | 38 | 31 | 8 | THROW AWAY THE KEY | Linx (Carter/Grant/Martin) Solid/RSM | | Chrysalis CHS 2519 (F) | 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

All Stood Still (Currie/Cross) 65

Can't Happen Here (Blackmore/Glover) 31

Caribbean Disco (Lobo) 33

Chant No. 1 (Kemp) 3

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For Your Eyes Only (Conti/Laeson) 11

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Happy Birthday (Wonder) 4

Green Door (David/Moore) 1

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I'm In Love (Kashif) 30

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Jingo (M. Otunji) 63

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Love's Made A Fool Of You (Holly/Montgomery) 70

Memory (Webber/Eliot/Nunn) 28

More Than In Love (B. Lang/S. May) 67

Motorhead (Liva) (Kilminster) 19

Never Surrender (Saxon) 20

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No Woman No Cry (Ford) 18

One Day In Your Life (S. Brown III/R. Armand) 22

On The Beat (Malavasi/Slide) 42

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Rock 'N' Roll Dream Come True (Steinman) 60

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Razzmatazz (Temperton) 29

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She's A Bad Mama JAMA (Haywood) 34

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Tainted Love (Ed Cobb) 62

Take It On The Run (Richrath) 26

Teddy Bear (Royal) 75

Teddy Bears Last Ride (Royal/Burnett) 54

Tempted (Tilbrook/Difford) 41

The Real Thing (G.L. Johnson) 50

There's A Guy (McColl/P. Rambow) 32

Throw Away The Key (Grant/Martin) 38

Visage (Various) 21

Walk Right Now (M. J. & R. Jackson) 15

Water On Glass (M&R Wilde) 35

We're Almost There (Holland/Holland) 66

Wikka Wrap (A. Seal) 59

Wonderbar (T. Poles) 51

We're All Grown Up (O'Connor) 73

You Don't Stop Wordy Rappinghood (Weymouth) 16

You Might Need Somebody (T. Snow/N. O'Byrne) 10

GARY GLITTER

New single

On

Phonogram through Polygram Record Services

When I'm On

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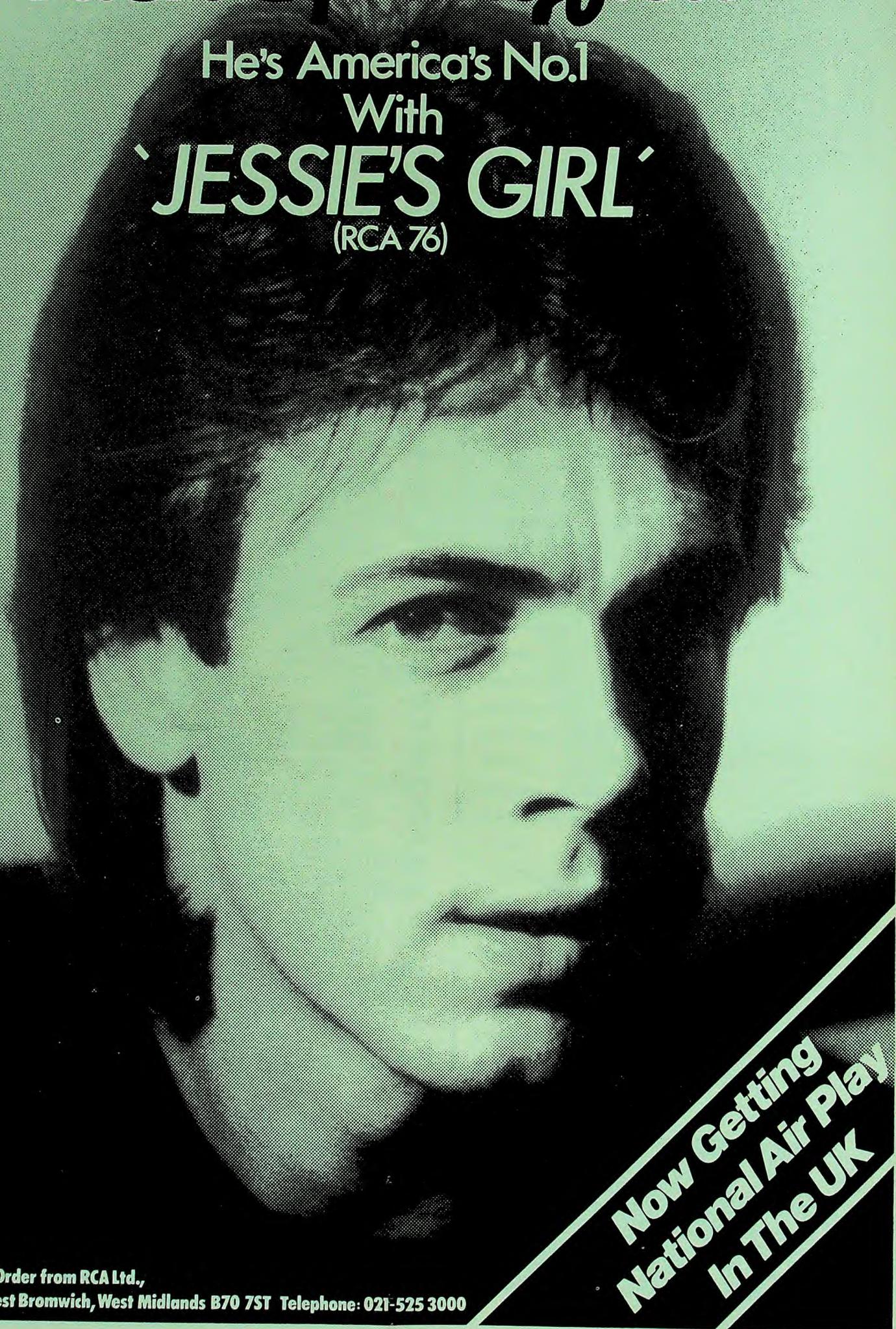
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TOP 75 ALBUMS

Week-ending August 1, 1981
NEW = NEW ENTRY
PLATINUM LP = PLATINUM LP (300,000 units as of Jan '79)
GOLD LP = GOLD LP (100,000 units as of Jan '79)
SILVER LP = SILVER LP (60,000 units as of Jan '79)
- 1 = RE-ENTRY

| | | | | | | |
|----|----------------------------|---|--|----|--------------------------|-------------------------|
| 1 | LOVE SONGS | • | EMI EMTV 27 | 26 | HIGH & DRY | Vertigo 6359 045 |
| 2 | SECRET COMBINATION | ◦ | Warner Brothers K 56904 | 27 | KILIMANJARO | Mercury 6359035 |
| 3 | STARS ON 45 | • | CBS 86132 | 28 | VIENNA | Chrysalis CHR 1296 |
| 4 | KIM WILDE | ◦ | RAK SRAK 544 | 29 | ONE DAY IN YOUR LIFE | Motown STML 12158 |
| 5 | NO SLEEP TIL HAMMERSMITH | ◦ | Bronze BRON 535 | 30 | PRECIOUS TIME | Chrysalis CHR 1346 |
| 6 | NEW CATS | | Polydor CATX 001 | 31 | JU JU | Polydor POLS 1034 |
| 7 | HI INFIDELITY | ◦ | Epic EPC 84700 | 32 | MADE IN AMERICA | A&M AMLK 63723 |
| 8 | HOTTER THAN JULY | ◦ | Motown STMA 8035 | 33 | ESPECIALLY FOR YOU | MCA MCF 3114 |
| 9 | KINGS OF THE WILD FRONTIER | ◦ | CBS 84549 | 34 | FIRE OF UNKNOWN ORIGIN | CBS 85137 |
| 10 | DURAN DURAN | | EMI EMC 3372 | 35 | THE FRIENDS OF MR. CAIRO | Polydor POLD 5039 |
| 11 | BEST OF MICHAEL JACKSON | | Motown STMR 9009 | 36 | SUPER TROUPER | Epic EPC 10022 |
| 12 | BAT OUT OF HELL | ◦ | Epic/Cleveland International EPC 82419 | 37 | RED | Island ILPS 8625 |
| 13 | BAD FOR GOOD | ◦ | Epic/Cleveland EPC 84361 | 38 | THE DUDE | A&M AMLK 63721 |
| 14 | PRESENT ARMS | • | DEP Int. LPDEP 1 | 39 | LONG DISTANCE VOYAGER | Threshold TXS 139 |
| 15 | ANTHEM | | | 40 | ROCKS THE WORLD | |
| 16 | | | | 41 | | |
| 17 | | | | 42 | | |
| 18 | | | | 43 | | |
| 19 | | | | 44 | | |
| 20 | | | | 45 | | |
| 21 | | | | 46 | | |
| 22 | | | | 47 | | |
| 23 | | | | 48 | | |
| 24 | | | | 49 | | |
| 25 | | | | 50 | | |
| 26 | | | | 51 | SIGNING OFF | Graduate GRADLP 2 |
| 27 | | | | 52 | THEMES | K-tel NE 1122 |
| 28 | | | | 53 | I'VE GOT THE MELODY | RCA RCALP 5028 |
| 29 | | | | 54 | 20 GOLDEN GREATS | Capitol EMTV 1 |
| 30 | | | | 55 | INTUITION | Chrysalis CHR 1332 |
| 31 | | | | 56 | COME AND GET IT | Liberty LBG 30327 |
| 32 | | | | 57 | BADNESS | Beggars Banquet BEGA 27 |
| 33 | | | | 58 | THE FOX | Rocket TRAIN 16 |
| 34 | | | | 59 | OFF THE WALL | Epic EPC 83468 |
| 35 | | | | 60 | BEATLES 1962-1966 | Parlophone PCSP 717 |
| 36 | | | | 61 | VISAGE | Polydor 2490 157 |
| 37 | | | | 62 | FOUR | Atlantic K 50796 |
| 38 | | | | 63 | DIFFICULT TO CURE | Polydor POLD 5036 |
| 39 | | | | 64 | NEW STARTRAX CLUB DISCO | Pickys KSYA 1001 |
| 40 | | | | 65 | THE PARTY MIX ALBUM | Island LPM 1001 |

VIDEO

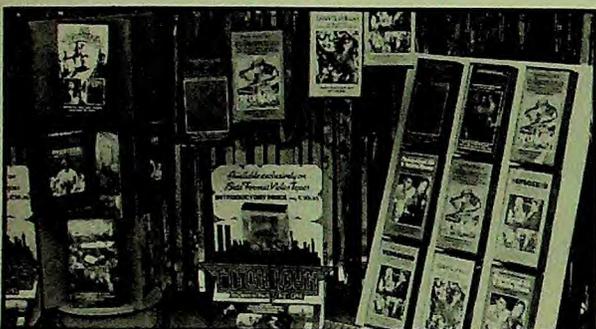
Edited
by
DAVID DALTONExpanding VU
assumes role
of distributor

LEADING SOFTWARE wholesaler Video Unlimited is developing a new role as an independent video film distributor, constantly expanding its range of exclusive titles.

More than 30 titles have already been signed up, the latest being *The Cat And The Canary*, starring Edward Fox, Daniel Massey and Honor Blackman.

To expand their catalogue Barry and Margaret Goddard, proprietors of Video Unlimited, will be going to Vidcom at Cannes in October specifically to acquire new films with worldwide video distribution rights.

The company reckons to be currently supplying more than 1,000 retail outlets in the UK, with regular shipments to 20 overseas countries, and aims to expand the current wholesale catalogue of 3,000 titles to more than 5,000 titles by the end of this year.



FOYLES HAS moved into video, with VCL gaining an exclusive deal to supply the famous London book shop, and pictured is part of the window display tempting passers by in Charing Cross Road. A full range of music, sport and family entertainment software is being supplied by VCL, including *The Greatest Heroes Of The Bible* series which has just been released.

Now fly the mag to Vidcom

FOLLOWING THE success of the special charter flight to Midem earlier this year, *Music & Video Week* is planning a flight to Vidcom for an inclusive price of £130.

A BAC1-11 will leave Gatwick on Thursday October 8, the day before the start of the video festival, and return on Tuesday, October 13.

The price per person, which compares very favourably with current airfares to Nice, includes a pre-flight reception, in-flight champagne brunch and canapes, a *Music & Video Week* survival kit for Vidcom, and transfers from Nice airport to Cannes and return.

● For further details see page 13.

Waterloo debut

WATERLOO RECORDS has begun its first video production as part of a planned expansion into this area.

Pre-production work has started on a 50-minute video based on singer Richard Digance's *Animal Alphabet*.

Intended for the Christmas market, it will incorporate various forms of visual presentation to illustrate Digance's children's stories, including animation, live and studio material, as well as featuring the artist himself.

Waterloo is aiming *Animal Alphabet* for educational and home video use and the company is currently developing plans for a series of educational programmes, as well as music features.

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News in
brief...

JONATHAN MARTIN is the latest recruit to Thorn EMI Video Programmes. Formerly publishing manager of the Original Publications department of Book Club Associates, the W H Smith and Doubleday direct-mail bookselling operation, he has been appointed marketing manager and will report to marketing director Philip Nugus who comments: "With an ambitious launch for a new selection of VHS video cassettes scheduled for the autumn and the VHD video disc due in June, 1982, Jonathan Martin's publishing expertise will be invaluable to us in the compilation and marketing of a wide and varied catalogue."

