

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p

Own publishing company for Tim Rice



TIM RICE has formed 64 Squares Music as an outlet for his individual song compositions, and is pictured (centre) celebrating the launch of new company with Johnny Stirling (left) and Stuart Newton of Pendulum Music, with which 64 Squares Music will be associated and which is administered worldwide by Warner Bros Music.

"I've decided to have a serious go at writing individual pop songs," Rice told MW. "There will be some in the Elaine Paige album which I've produced and which WEA will release next month."

Rice was introduced to Pendulum by Dominic Bugatti, a Pendulum writer with his partner Frank Musker, and has already collaborated on songs with Bugatti, and two other Pendulum writers, Peter Skellern and Florrie Palmer.

64 Squares was chosen as the title of the company because of a forthcoming Rice-Lloyd Webber project, a musical based on the game of chess. Rice is about to go to the South of France with Andrew Lloyd Webber to work on their next joint project, but expects the chess idea to be "the one after next".

The deal does not affect *Evita*, the worldwide blockbuster musical by Rice and Lloyd Webber, which is published by *Evita Music* through the Leeds Music Group.

Said Stirling: "We are tremendously excited about this association with Tim Rice. It's a major coup for an independent company like Pendulum to sign a writer of this calibre, and it opens up marvellous possibilities for Tim to work closely with other writers with whom we are connected."

The Green Paper could be the best thing that has ever happened to the record industry' — see Opinion, P27.

Whither GTO as Dick Leahy quits?

THE FUTURE of GTO Records appears to be in the balance following the resignation last week of managing director Dick Leahy. The label is seven years old, and has been pressed and distributed for the last four by CBS.

"I have no future plans at the moment," Leahy told MW, "and I'm remaining here to ensure the smoothest possible transition to whatever's going to be done as far as our artists and the three staff are concerned."

CBS UK chairman Maurice Oberstein stated that a decision on the future of GTO Records would be taken early next month when CBS International president Allen Davis is due here to attend the CBS conference.

GTO artists include Heatwave, Billy Ocean, New Musik and The Dooleys, and the staff are marketing/promotion director Mike Peyton, A&R manager Paul Kinder, and a secretary.

The Motown cliffhanger

A NEW cliffhanger situation is developing in the record business as Motown's licensing contract with EMI Music UK — due to end on September 30 — draws to a close.

A number of companies, apart from EMI, have been bidding for the new contract which, considering Motown's rich catalogue and current run of chart success, could be regarded as a prize catch.

Negotiations are now at a critical stage and MW understands that EMI and two other major companies are in the running. At press time an announcement was imminent.

RECORD DEALERS RESPOND TO THE VIDEO CHALLENGE

RECORD DEALERS in the UK are committing themselves enthusiastically to the new video market. A massive 49 per cent are already stocking blank video tapes as an additional line to records and audio tapes and just over a quarter are selling pre-recorded video tapes.

What's more, as many as 75 per cent of dealers intend to be involved in selling blank video tape in the future and more than two-thirds will be selling pre-recorded video software.

These figures show that record dealers are responding with determination to the challenge of video and intend to ensure that they compete aggressively with other high street outlets for a share of the market.

The statistics are contained in a significant new market research survey undertaken by the marketing services department of *Music & Video Week's* parent company, Morgan-Grampian. The survey took as its sample the 5,070 record dealers who subscribe to *Music & Video Week* and who, according to a previous NOP survey, represent 99 per cent of all UK record dealers.

With a response rate of a remarkable 44.2 per cent, the results of the survey are obviously of great interest to video manufacturers and wholesalers and will particularly reassure those record companies with video involvement which are selling-in to record outlets.

It is particularly noteworthy that a high proportion of record dealers are putting their toes in the video pond with blank tapes, and the researchers comment: "By virtue of their comparatively low cost, blank tapes appeal to even the less committed retailer who has neither the capital nor impetus to risk moving a large part of his retail operation into video-related products."

The survey showed that 91 per cent of dealers currently stocking blank video tape "are convinced that it is a worthwhile proposition and will continue to stock them".

The number of dealers who stock a range of the far more expensive pre-recorded video tapes is, predictably, less at 26 per cent, but over two thirds of all record retailers expect to be selling pre-recorded video software in the future.

Fewer record dealers — around 19 per cent — have become involved in

the heavier commitment of setting up a hire service for pre-recorded tapes, but this is expected to triple in the future with 54 per cent expressing their intention to have a tape hire library.

Of those already hiring, well over half have more than 100 different titles available for loan. "This suggests that record retailers are willing and able to meet the challenge of competing hire clubs in their neighbourhood," comment the researchers.

Not surprisingly, few record dealers have moved into stocking video hardware, although the report does indicate that 16 per cent of MW dealer subscribers are selling video cassette recorders.

The survey also asked MW's dealer subscribers what they think of our video editorial coverage and we're delighted to report that 86 per cent of all our dealer readers find it interesting.

● Video news — see page 19.

RAVRO will get 'new teeth' soon

THE INJECTION of new blood and ideas into dealers' association RAVRO — which MTA secretary Arthur Spencer-Bolland appealed for when criticising trade apathy (*MW*, July 18) — could be imminent.

Spencer-Bolland said this week that response from retailers has been "most encouraging".

He had asked dealers who criticised the organisation's weakness to write to him with ideas on how RAVRO could be "given teeth" and has received a number of letters offering suggestions.

"We are taking everyone's views very seriously indeed," he said, "and the future of RAVRO is to be discussed by its officers very soon, from which will come a new plan."

"It is my avowed intention to draw into the organisation people who are involved at all levels in the record and video software retail business," he added.

It's medley madness as segue singles top 20

THE FLOOD of medley singles shows no sign of abating with punk, Sam Cooke and the Four Seasons being the latest to get the segue treatment, and there is even a rumour that someone is hawking a single of Gilbert & Sullivan songs around the business.

MW's tally of the segue singles topped 20 this week and artists whose songs or sounds are being offered now include The Beatles, Abba, Chic, Bee Gees, Odyssey, Village People, The O'Jays, Michael Zager, Beach Boys, Shadows, The Hollies, The Four Seasons, Buzzcocks, Eater, The Damned, The Jam, The Clash, The Sex Pistols, Sam Cooke, The Supremes and Diana Ross.

Adrian Baker, the man behind Gidea Park's Beach Boys Gold chart hit, has another Beach Boys sound single, *California Gold*, under his own name on the Polo label, and he has also put together a Four Seasons medley, *Seasons Of Gold*, as Gidea Park, also on Polo.

And yet another Beach Boys sound segue comes from RCA act California with *Summer Fun Medley*.

The punk compilation, *A Tribute To The Punks of '76*, has been put together by producer Dave Goodman who worked with Eater and the Sex Pistols, and is out next week on the Abstract Records label via Stage One. A limited run will be in red vinyl.

The Sam Cooke medley, *Home Cookin'* by Bandanna, is on the new Dakota Records label just launched by ex-advertising man Alan Smith and distributed by Pinnacle.

● MW's Dealer Guide to the Segue Singles — see P4.

ALVIN STARDUST



PRETEND
new single
out now

stiff buy124

ORDER COPIES FROM CBS TELESALES 01-960 2155

INSIDE

Retailing/Tipsheet 12 ● Talent/Classical 13 ● Publishing/Broadcasting 16 ● Select singles 17 ● LP reviews 17 ● 26 ● Video 19 ● New releases 22-23 ● US commentary/Performance 26 ● Opinion 27.



DINDISC HAS signed dance troupe Hot Gossip to a worldwide recording deal, with a view to eventually producing a video, as well as an audio album. The audio version will be released in early October, with songs produced by Spandau Ballet producer Richard Burgess and arranged by fellow Landscape member John Walters. A single, *Criminal World*, is released this Friday (August 7). The performance will be filmed, with choreography by Arlene Phillips, for promotional use, as well as eventual release as a video album. A tour of rock venues showcasing the presentation is planned soon after the release of the LP. Hot Gossip are pictured celebrating the deal on Virgin chairman Richard Branson's Little Venice houseboat and he was there with the group's management, DinDisc personnel, plus Richard Burgess and John Walters.

Lustig launches Luggage and signs Donovan

VETERAN MUSIC industry artist manager and concert promoter Jo Lustig is launching his own record label, The Luggage Label, and it debuts with a single, *Doing The English*, by folk-rock band The Home Service, newly-formed by ex-members of the Albion Band plus bass player Malcolm Bennett.

Coincidentally, Lustig has signed Donovan for management and may also put him on his Luggage Label if he cannot secure a suitable recording deal with a record company.

"After 15 years in the business I feel I need my own label so that I know my artists will be getting 100

per cent commitment," said Lustig. "Too many of today's record companies do not follow through after signing an artist with enough promotional backing."

Other signings for the Luggage label include American comic actor and film maker Mel Brooks who Lustig represents in Europe. His latest film, *The History Of The World Part One*, is due in the autumn and although the soundtrack LP will be on Warners, Lustig will have a new original single by Brooks out on Luggage at the end of September.

Donovan is currently recording a new album — his first new production in three years — in

London and will be undertaking a UK tour in October.

"Donovan has no recording commitment in the UK and unless I can find a company prepared to give him sufficient promotion and merchandising I will probably release him on Luggage," said Lustig, who, during his 15 years in the business, has developed the careers of Pentangle, Steeleye Span, The Chieftains and Jethro Tull.

● Richard & Linda Thompson, also managed by Lustig, have set up their own label, Elixir Records, and its first release, *Strict Tempo*, an instrumental album by Richard Thompson, is only available by mail order.

ITS... ITS... ITS...
THE

SLITS

Captured at last by CBS...
released at once on a sensational single.

EARTHBEAT

Earthbeat — only The Slits could have made it.

7" and special
3 track 12"
versions
available in
full colour
picture bag.