IPC VIDEO'S merchandising and sales manager Terry Ellacott has left to join VideoSpace as distribution manager, handling orders from video wholesalers and dealers for the Brent-Walker range as well as the company's own titles including *The Video Playbox* and *To See Such Fun*. He will be based at the company's new Wallington, Surrey, headquarters.

PUBLISHING

Edited
by
NIGEL HUNTERChappell Music sets
up creative workshop

CHAPPELL MUSIC is inaugurating what is described as "a new in-house creative workshop", which will utilise an eight-track studio designed specifically by Turnkey Two Studio.

Chappell songwriters will be allowed to operate the studio's facilities themselves after a brief familiarisation session with Chappell sound engineer Paul Kirkin, who will also be available to run the equipment for those who prefer it.

The studio is located on the sixth floor of Chappell's Park Street premises and is capable of producing normal commercial eight-track finished masters.

● Chappell has signed composer-arranger Harry South to a worldwide publishing agreement. A noted jazz musician, South is a prolific writer in the film, TV and jingle worlds, and won an Ivor Novello Award in 1977, for his theme for *The Sweeney*.

News in
brief...Smits heads
Intersong Int'l

ANTOON SMITS has been promoted to president of Intersong International. Smits, 44, will continue as vice president of the PolyGram publishing division. He joined Philips in Holland in 1958, and became involved in that company's publishing activities in 1961. Three years later he left the music industry, but returned again in 1969, joining the new Intersong publishing group and its worldwide expansion.

PRS court victory

DUBLIN: The PRS won its action against Marlin Communal Aerials in the High Court here over the payment of royalties to foreign composers, whose works were broadcast over the cable TV service to Irish subscribers, writes *Pat Pretty*. This means that from now on companies providing a cable TV service offering BBC and ITV programmes to their subscribers will have to pay the PRS for a licence to broadcast the musical works of foreign composers.

Rondor's MS pact

RONDOR MUSIC, the publishing arm of A&M Records, has reached an agreement with Music Sales whereby the latter will have exclusive print rights on a long-term basis to Rondor material with effect from August 1.

The extensive Rondor catalogue in print with Chappell will in future be distributed by Music Sales. Among the names whom Rondor publishes are Supertramp, Dire Straits, Bob Marley, and The Carpenters.

SELECT SINGLES

Edited
by
TONY JASPER

CHART CERTS:

SIOUXSIE AND THE
BANSHEES

Arabian Knights (Polydor
POSP(X) 309, Polygram)

CLASSIX NOUVEAUX
Inside Out (Liberty (12) BP
403, EMI)

DIANA ROSS AND THE
SUPREMES

Supremes Medley (Motown
(12) TMG 1180, EMI)

DEBBIE HARRY

Backfired (Chrysalis CHS
2526, PolyGram)

BLACK SLATE

Live A Life (Ensign ENY(T)
215, RCA)

GRACE JONES

I've Seen that Face Before
(Island WIP 6700, EMI)

KID CREOLE AND THE
COCONUTS

I Am (ZE/Island WIP 6728,
EMI)



DIANA ROSS and The Supremes.

THE HUMAN LEAGUE
Love Action (Red/Virgin VS
435 (12), Virgin)
THE NOLANS
Chemistry (Epic EPC A1485,
CBS)

OTHERS:

RAH BAND

Riding On A Fantasy (DJM DJ5
10973, DJM). Made for long
summer days and romantic
evenings, sweet sounding girls float
effortlessly filling in words here and
now as a sax-led tight
instrumentation delight.

LEVEL 42

Turn It On (Polydor POSP(X) 286,
PolyGram). Previous Love Games
hit, tight funky jazz-disco, taunt
pointed vocals, clean excellent
production, blossoms as it
progresses particularly from early-
mid key change. Fine 45.

MICHAEL JACKSON

We're Almost There (Motown TMG
977, EMI). New/old unbroken voice
MJ follows chart-topper One Day In
Your Life with less emotive heart-
rendering number though sugary
chorus does have commercial feel
not so evident in verse. Doubtless it
will sell and chart, but it's placed
here because I felt uncertainty in
eventual reaction after initial
response.

GARY GLITTER

When I'm On I'm On (Eagle ERS
009, PolyGram). Pointed dramatic
arrangement and production
throughout. Glitter pushes vocal
lines relentlessly with lyric capable
of being read several ways.

Reversionary
rights: what
the Paper says

THE GREEN Paper on copyright reform refers to reversionary interest, outlining the present law to the effect that agreements made before July 1, 1957 (the operation date of the Copyright Act 1956) are still subject to a provision of the Copyright Act 1911, apparently intended to protect the author's heirs.

Under this provision, notwithstanding anything in an agreement, copyright for the last 25 years of its term reverts to the author's personal representatives as part of his estate.

The Government intends to make it clear in future legislation that authors of works made before the present Copyright Act of 1956 will be free to make new agreements covering the final 25 years of the copyright terms.

EMI wares on show
at Music Fair

EMI MUSIC Publishing will display all its latest publications at the new Printed Music Fair being held at the Waldorf Hotel in London from August 16 to 18.

Among its wares will be the second series of *Fun Folios*, which now cover 11 popular instruments, the *Cliff Richard Anthology*, *Queen Greatest Hits*, *Rolling Stones Complete*, and *Louis Armstrong Music Makers* for trumpet and piano, plus three new all-organ albums entitled *Chansons D'Amour*, *Gilbert & Sullivan Favourites*, and *Pub Favourites*, No.6.

THE MOODY BLUES

The Voice (Threshold TH 28, PolyGram). Already achieving US airplay — chart hit. Rhythmic up-tempo cut with expected smooth easy-on-ear vocals, easy pick-up lines, immaculate production.

HERMINE

TV Lovers (Human HUM 11, Stage One). Sensitive, creative, contemporary quality pop at best, deserves airplay blasting.

THE BELLE STARS

Slick Trick (Stiff BUY 123, CBS). Might be too clever for itself in commercial terms. Brash and noisy backing is just right and vocals are handled admirably, but maybe too many lines in lyric. Zips along in fine style, ends dead.

FOREIGNER

Urgent (Atlantic K1165, WEA). Three hit '78 US hard rock outfit get tougher with producer Lange on new Foreigner 4 album. This LP track takes too long to identify. The most commercial 45 from the LP is *Waiting For A Girl Like You*, in hard rock mould would choose catchy *Juke Box Hero*.

CLEAR CUT

Eagle Eye (Recorded Delivery RDR 002, RCA). Early finger-snapping bouncy feel in disc which might have benefited from more pronounced beat, certainly much more of momentary gorgeous sax-guitar take-over break, but has attractive air.

ROSANNE CASH

Seven Year Ache (Ariola ARO 26? PRT). Johnny's daughter rides well country flavoured commercial smoothie in which there is no surprise but everything works right. Possible charter.

WIP 6729

12 WIP 6729

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| | |
|---|---------|
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**NEW SINGLE
LOVE'S MADE A FOOL OF YOU**

BW SPRINGHEEL JACK
MAG 194

Magnet Records

TOP 75 SINGLES

| | | | |
|----|----|---|--------------------------------|
| 1 | 22 | GREEN DOOR Shakin' Stevens | Epic EPCA 1354 |
| 2 | 1 | GHOST TOWN Specials | 2 Tone CHSTT 17 |
| 3 | 4 | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) Spartan Ballet | Reformation/Chrysalis CHS 2528 |
| 4 | 9 | HAPPY BIRTHDAY Stevie Wonder | Motown TMG 1235 |
| 5 | 2 | STARS ON 45 (VOL. 2) Star Sound | CBS A 1407 |
| 6 | 3 | CAN CAN Bad Manners | Magnet MAG 190 |
| 7 | 33 | HOOKED ON CLASSICS Royal Philharmonic Orchestra | RCA 109 |
| 8 | 5 | BODY TALK Imagination | R&B RBS 201 |
| 9 | 7 | LAY ALL YOUR LOVE ON ME Abba | Epic EPCA 131456 |
| 10 | 10 | DANCING ON THE FLOOR Third World | CBS A 1214 |
| 11 | 16 | FOR YOUR EYES ONLY Sheena Easton | EMI 5195 |
| 12 | 15 | NEW LIFE Depeche Mode | Mute MUTE 014 |
| 13 | 11 | SAT IN YOUR LAP Kate Bush | EMI 5201 |
| 14 | 30 | BACK TO THE SIXTIES Tight Fit | Jive JIVE 002 |
| 15 | 20 | WALK RIGHT NOW Jacksons | Epic EPCA 131456 |

| | | | |
|----|-----|--|----------------------|
| 26 | 28 | TAKE IT ON THE RUN Reo Speedwagon | Epic EPCA A 1207 |
| 27 | 17 | GOING BACK TO OUR ROOTS Odyssey | RCA 85 |
| 28 | 19 | MEMORY Elaine Paige | Polydor POSP 279 |
| 29 | 21 | RAZZAMATAZZ Quincy Jones/Patti Austin | A&M AMS 8140 |
| 30 | 27 | I'M IN LOVE Evelyn King | RCA 95 |
| 31 | 26 | CAN'T HAPPEN HERE Rainbow | Polydor POSP 251 |
| 32 | 24 | THERE'S A GUY WORKS DOWN THE CHIP SHOP... Kirsty McColl | Polydor POSP 250 |
| 33 | 57 | CARIBBEAN DISCO Lobo | Polydor POSP 302 |
| 34 | 38 | SHE'S A BAD MAMA JAMA Carl Carlton | 20th Century TC 2488 |
| 35 | NEW | WATER ON GLASS/BOYS Kim Wilde | RAK 334 |
| 36 | 63 | SI SI, JE SUIS UN ROCK STAR Bill Wyman | A&M AMS 8144 |
| 37 | 68 | I LOVE YOU, YES I LOVE YOU Eddy Grant | Ice/Ensign ENY 216 |
| 38 | 31 | THROW AWAY THE KEY Linx | Chrysalis CHS 2519 |
| 39 | 43 | DANCING THE NIGHT AWAY Voggue | Mercury MER 76 |
| 40 | NEW | HOLD ON TIGHT Electric Blue | Mercury MER 76 |

| | | | |
|----|-----|---|---------------------------|
| 51 | NEW | WUNDERBAR Temple Tudor | Stiff BUY 120 |
| 52 | 69 | STORM TROOPER IN DRAG Paul Gardiner/Gary Numan | Beggars Banquet BEG 61 |
| 53 | 34 | PIECE OF THE ACTION Bucks Fizz | ● ○ |
| 54 | 58 | TEDDY BEAR'S LAST RIDE Diana Williams | RCA 88 |
| 55 | 39 | BEING WITH YOU Smokey Robinson | ● |
| 56 | 51 | HEAVEN & HELL (Theme from TV series The Cosmos) Vangelis | Motown TMG 1223 |
| 57 | 49 | A PROMISE Echo & The Bunnymen | BBC 1 |
| 58 | 46 | STAND & DELIVER Adam & The Ants | ● |
| 59 | 32 | WIKKA WRAP Evasions | Korova KOW 15 |
| 60 | 52 | ROCK 'N' ROLL DREAM COME TRUE Jim Steinman | ● |
| 61 | 47 | KILL THE KING Rainbow | Groove GP 107 |
| 62 | NEW | TAINTED LOVE Soft Cell | Epic/Cleveland EPC A 1236 |
| 63 | 55 | JINGO Candido | Polydor POSP 274 |
| 64 | 42 | HOW 'BOUT US Champaign | ● |
| 65 | 37 | ALL STOOD STILL The Jam | Bizzare BZS 2 |
| | | | Excaliber EXC 102 |
| | | | CBS A 1046 |

Week-ending August 1, 1981
○ MILLION (PLATINUM)
● ½ MILLION (GOLD)
○ ¼ MILLION (SILVER)

| | | | | | | |
|----|----|--|-------------------------|----|-----|-----------|
| 15 | 20 | WALK RIGHT NOW Jacksons | Epic EPK 1234 | 40 | NEW | Elek |
| 16 | 8 | (YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club | Island WIP 6694 | 41 | 50 | TEP Sque |
| 17 | 14 | YOU MIGHT NEED SOMEBODY Randy Crawford | Warner Brothers K 17803 | 42 | 41 | ON B.B. |
| 18 | 12 | NO WOMAN NO CRY Bob Marley & The Wailers | Island WIP 6244 | 43 | 36 | COM Kraft |
| 19 | 6 | MOTORHEAD (LIVE) Motorhead | Bronze BRD 124 | 44 | NEW | ARA Stout |
| 20 | 18 | NEVER SURRENDER Saxon | Carrere CAR 204 | 45 | 64 | JUL The |
| 21 | 25 | VISAGE Visage | Polydor POSP 293 | 46 | 44 | JIM Vap |
| 22 | 13 | ONE DAY IN YOUR LIFE Michael Jackson | Motown TMG 976 | 47 | NEW | ST/ Vari |
| 23 | 29 | GIRLS ON FILM Duran Duran | EMI 5206 | 48 | 70 | BR/ Sha |
| 24 | 23 | SHOW ME Dexy's Midnight Runners | Mercury DEXYS 6 | 49 | NEW | BA/ Deb |
| 25 | 35 | BEACH BOY GOLD Gidea Park | Sonet STONE 2162 | 50 | 75 | THE Bro |