The Slits.
Earthbeat

CBS 7" A 1498
CBS 12" 13 A 1498



Taken from
their forth-
coming album
*'Return
Of The
Giant Slits.'*



EMI HAS SIGNED singer/keyboard player/producer Thomas Dolby to a worldwide deal. Dolby, who has worked with M, Joan Armatrading, Foreigner and Lene Lovich, releases his first single through EMI on August 24. Entitled *Europa And The Pirate Twins (R6051)*, the record, in 7" and 12" forms, will appear on Dolby's own Venice In Peril Records label. His debut album and "an extraordinary one-man stagemusical using computer-generated music and video-montage techniques" are planned for the autumn. Pictured (l to r): Hugh Stanley-Clarke (EMI A & R), Guy Holmes (EMI promotions), Steve Howard (Street Music, Dolby's publishers), Thomas Dolby Terry Slater (EMI head of A & R), Tony Simons (Pure Management), Steve Fernie (EMI business affairs).

Ad man takes on Cube-Electric catalogue with Dakota label

A NEW record label, Dakota Records, takes off this month and with it the dormant Cube-Electric labels which have been acquired by Dakota for licensing.

Behind the label is former advertising man Alan Smith, until recently joint managing director of Chess Advertising with which he worked on marketing campaigns for Charisma, Chrysalis, Island and PRT Records.

"My first priority is to make the bulk of the Cube/Electric catalogues available again," said Smith. "And to this end we are offering dealers a special introductory discount during August on a rising scale according to the volume of product ordered."

Apart from albums by John Williams, Joan Armatrading, Procul Harum, The Move, Gordon Giltrap and T Rex, Dakota will also be re-releasing the T Rex single *Hot Love/Jeeper (BUG 90)*, "by public demand".

Smith will also be signing new acts to Dakota to build its own catalogue but will be restricting signings to no more than three per year. "That way we can commit ourselves fully to their development," he added.

First release on Dakota is a medley single of Sam Cooke Hits (DAK 1) also available on 12" (12DAK 1).

Pressing and distribution for Dakota will be through PRT, and its offices are based at 14A Shouldham Street, London W1 (01 723 8233).

Duo team up to form Zodiac

THE TALENTS of arranger/writer/producer Richard Hewson and writer/producer/promotion man Phil Swern are being pooled in a new joint company, Zodiac Productions and Publishing.

One of their first projects is a single, *Show Me Where Your Funk Is* by Inner City

Express on Larry Uttal's Earlobe label. This will be followed by a 1940s "Hollywood sound" single using two girl singers and an orchestra under the name Bluebird.

Zodiac can be contacted via Phil Swern on 01 904 4816 or 01 904 0466 (messages).

BVA progress in MU talks



WHILE VIDEOGRAM makers and music publishers remain at loggerheads, the British Videogram Association has made progress in its negotiations with the Musicians' Union, signing a procedural agreement for the settlement of disputes which may arise concerning videograms. Pictured at the signing are John Morton (left), general secretary of the MU, and Michael Kuhn of PolyGram, chairman of the rights and industrial relations committee of the BVA. The agreement was anticipated at the BVA's annual general meeting (see MW, June 13) but a similar pact with the actor's union Equity, also predicted at the meeting, has not yet been signed. The BVA is now hoping to obtain an interim agreement on rates to be paid to musicians who appear on videograms within a matter of weeks.

MCA releases Buddy Holly LP

MCA IS releasing a new 20-track compilation Buddy Holly album entitled Love Songs (MCF 3117) to coincide with the annual Buddy Holly Week extravaganza taking place from September 7-14.

The album, which will be released on August 21, will be heavily promoted and will include TV advertising in the London and Midlands areas, starting September 9.

A four-track EP (MCA 252) will also be released on August 28.

PRT pressing goes to Damont

PRT HAS reached an agreement with Damont Records, whereby the PRT disc manufacturing facility will be transferred from its present Mitcham plant to the Damont factory at Hayes in Middlesex.

Certain key equipment and personnel will make the move to Hayes before the PRT plant closes down with 180 redundancies. PRT's distribution and sales operations will continue in Mitcham under general manager Howard Barrow.

Parker and RCA accused of fraud

NEW YORK: A scathing probate court report by court-appointed attorney Blanchard Tual, representing the late Elvis Presley's 12-year-old daughter, Lisa, accuses Colonel Tom Parker and RCA Records of "Collusion, conspiracy, fraud, misrepresentation, bad faith and overreaching limits". The report recommends: "A full accounting and possible investigation by the Grand Jury and the State Attorney General's Office."

The Court appointed Tual to protect Presley's daughter's interests in the matter of settlement of the estate, of which she is sole beneficiary. Tual's investigation urges the Court to "stop all payments to Parker from Presley's records, songs and films, and file an immediate suit to void all previous contracts with Parker." He further states that while agreements between Presley, Parker and RCA "may have been valid on their face... They are unethical, fraudulently obtained and against all industry standards."

Indeed, the report begins with the questioning of Parker's US citizenship (alleging that Parker was born in Holland), and accuses Parker of being "a super con artist". Specific allegations include:
 • An RCA payment of \$5 million for master tape rights, a practice Tual contends the company does not

follow with other artists, with half of the proceeds going directly to Parker.

• That Parker booked Presley into the International Hotel in Las Vegas at \$100-130,000 per week — considerably less than others of lesser stature were getting in Vegas at the time.

• Allegedly unethical payments (bypassing the estate) made by RCA to Parker for merchandising, promotion and other services following Presley's death.

RCA responded initially that it had not read the complete report and said: "There is no basis for any accusation against the company in relation to dealing with Elvis or his estate or Col. Tom Parker."

Island tape

ISLAND RELEASES its first cassette-only compilation this week. Hot You're Hot (Island ICT 4002) comes in the One Plus One format. Artists on the tape include Tom Tom Club, Bits & Pieces, Plastics, Robert Palmer, Grace Jones and Sly Dunbar.

Bubbling under

TWO RECORDS were omitted from last week's singles bubbling under list due to a technical error at BMRB. They were: Chemistry by The Nolans (Epic EPCA 1485), and Something On The Side by Winston Groovy (DJM DJS 10970).

Meat Loaf LP

THE NEW Meat Loaf album is ready at last. The follow-up album to Bat Out Of Hell which has now sold over 8 million copies worldwide, is entitled Dead Ringer (EPC 83645/cassette 40-83645) and is released through CBS on September 4. A single from the album, I'm Gonna Love Her For Both Of Us, is released the same day.

MUSIC & VIDEO WEEK

ISSN 0144-5782

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

SUBSCRIPTION RATES
 UK £34, Eire £41.50, Irish Europe \$108, Middle East, North Africa \$143, US, S. America, Canada, India, Pakistan \$168, Australia, Far East, Japan \$190.

40 Long Acre, London WC2E 9JT
 Tel: 01-836 1522
 Telex: 299485

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

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

Printed for the Publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation. All material copyright 1981 Music Week Ltd.

MID-SEPTEMBER LAUNCH

VIDEO FOR LEISURE

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

CERTIFIED 39,416 ABC SALES

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

The launch of Video For Leisure is excellent news if you've been worried by the circulation figures (and even more doubtful readership and percentage figures) of other video publications.

Starting with the October launch issue, Video For Leisure will be issued FREE to every buyer of HiFi For Pleasure and a banded circulation for the first twelve issues.

From now on advertisers will be able to reach a wide readership of people who already have a specific interest in home entertainment systems. Whether you sell or rent hardware or software you can't afford to ignore this fact if you want to influence this vigorous new market.

The circulation of HiFi For Pleasure is certified

by the Audit Bureau of Circulations with a current ABC figure of 39,416.

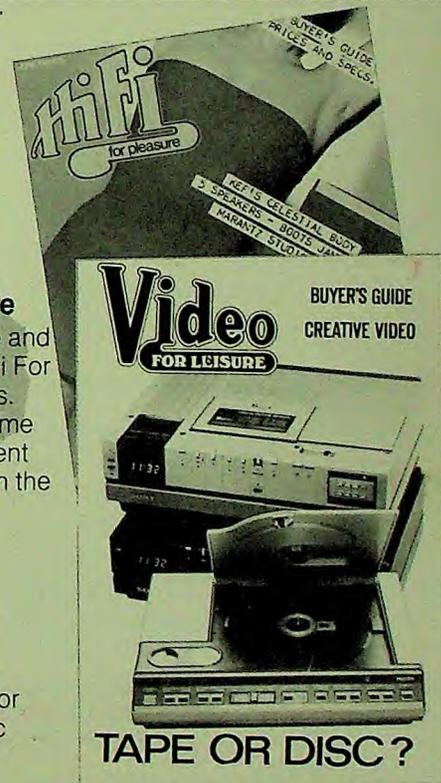
The video magazine with real influence

Video For Leisure will have all the prestige and influence of HiFi For Pleasure backing it. HiFi For Pleasure has been on the market for 10 years. It's authoritative. Highly regarded. And its name alone carries weight in the home entertainment market. The new magazine's association with the parent magazine ensures respect both for editorial content and the advertisements.

Guaranteed value for advertisers

Remember, the audited circulation figure means you'll be reaching and talking to a guaranteed regular readership of interested potential purchasers. It's outstanding value for money. You reach customers at an economic cost per thousand. And there's no wastage.

Yes, Video For Leisure is going to be the magazine that gets results. Everyone's going to know about the launch of Video For Leisure backed by £40,000 national publicity campaign. If you really want to step up your sales of video hardware or software, make sure you're in it!



Video For Leisure
 Spotlight Publications Ltd.
 40 Long Acre, London WC2E 9JT

Contact: Bob Thrussell,
 Clive Benton or Jacky Lilburn
 on 01-836 1522

NEWS

HMV 'big bang' wins sales

By TERRI ANDERSON
THE SUCCESS of HMV's "big bang" theory for the creation of its retail universe is indicated by a 50 per cent jump in business at the chain's new Manchester store since its recent drum-banging opening.