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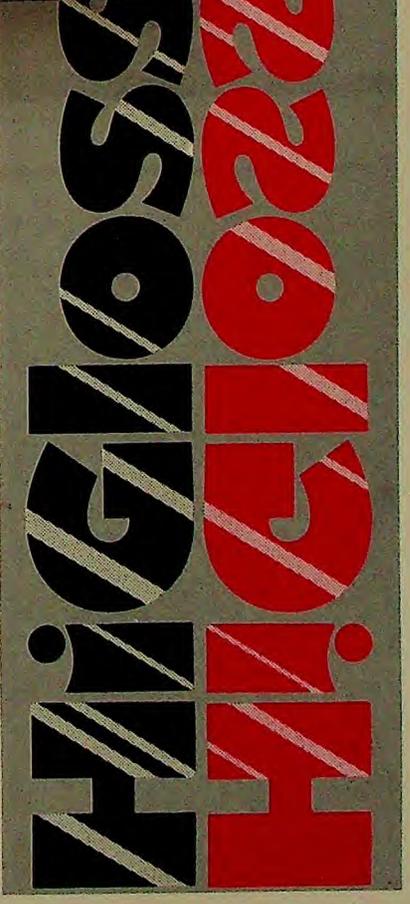
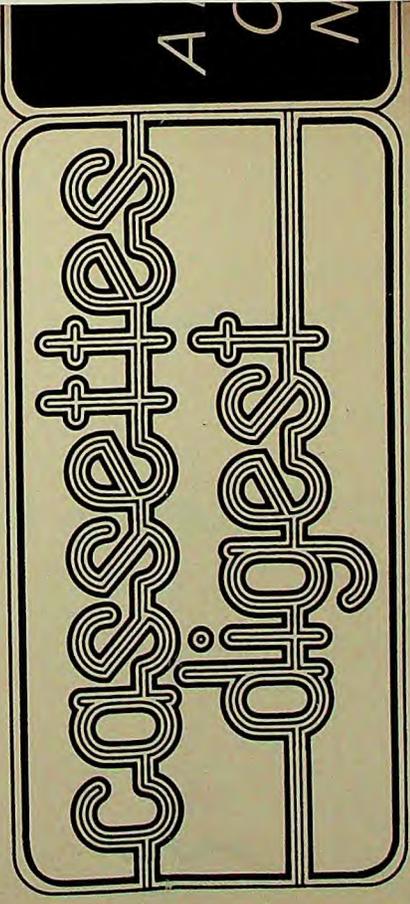
July 29th 1981

TOP 75

| | | | | | | |
|----|----|---|--------------------------------|----|-----|---------------|
| 1 | 22 | GREEN DOOR Shakin' Stevens | Epic EPCA 1354 | 26 | 28 | TAK Reo |
| 2 | 1 | GHOST TOWN Specials | 2 Tone CHSTT 17 | 27 | 17 | GOI Odys |
| 3 | 4 | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) Spandau Ballet | Reformation/Chrysalis CHS 2528 | 28 | 19 | MEN Elaini |
| 4 | 9 | HAPPY BIRTHDAY Stevie Wonder | Motown TMG 1235 | 29 | 21 | RAZ Quinc |
| 5 | 2 | STARS ON 45 (VOL. 2) Star Sound | CBS A 1407 | 30 | 27 | I'M Evely |
| 6 | 3 | CAN CAN Bad Manners | Magnet MAG 190 | 31 | 26 | CAN Raint |
| 7 | 33 | HOOKED ON CLASSICS Royal Philharmonic Orchestra | RCA 109 | 32 | 24 | THE Kirst |
| 8 | 5 | BODY TALK Imagination | R&B RBS 201 | 33 | 57 | CAR Lobo |
| 9 | 7 | LAY ALL YOUR LOVE ON ME Abba | Epic EPCA 131456 | 34 | 38 | SHE Carl |
| 10 | 10 | DANCING ON THE FLOOR Third World | CBS A 1214 | 35 | NEW | WA Kim |
| 11 | 16 | FOR YOUR EYES ONLY Sheena Easton | EMI 5195 | 36 | 63 | SIS Bill M |
| 12 | 15 | NEW LIFE Depeche Mode | Mute MUTE 014 | 37 | 68 | I LO Eddy |
| 13 | 11 | SAT IN YOUR LAP Kate Bush | EMI 5201 | 38 | 31 | THR Linx |
| 14 | 30 | BACK TO THE SIXTIES Tight Fit | Jive JIVE 002 | 39 | 43 | DAN Voggi |
| 15 | 20 | WALK RIGHT NOW Jacksons | Epic EPCA 131456 | 40 | NEW | HOL Epic |

| | | | | | | |
|----|----|--|-------------------------|----|-----|-----------|
| 15 | 20 | WALK RIGHT NOW Jacksons | Epic EP 1234 | 40 | NEW | Elect |
| 16 | 8 | (YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club | Island WIP 6694 | 41 | 50 | Sque |
| 17 | 14 | YOU MIGHT NEED SOMEBODY Randy Crawford | Warner Brothers K 17803 | 42 | 41 | ON B.B. |
| 18 | 12 | NO WOMAN NO CRY Bob Marley & The Wailers | Island WIP 6244 | 43 | 36 | COI Kraft |
| 19 | 6 | MOTORHEAD (LIVE) Motorhead | Bronze BR0 124 | 44 | NEW | AR/ Siou |
| 20 | 18 | NEVER SURRENDER Saxon | Carrere CAR 204 | 45 | 64 | JUL The |
| 21 | 25 | VISAGE Visage | Polydor POSP 293 | 46 | 44 | JIN Vap |
| 22 | 13 | ONE DAY IN YOUR LIFE Michael Jackson | Motown TMG 976 | 47 | NEW | ST Var |
| 23 | 29 | GIRLS ON FILM Duran Duran | EMI 5206 | 48 | 70 | BR Sha |
| 24 | 23 | SHOW ME Dexy's Midnight Runners | Mercury DEXYS 6 | 49 | NEW | BA Det |
| 25 | 35 | BEACH BOY GOLD Gidea Park | Somet STONE 2162 | 50 | 75 | TH Bro |

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LEVEL 42

MATCHBOX

TOP 75

| | | | | | | |
|----|----|---|--------------------------------|----|-----|------------------|
| 1 | 22 | GREEN DOOR Shakin' Stevens | Epic EPCA 1354 | 26 | 28 | TAK Reo |
| 2 | 1 | GHOST TOWN Specials | 2 Tone CHSTT 17 | 27 | 17 | GOI Odys |
| 3 | 4 | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) Spandau Ballet | Reformation/Chrysalis CHS 2528 | 28 | 19 | MEI Elaine |
| 4 | 9 | HAPPY BIRTHDAY Stevie Wonder | Motown TMG 1235 | 29 | 21 | RAZ Quinc |
| 5 | 2 | STARS ON 45 (VOL. 2) Star Sound | CBS A 1407 | 30 | 27 | I'M Evely |
| 6 | 3 | CAN CAN Bad Manners | Magnet MAG 190 | 31 | 26 | CAN Raint |
| 7 | 33 | HOOKED ON CLASSICS Royal Philharmonic Orchestra | RCA 109 | 32 | 24 | THE Kirst |
| 8 | 5 | BODY TALK Imagination | R&B RBS 201 | 33 | 57 | CAR Lobo |
| 9 | 7 | LAY ALL YOUR LOVE ON ME Abba | Epic EPCA 131456 | 34 | 38 | SHE Carl |
| 10 | 10 | DANCING ON THE FLOOR Third World | CBS A 1214 | 35 | NEW | WAT Kim |
| 11 | 16 | FOR YOUR EYES ONLY Sheena Easton | EMI 5195 | 36 | 63 | SIS Bill |
| 12 | 15 | NEW LIFE Depeche Mode | Mute MUTE 014 | 37 | 68 | I LO Eddy |
| 13 | 11 | SAT IN YOUR LAP Kate Bush | EMI 5201 | 38 | 31 | THR Lin |
| 14 | 30 | BACK TO THE SIXTIES Tight Fit | Jive JIVE 002 | 39 | 43 | DAN Vogel |
| 15 | 20 | WALK RIGHT NOW Jacksons | Epic EP 1214 | 40 | NEW | HOL Orchestra |

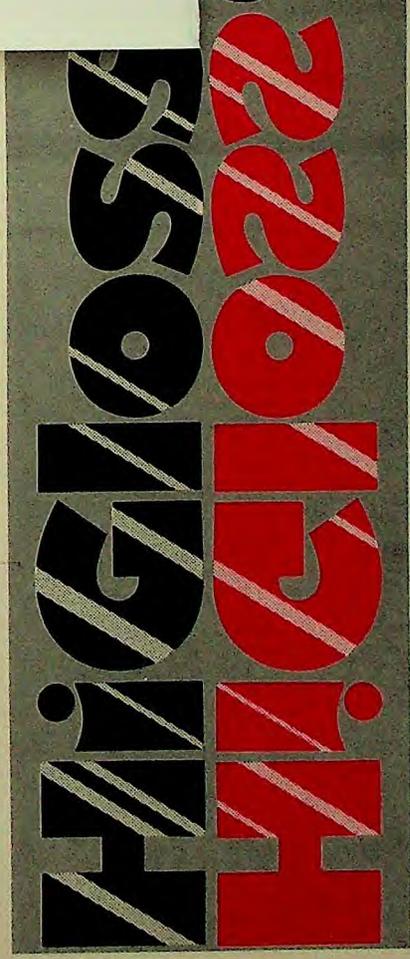
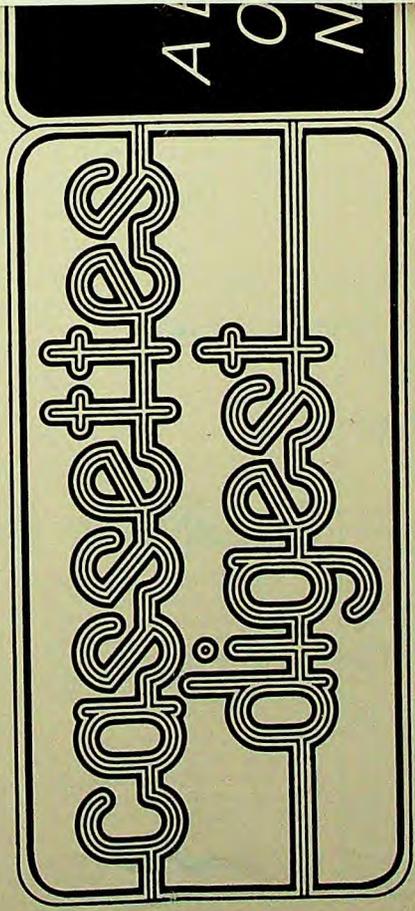
H.R.H.
THE PRINCE OF WALES
AND
THE LADY DIANA SPENCER

Simply Deep

Photocopy: PMS 9570
Electric Light Orchestra
Let 7011
Ultra

| | | | | | | |
|----|----|--|-------------------------|----|-----|----------|
| 15 | 20 | WALK RIGHT NOW Jacksons | Epic EP 1234 | 40 | NEW | Elect |
| 16 | 8 | (YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club | Island WIP 6694 | 41 | 50 | TEP Squ |
| 17 | 14 | YOU MIGHT NEED SOMEBODY Randy Crawford | Warner Brothers K 17803 | 42 | 41 | ON B.B. |
| 18 | 12 | NO WOMAN NO CRY Bob Marley & The Wailers | Island WIP 6244 | 43 | 36 | COI Kraf |
| 19 | 6 | MOTORHEAD (LIVE) Motorhead | Bronze BRD 124 | 44 | NEW | AR/ Siou |
| 20 | 18 | NEVER SURRENDER Saxon | Carrere CAR 204 | 45 | 64 | JUI The |
| 21 | 25 | VISAGE Visage | Polydor POSP 293 | 46 | 44 | JIN Vapr |
| 22 | 13 | ONE DAY IN YOUR LIFE Michael Jackson | Motown TMG 976 | 47 | NEW | ST/ Vari |
| 23 | 29 | GIRLS ON FILM Duran Duran | EMI 5206 | 48 | 70 | BR/ Shak |
| 24 | 23 | SHOW ME Dexy's Midnight Runners | Mercury DEXYS 6 | 49 | NEW | BAI Deb |
| 25 | 35 | BEACH BOY GOLD Gidea Park | Sonet STONE 2162 | 50 | 75 | THE Brof |

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LEVEL 42

MATCHBOX



TOP 75

| | | | | | | |
|----|----|---|--------------------------------|----|-----|----------------|
| 1 | 22 | GREEN DOOR Shakin' Stevens | Epic EPCA 1354 | 26 | 28 | TAK Reo |
| 2 | 1 | GHOST TOWN Specials | 2 Tone CHSTT 17 | 27 | 17 | GOI Odys |
| 3 | 4 | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) Spandau Ballet | Reformation/Chrysalis CHS 2528 | 28 | 19 | MEI Elain |
| 4 | 9 | HAPPY BIRTHDAY Stevie Wonder | Motown TMG 1235 | 29 | 21 | RAZ Quint |
| 5 | 2 | STARS ON 45 (VOL. 2) | CBS A 1407 | 30 | 27 | I'M Evely |
| 6 | 3 | CAN CAN Bad Manners | Magnet MAG 190 | 31 | 26 | CAN Raint |
| 7 | 33 | HOOKED ON CLASSICS Royal Philharmonic Orchestra | RCA 109 | 32 | 24 | THE Kirst |
| 8 | 5 | BODY TALK Imagination | R&B RBS 201 | 33 | 57 | CAR Lobo |
| 9 | 7 | LAY ALL YOUR LOVE ON ME Abba | Epic EPCA 131456 | 34 | 38 | SHE Carl |
| 10 | 10 | DANCING ON THE FLOOR Third World | CBS A 1214 | 35 | NEW | WA Kim |
| 11 | 16 | FOR YOUR EYES ONLY Sheena Easton | EMI 5195 | 36 | 63 | SI S Bill V |
| 12 | 15 | NEW LIFE Depeche Mode | Mute MUTE 014 | 37 | 68 | I LO Eddy |
| 13 | 11 | SAT IN YOUR LAP Kate Bush | EMI 5201 | 38 | 31 | THR Linx |
| 14 | 30 | BACK TO THE SIXTIES Tight Fit | Jive JIVE 002 | 39 | 43 | DAN Vogg |
| 15 | 20 | WALK RIGHT NOW Jacksn | Epic EP 131456 | 40 | NEW | HOL Electre |

Electric Light Orchestra
Jan 7/11

| | | | | | | |
|----|----|--|-------------------------|---|--------------------|----|
| 15 | 20 | WALK HIGHT NOW Jacksons | Epic EPC 1254 | | Jet 7011 | |
| 16 | 8 | (YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club | Island WIP 6694 | | A&M AMS 8147 | 66 |
| 17 | 14 | YOU MIGHT NEED SOMEBODY Randy Crawford | Warner Brothers K 17803 | | Capitol CL 202 | 67 |
| 18 | 12 | NO WOMAN NO CRY Bob Marley & The Wailers | Island WIP 6244 | ○ | EMI 5207 | 68 |
| 19 | 6 | MOTORHEAD (LIVE) Motorhead | Bronze BRO 124 | | Polydor POSP 309 | 69 |
| 20 | 18 | NEVER SURRENDER Saxon | Carrere CAR 204 | | Ardeck ARDS 9 | 70 |
| 21 | 25 | VISAGE Visage | Polydor POSP 293 | | Liberty BP 401 | 71 |
| 22 | 13 | ONE DAY IN YOUR LIFE Michael Jackson | Motown TMG 976 | ● | Pickys KSY 1001 | 72 |
| 23 | 29 | GIRLS ON FILM Duran Duran | EMI 5206 | | Polydor POSP 282 | 73 |
| 24 | 23 | SHOW ME Dexy's Midnight Runners | Mercury DEXYS 6 | | Chrysalis CHS 2526 | 74 |
| 25 | 35 | BEACH BOY GOLD Gidea Park | Sonet STONE 2162 | | A&M AMS 8149 | 75 |

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Cassette Digest

CASSETTE REVIEWS
 A BUYER'S GUIDE TO 50 CASSETTE DECKS AND
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Hit Single

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 EPCA 1387

RETAILING

Edited by
TERRI ANDERSON

Symphola fights the recession

THE RECESSION has hit record and tape sales badly everywhere in the UK, but in Northern Ireland the situation is made worse by political unrest and urban violence, and an unemployment rate of over 20 per cent.

For the retailers who are struggling to do business in the face of these discouraging circumstances, Symphola in Belfast has decided to take a positive stance.

To help the indie trade Symphola is working, in conjunction with the Distributive Industries Training Board, to help in improving product knowledge, service, sales methods, and display/presentation. They rightly see these as the key ingredients for attracting and maintaining whatever business there is to be had.

A team of trained merchandisers and display experts is working closely with the dealers to keep interest in trading alive, with — as Symphola reports — considerable success. The areas they are concentrating on are stock control and promotion methods (the latter

in the absence of most artists, who are understandably reluctant to visit the province for PAs).

A new ICL computer is now on stream for Symphola's own activities, and its services are being made available to dealers. The installation of the computer coincided with the move to the company's new purpose-designed warehouse in Bangor, after destruction of the old one by terrorists.

The principal UK manufacturers have co-operated fully with Symphola in its efforts, and, although there has been considerable dealer de-stocking in these bleak times, the concentrated marketing and promo strategy has resulted in the maintenance of good sales levels.

One reason why this Northern Ireland distributor has kept exceptionally good relations with manufacturers is that it has steadfastly refused to handle parallel imports; and it is without these imports that Symphola has gained a big share of the local market, including Woolworth.



THIS PICTURE of what appears to be a centrefold from Tailor and Cutter was sent to MW with a dignified note of protest from DRUNKARDS (the Dapper Repts Union for Neatness and Knowledge Amongst Record Distribution Staff).

As spokesman, Lawrence Welham, of Lewks in Downham Market, Norfolk, writes: "There seems to be a general feeling among certain areas of the retail trade that record company reps are a scruffy bunch making their calls always dressed in jeans and T-shirts. But up here in East Anglia we reckon we've got the smartest dressed bunch on the road, and have even gone so far as to form an association to promote a higher standard of dress."

Seen here at the inaugural meeting

of what must be the thinnest (if most imaginative) excuse for an elbow raising session ever are the founder members of DRUNKARDS (left to right) Lawrence Welham of Lewks; Tony "Cheeks" Harris of WEA; Rob Proctor of Tandem; John Haddock of WEA; Richard Teague of A&M; Phil Keylock of Lugtons and Bob Booth, of Bayes record retailers in Kings Lynn (who was allowed to join despite lack of tie).

The beautifully manicured gauntlet has been thrown down — are there any sartorial challenges from the beaux of record sales forces elsewhere in the country? Or perhaps the jeans 'n' T-shirt brigade would like to retaliate? Pictures, in black and white, please to MW Retailing.

Top of the pop bibles

ALL THOSE who like to begin conversations with the words "did you know that...?" are potential buyers of the latest edition of the Guinness Book of British Hit Singles. In its own field it is as wonderful a conversation-killer as the general Guinness Book of Records, and once picked up by any would-be pop expert makes irresistible reading.

Within its pages are details of over 7,000 hit titles dating from 1952 to 1980, plus archive photographs (with captions full of jolly schoolboy humour), and the odd little chunk of feature material.

The meat — the basic information about what it was called, who recorded it, and when it charted — is sectioned alphabetically by title, then alphabetically by artist. It is this double entry system which makes this reference book so much more useful than the others. And it is actually quite readable as a kind of telegraphic history of UK pop music.

The Guinness Book of British Hit Singles, by Jo and Tim Rice, Paul Gambaccini and Mike Read.

Published by Guinness Superlatives Ltd of 2 Cecil Court, London Road, Enfield, Middx. Retail Price: £4.99. Published on July 22.

Remember him this way

MANY WORDS have been spoken and written following the untimely death of Bob Marley. He was without doubt one of the most influential figures in the history of black music, and richly deserves the treatment his life, music and philosophy are given in a newly-published tome from Hutchinson/Eel Pie.

Bob Marley: Soul Rebel, Natural Mystic (£2.95) is not just another hack biography churned out for a quick cash-in. It features the at-times stunning photography of Adrian Boot, not only a fine photographer, but also a friend of Marley, and the very readable prose of Vivien Goldman which puts Marley's beliefs and music into perspective. Warmly recommended.

TALENT

Edited by
CHRIS WHITE

First taste of single success

BB&Q BAND, whose single, On The Beat (Capitol CL 202), is climbing the charts, are fronted by lead vocalist Luscious Isiah Floyd, who joined his first group at the age of nine. He is joined by bassist Pee Wee Ford, guitarist Abdul Walli Mohammed, keyboardist Kevin Nance and drummer Dwayne Perdue.

The band only recently signed to Capitol, and their debut LP, The Brooklyn, Bronx & Queens Band (Capitol EST 12155), released this month to tie-in with the single's success, was produced by Jacques Fred Petrus in Italy. Petrus was responsible for the production of Change's Searchin'.

Capitol is also enjoying success with Teddy Bear's Last Ride (CL 207) by Diana Williams, which follows on from the re-issue and

chart success of Red Sovine's Teddy Bear. Williams' recording was made five years ago, and was her debut single for Capitol. The song was written by the Teddy Bear team of Dale Royal and Billy Joe Burnette.

Australian heavy metal band Rose Tattoo, have their first UK hit with Rock 'n' Roll Outlaw, which was written by the group, but produced by George Young and Harry Vanda of AC/DC and Angel City fame.

Carl Carlton, charting with She's A Bad Mama Jama on 20th Century (TC 2488), has waited 13 years for his first UK hit — as Little Carl Carlton he had a big US hit with a cover version of Robert Knight's Everlasting Love, which was a hit here for Love Affair. 20th Century releases an album, called Carl Carlton, during August.



OK JIVE issue their debut single, To You, on their own Frenzy label, and are pictured above celebrating its release through Epic Records with various members of the Epic team, including James Rubenstein (product manager), Richard Comben (label manager) and their manager, Richard Boot. Also pictured is Mike Hawkes, producer of Radio One's Roundtable.

TIP SHEET

More control to your career

PROJECT MANAGEMENT is a service devised by Mike Eccles and Mike Marchant to give bands and management practical, confidential instruction to help clarify, plan and control their careers.

Says Eccles: "One of the early things I discovered in the industry is that so many artists and managers are confused about how best, professionally, they should present and sell themselves. We have designed a short series of discussions and rehearsal sessions which are tailored to help them plan, instead of drift, and control careers instead of allowing them to be manipulated."

Project Management is currently working with five clients. "Three are

completely new to the business and two are experienced artists who have been in bands here and in the US," says Eccles. "It is frustrating to pin down people in record companies to explain what they mean, especially when you get, 'We're really interested but cannot commit ourselves yet'. We will tell you honestly what we think."

Fees range from an hourly rate, if doing rehearsal sessions, to some £30 for a report depending on what is involved. "But," adds Eccles, "we will never charge an artist/client something he does not know of in advance."

CONTACT: Mike Eccles and Mike Marchant, Project Management at (01) 720 7627 or (01) 439 7855.

Shaping up for a deal

AWARD-WINNING commercials writer/director Tony Hertz is off to the US for August to seek a record company, preferably with video marketing associates, who feels his Shape Tape '82 master is the most exciting tape they have heard and would like to place the master.

The Shape Tape is 50 minutes of all-original music to exercise, learn dance steps and routine, relax and "learn to give the best massage in the world", says Hertz.

CONTACT: Tony Hertz in New York now on (212) 580 2635 or via his London company, The Radio

Operators, 40 Gray's Inn Road, London WC1. (01) 405 0127.

House in town

BILL HOUSE, the US record producer who in the last couple of years was responsible for records by Rocky Burnett, The Himen, The Pirates, Shona Laing and more recently Karla de Bito (of Meat Loaf) is currently contemplating coming to London and is interested in new projects about the end of August.

CONTACT: House via Howard Marks at Howlin' Music, 70 Gloucester Place, London W1.

All set for sixth Buddy Holly week

THE SIXTH Buddy Holly Rock Week will be held between September 7 and 11, and this year features a Rock 'n' Roll Movie Week to be held at Notting Hill's Electric Cinema. Each night the main feature will be The Buddy Holly Story, supported by a second feature film, and a 15-minute short comprising Fifties newsreels and advertisements.

Feature films will include Don't Knock The Rock, Mister Rock 'n' Roll, Let The Good Times Roll, Shake Rattle And Rock, and The Girl Can't Help It. Ticket prices will be just four shillings (20 pence) and fans are asked to dress in Fifties finery.

News in brief..

THE ENID, who play three London gigs this week to promote their Bronze single When You Wish Upon A Star, are also preparing a full UK tour in autumn to co-incide with the release of their as yet untitled album... The Blues Band film, which documents the evolution and success of the group of the same name, is going out as support feature to four main films, S.O.B., The Legend Of The Lone Ranger, The Great Muppet Caper and Gregory's Girl... Nick Straker currently has different singles on release both sides of the Atlantic — A Little Bit Of Jazz is in the US disco Top 30 while Like Dust has just been issued in the UK.

Edited by
SUE FRANCIS

Quick Tips

SONGWRITERS WHO want to place their songs with US or other foreign music publishers, production companies and record labels are being offered a specially-reduced participation fee of \$195 (about £100) for this year's Musexpo to be held in Fort Lauderdale, Florida between November 1-5. The offer is open to songwriters who do not have an exclusive publishing deal or their own publishing company.

CONTACT: Brian Oliver, Focus Marketing & Communications, 87 Lambton Road, London SW20 (tel: (01) 947 4454) for details.

WEST GERMAN music publisher Harry Bredies tells us he has a great English language song for Christmas '81 available for recording.