And comparable results are expected after the gala relaunch of HMV's giant London store last week. The completion of the £500,000 redevelopment at HMV Oxford Street was marked by relaunch celebrations which ran for a week and drew

thousands of extra potential customers to the store.

HMV marketing director Ian Gray told MW: "We are following the same launch pattern which has proved so successful in Manchester. The 'big bang' and the week of in-store events has proved a very good idea. It is expensive, but doing up the store and giving it this kind of good start has re-established us as the top record shop, and confirmed that HMV Oxford Street is the flagship for the retail trade as well as for HMV shops."

Gray revealed that the opening week of events at the new 7,000 square foot superstore in

Manchester saw trade reach unprecedented levels for HMV in that city. Now, after several weeks of "normal" trading, the increase in turnover has apparently settled on a plane about 50 per cent above the average achieved at the original smaller shop nearby.

"We don't expect to see that much of an increase at Oxford Street," Gray said, "but we hope for an increase of around 10 per cent — and 10 per cent at Oxford St is worth the turnover of two high street record shops."

A champagne party for guests from the record and video industry, and other retailers, was held last Tuesday, at which the official ribbon cutting was done by Ian Dury, assisted by Thorn EMI chairman Sir Richard Cave and the "new" Nipper. The Oxford Street relaunch coincided with the 80th birthday of

the original canine model for HMV's trademark.

The public events started the following day with a PA by chart topping artist Shakin' Stevens, and other acts slated to appear at the store included Linx, Dollar and Modern Romance.

Saturday's list of events included an in-store disco, half price sales of named LPs at different times during the day, and a draw for £500-worth of albums. On the new video floor a £25 reduction on any VCR was offered, while a three-hour blank video cassette was given away with any three pre-recorded ones bought.

As at Manchester, local DJs (Graham Dene and Nicky Horne of Capital) hosted record play sessions.

When HMV's new Glasgow superstore is opened later this summer the company plans to follow the same launch plans.



- 20 (17) ELECTRIC LIGHT ORCHESTRA: Hold On Tight
- 19 (16) BILL WYMAN: Si Si Je Suis Un Rock Star
- 18 (12) TUDOR: FEN P O L E
- 17 (14) WUNDERBAR SHAKIN' STEVENS: Green Door
- 16 (12) ROYAL PHILHARMONIC ORCHESTRA: Hooked On Classics
- 15 (12) KIM WILDE: Water On Glass
- 15 (15) SPANDAU BALLET: Chant No. 1
- 14 (13) ANEKA: Japanese Boy
- 14 (9) DEBBIE HARRY: Backfired
- 14 (11) DURAN DURAN: Girls On Film
- 14 (7) HUMAN LEAGUE: Love Action
- 14 (9) TIGHT FIT: Back To The Sixties
- 13 (5) UB40: One In Ten
- 12 (13) STEVIE WONDER: Happy Birthday
- 11 (9) EDDY GRANT: I Love You Yes I Love You
- 11 (14) KIM CARNES: Draw Of The Cards
- 11 (9) REO SPEEDWAGON: Take It On The Run
- 10 (15) DEXY'S MIDNIGHT RUNNERS: Show Me
- 10 (7) EXILE: Heart & Soul
- 10 (10) GARY U.S. BONDS: Jole Blon
- 10 (8) OUR DAUGHTER'S WEDDING: Lawn Chairs
- 10 (—) U2: Fire
- 9 (9) CARL CARLTON: She's A Bad Mama Jama
- 9 (—) GENESIS: Abacab
- 9 (—) HAZEL O'CONNOR: We're All Grown Up
- 9 (13) JACKSONS: Walk Right Now
- 9 (6) MOODY BLUES: The Voice
- 9 (5) RICK SPRINGFIELD: Jessie's Girl
- 9 (—) SIMPLE MINDS: Love Songs
- 9 (8) UNDERTONES: Julie Ocean
- 9 (—) WAY OF THE WEST: See You Shake
- 8 (11) ABBA: Lay All Your Love On Me
- 8 (—) ART GARFUNKEL: Heart In New York
- 8 (11) DEPECHE MODE: New Life
- 8 (7) KID CREOLE/COCONUTS: I Am
- 8 (—) LOOK: Feeding Time
- 8 (5) SOFT CELL: Tainted Love
- 8 (9) VISAGE: Visage
- 7 (—) CLIFF RICHARD: Wired For Sound
- 7 (6) FLAT TOPS: Bop Won't Stop
- 7 (8) GIDEA PARK: Beach Boy Gold
- 7 (6) REX SMITH/RACHEL SWEET: Everlasting Love
- 7 (5) SIOUXSIE & THE BANSHIES: Arabian Knights
- 7 (12) SPECIALS: Ghost Town
- 7 (6) THIN LIZZY: Trouble Boys
- 7 (—) ULTRAVOX: Thin Wall
- 6 (—) CHAS & DAVE: Turn That Noise Down
- 6 (—) EVELYN KING: I'm In Love
- 6 (—) FUNKAPOLITAN: As The Time Goes By
- 6 (—) HUANG CHUNG: Hold Back The Tears
- 6 (7) KIKI DEE: Midnight Flyer
- 6 (5) POINTER SISTERS: Slow Hand
- 6 (5) RANDY CRAWFORD: Rainy Night In Georgia
- 6 (6) STEVIE NICKS: Stop Dragging My Heart Around
- 6 (—) STAR TRACKS: Star Tracks
- 6 (7) 999: Little Red Riding Hood
- 5 (—) CUBAN HEELS: My Colours Fly
- 5 (—) ELECTRIC LIGHT ORCHESTRA: Twilight
- 5 (6) GARY GLITTER: When I'm On I'm On
- 5 (—) JANE KENNAWAY: Year 2000
- 5 (—) LOBO: Caribbean Disco Show
- 5 (—) NICK STRAKER BAND: Like Dust
- 5 (—) PHILLIP RAMBOW: A Star In Her Own Right
- 5 (—) PRETENDERS: I Go To Sleep
- 5 (—) QUINCY JONES: Betcha Wouldn't Hurt Me
- 5 (8) SHEENA EASTON: For Your Eyes Only
- 5 (15) SQUARES: Tempted
- 5 (9) STAR SOUND: Stars On 45
- 5 (6) THIRD WORLD: Dancing On The Floor

Truce in Nolan case

A TRUCE was called last week in the contracts dispute involving the Nolan Sisters. The three eldest sisters — Linda, Bernadette and Maureen — and their father, Tommy Nolan, are being sued by Derek Block Agency for alleged breach of a 1978 exclusive agency contract. The case is also against the Mel Bush Organisation who, it is alleged, conspired with the Nolans to break the contract.

The three sisters gave undertakings to a High Court judge that pending a further hearing in the case, they will not accept any offers of employment from agents other than Derek Block without first consulting Derek Block.

Tommy Nolan and the Mel Bush Organisation pledged not to induce or procure any breach of the 1978 agreement.

Counsel for Derek Block said the interim agreement was not intended to dispose of the dispute, but was merely a means of holding the position until a further hearing in about a month. He told Mr Justice Glidewell that the sisters had now given six months notice to terminate their 1978 worldwide agency agreement with Derek Block. The agreement was therefore due to expire in mid-December.

Defence counsel told the judge that the undertakings were given without prejudice to the defendants' contention that they were acting honestly and lawfully and without prejudice to their counter-claim against Derek Block for damages for alleged breach of contract.

Promo People take over Woolworth calls from RS

THE TOP 200 Woolworth record departments will from this week be included in the call cycle of Alan Wade's Promo People dealer promotion force.

In an agreement reached with Woolworth's record buyer Pat Toomey and Record Merchandisers, the arrangement will be much the same as that which existed with Record Sales until shortly before that company was wound up. That involved 120 stores only.

Toomey told MW: "The arrangement is not too different to that with RS. It's an extremely useful service. They will keep our staff informed about new records; they will give them a look at those records (because although we try to make sure the staff know what new product looks like things do get lost in the welter of mail) which will help them when selling."

"Promo People will act as an information service to make sure that our store staff in the record departments are as up to date as record shop staff everywhere. They will have to agree with me on which titles to promote — the promo reps can't have carte blanche on what to promote, and my staff can't have

carte blanche on what to order."

Wade said that the number of shops covered by his 22 reps on a five-day call cycle is 1,250. This will not increase because 200 indies have been "weeded out" to be replaced by the Woolworth branches. By agreement, whichever titles are selected for promotion to the Woolworth's staff will be stocked by RM.

EMI's MOR section is reorganised

THE MOR department of EMI Records UK is to be "merged" into the mainstream music division of EMIR with effect from next month.

General manager Vic Lanza will assume responsibility for MOR A&R activities, reporting to A&R director Terry Slater, and the marketing aspect will become the responsibility of EMI/Liberty UK general manager John Cavanagh and his staff.

Three jobs will disappear, namely the marketing promotion manager (Peter Hunsley), A&R controller (David Lale) and press officer (Sally Major), but EMI Records UK marketing director Peter Buckleigh stated that "every effort" is being made to offer alternative employment within the Thorn EMI group.

Dealer Tour places

MAGNET RECORDS is the latest company to book a stand for Music & Video Week's autumn Dealer Tour, and Belt Up Promotions have booked to be at the London venue only. (See MW, August 1, for the full list of exhibitors.)

Guide to segue singles

- Title (sound style) / Artist / Label / Number / Distributor.
- A TRIBUTE TO THE PUNKS OF '76 (Various punk) / Abstract ABS 004 / Stage One
 - AIN'T NO MOUNTAIN HIGH ENOUGH (Diana Ross) / Boys Town Gang / Moby Dick DICK IT / VEA.
 - AIN'T NO STOPPIN' (McFadden and Whitehead etc) / Enigma / Creole CRXCL / CBS & Creole.
 - BACK TO THE SIXTIES (Various) / Tight Fit / Jive JIVE 002 / CBS.
 - BEACH BOY GOLD / Gidea Park / Sonet STONE 2162 / PRT.
 - BEACH BOY MEDLEY / Beach Boys / Capitol CL 213 / EMI.
 - CALIFORNIA GOLD / (Beach Boys) / Adrian Baker / Polo 125 / CBX Creole.
 - CARIBBEAN DISCO SHOW (Various) / Lobo / Polydor POSP 302 / Polygram.
 - DANCE ON (Shadows) / Mojo / Creole CR 17 / CBS & Creole.
 - HOLLIE DAZE / Hollies / EMI 5229 / EMI.
 - HOME COOKIN' (Sam Cooke) / Bandanna / Dakota DAKI / Pinnacle.
 - HOOKED ON CLASSICS (Various) / Louis Clark & RPO / RCA 109 / RCA.
 - HOT LICKS (Shadows) / Silhouettes / MCA 740 / CBS.
 - I LOVE MUSIC (O'Jays etc) / Enigma / Creole CR 14 / CBS & Creole.
 - SEASONS OF GOLD (Four Seasons) / Gidea Park / Polo 14 / CBS & Creole.
 - STARS ON 45 VOL I (Beatles) / Starsound / CBS A1102 / CBS.
 - STARS ON 45 VOL II (Abba) / Starsound / CBS A1407 / CBS.
 - STARTRAX CLUB DISCO (Bee Gees etc) / Various / Picky KSY 1001 / PolyGram.
 - SUPREMES MEDLEY / Supremes / Motown TMG 1180 / EMI.
 - SUMMER FUN MEDLEY (Beach Boys) / California / RCA 103 / RCA.

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

INTERNATIONAL MUSIC SHOW

OLYMPIA

1-7 January 1982

Exhibition Manager
Caroline True 01-729 2666

"In Hoagyland 1981"

The new concept album from Georgie Fame/Annie Ross/Hoagy Carmichael BLP 181. Release date Tuesday 18th, distributed by PRT. Contact PRT for details on a special deal on 01-640 3344.

WYND-UP RECORDS

14 Birch Lane,
Longsight,
Manchester.
Tel: 061 224 2823

Kilbirnie Place,
Tradstone Industrial Estate,
Glasgow.
Tel: 041 429 5155

NOW HAVE IN STOCK ALL

MAGNETIC VIDEO

TITLES IN VHS AND BETA FORMAT, ALL AT DEALER PRICE.

FIVE GOOD REASONS FOR DEALING IN GARY U.S. BONDS

GARY US BONDS SINGLE 'JOLÉ BLON',
RECORDED WITH BRUCE SPRINGSTEEN
IS ALREADY RECEIVING SATURATION AIRPLAY
NATIONWIDE

'JOLÉ BLON' AND HIS LAST HIT
'THIS LITTLE GIRL'
BOTH ON
GARY'S CLASSIC ALBUM 'DEDICATION'

GARY AND HIS BAND WILL BE APPEARING
IN TWO SELLOUT SHOWS
AT LONDON'S VENUE ON AUGUST 14 & 15

HEAVY RADIO & PRESS EXPOSURE INCLUDING
LIVE INTERVIEWS WITH CAPITAL RADIO'S
ROGER SCOTT & ON
RADIO ONE'S ROUND TABLE

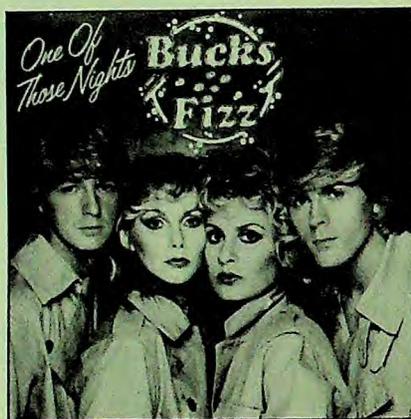
TRADE AND CONSUMER ADVERTISING
WITH FULL BACK UP IN-STORE MERCHANDISING
FOR SINGLE AND ALBUM

SINGLE: — 'JOLÉ BLON' EA 127
ARRANGED AND PRODUCED BY MIAMI STEVE & BRUCE SPRINGSTEEN

ALBUM: — 'DEDICATION' AML 3017
FEATURING BRUCE SPRINGSTEEN & THE 'E' STREET BAND
AND INCLUDING THE SINGLES 'THIS LITTLE GIRL' & 'JOLÉ BLON'



RED HOT SHOTS



BUCKS FIZZ

ONE OF THOSE NIGHTS

b/w Always Thinking Of You

RCA 114

IN PICTURE BAG

Taken from the album 'BUCKS FIZZ'

RCA LP 5050. CASSETTE RCA K 5050

TV ADVERTISING:-

Now Commenced - ATV

From 12th August - LWT

From 19th August - SOUTHERN

Radio Campaign commences 12th August.

KATE ROBBINS

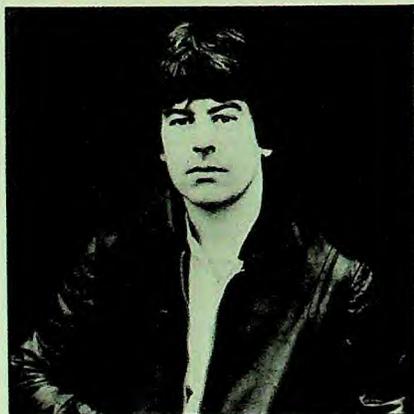
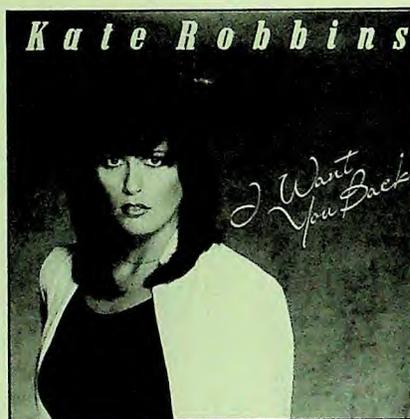
I WANT YOU BACK

b/w Anytime At All RCA 108

IN PICTURE BAG

TV ADVERTISING

Now Commenced - LWT/ATV/GRANADA



GERARD KENNY

RED HOT RADIO

b/w Summertime Sunshine

RCA 105

A new single already picking up major radio play!



ORDER FORM CHART

● = PLATINUM (One million sales)

● = GOLD (500,000 sales)

● = SILVER (250,000 sales)

TOP 75 SINGLES

British Market Research Bureau Ltd 1981, publication rights licensed exclusively to Music & Video Week and broadcasting rights to the BBC. All rights reserved.