CONTACT: Bredies at Harry Bredies Music, Postfach 9, D-7701 Buesingen, West Germany. Tel. 07734/61 65.

DIRTY MONEY have, this month, recorded their first single, Jealousy, at Utopia Studios, and they hope to place it with a "committed" record company.

This working, six-piece band have made the rounds of the usual London music spots.

CONTACT: James Campbell, Dirty Money's manager, at 38 View Close, Chigwell, Essex.

Edited
by
NICOLAS SOAMES

CLASSICSCENE

Decca marks Solti visit with 'controversial' LP

TWO MAJOR digital symphonic releases on Decca, including Bartok's Concerto for Orchestra played in a new, controversial manner, highlight the visit of Sir Georg Solti and the Chicago Symphony Orchestra to the UK next month.

Sir Georg is closely connected with Bartok's music.

However, although he has known the Concerto for Orchestra for many years, only recently did he uncover a major error in the copies used by orchestras.

"I have no doubt that thousands of performances, including my own up until now, have been given at the wrong speed," he says.

On September 5, at the Proms, Sir Georg and the CSO play Bartok's Concerto for Orchestra with the third

movement at this much faster tempo, and Bruckner's Symphony No 4.

Bartok's Concerto for Orchestra (SXD 7538) and Bruckner's Symphony No 4 (SXD 7536) are supported by posters and full-colour leaflets advertising all Solti product.

The Bruckner Symphony is part of the Solti-CSO cycle — Nos 5 & 6 are already available. Also, Brahms' Symphony No 3 is released (SXL 6902).

This month's operatic issues



ONE POPULAR Verdi opera and two more obscure classical stage works dominate the operatic releases of August, which also includes an important Karajan re-issue.

Verdi's *Un Ballo in Maschera* has been extensively recorded but DG has now introduced another — conducted by Claudio Abbado.

He heads a very fine cast with Ricciarelli, Domingo, Bruson, Gruberova, Obrazisova and the Chorus and Orchestra of La Scala, Milan, but it will be interesting to see whether the market can take yet another recording.

Haydn's *L'Infedelta delusa*, however, does not suffer from over-recording. There is a version on Hungaroton, and now Philips and Antal Dorati have produced another version.

This, certainly, has the edge over Hungaroton, boasting a fine cast — led by Edith Mathis and Barbara Hendricks, with the Chamber Orchestra, Lausanne conducted by Dorati (6769 061, 3LP box also available on a two-cassette box), and is issued at a special permanent price.

Even more obscure is Mozart's theatrical entertainment *Ascanio in Alba*. The work, called a *Serenata* or *festa teatrale*, is performed by Auger, Mathis, Baltas, Schreier, with the Mozarteum Orchestra, Salzburg, under Leopold Hager (3LP 2740 181, no cassette).

In a somewhat different vein, EMI is issuing an almost forgotten opera by Lehár — *Friderike* — with Helen Donath and Adolf Dallapozza heading the cast, and the Munich Radio Orchestra conducted by Heinz Wallberg. It comes in a 2LP box (SLS 5230) and the discs were pressed in Germany.

The Karajan re-issue also comes from EMI. It is his 1971 recording of Beethoven's *Fidelio* with Jon Vickers, Helen Donath and Helga Dernesch and the BPO. Interestingly, it is now released on 2LPs instead of the original three (SLS 5231 also on cassette).

Digital debuts head the August releases

THE FIRST digital recordings by a major company of Beethoven's Symphony No 9, and the first digital version of Brahms' Piano Concerto No 1 are among the strongest releases this month.

Beethoven's Choral Symphony has been recorded digitally on a Japanese label, but now it has been done by the Concertgebouw Orchestra and Bernard Haitink for Philips.

The soloists are Janet Price, Birgit Finnila, Horst Laubenthal, and Marius Rintzler, and the recording was made at a concert performance at the Concertgebouw, Amsterdam.

It comes in a gatefold sleeve (6767 067 and on cassette) at a "permanent special price" to dealers.

Brahms' D minor Piano Concerto is performed by Lazar Berman with the Chicago Symphony Orchestra under Erich Leinsdorf (35850), but there is no cassette.

Of the 3LP box set (2740 248, also available at special price) of Tchaikovsky's Symphonies Nos 4, 5, 6, it is worth noting that the Symphony No 5 is also digital. These versions are conducted by Karl Bohm.

Bohm also conducts the VPO in Mozart's Masonic Funeral Music and Mozart's Symphonies Nos 29 and 35, The Haffner (2531 335).

Incidentally, Haitink has also been involved in a Tchaikovsky symphony cycle with the Concertgebouw, and this month No 3, The Polish, is released (9500 776), the last in the separate issues, though the complete box set is due in the autumn.

EMI also has a digital release in August the first digital recording to be made by the Polish Chamber Orchestra under Jerzy Maksymiuk. The PCO plays Mendelssohn's Symphonies for String Orchestra Nos 2, 3, 5, 6 — the first digital recordings these works have received (ESD 7123 and on chrome cassette).

UK distribution for European digitals

STUDIO IMPORT and Export of London have signed an exclusive distribution deal for six major new digital recordings from the West German Intercord label as well as the extensive Accord catalogue of French recordings.

The Intercord discs are Haydn's Nelson Mass performed by the Wurttemberg Chamber Orchestra and Stuttgart Chamber Choir under Frieder Bernius; Karl Münchinger conducting his Classical Philharmony of Stuttgart in a popular coupling of Mozart's Jupiter and Haffner Symphonies; Roland Keller playing Debussy's 12 Etudes for piano, and two outstanding organ recordings, Hans-Christoph Becker-Foss playing baroque works including Bach's ever-popular Toccata and Fugue in D Minor, and Kurt Rapf playing Romantic works by Liszt, Mendelssohn, Franck and Brahms.

All recordings were made to high standards and are pressed by Teldec.

The Accord catalogue includes several world premieres, including a series on Baroque Latin-American works, Monteverdi's complete Songs of Love and War (on five discs) and the original version of the Opus 47 Notturmo, by the Swiss composer Othmar Schoeck, for voices and strings.



PICTURED ABOVE listening to DG's new digital version of *The Planets Suite* at the special launching of the disc at London's Planetarium are Alan Freeman and Peter Russell, head of classical at DG.

CLASSICAL TOP 10

- 1 PREVIN PLAYS GERSHWIN, LSO. HMV
- 2 REQUIEM, Berlioz, LPO/Previn. HMV
- 3 CELLO SUITES, Bach, Bijlsma. Seon
- 4 THE PLANETS, Holst, Philharmonia/Rattle. HMV
- 5 RECORDER CONCERTOS, Vivaldi, Brüggem. Seon
- 6 RHAPSODY IN BLUE, Gershwin, Labeque Sisters. Philips
- 7 CANON DE PACHELBEL, Palliard Chamber Orchestra. Erato
- 8 2nd SYMPHONY, Mahler, CSO/Solti. Decca
- 9 STRAUSS COLLECTION, BPO/Karajan. DG
- 10 NUITS D'ETE, Berlioz, Jessye Norman/-LSO/Davis. Philips

Chart courtesy HMV Shop, Oxford St

ALTERNATIVE TOP 10

- 1 SERENADE TO MUSIC, Vaughan Williams, 16 soloists/Sir Henry Wood. EMI Special Edition
- 2 CATS, Andrew Lloyd-Webber. Polydor
- 3 EVA TURNER GOLDEN VOICE RECITAL. EMI
- 4 THE PLANETS, Holst, BPO/Karajan. DG
- 5 DAPHNIS AND CHLOE, Ravel, Montreal Symphony Orchestra/Dutoit. Decca
- 6 EWARTUNG, Schoenberg, Von Dohnanyi/VPO, Decca
- 7 LUDLOW AND TEME, Ivor Gurney, Martyn Hill. Hyperion
- 8 SIX PIANOS, MUSIC FOR MALLETT INSTRUMENTS, Steve Reich. DG
- 9 HIPOCONDRIE, Zelenka, Harmoncourt. Telefunken Import
- 10 CLASSIC COLE, Jan de Gaetani. CBS

Chart courtesy Direction, Dean St

EMI re-issues Ogdon work

THE RECENT return to the recital platform by John Ogdon and his wife's book relating his fight against mental illness have re-awakened interest in the artist.

He is, without doubt, a formidable musician and EMI is releasing one of the most striking records he made — the rare recording of Busoni's massive Piano Concerto which stretches over three sides. Made in 1966 with the RPO conducted by Daniell Revenaugh, it is re-issued on Concert Classics (SXDW 3053) and on cassette, with a recital filling the final side.

Among the other Concert Classics release in August are Menuhin's performances of Bartok's Violin Concertos Nos 1 and 2 with the NPO under Dorati (SXLP 30533 and on cassette) and Wagner's operatic orchestral music by the Philharmonia conducted by Klemperer (SXLP 30525).

EMI RATTLE

The Planets



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DIGITAL RECORDINGS



MOZART: Jupiter/Haffner Symphonies Stuttgart Philharmonic Orchestra Conductor: Karl Münchinger INT 160 835

HAYDN: Nelson Mass INT 160 826
DEBUSSY: 12 studies for piano INT 160 834
LISZT/FRANCK/BRAHMS: Romantic Organ Music INT 160 837
BUXTEHUDE/BACH/COUPERIN Baroque Organ Music INT 160 836

OTHER RECORDINGS ON INTERCORD

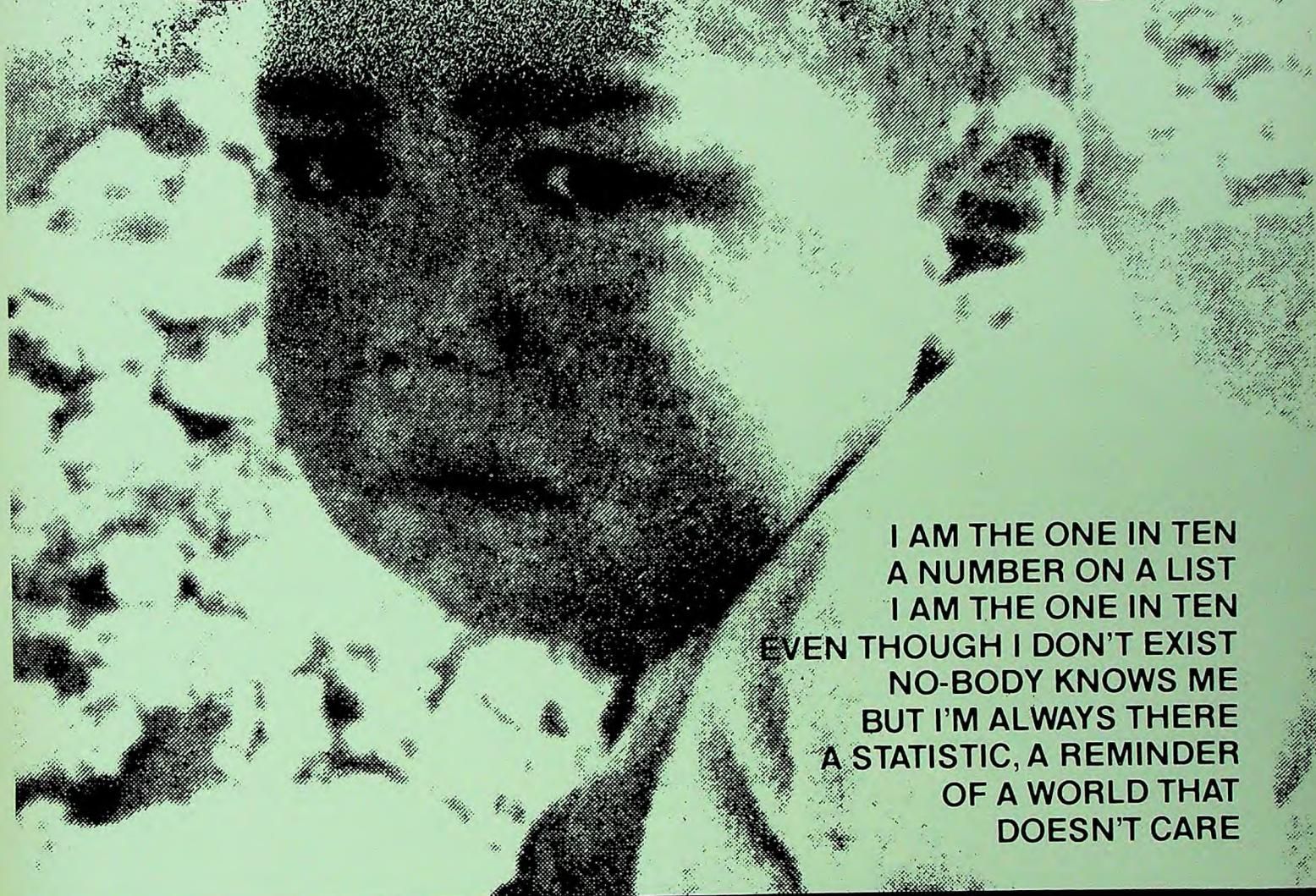
ROSSINI: Flute Quartets — A Nicolet INT 160 825
REGER: Violin Concerto — S Laufenbacher INT 160 817
BEETHOVEN: Pastoral Symphony Cond: Karl Münchinger INT 160 828
BEETHOVEN: Early/Middle/Late Quartets played by The Melos Ensemble. Each box set 4 LP INT 185 750-2
CELIBADACHE: Pocket Garden Cond: Celibadache INT 160 832
BACH: Harpsichord Concertos — I Kipnis-Münchinger. Box set 5 LP INT 185 925