| Week | Last Week | Wks on Chart | TITLE | Artist (producer) | Publisher | Label number |
|------|-----------|--------------|------------------------------------|---|---------------------------------|------------------------------------|
| 1 | 1 | 4 | GREEN DOOR | Shakin' Stevens (Stuart Colman) | Francis Day & Hunter/EMI | Epic EPCA 1354 (C) |
| £ 2 | 3 | 4 | HOOKED ON CLASSICS | Louis Clark/RPO (Jarratt/Reedman) | Chappell/MCPS/Eaton | RCA 109 (R) |
| 3 | 2 | 4 | HAPPY BIRTHDAY | Stevie Wonder (Stevie Wonder) | Jobete/Black Bull | Motown TMG 1235 (E) |
| £ 4 | 10 | 5 | BACK TO THE SIXTIES | Tight Fit (Ken Gold) | Various | Jive JIVE 002 (C) |
| 5 | 4 | 5 | CHANT NO. 1 | Spendau Ballet (Richard/James/Burgess) | Reformation | Reformation/Chrysalis CHS 2528 (F) |
| ▲ 6 | 15 | 4 | GIRLS ON FILM | Duran Duran (Colin Thurston) | Carlin/Tritec/Peterman & Co | EMI 5206 (E) |
| ▲ 7 | 29 | 2 | LOVE ACTION (I BELIEVE IN LOVE) | Human League (Martin Rushent/Human League) | Dinsong/Virgin | Virgin VS 435 (C) |
| 8 | 7 | 7 | WALK RIGHT NOW | Jacksons (Jacksons) | Carlin | Epic EPCA A 1294 (C) |
| ▲ 9 | 19 | 3 | HOLD ON TIGHT | Electric Light Orchestra (J. Lynne) | Jet/April | Jet 7011 (C) |
| 10 | 8 | 8 | FOR YOUR EYES ONLY | Sheena Easton (C. Neall) | United Artists | EMI 5195 (E) |
| ▲ 11 | 20 | 7 | BEACH BOY GOLD | Gidea Park (Adrian Baker) | Various | Sonet STONE 2162 (A) |
| 12 | 5 | 9 | GHOST TOWN | Specials (Collins) | Plangent Visions | 2 Tone CHSTT 17 (F) |
| £ 13 | 17 | 3 | WATER ON GLASS/BOYS | Kim Wilde (R. Wilde) | Rickim/RAK | RAK 334 (E) |
| ▲ 14 | 27 | 4 | CARIBBEAN DISCO | Lobo (Boom/Baltman) | Copyright Control/Chappell | Polydor POSP 302 (F) |
| 15 | 11 | 10 | NEW LIFE | Depeche Mode (D. Miller) | Mute/Sonet | Mute MUTE 014 (RT/SP) |
| 16 | 6 | 8 | CAN CAN | Bad Manners (Roger Lomas) | Magnet Music | Magnet MAG 190 (A) |
| 17 | 12 | 11 | DANCING ON THE FLOOR | Third World (-) | Blue Mountain | CBS A 1214 (C) |
| 18 | 16 | 6 | SHOW ME | Dexy's Midnight Runners (Visconti) | EMI | Mercury DEXYS 6 (F) |
| £ 19 | 60 | 2 | JAPANESE BOY | Aneka (N. Ross) | EMI | Hansa/Ariola HANSA 5 (A) |
| 20 | 13 | 14 | BODY TALK | Imagination (Swain/Jolly) | Red Bus | R&B RBS 201 (A) |
| ▲ 21 | 36 | 3 | WUNDERBAR | Tanpole Tudor (A. Winstanley) | Warner Brothers | Stiff BUY 120 (C) |
| ▲ 22 | 28 | 4 | SI SI, JE SUIS UN ROCK STAR | Bill Wyman (Wyman) | Ripple/Paper/ITCIATV | A&M AMS 8144 (C) |
| £ 23 | 54 | 2 | ONE IN TEN | UB40 (UB40/R. Falconer) | New Claims/ATV | DEP Int. DEP 2 (SP) |
| 24 | 14 | 5 | LAY ALL YOUR LOVE ON ME | Abba (Andersson/Ulvaeus) | Bocu | Epic EPCA 131456 (C) |
| £ 25 | 25 | 8 | TAKE IT ON THE RUN | Reo Speedwagon (Cronin/Richard/Beamish) | Warner Brothers | Epic EPCA A 1207 (C) |
| ▲ 26 | 45 | 3 | TAINTED LOVE | Soft Cell (M. Thorne) | Copyright Control | Bizzare BZS 2 (F) |
| ▲ 27 | 9 | 7 | STARS ON 45 (VOL. 2) | Star Sound (Jaep Eggermont) | Bocu/ATV (Britco) | CBS A 1407 (C) |
| 27 | 34 | 3 | STARTRAX CLUB DISCO | Various (Bruce Baxter) | Various | Picksy KSY 1001 (F) |
| 29 | 18 | 6 | SAT IN YOUR LAP | Kate Bush (Kate Bush) | Kate Bush Music | EMI 5201 (E) |
| 30 | 21 | 6 | VISAGE | Visage (Visage/Ure) | Island/Virgin/Copyright Control | Polydor POSP 293 (F) |
| £ 31 | 52 | 2 | I LOVE MUSIC | Enigma (N. Wright/L. McCutcheon) | Various | Creole CR 14 (C/CR) |
| 32 | 24 | 12 | YOU MIGHT NEED SOMEBODY | Randy Crawford (Tommy Lipuma) | Rondor | Warner Brothers K 17803 (W) |
| 33 | 30 | 8 | I'M IN LOVE | Evelyn King (M. Brown) | Leeds | RCA 95 (R) |
| £ 34 | 37 | 3 | ARABIAN NIGHTS | Siouxsie & The Banshees (Siouxsie & The Banshees) | Pure Noise/Chappell/Virgin | Polydor POSP 309 (F) |
| £ 35 | 35 | 5 | SHE'S A BAD MAMA JAMA | Carl Carlton (L. Haywood) | Warner Brothers | 20th Century TC 2488 (R) |
| 36 | 32 | 3 | BACKFIRED | Debbie Harry (Rodgers/Edwards) | Warner Brothers | Chrysalis CHS 2526 (F) |
| 37 | 26 | 5 | NEVER SURRENDER | Saxon (Saxon/Thomas) | Saxongs/Carlin | Carrere CAR 204 (W) |
| 38 | 22 | 9 | (YOU DON'T STOP) WORDY RAPPINGHOOD | Tom Tom Club (French/Stamley) | Island | Island WIP 6694 (E) |

| Week | Last Week | Wks on Chart | TITLE | Artist (producer) | Publisher | Label number |
|------|-----------|--------------|---|---|-----------------------------|-------------------------------|
| £ 39 | 39 | 2 | FIRE | U2 (Steve Lillywhite) | Blue Mountain | Island WIP 6679 (E) |
| £ 40 | 69 | 2 | RAINY NIGHT IN GEORGIA | Randy Crawford (Tommy Lipuma) | KPM/EMI | Warner Brothers K 17840 (W) |
| ▲ 41 | 47 | 3 | (COVER PLUS) WE'RE ALL GROWN UP | Hazel O'Connor (T. Visconti) | Albion | ION 1018 (SP) |
| 42 | 40 | 4 | I LOVE YOU, YES I LOVE YOU | Eddy Grant (Grant) | Marco/Intersong | Ice/Ensign ENY 216 (R) |
| 43 | 23 | 10 | NO WOMAN NO CRY | Bob Marley & The Wailers (Smith/Blackwell) | Rondor | Island WIP 6244 (E) |
| 44 | 41 | 4 | JULIE OCEAN | The Undertones (Balf/Jones) | West Bank/Warner Bros | Ardeck ARDS 9 (E) |
| £ 45 | 64 | 2 | OUTSIDE INSIDE | Classic Nouveaux (Solo/Sweeney) | Chappell | Liberty BP 403 (E) |
| 46 | 33 | 6 | MOTORHEAD (LIVE) | Motorhead (V. Malia) | United Artists | Bronze BRO 124 (F) |
| 47 | 46 | 3 | WE'RE ALMOST THERE | Michael Jackson (Holland) | Jobete | Motown TMG 977 (E) |
| 48 | 43 | 5 | DANCING THE NIGHT AWAY | Vogues (Daigle/L. Herbler) | EMI | Mercury MER 76 (F) |
| £ 49 | 53 | 3 | LAWNCHAIRS | Our Daughter's Wedding (Simon/Our Daughter's Wedding) | Chrysalis | EMI America EA 124 (E) |
| 50 | 44 | 4 | TEMPTED | Squeeze (Bechirian/Costello) | Illegal | A&M AMS 8147 (C) |
| £ 51 | 67 | 2 | YOU'LL NEVER KNOW | Hi Gloss (G. Salerni) | Peterman/Carlin | Epic EPCA 1387 (C) |
| £ 52 | 72 | 2 | DRAW OF THE CARDS | Kim Carnes (Val Garay) | Rondor/Chrysalis/WB | EMI America EA 125 (E) |
| 53 | 38 | 11 | MEMORY | Elaine Paige (Andrew Lloyd Webber) | Really Youthful/Faber | Polydor POSP 279 (F) |
| 54 | 31 | 13 | ONE DAY IN YOUR LIFE | Michael Jackson (Sam Brown III) | Jobete | Motown TMG 976 (E) |
| £ 55 | 71 | 2 | TROUBLE BOYS | Thin Lizzy (Thin Lizzy/Kit Woolven) | Heath Levy | Vertigo LIZZY 9 (F) |
| £ 56 | 57 | 3 | LADY (YOU BRING ME UP) | Commodores (Commodores/Carmichael) | Jobete | Motown TMG 1238 (E) |
| 57 | NEW | | CHEMISTRY | Nolans (Nicky Graham) | Graham/Heath Levy/Bixpy/ATV | Epic EPCA 1485 (C) |
| 58 | 42 | 11 | GOING BACK TO OUR ROOTS | Odyssey (Steve Tyrrell) | April | RCA 85 (R) |
| £ 59 | 66 | 2 | TURN IT ON | Level 42 (Mike Vernon) | ATV/Absolute | Polydor POSP 286 (F) |
| 60 | 51 | 6 | COMPUTER LOVE/THE MODEL | Kraftwerk (-) | EMI | EMI 5207 (E) |
| 61 | NEW | | STOP DRAGGIN' MY HEART AROUND | Stevie Nicks (Jimmy Iovine) | Warner Brothers | WEA K 79231 (W) |
| 62 | 49 | 4 | STORM TROOPER IN DRAG | Paul Gardiner/Gary Numan (Numan) | Numan Music | Beggars Banquet BEG 61 (W) |
| 63 | NEW | | LOVE SONG | Simple Minds (Steve Hillage) | EMI | Virgin VS 434 (C) |
| 64 | 59 | 7 | ROCK 'N' ROLL DREAM COME TRUE | Jim Steinman (Iovine/Steinman) | April | Epic/Cleveland EPC A 1236 (C) |
| 65 | 63 | 3 | LOVE'S MADE A FOOL OF YOU | Matchbox (P. Collins) | Southern | Magnet MAG 194 (A) |
| 66 | NEW | | HAND HELD IN BLACK & WHITE | Dollar (T. Horn) | Island/Carlin | WEA BUCK 1 (W) |
| 67 | 50 | 5 | ON THE BEAT | B.B. & Q. Band (J. F. Petrus) | Warner Brothers | Capitol CL 202 (E) |
| 68 | NEW | | PRINCE OF DARKNESS | Bow Wow Wow (-) | Copyright Control | RCA 100 (R) |
| 69 | 61 | 15 | STAND & DELIVER | Adam & The Ants (Chris Hughes) | EMI | CBS A 1065 (C) |
| 70 | 48 | 9 | RAZZAMATAZZ | Quincy Jones/Patti Austin (Jones) | Rondor | A&M AMS 8140 (C) |
| 71 | NEW | | EVERYBODY SALSA | Modern Romance (Migheal/Dean/James) | B.A.M./Chappell | WEA K 18815 (W) |
| 72 | NEW | | WALKIN' INTO SUNSHINE | Central Line (R. Carter) | Central Line | Mercury MER 78 (F) |
| 73 | NEW | | ONE OF THOSE NIGHTS | Bucks Fizz (Andy Hill) | Stave Nickelodeon/RAK | RCA 114 (R) |
| 74 | 56 | 6 | JIMMIE JONES | Vapors (D. Tickle) | EMI | Liberty BP 401 (E) |
| 75 | 70 | 6 | HEAVEN & HELL (Theme from TV series The Cosmos) | Vangelis (Vangelis) | Warner Brothers | BBC 1 (R) |