MOZART: Divertimento in D Major Lucerne ensemble ACC 140 038
MOUSSORGSKY: Songs and Dances of Death Diakov/Wyss ACC 140 035
F SOR: Guitar Works — P Gaudi ACC 140 011
VARIOUS: Trumpet Fanfares of 20th Century French composers: Tomasi, Roussel, Dukas, Debussy ACC 140 015
PONCHIELLI: Chamber Music — Syrinx Ensemble ACC 140 024
OFFENBACH: Centenary box set 4LP ACC 150 017
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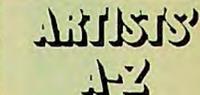
CHART FOR
WEEK-ENDING
AUGUST 1

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 Week | Wks on Chart | TITLE/Arist (producer) | Label number | This Week | Last Week | Wks on Chart | TITLE/Arist (producer) | Label number |
|-----------|-----------|--------------|---|--|-----------|-----------|--------------|---|--|
| 1 | 5 | 1 | LOVE SONGS Cliff Richard (Various) | EMI EMTV 27 (E) C: TC-EMTV 27 | 39 | 41 | 11 | LONG DISTANCE VOYAGER Moody Blues (Pip Williams) | Threshold TXS 139 (F) C: KTXC 139 |
| 2 | 12 | 2 | SECRET COMBINATION Randy Crawford (Tommy Lipuma) | Warner Brothers K 56904 (W) C: K4-56904 | 40 | 37 | 4 | ROCKS THE WORLD Third World | CBS 85027 (C) |
| 3 | 12 | 3 | STARS ON 45 Star Sound (Jaap Eggermont) | CBS 86132 (C) C: 40-86132 | 41 | 29 | 7 | BEING WITH YOU Smokey Robinson (George Tobin) | Motown STML 12151 (E) |
| 4 | 5 | 4 | KIM WILDE Kim Wilde (Ricky Wilde) | RAK SRAK 544 (E) | 42 | 56 | 11 | COMPUTER WORLD Kraftwerk (Kraftwerk) | EMI EMC 3370 (E) C: TC-EMC 3370 |
| 5 | 4 | 6 | NO SLEEP TIL HAMMERSMITH Motorhead (Vic Mella) | Bronze BRON 535 (F) C: BRONC 535 | 43 | 43 | 11 | EAST SIDE STORY Squeeze (R. Behringer/E. Costello) | A&M AMLH 64854 (C) |
| 6 | 12 | 6 | CATS Various | Polydor CATX 001 (F) C: CATXC 001 | 44 | 54 | 43 | GUILTY Barbra Streisand (Gaulton/Richardson/Gibb) | CBS 86122 (C) C: 40 86122 |
| 7 | 12 | 7 | HI INFIDELITY Roo Speedwagon (Beamish/Cronin/Richrath) | Epic EPC 84700 (C) C: 4084700 | 44 | 39 | 36 | JAZZ SINGER Neil Diamond (Bob Gaudio) | Capitol East 12120 (E) C: TCEAST 12120 |
| 8 | 11 | 38 | HOTTER THAN JULY Stevie Wonder (Stevie Wonder) | Motown STMA 8035 (E) C: TC-STMA 8035 | 46 | 57 | 21 | JOURNEY TO GLORY Spandau Ballet (Richard James Burgess) | Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331 |
| 9 | 6 | 37 | KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) | CBS 84549 (C) C: 40-84549 | 47 | 40 | 9 | HEAVEN UP HERE Echo & The Bunnymen (Hugh Jones) | Korova KODE 3 (W) |
| 10 | 7 | 6 | DURAN DURAN Duran Duran (Colin Thurston) | EMI EMC 3372 (E) C: TCEMC 3372 | 48 | 50 | 3 | MARAUDER Blackfoot (Al Nalix/Henry Weck) | Atco K 50799 (W) C: - |
| 11 | 13 | 5 | BEST OF MICHAEL JACKSON Michael Jackson | Motown STMR 9009 (E) C: TC-STMR 9009 | 49 | 68 | 7 | MISTAKEN IDENTITY Kim Carnes (Val Gargus) | EMI America AML 3018 (E) C: TC AML 3018 |
| 12 | 15 | 125 | BAT OUT OF HELL Meat Loaf (Todd Rundgren) | Epic/Cleveland Int. EPC 82419 (C) C: 40 82419 | 50 | 27 | 12 | WHA'PPEN The Beat (Bob Sargeant) | Go-Feat BEAT 3 (F) |
| 13 | 10 | 13 | BAD FOR GOOD Jim Steinman (Todd Rundgren/Jim Steinman) | Epic/Cleveland EPC 84361 (C) | 51 | 63 | 46 | SIGNING OFF UB 40 (Bob Lamb/UB 40) | Graduate GRADLP 2 (SP) C: GRADC 2 |
| 14 | 16 | 9 | PRESENT ARMS UB 40 (UB 40) | Dep Int. LPDEP 1 (SP) C: CADEF 1 | 52 | 52 | 11 | THEMES Various | K-tel NE 1122 (K) C: CE 2122 |
| 15 | 8 | 10 | ANTHEM Toyah (Nick Tauber) | Safari VOOR 1 (SP) C: VOORC 1 | 53 | 38 | 5 | I'VE GOT THE MELODY Odyssey (Steve Tyrell) | RCA RCALP 5028 (R) C: RCAC 5028 |
| 16 | 9 | 13 | DISCO DAZE & DISCO NITES Various | Ronco RTL 2056 (B) | 54 | - | 1 | 20 GOLDEN GREATS Beach Boys | Capitol EMTV 1 (E) C: TC EMTV 1 2123 |
| 17 | 12 | 12 | FACE VALUE Phil Collins (Phil Collins/H. Padgham) | Virgin V 2185 (C) C: TCV 2185 | 55 | 55 | 7 | INTUITION Linx | Chrysalis CHR 1332 (F) |
| 18 | 14 | 5 | JUMPIN' JIVE Joe Jackson (Joe Jackson) | A&M AMLH 68530 (C) C: - | 56 | 45 | 16 | COME AND GET IT Whitesnake (Martin Birch) | Liberty LBG 30327 (E) C: TC-LBG 30327 |
| 19 | 18 | 16 | CHARIOTS OF FIRE Vangelis (Vangelis) | Polydor POLS 1026 (F) | 57 | 43 | 2 | BADNESS Morrissey Mullen | Beggars Banquet BEGA 27 (W) |
| 20 | 20 | 40 | THE RIVER Bruce Springsteen (Bruce Springsteen) | CBS 88510 (C) C: 40-88510 | 58 | 69 | 10 | THE FOX Elton John (Clive Franks/E. John/C. Thomas) | Rocket TRAIN 16 (F) C: SHUNT 16 |
| 21 | 19 | 9 | MAGNETIC FIELDS Jean Michel Jarre (Jean Michel Jarre) | Polydor POLS 1033 (F) C: POLSC 1033 | 59 | 46 | 7 | OFF THE WALL Michael Jackson (Quincy Jones) | Epic EPC 83468 (C) C: 4083468 |
| 22 | 26 | 24 | CHRISTOPHER CROSS Christopher Cross (M. Omertian) | Warner Brothers K 56789 (W) C: K4 - 56789 | 60 | 85 | 2 | BEATLES 1962-1966 Beatles | Parlophone PCSP 717 (E) C: TC-PCSP 717 |
| 23 | 12 | 12 | ROCK CLASSICS LSO/Royal Choral Society | K-tel ONE 1123 (K) C: CE 2123 | 60 | - | 1 | VISAGE Visage | Polydor 2490 157 (F) C: 3184 157 |
| 24 | 23 | 40 | MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler) | Vertigo 6359 034 (F) C: 7150 034 | 62 | 64 | 2 | FOUR Foreigner (Robert John Lange) | Atlantic K 50796 (W) |
| 25 | 32 | 18 | THIS OLE HOUSE Shakin' Stevens (Stuart Colman) | Epic EPC 84985 (C) | 63 | 53 | 4 | DIFFICULT TO CURE Rainbow | Polydor POLD 5036 (F) C: POLDC 5036 |
| 26 | 35 | 2 | HIGH & DRY Def Leppard (Robert John Lange) | Vertigo 6359 045 (F) | 64 | 12 | 12 | STARTRAX CLUB DISCO Various | Pickys KSYA 1001 (F) |
| 27 | 36 | 13 | KILIMANJARO Teardrop Explodes (Chamoleons/Langer/Winstanley/Howlett) | Mercury 6359035 (F) C: 7150035 | 65 | 60 | 4 | THE PARTY MIX ALBUM B52's (Chris Blackwell) | Island IPM 1001 (E) |
| 28 | 22 | 18 | VIENNA Ultravox (Conny Plank/Ultravox) | Chrysalis CHR 1296 (F) C: ZCHR 1296 | 66 | 47 | 3 | PERFECT TIMING Kiki Dee (Pip Williams) | Ariola ARL 5050 (A) C: ZC 5050 |
| 29 | 31 | 3 | ONE DAY IN YOUR LIFE Michael Jackson | Motown STML 12158 (E) C: TC-STML 12158 | 67 | 61 | 8 | BORN TO RUN Bruce Springsteen (J. Landau/B. Springsteen) | CBS 69170 |
| 30 | 62 | 2 | PRECIOUS TIME Pat Benatar | Chrysalis CHR 1346 (F) | 68 | 73 | 63 | MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow) | Arista ARTV 2 (F) C: ARTVC 2 |
| 31 | 21 | 6 | JU JU Siouxsie and The Banshees (Nigel Gray/Siouxsie and The Banshees) | Polydor POLS 1034 (F) C: POLSC 1034 | 69 | 59 | 9 | BREAKING GLASS Hazel O'Connor (Tony Visconti) | A&M AMLH 64820 (C) C: CAM 64820 |
| 32 | 24 | 6 | MADE IN AMERICA Carpenters (Richard Carpenter) | A&M AMLK 63723 (C) C: CKM 63723 | 70 | 69 | 3 | IN THE POCKET Commodores (James Anthony Carmichael/Commodores) | Motown STML 12156 (E) C: TC-STML 12156 |
| 33 | 33 | 3 | ESPECIALLY FOR YOU Don Williams | MCA MCF 3114 (C) C: MCF 3114 | 71 | 72 | 2 | DOUBLE FANTASY John Lennon | Geffen K 99131 (W) C: K4-99131 |
| 34 | 30 | 2 | FIRE OF UNKNOWN ORIGIN Blue Oyster Cult (Martin Birch) | CBS 85137 (C) | 72 | 12 | 12 | MUSIC OF COSMOS Various | RCA RCALP 5032 (R) |
| 35 | 25 | 4 | THE FRIENDS OF MR. CAIRO Jon & Vangelis (Vangelis) | Polydor POLD 5039 (F) C: POLDC 5039 | 73 | 48 | 6 | 1984 Rick Wakeman (Rick Wakeman) | Charisma CDS 4022 (F) C: 7144 136 |
| 36 | 51 | 5 | SUPER TROUPER Abba (Andersson/Ulvaeus) | Epic EPC 10022 (C) C: 40-10022 | 74 | 75 | 2 | LIVE AT THE LYCEUM Bob Marley & The Wailers | Island ILPS 9376 (E) C: ZCI 9376 |
| 37 | 28 | 8 | RED Black Uhuru | Island ILPS 9625 (E) C: ICT 9625 | 75 | 49 | 3 | NAH-POO THE ART OF BLUFF Wah | Eternal CLASSIC 1 (W) C: CLASSIC 41 |
| 38 | 34 | 16 | THE DUDE Quincy Jones (Quincy Jones) | A&M AMLK 63721 (C) | | | | | |



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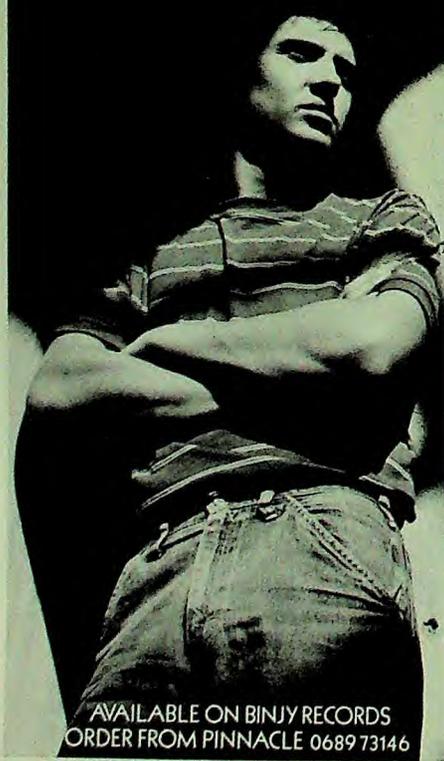
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- E - EMI
- F - PolyGram
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| BARNUM | LONDON CAST | Chrysalis | CDL 1348 | — | F |
| CARTER BROTHERS COREA, Chick | BLUES IN SESSION THREE QUARTETS | Charly Warner Brothers Multi Media | BRB 1023 K 56908 | 3.04 | SP W |
| CRAIG, Wendy | CHILDREN'S HOUR | | MMTLP 105 | 2.89 | P/Conifer |
| DIRE STRAITS | MAKIN' MOVIES | Vertigo | HS 6359 034 | 3.80 | F |
| EARL, Richard | THE EGG STORE ILK | Pilot | 001 | — | RT |
| HARRY, Debbie HENDRIX, Jimi | KOOKOO COSMIC TURNAROUND | Chrysalis Audio Fidelity Arista | CHR 1347 AFELP 1002 ZCAFL 1002 SPART 1154 | — 2.32 2.32 | F SP F |
| HYMAN, Phyllis | CAN'T WE FALL IN LOVE AGAIN | | | — | F |
| JONES, Rickie Lee | PIRATES | Warner Brothers | K 56816 | 3.04 | W |
| KLYMAXX | NEVER UNDERESTIMATE THE POWER OF A WOMAN | Solar | K 52304 K4 52304 | 3.04 | W |
| LAINE, Cleo LOVE, Geoff & His Orchestra | ONE MORE DAY TAP DANCIN' TIME | Sepia Multi Media | RSR 1009 MMTLP 108 | 2.89 2.89 | SP P/Conifer |
| MANTOVANI | THE LEGEND | Audio Fidelity Mint | AFESD 1001 ZCAFS 1001 JULEP 8 | 2.32 2.32 | SP |
| McCAFFREY, Helen | COUNTRY MUSIC IN MY SOUL | | | — | SP |
| MIDNIGHT STAR MILLER, Steve MORGAN, Kris | STANDING TOGETHER GREATEST HITS 1974-1978 FOR A WOMAN IN LOVE | Solar Mercury WEA | K 52305 HS 9199 916 K 58264 | 3.04 3.80 3.04 | W F W |
| NICKS, Stevie | BELLA DONNA | WEA | K 99169 | 3.04 | W |
| PRICE, Lloyd | JUKE BOX GIANTS | Audio Fidelity | AFEMP 1009 ZCAFMP 1009 | 2.32 2.32 | SP |
| RAY, James RAY NEALE'S SHOTGUN | COUNTRY STYLE VOL. 2 TENNESSEE ROCKIN' | Mint Magnum Force | JULEP 10 MFLP 002 | — 2.89 | SP P |
| RIFF RAFF | VINYL FUTURE | Atlantic | K 50819 | 3.04 | W |
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| 10cc THE GREAT MUPPET CAPER | ORIGINAL SOUNDTRACK ORIGINAL SOUNDTRACK | Mercury Warner Brothers | HS 9102 500 K 56942 | 3.80 3.04 | F W |
| THE WANDERERS THOMAS, B.J. | ORIGINAL SOUNDTRACK 20 GREAT HITS | Pickwick Audio Fidelity | SHM 3069 AFEMP 1011 ZCAFM 1011 | — 2.32 2.32 | Pickwick SP |
| THOMPSON, Carroll | HOPELESSLY IN LOVE | Carib Gems | CGLP 15 | — | SP |
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| WHITTAKER, Roger | IN CONCERT | Polydor | 2681 012 3578 505 | 3.01 | F |
| WIRE | DOCUMENT & EYE WITNESS | Rough Tapes | ROUGH 29 COPY 004 | — | RT |
| WITHERSPOON, Jimmy | BIG BLUES | JSP | JSP 1032 | — | P |

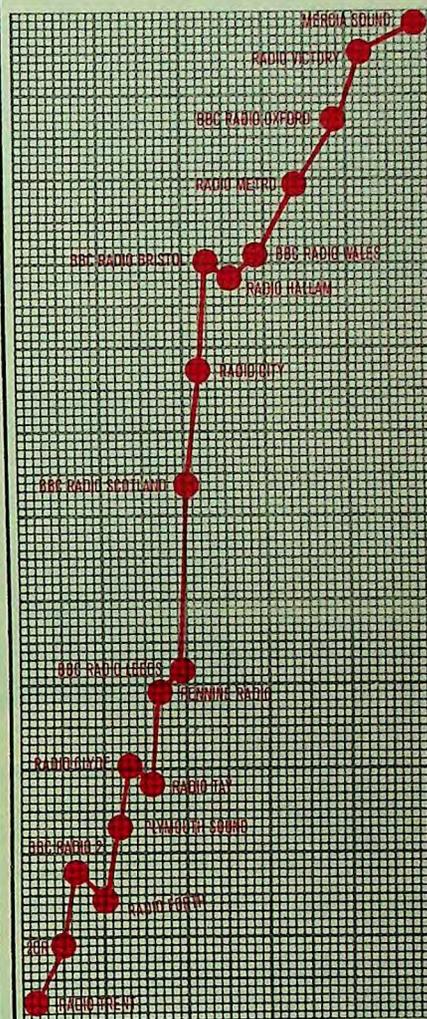
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| CLIMAX BLUES BAND | FLYING THE FLAG | Warner Brothers | K 456871 | 3.04 | W |
| CRYSTALS & Ronettes | GREATEST HITS | Polydor Doubleback | 3574 122 | 3.38 | F |
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| FITZGERALD, Ella | PORGY & BESS | Verve Doubleback | 3571 609 | 3.38 | F |
| JONES, Jack | NOBODY DOES IT BETTER/ I'VE BEEN HERE ALL THE TIME | Polydor Doubleback | 3574 123 | 3.38 | F |
| RAINBOW | ON STAGE | Polydor Doubleback | 3574 121 | 3.38 | F |
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American Commentary



CBS, RCA launch costs . . . A&M into films . . . Plenty of Moody booze . . .

NEW YORK: It can hardly be coincidental that CBS's plans to revive its annual national summer conference were scrapped about the time the company's six-month figures were released.

These showed a 10 per cent drop in revenues over the previous year, and a second quarter loss resulting, according to the company, from weak sales in the foreign marketplace, the delay of record releases scheduled for the second quarter, and "substantial foreign currency exchange losses" as a consequence of the strength of the US dollar abroad.

CBS Inc revenues rose by three per cent for the half to \$1.99b, while profits fell 17 per cent to \$56m (£30.1m). The decrease is attributed to high start-up costs involved in the new cable TV, home video and theatrical operations.

Similarly, RCA blamed launch costs for the SelectaVision video disc system for an earnings drop to \$100.3m (£53.7m) for the first six months from \$155.8m (£83.8m) posted last year. Revenues dipped to \$3.9b from \$3.93b, but the company claimed that sales would have been at record levels except for its divestment programme, whereby RCA is shedding "certain operations that are peripheral" to those on which it will concentrate in the future.

The good news comes from Warner Communications Inc, where a combined tally for the Warner Bros, Elektra/Asylum and Atlantic labels and the WB Music division reveals six-month earnings climbing to \$36m (£19.3m) as compared with \$30m (£16.1m) last year, with revenues up to \$382.1m (£205.4m) from \$338.3m (£181.7m).

Overall, WCI income rose to \$92m (£49.4m) from \$60.5m (£32.5m) on sales that reached \$1.28b from \$877m (£471.5m) a year ago. The company's strength was attributed to the growth in popularity of electronic video games (under the WCI Atari division), improved earnings from motion picture and TV operations, and the acquisition of the Franklin Mint Corporation.

By IRA MAYER

A&M FILMS Inc has been formed as a subsidiary of the record company — the firm's second attempt to branch out in visual media.

Label president Gil Friesen will assume the dual capacity of president and chief operating officer of the new venture, which will be involved in the "acquisition and development of select properties for feature film, TV and theatrical exploitation". Andy Meyer, who served as assistant to A&M chairman Jerry Moss prior to leaving the company several years ago, will be executive VP of A&M Films.

A&M last explored this area in 1968, and Friesen admits that the effort was premature and a costly learning experience. While he adds that music will not be the "thrust" of the new company, he sees no reason why some A&M acts should not become involved in appropriate projects.

THE MOODY Blues, in New York for a one-nighter at Madison Square Garden, openly admitted to press and record company folk that they never expected Long Distance Voyager to take off so quickly — or that there would be as much of an audience out there for them as there is.

The gig coincided with National Space Week here (whatever that is), the upshot being that PolyGram was able to borrow all sorts of spacey artefacts from NASA, including a \$10,000 (£5,376) replica of the satellite Voyager and several holograms as decoration for a post-concert bash.

The bash itself, incidentally, was one of the more lavish of recent years, but why not? The Moodys unseated Kim Carnes from the No 1 spot on the album chart that week.

THE WRITERS Guild of America strike was settled after three months with what will no doubt become a precedent-setting agreement entitling writers to a two per cent share in profits from home video, pay and cable TV sales, payable after the producers recoup allowable costs. The latter are defined as \$1.25m (£672,043) per hour of programming.

SHORTS: The NARM Video Retailers Convention programme is very short on retail participants from the music industry. Seminars include rentals v sales, presidents' panel and a retailers discussion . . . A&M personnel amazed at how good-spirited Joe Jackson has been on his 'Jumpin' Jive' tour, having endured his cold hostility on past treks. One asked Jackson's manager about the change in demeanour and was told that the singer "really likes doing the Forties stuff". Did that mean he doesn't really like new wave, enquired the A&M staffer. "Ask him next tour," was the response . . . latest producer for Diana Ross's RCA debut? Diana Ross . . . Walt Disney has instituted a minimum order policy on all cassette rentals, whereby new dealers must take 12 titles while current dealers will have to order in sixes . . . The Unexpurgated Benny Hill, featuring one hour of material not included in the currently popular syndication version of the show, will be shown on HBO here in September . . . Rolling Stones tour of US now looking good for a mid-September West Coast start, with the trend for steering dates away from Madison Square Garden continuing. Although the band will probably play that venue, there is reportedly interest in the New Meadowlands and Nassau Coliseum, both relatively quick drives from Manhattan.

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

BROADCASTING

Edited
by
DAVID DALTON

On the move at Clyde

A STAFF reshuffle at Radio Clyde has followed the departure of head of programmes Andy Park and the station itself may be on the move.

The replacement for Park, who joins Channel Four, the second ITV company, this month to handle the music output of the station, is Alex Dickson, currently head of news, current affairs and sport.

Other new appointments include Richard Park as music controller, responsible for all aspects of recorded music, while Bob McDowall, as senior music producer, will take charge of all live music output.

John McCalman, at present head of production, gains the new title of production controller. There will be no new head of news and the responsibility will fall equally between three news editors.

No changes in programme policy are envisaged at the moment as a result of the staff moves.

The station is considering a move from its present

premises in Anderston Cross Centre in Glasgow and having been refused a site in the Meadows area by Glasgow District Council, it is now looking seriously at sites further out of town.

Proposed locations are part of the Clydebank Business Park, fronting the Forth and Clyde Canal, and the financial advantage of building within the city's Enterprise Zone would enable Clyde to incorporate improved facilities at a cheaper cost than forecast for the Meadows site.

In a memo to staff managing director Jimmy Gordon estimates that the cost of the £2.5m building in Clydebank would be no more than the net cost of a £1.8m building elsewhere. A small city centre studio would be maintained for those occasions when it would be impractical to operate from Clydebank.

Staff at Clyde have been asked to complete a questionnaire giving their opinion of the proposed move.

SSL update for BBC recording studios

THE BBC is updating the facilities at its prime rock recording venues, Studios Four and Five in the BBC music production complex at Maida Vale, London, and installing Solid State Logic SL4000 E Series Master Studio Systems.

Over the years the studios have been the venue for sessions by the likes of Fleetwood Mac, Led Zeppelin, Elton John, Rod Stewart, Queen, Genesis, Yes, and more recently The Police, The Boomtown Rats and Adam And The Ants. In future groups will be able to use the latest technology in Maida Vale Four, already on line, and later this year Studio Five.

As producer of the Friday Rock Show on Radio One, Tony Wilson will be making use of the new facilities and comments: "Live music and unique recordings for broadcast have always been in the tradition of the BBC, from the classical end of the spectrum right

through to heavy rock.

"If we are to maintain standards in the rock area, then we must give these musicians the means to produce the artistry and technical excellence which they can achieve in their own studios, with the added constraint that we are expected to match these standards on very limited session time.

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The 40 input SL 4000 E Series console in Maida Vale Four is interfaced with a Studer A800 machine and A80 twin tracks, and the console may be switched between track-laying, overdubbing and mixing configurations.

This flexibility extends to the point of live transmission with simultaneous feeds to two track tape machines, sync-locked multi-track machines for simulcast repeats and off-air dynamic mixing memory. Other broadcasting features include safety switching logic which could interrupt main signal paths during transmission or live recording, without limiting the console's use as a regular multi-track recording system, or in a video-sweetening role.



INSPECTING THE new hardware at the official opening of the BBC's first computer controlled production area, Maida Vale Studio Four, are Derek Chinnery (left), controller of Radio One, Duncan McEwan (centre), chief engineer BBC Radio Broadcasting, and Solid State Logic's managing director Colin Sanders.