A-Z TOP WRITERS

| | |
|--|----|
| Arabian Nights (Siouxsie & The Banshees) | 34 |
| Back To The Sixties (Various) | 4 |
| Backfired (Rodgers/Edwards) | 36 |
| Beach Boy Gold (Various) | 11 |
| Body Talk (Jolly/Swain/John/Ingram) | 20 |
| Can Can (Trad. Arr. Bad Manners) | 16 |
| Caribbean Disco (Erbee/Goazewyn/Stam/Umbertio) | 14 |
| Chant No. 1 (Kamp) | 5 |
| Chemistry (N. Graham/R. Smith) | 57 |
| Computer Love/The Model (Hutter/Bartof/Schult) | 60 |
| Dancing On The Floor (B. Clarke) | 17 |
| Dancing The Night Away (Denis/Danyse/La Page) | 48 |
| Draw of the Cards (Carnes/Ellingson/Com/Garay) | 52 |
| Everybody Salsa (Dean/James) | 71 |
| Fire (U2) | 39 |
| For Your Eyes Only (Conti/Leason) | 10 |
| Ghost Town (Dammers) | 12 |
| Girls On Film (Duran Duran) | 6 |
| Going Back To Our Roots (L. Dozier) | 58 |
| Hand Held In Black & White (Horn/Woolly) | 66 |
| Happy Birthday (Wonder) | 3 |
| Heaven & Hell (Vangelis) | 75 |
| Hold On Tight (Lynne) | 9 |
| Hooked On Classics (Various) | 2 |
| I Love Music (Various) | 31 |
| I Love You, Yes I Love You (Grant) | 42 |
| I'm In Love (Kashif) | 23 |
| Japanese Boy (B. Heatie) | 19 |
| Jimmy Jones (D. Fanton) | 74 |
| Julie Ocean (J. O'Neill) | 44 |
| Lawnchairs (Rico/Silva) | 49 |
| Lady (You Bring Me Up) (King/Hudson/King) | 56 |
| Lay All Your Love On Me (Andersson/Ulvaeus) | 24 |
| Love Action (Burdani/Oakley) | 7 |
| Love Song (Kerri/Simple Minds) | 63 |
| Love's Made A Fool (Of You) (Holly/Montgomery) | 65 |
| Memory (Wabber/Elo/Nunn) | 53 |
| Motorhead (Liva/Kilmister) | 46 |
| Never Surrender (Saxon) | 37 |
| New Life (V. Clark) | 15 |
| No Woman No Cry (Ford) | 43 |
| One Day In Your Life (S. Brown III/R. Armand) | 54 |
| One In Ten (UB40) | 23 |
| One Of Those Nights (Burns/Most) | 73 |
| On The Beat (Malavasi/Slade) | 67 |
| Outside Inside (Solo/Sweeney) | 45 |
| Prince Of Darkness (Various) | 68 |
| Rainy Night In Georgia (T. J. White) | 40 |
| Rock 'N' Roll Dream Come True (Steinman) | 64 |
| Razzamatazz (Temperton) | 70 |
| Sat In Your Lap (Bush) | 29 |
| She's A Bad Mama JAMA (Haywood) | 35 |
| Show Me (Rowlands/Paterson) | 18 |
| Si Si, Je Suis Un Rock Star (Wyman) | 22 |
| Stand & Deliver (Adam) | 69 |
| Starstruck Club Disco (Various) | 27 |
| Stop Draggin' My Heart Around (Petty/Campbell) | 61 |
| Storm Trooper In Drag (Gardiner/Numan) | 62 |
| Tainted Love (Ed Cobb) | 25 |
| Take It On The Run (Richrath) | 25 |
| Tempted (Tilbrook/Difford) | 50 |
| Trouble Boys (Brønner) | 55 |
| Turn It On (Badarou/King/Gould/Gould) | 59 |
| Visage (Various) | 30 |
| Walkin' Into Sunshine (Beckles/Francis/Carter) | 72 |
| Walk Right Now (M. J. & R. Jackson) | 8 |
| Water On Glass (MER/Wilde) | 13 |
| We're Almost There (Holland/Holland) | 47 |
| Wonderbat (T. Pole) | 21 |
| We're All Grown Up (O'Connor) | 41 |
| You Don't Stop Wordy Rappinghood (Weymouth) | 38 |
| You'll Never Know (Salerni/Hurt) | 51 |
| You Might Need Somebody (T. Snow/N. O'Bryne) | 32 |

BUBBLING UNDER

The 25 bubbling under titles have no specified position and are listed in alphabetical order. None of these titles have appeared in the Top 75 in the previous four weeks.

- AIN'T NO MOUNTAIN HIGH ENOUGH, Boystown Gang, WEA DICK 1
- ANOTHER ONE BITES THE DUST, Eastwood/General Saint, Greensleeves GRED 56
- AS TIME GOES BY, Funkapollitan, London LON 001
- BETCHA WOULDN'T HURT ME, Quincy Jones, A&M AMS 8157
- COASTIN', Coast To Coast, Polydor POSP 303
- DANCE ON, Mojo, Creole CR 17
- DON'T STOP YOUR LOVE, Kelly Marie, Calibre PLUS 8
- EVERLASTING LOVE, Smith/Sweet, CBS CBSA 1405

- HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere CAR 183
- HOT LICKS, Silhouettes, MCA 740
- I AM, Kid Creole/Coconuts, Island WIP 6728
- I WANT YOU BACK, Kate Robbins/Beyond, RCA 108
- JOLE BLON, Gary U.S. Bonds, EMI America EA 127
- MIDNIGHT FLYER, Kiki Dee, Ariola ARO 266
- NICE AND SOFT, Wish, Excaliber EXC 511
- PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y 10
- SHAKE IT UP TONIGHT, Cheryl Lynn, CBS A 1436

- SLOW HAND, Pointer Sisters, Planet K 12530
- SOMETHING ON THE SIDE, Winston Groovy, DJM DJs 10970
- SUGAR DOLL, Jets, EMI 5211
- SUPREMES MEDLEY (PARTS 1&2), Diana Ross/Supremes, Motown TMG 1180
- TEARDROPS, George Harrison, Dark Horse K 17837
- URGENT, Foreigner, Atlantic K 11665
- WHEN I'M ON I'M ON, Gary Glitter, Eagle ERS 009
- YOU ARE FOREVER, Smokey Robinson, Motown TMG 1237

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.

IF YOU DON'T GET CURED BY STEVE HACKETT - YOU COULD HAVE PROBLEMS

THE DEMAND FOR 'CURED' THE NEW STEVE HACKETT ALBUM WILL BE HEAVY SO ORDER NOW!

SUPPORTED BY A MAJOR CAMPAIGN:

- CONSUMER PRESS ADS
- STORE & VENUE DISPLAYS
- LONDON UNDERGROUND SIGHTS
- NATIONAL BILL POSTERS

TO BE FEATURED ON THE FORTHCOMING CONCERT TOUR



On Tour August 22nd • Folkestone, Less Cliff Hall 23rd • Poole, Arts Centre 24th • St Austell, Cornwall Coliseum 26th • Ipswich, Gaumont 27th • Nottingham, Rock City 28th
• Reading Festival (Special Guest) September 29th • Portsmouth, Guild Hall 30th • Bristol, Colston Hall • October 1st • Gloucester, Leisure Centre 2nd • Hanley, Victoria Halls 3rd
• Liverpool, Empire 4th • Newcastle, City Hall 5th • Edinburgh, Playhouse 6th • Sheffield, City Hall 7th • Birmingham, Odeon 8th • Manchester, Apollo 9th
• York, University 11th • London, Hammersmith Odeon 12th • London, Hammersmith Odeon

ALBUM CDS 4021 CASSETTE 7144 153
SHIPPING MONDAY AUGUST 17TH

INCLUDES THE SINGLE 'HOPE I DONT WAKE' C/W 'TALES OF THE RIVER BANK' (NOT ON ALBUM) CB 385

AVAILABLE FROM POLY GRAM

CHARISMA RECORDS & TAPES



RETAILING

Edited
by
TERRI ANDERSON

THE MAYOR of Islington with Lyntone MD, Paul Lyntone, inspecting an automated seven-inch press when the expansion of the factory was officially marked by a civic visit.

Two firms facing up to some pressing problems

RETAILERS OFTEN remark, without much amusement, on the apparently rather ironic fact that although record sales are down, they have out-of-stock problems with a number of titles at any given time.

They argue that there must be a great deal of spare factory capacity at the moment, so current product — or indeed any product — should always be available.

Dealers who think along these lines will be both pleased and puzzled to hear that UK pressing capacity has recently increased appreciably.

Two well-known and solidly-established independent pressing companies, Damont and Lyntone, have made big investments in their factories.

Damont Records has installed four new automatic presses, and a new material handling system whereby the vinyl is stored in huge tanks outside the factory building and is blown through to the presses as required. Recycled vinyl is also used there, mainly for singles. New boilers, cooling towers and pumps have also been installed.

Believing that "tape is the coming thing" Damont's MD Monty Presky has finally joined all other sizeable plants by putting in cassette

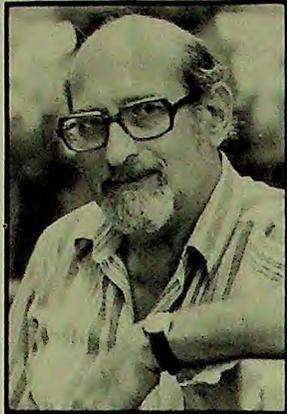
duplication machinery. Always an innovator and experimenter (his factory developed a new, faster and cheaper way to make picture discs, for example) Presky has been looking at cassette packaging, now that he has become involved in producing the goods. One improvement on the rigid, plastic, expensive-to-make cassette case could be a floppop pack. The similarity to a cigarette packet could be increased in the future, Presky guessed, by having cassette singles in vending machines — offering the week's top ten, perhaps.

Hopeful sign

When Lyntone commissions its factory extension it will have more than doubled its weekly capacity — from 40,000 each of singles and albums to 100,000 of each.

Such investment from two independent custom pressing companies is a hopeful sign in the depths of a recession such as the record business is undergoing.

There are assorted reasons why Monty Presky and Paul Lyntone are making the investment. Some are based on a belief that the enterprising independents will keep a good share of the traditional record industry for as long as that



MONTY PRESKY, MD of Damont Records: "Business is going more and more to the independents."

industry exists. And both MDs close their arguments with the simple statement: "You can't stand still today."

Also, Lyntone adds, there is a need for more pressing capacity not merely to cater for an existing market, but for creating a larger, more diverse one. For instance, Lyntone started making flexidiscs (or Slimdiscs) in 1957 and current production stands at about half a million a week. Capacity will rise to three times that figure when expansion is complete. The majority are used by direct mail or publishing companies, but Lyntone recalls: "Originally we meant them to be a new carrier of pop music. But we were not ready technically to feed a very wide market. Then we were taken over by the Rank Organisation — which had its own record side, with an agreement with Decca."

"I also had the idea of a book of records — filmsies in a kind of book form which could be played without taking the book to pieces — but by the time Rank pulled out of the record business in 1961 and I regained my independence I could not raise the capital to carry out that idea on my own."

Lyntone is well aware that there will not be a call for all his capacity all the time, but he knows that independent labels need indie pressing capacity. And sometimes they will need it in a big way at very short notice.

Quality control

The major record manufacturers cannot be run in a way that allows them to offer flexibility. This is something that both Damont and Lyntone see as their strength for the future.

Lyntone adds that he is making a point of offering the most stringent quality control — and manufacture by engineers who are in many cases also musicians. One in ten of his output of discs is checked by sight, and the number listened to varies according to type of product. A faulty returns rate last year of 3,000 records out of 3,000,000 would appear to back that up.

Presky echoes Lyntone's thoughts: "We are the leading independent, and business is going more and more to the independents. As far as independent labels are concerned, anyone could start a label tomorrow and go out and buy all the services needed, for a price. But an indie label, when buying pressing, prefers an independent factory, because they are afraid that at a major pressing plant their product would be at the end of a line of priorities."

TIP SHEET

Edited
by
SUE FRANCIS

Session musicians team up for the UK

THE TURANO/Sawyer Band, alias Los Angeles session musicians Joe Turano and Dan Sawyer, recently arrived in the UK to form their own band are looking for a record deal, preferably with an independent label "because they are often more open-minded in their approach to pop music".

The band has been rehearsing with four British musicians to get what they describe as a fusion of British/American rock sounds.

Turano recently finished recording

vocals on Ricky Lee Jones' new LP, having sung on her first album; Sawyer's past credits include albums with Joe Cocker, as well as playing on the Grease and Urban Cowboy film soundtrack albums.

The two decided to make the move to London in order to expand their musical activities and find new inspirations. Already they have played several gigs in the London area including Dingwells, the Greyhound and The Venue.

CONTACT: George Horgan (manager) on (01) 278 1904.

Youth club pop contest provides exposure for non-professionals

K-TEL RECORDS and Radio One disc jockey Peter Powell will spearhead a national pop talent contest, aimed at giving a non-professional band within the National Association of Youth Clubs the chance to win £1,000 worth of musical equipment and the chance of a recording contract.

The talent hunt is open to people aged between 16 and 21 and will be climaxed by a showcase appearance on December 12 in London's Dominion Theatre. Closing date for

entries is August 31.

Powell commented: "This isn't planned as a competition as such, but it will give bands the chance to display their talents, and it is quite possible that acts not reaching the final audition may still be offered recording contracts or offers of work. What is important is the exposure."

CONTACT: NAYC 'Opportunity Rocks' office, 70 St Nicholas Circle, Leicestershire, LE1 5NY. Tel: (0533) 29514.

Radio artist seeks single deal

BERNIE PARRY, Radio Tees singer/songwriter who has been in residence at the Darlington Arts Centre, has just released his first single and would now like to interest a major in it and his musical fantasy project to be recorded by Tees this summer for transmission during the Christmas period.

The single, out on the Celtic Music label, is called The A to Z Of London and has an anti-

whaling B side, Green Peaceful Ocean. It features members of the band Flexus, who accompanied Parry on this and the project The Fish And The Stars, a fantasy in narrative and song heard at the Arts Centre recently.

CONTACT: David Cousins, programme controller, Radio Tees, 74 Dovecot Street, Stockton-on-Tees, Cleveland. Tel: (0642) 615111.

US-Italian singer looks to UK

LOU MONTE, Italian American singer with 18 gold records to his credit, would like to tie in UK engagements with his regular visits to Italy where he does yearly television specials.

You may remember him from Robin and the Seven Hoods with

Frank Sinatra. Or you may have heard one of his hits like Pepino, the Italian Mouse, the off-the-wall ditty that sold 9½ million records worldwide. This spring he released a new album and single, Shaddap You Face on Audiofidelity Records in the US.

Monte's act encompasses a repertoire of some 500 songs. His following in the US is quite understandably the hard core millions of Italian descent. He tours every summer throughout US but would like to spread his wings to include the UK.

CONTACT: Spotlite Enterprises, 8400 Sunset Blvd, Sunset Towers West, Suite 2E, Los Angeles, California 90069 (212) 586 6750.

Contest finalist visits London

ILZE PLATAISS is a talented singer/songwriter with a haunting voice that stays with you and she'll be in London in early October, meeting record companies, after her third year in a row as finalist at the Castlebar Song Contest.

Patrick Boyle, her publisher, believes she has something special and Ilze Plataiss will be performing her song, Slow Motion, in Castlebar on September 30.

CONTACT: John Nice at the Valentine Music Group, 7 Garrick Street, London WC2. Tel: (01) 240 1628.

Indie seeks songs

NEWLY FORMED independent label Davenhall Records needs original, modern, pop songs "suitable for recording by a girl vocalist", says director John Woodruff. The label is also looking for psychedelic bands with good, new songs in the psychedelic style.

CONTACT: A&R manager John Woodruff, 184 Steal Road, Bramhall, Stockport SK7 2LL.

PR firm starts pop column

PR COMPANY Malcolm James Ltd has been commissioned to write a record and concert review column for the magazine *Inside Mayfair* — published by the Residents' Association of Mayfair — and they would like to receive records, press releases and photographs. The company, run by James and Malcolm Blackburn, is also involved in the music business through personal management and is planning to expand this part of its business. To this end they are seeking artists.

CONTACT: Malcolm James Ltd, 131 Clarence Gate Gardens, London NW1. Tel: (01) 723 5247.



ANOTHER FIRST involving an artist who is known for his co-operative attitude towards the business which makes, markets and sells his records has been notched up. For the first time Cliff Richard is lending his name (and face) to merchandising — for a calendar which is being produced by Danilo Printing and Promotion. This is already in production, and will be sold in, and distributed to the record trade by EMI (although it will be sold on mail order by Danilo).

EMI is taking the rare marketing step of advertising the calendar on the back of the picture bag for the new Cliff single, *Wired For Sound* (EMI 5221).

In another so far unique venture, announced last week, the paperback version of Cliff Richard's autobiography is to be distributed to the record trade exclusively through Wynd-Up. Pictured at a meeting of the prime movers in this deal are (left to right) Bill Latham, who ghost wrote the book with the singer; Richard Barnes, sales manager at Publishers Hodder and Stoughton; Cliff Richard; and Wynd-Up MD Colin Reilly.

Edited
by
CHRIS WHITE

TALENT

Bagatelle go international

THE EMERALD Isle has not exactly been notable for producing international rock and pop acts during the last decade, with the Boomtown Rats, and Van Morrison and Them, probably being Ireland's biggest musical contributions. Four-piece Dublin band Bagatelle could enhance the Republic's track record however.

Formed just over two years ago, the band consists of John O'Brien on lead guitar, blues harp and vocals, Liam Reilly keyboards, guitar and vocals, Ken Doyle bass guitar and vocals, and Wally McConville, drums, percussion and vocals. They have a recording deal with PolyGram Records (Ireland) which has resulted in a string of hit records for them in Ireland, and the group regularly play to audiences of more than 20,000 at outdoor pop festivals.

Now Bagatelle need to prove that Ireland can produce an international rock act. Polydor in the UK recently



BAGATELLE

released *Second Violin*, written by Liam Reilly and produced by Gus Dudgeon. The group are recording an album with Dudgeon geared to the worldwide market, and a showcase gig is planned for London's The Venue in September.

PolyGram Records (Ireland) managing director John Woods has a close personal involvement with Bagatelle. He met founder member Liam Reilly at an Irish song festival in

May 1978.

"Reilly was holding down a nine till five job, but was writing some very good material. The first song I heard was *Summer In Dublin*, and I was attracted by the lyrics and melody immediately. It was obvious that he was a great songwriting talent," Woods says.

In another 12 months before Reilly found the musicians that he wanted to work with, and Bagatelle was born. Woods' policy for the band was to team them with a record producer who could give their music "international appeal". Polydor house producer Chris Harding produced the *Summer In Dublin* single, a huge hit in Eire, while Gus Dudgeon was brought in for the *Trump Card* and *Second Violin* singles. Dudgeon is also producing their new album, *Bagatelle*, scheduled for release next month.

"The band have enormous international potential because their music has crossover appeal," Woods adds. "Polydor in both Hamburg and London became interested in the band at a very early stage."

Although not a hit in the UK, *Second Violin* picked up a lot of radio airplay and Woods is confident that the *Bagatelle LP* will add to the group's stature. "It is likely that the album will be released throughout Europe, and also in the US where nothing has yet been released," he adds.