**Fly the mag
to Vidcom —
see page 12**

The musical way ahead for Radio Wyvern

By GRAHAM HUGHES

RADIO WYVERN, the successful franchise applicant for the Hereford and Worcester ILR area, will need to cater for a wide ranging audience when it goes on air in the early autumn in 1982.

Its transmission area stretches from industrial north-east of Worcestershire to the primarily agricultural Herefordshire in the west, and the station envisages that its daytime music output will be mainly MOR, standards and easy listening Top 40 in order to attract the older than average potential audience.

Teenage and younger listeners will be catered for in the late afternoon, and at weekends and there will also be specialist music programmes ranging from rock to classical.

The Radio Wyvern board expects that its yet to be appointed programme controller will have a music background.

Although Wyvern will cover a large geographical area, the predicted total survey area contains a population of about 500,000 with approximately 75 per cent of those resident in Worcestershire. Herefordshire and Worcestershire were unified as one county in 1974 and though the transmission area will be served by two sets of transmitters, separate programming is not planned.

There will be studios at three different sites, though the headquarters of the company will be three miles south west of Worcester.

MIDEM'82

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PERFORMANCE

One Night Stand

IF LACK of sophistication is a virtue, then this show deserves a halo and a pair of wings.

It opened at the Apollo, Shaftesbury Avenue, before an audience liberally sprinkled with personalities whose late adolescence must have coincided with the time in which this lightweight musical comedy by Mike Harding is set.

The decision to bring the production intact from Oldham Coliseum (where it was the success of the decade) to London's West End was a good one, with Kenneth Alan Taylor's direction retaining its unobtrusive original flavour, and the cast of unknowns being allowed to sink or swim — and just about managing to do the latter, in a state of understandable opening nerves.

The non-plot sees a quartet of Catholic sixth-formers form a pop group, succumb to the wiles of a third-rate manager, have one hit, and meander through 18 years or so as eternal one-night stand artists. In between they agonise over spots, education, parents, and sex (which never manages to go beyond the self-help variety, even though there is always the packet of three sitting hopefully in every lad's hip pocket).

The dialogue is as predictable as a brick-built privy, and the songs are amusing, likeable and tuneful.

The group (Jeffrey Longmore, Cliff Howells, Andrew Hay and Richard Platt) managed the singing and playing extremely well, but like the rest of the cast they doggedly overacted when speaking. Jokes were so well telegraphed that you could almost hear the Morse code tickers.

All these hiccoughs will settle down during a run, and as a totally inoffensive, jolly piece of nostalgia this deserves a decent run (and power to the elbows of H M Tennent and Chrysalis as promoters). But I can't help feeling that if Harding himself had been up there on stage alone, simply talking about it, it would have been 50 times funnier.

TERRI ANDERSON

Thompson Twins

DO NOT be misled by the name, for there were eight on stage at The Venue and all full of energy, showcasing most of the material from their latest album, *A Product Of...* on T Records, through Arista.

They play good, bouncy pop songs, with often more besides, and numbers like *Politics* and *Perfect Game* have a modern day "angry young man" feel. Stage extrovert Tom Bailey provided a powerful lead with his constantly echoing voice and the three-strong percussion section came into its own half way through the set and gave every song a solid dance beat.

The album title track proved another all action special and the song's theme — participation — triggered off the right response in the audience, many of whom joined the band on stage to help with percussion in the encores, or just dance along to the music.

They might struggle for a while to get their brand of pop widely enough accepted to get a hit single but, judging from new material like *Fool's Gold*, they are heading in the right direction.

DAVID DALTON

Wall Street Crash

ORIGINALLY DEBUTING at the now-defunct Country Cousins nightclub in Chelsea some two years ago, Wall Street Crash have come a long way since then... TV appearances, a Royal Variety Show, guest spots for Shirley Bassey and Sammy Davis, and now a well-

earned West End cabaret break at *The Talk Of The Town*.

This seven-piece harmony outfit certainly have a lot of things going for them, and it's no wonder. They combine slickness and professionalism with a well-choreographed stage act; and while there are still the inevitable comparisons with Manhattan Transfer, Wall Street Crash are talented enough to surmount such irritations, and establish their own identity.

Their performance at *The Talk* breathed new life into the West End cabaret spot, and was certainly one of the more original offerings of the last couple of years — it has to be the first time that a song about S&M (a send-up of sado-masochism) has been performed on those famous boards!

The next important step in Wall Street Crash's rapidly-progressing career is an album — the group signed with Magnet earlier this year, and are currently recording tracks for possible early autumn release.

CHRIS WHITE

Wah!

LIVERPOOL'S LATEST "pop sensation" headlined at London's Heaven club last week in a gig which resembled a casualty department more than a slick London introduction for a new band.

Wah! kingpin Pete Wylie is an unlikely figure at the best of times, with his gaunt features, staring eyes and scraggy beard — but his entrance was made even more bizarre by his appearance on crutches, having broken his ankle that morning. He played out the set perched on a flight case, but this didn't impair the intensity of his performance.

Wah! music is a return to the power and urgency of punk, with stirring dance beats and screeching guitar. Wylie's echoey, wailing vocals are reminiscent of The Clash's Joe Strummer at times, but there are also shades of Midge Ure's more elevated, melodic vocal style.

Bassist Washington's up-front melodies and pounding riffs form the structural basis for most of the songs, so it was a disaster when he fainted near the end of the set. Determined to continue, Wylie picked up the bass for the final number, but the situation was saved

by the timely appearance of his former colleague Julian Cope of The Teardrop Explodes to fill in for the last number, much to the delight of the crowd.

In an age desperate for heroes, Wah! stand a good chance of success, and have started well their debut LP *Nah-Poo — The Art Of Bluff*, on the Eternal label.

SIMON STEELE

Capital Jazz Festival

EVER SINCE copping a Coke tin on the back of the head (Bob Dylan, Isle of Wight) and having a cigarette stubbed out on the back of my hand (Rolling Stones, Hyde Park), I have doubted the dubious pleasure of listening to music squatting in a field.

But, ironically, thanks to the fire which gutted Alexandra Palace and the threat of urban riots on Clapham Common, Capital Radio could just have found the perfect setting for their ill-fated jazz festival in the green and pleasant acres of Knebworth House.

Certainly Capital, and producer George Wein, have to be congratulated for getting it together at Knebworth so quickly after the Clapham cancellation.

Although Saturday was reportedly somewhat sparsely attended, the crowds flocked up the A1 on Sunday and they were rewarded with 10 hours of almost perfect, if somewhat strangely matched, entertainment.

But the mix worked well with the audience of ancient rockers, sophisticated jazzers and new-generation rock 'n' rollers apparently drawing equal satisfaction from each other's music.

Such a wealth and diversity of talent defies balanced criticism in this short space, but suffice to say that, for me, the sight and sound of the sublime Sarah Vaughan breathing new life into *My Funny Valentine* against a backdrop of lush trees in the Hertfordshire twilight was an unforgettable experience.

Equally, the legendary Muddy Waters belied his 60-odd years with a superb set in the warm afternoon sun; Chuck Berry strolled through his paces but the audience loved it; and on the smaller stage, Ken Sims' Dixie Kings, Humphrey Lyttleton and George Melly ably filled the longuets between the main acts.

RODNEY BURBECK

DOOLEY

The BPI'S PR and Profile committee was meeting this week to formulate plans for its generic advertising campaign, the budget for which could run to £2m, and an all-industry conference projected for the autumn... The *MPA News*' "Royalty Alert" headline (see page one) refreshingly absolutely nothing to do with two people who got married this week... Talking of which, although the many singles released for the occasion failed to make the chart, **John Boyden** is claiming "unprecedented success" for his company's *Music For Royal Occasions LP* by the LSO which he says has achieved more than 40,000 orders on the Pickwick Contour label... And on Monday this week **Sir Harry Secombe** was presenting a cheque for £12,500 to Prince Charles' The Prince's Trust for advance royalties on *Charisma*'s projected album of British comedy — and it's likely that Secombe will sign to *Charisma* for further albums... Wouldn't it make sense for **RCA** to move *Sound Of Music* film soundtrack from top-price Red Seal label to mid-price International label in view of imminent opening of new London stage production?

THE LEGAL action between **The Look, Big Brother Music** and **Cavalcade Music** has been discontinued by mutual consent... **Thorn EMI** shares being tipped in the City as a good buy on the strength of the company's all-round involvement in video...

Decca promotion manager for the last six years, **Geoff Collins**, leaving the company and will be undertaking independent promotion work and can be contacted on Woldingham (905) 2207... Following opening of their *One Night Stand* musical, **Chris Wright** and **Harry Saltzman** hosted a party in a sweltering Covent Garden studio with Sixties personalities, **Keith Fordyce**, **John Leyton**, **Paul Jones**, **Helen Shapiro**, **Lord Sutch** and **Mike Sarne** among those we spotted... **Automatic Records**' general manager **Christie Harwood** has left the company to start new life in Los Angeles.

FOLLOWING COLLAPSE of the Belgian record company **Fonior**, **Fabeldis** pressing plant and **La Maison Bleu** wholesale chain, owners **Eugene** and **Lucie Pelgrims** and son **Xavier** found guilty of fraud and their property, including a Renaissance castle and paintings by **Breughel** and **Rubens**, seized by a Brussels court... A daughter **Naomi** to **CBS/Epic** press officer **Jonathan Morrish** and wife **Sue**; a son **David** to *Music & Video Week*'s assistant advertisement manager **Andrew Brain** and wife **Dee**... According to **Laura Cunningham** writing in the *New York Times* last week, "music business people have cornered the market in sex" and she goes on to specify certain groups as well as "everyone connected to Motown and Nashville, receptionists, distributors, studio technicians, even record salesmen"... **Tin Pan Alley Ball** this year will celebrate the *MPA*'s centenary... **VCL Video Services** robbed of 1,700 blank VHS tapes — dealers warned to look out for tapes offered in plain white outer cases.

OPINION

Imports: the simple solution

HOW MUCH longer is the trade press going to give space to the rantings of record companies and trade representative bodies about parallel imports.

The "hard pressed" big distributors could solve their problem at a single stroke by increasing the privilege returns allowance from the present five per cent to 15 per cent thereby making UK-manufactured products roughly the same price as European when return privileges are taken into account.

This would have the additional advantage of encouraging dealers to stock at least one or two of the new album releases the embarrassed reps have to tote around every month.

Until this happens or until the price of albums is brought down to European levels, independent dealers have to resort to parallel imports to compete with the high street monsters which get more favourable terms from most, if not all, record companies.

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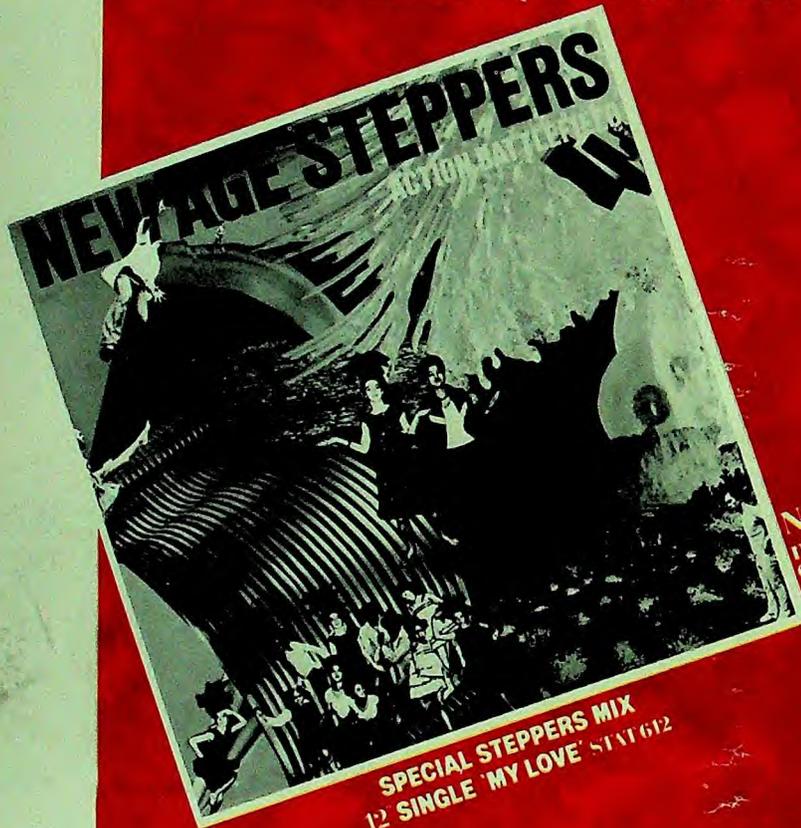
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12" SINGLE 'MY LOVE' STAT 612

NEW AGE STEPPERS
new album 'ACTION BATTLEFIELD'
STAT LP2
PRODUCED by ADRIAN SHERWOOD



THE DANCE
the album 'IN LUST'
STAT LP3
PRODUCED by THE DANCE and JOHN WALKER
for initial productions inc.

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SPECIAL EXTENDED PERCUSSIVE RE-MIX
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