"The interesting thing is that the group don't intend to leave Ireland, like some of their pop predecessors have done in the past — but that won't affect their chances of cracking the worldwide market."



Sisters full of surprises

IN TIMES when, increasingly, the harsher your sound, the hipper you are, The Roches come as a refreshing alternative.

And two albums into a four album deal with Warners, Maggie, Terre and Suzzy Roche now look like matching their far-reaching critical success with a commercial breakthrough.

Emerging from Greenwich Village shortly after the likes of Bob Dylan and Joni Mitchell had put its name on the map, the sisters' roots lay firmly in folk; but their act, while still containing traditional Irish folk tunes, has broadened into a variety of styles (from Cole Porter to Handel) which highlight their incredible vocal range and flexibility.

However, the sisters write most of their material, which is notable for the bittersweet lyrics and use of key changes to heighten the meaning of their words.

"We write in fits and starts," says Terre Roche. "We can't

write to command, we really do have to wait for it to happen."

The Roches don't usually tour with a band, relying instead on their own acoustic guitars for the only backing. But on recent UK tours fans (folk purists and rock fans) may have been surprised by the addition of ex-King Crimson guitarist Robert Fripp on certain numbers, an odd combination to say the least.

"I like the odd combination," Terre grins. "Robert first saw us in New York before we actually signed to Warners. He wanted to produce an LP with us and as we were about to sign with Warners and they wanted to collaborate with Robert in some way as well it was an ideal arrangement. His production was a real vote of confidence in us and he's been a great inspiration to us."

After their current mini UK tour ends the sisters will go back to the US to start their next album. Maybe their return to our shores will be on a wave of commercial success.

News in brief...

A NEW Steve Hackett album, *Cured* (Charisma), is out next week in time to tie-up with a UK and European tour kicking off in Folkestone and ending at Odeon, Hammersmith, on October 11 and 12... *Siouxsie & The Banshees*, *Joe Jackson's Jumpin' Jive*, *Simple Minds*, *U2* and *Killing Joke* among

bands booked for this year's Edinburgh Rock Festival which starts next week... *Bobby Harrison*, ex-Procul and Snafu, has teamed up with black lead guitarist *Gus Isidore*, as writing partners in new band *Niagara* which their Southampton based management company says is involved in "heavy negotiations with a major record company"... *The Bungalow Bar*, Paisley, which for years served as a major club venue for punk in the West of Scotland, forced to close due to financial difficulties.

Edited
by
NICOLAS SOAMES

News in brief...

SIX NEW titles from Philips back catalogue join the mid-price Sequenza label launched earlier this year, as well as 20 tapes in what is the first major Sequenza cassette campaign.

Also from the PolyGram stable, there are additions to DG's Privilege mid-price label, six LP/MP titles ranging from Bruch's *Violin Concerto* and Bach's *Double* with the Oistrakh family, and the first three *Sibelius Symphonies*, to a Dvorak orchestral selection conducted by Rafael Kubelik.

FOLLOWING THE extensive coverage given to the return to the concert platform of John Ogdon after a long mental illness, dealers might like to know that HMV and Hamish Hamilton have combined in a joint promotion of *Virtuoso*, a new biography of the pianist by his wife Brenda Lucas and Michael Kerr, and a reissue of Bartok's *Piano Concerto No 3* and Shostakovich's *Piano Concerto No 2* (SXLP/TC 30514).

VLADIMIR ASHKENAZY makes a rare appearance on a non-Decca label — he has recorded Tchaikovsky's *Piano Trio In A minor* with Itzhak Perlman and Lynn Harrell for HMV (ASD 4036).

TWO PREMIERE recordings of works by Schubert are released by DG — *Die Freunde von Salamanka* and *Der Spiegelritter* with Hermann Prey, Edith Mathis and others, conducted by Theodor Guschlbauer (2LP, 2707 126).

Piano music gets a boost

A COLLECTION of interesting piano records have come from RCA and CBS, including the latest disc from the legendary Vladimir Horowitz.

Despite being in his seventies, Horowitz continues to display remarkable technique and, naturally, his distinctive musical approach is unchanged, and previous Horowitz concert records have sold well.

Now RCA is releasing the *Horowitz Concerts 1978-9*, (RL/RK 13775), which contains Schumann's *Fantasiestucke Op 111*, Mendelssohn's *Scherzo A Capriccio* and Rachmaninov's *Piano Sonata No 2 In B Flat Minor*.

Artur Schnabel remains another 20 century piano legend, and RCA releases a new compilation of

various works mainly, though not entirely, recorded at public concerts in the US in 1961.

There is Schumann's *Symphonic Studies Op 13* and the *C Major Arabesque* and *Albeniz' Navarra*; but also there is Debussy's *La Plus Que Lente* recorded in June 1970 in Rome when the pianist was 83. The record (RL/RK 13850) also includes Ravel's *Forlane* from *Le Tombeau De Couperin*.

CBS' piano records are interesting in a very different way. We have become accustomed to the thoughtful records of Mozart's *Piano Concerts* played by Murray Perahia, but now he is shown in a very different light — playing Bartok's *Sonata* (1926), the *Improvisations On Hungarian Peasant Songs Op20*, the *Suite Op*

14 and the *Out Of Doors Suite*, (76650/41). Curiously, neither the *Improvisations* nor the *Out Of Doors* is available in the catalogue of the majors though it has been available on import. This is, of course, the 100th anniversary of Bartok's birth.

Though little known in this country, the pianist Raymond Lewenthal has made a special study of the music of the 19th Century eccentric French composer Alkan, and CBS has now released for the first time in the UK a volume of Alkan's music.

Finally, CBS has coupled Chopin's *Sonatas Nos 2 and 3* performed by Four Ts' Ong on one record (61149/40), — they were originally brought out with different couplings at the end of the Seventies.

Florilegium's double scoop

TWO OF the cycles currently under way with *Florilegium*, Decca's authentic instruments label, are now on the market.

Malcolm Binns' cycle of the *Piano Sonatas* by Beethoven is brought to a conclusion with the release of *Volume 4* which contains the *Hammerklavier*, *Les Adieux* and the *Opus 110* and *111*.

The fourth set of *Mozart Symphonies* in the cycle by Christopher Hogwood and the *Academy* directed from the violin by Jaap Schroder, this latest set — *Volume 2* — comprises eleven symphonies written when Mozart was aged from 10-16.

CBS gets behind score for Clash Of The Titans

FOLLOWING THE general success CBS has had with records of film soundtracks, the company is promoting the release of Rosenthal's score from *Clash Of The Titans*.

The film, which stars Olivier, Maggie Smith, Claire Bloom and Ursula Andress, is on general release and CBS is running various direct dealer/cinema links with displays at both places — a project which worked well in the Manhattan campaign.

The release (73588/40) features the LSO conducted by Laurence Rosenthal. Also on CBS is the release of the original soundtrack of Neil Simon's successful film *California Suite*, with the composer, Claude Bolling on piano. The work was, of course, released on RCA with the flautist Elena Duran playing a prominent role, but this CBS version (73991/40) is the original soundtrack, even though it has taken some years for it to appear in the UK.

CLASSICAL

Two DG LPs from Daniel Barenboim

DANIEL BARENBOIM may not be the best-selling recording artist that he was when making the much acclaimed Mozart cycle with the ECO and the Beethoven *Piano Sonatas* as a young man, but he remains an impressive musician — and one of varied talents.

Previewing his two Proms appearances in September, DG has released two albums, one devoted to the piano and one to the orchestra.

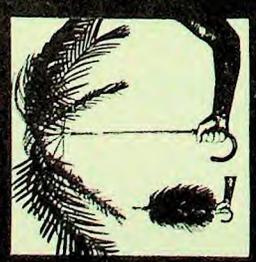
On the first (2531 271), Barenboim plays Liszt's *B minor Sonata*, the *Dante Sonata* and the *Rigoletto Paraphrase*, and on the other (2531 324) he conducts the ECO in *Symphonies No 46 and 47* by Haydn. Both are also available on cassette.

EMI's tribute to Menuhin

IN MEMORY of Hephzibah Menuhin, the pianist who died on January 1 this year, EMI is re-issuing two performances which indicated the breadth of her musicianship.

She plays with members of the Amadeus String Quartet in Schubert's *Trout Quintet*, and with her brother Yehudi Menuhin and the cellist Maurice Gendron Beethoven's *Ghost Trio* (SXLP/TC 30523).

DOMINO EFFECT
 LA DOLCE VITA
 on
Stiletto
 R.E.C.O.R.D.S
 STL 1
 distributed by PRT

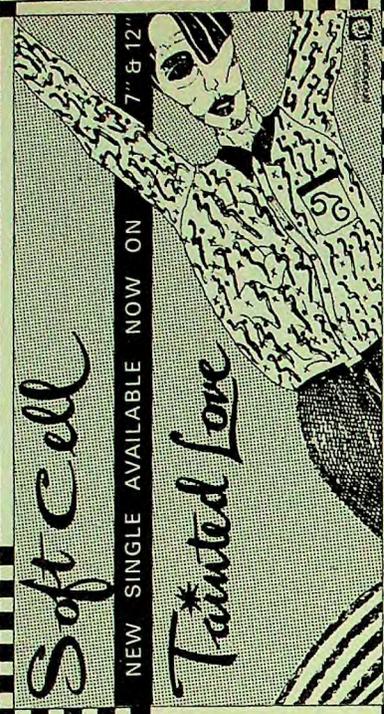



CARPENTERS
Beechwood
 4-5789

1981 A&M Records Ltd. All Rights Reserved. AMS 8153



Soft Cell
 NEW SINGLE AVAILABLE NOW ON 7" & 12"
Tainted Love



TOP 75 SINGLES

Week-ending August 15, 1981
 ○ MILLION (PLATINUM)
 ● ½ MILLION (GOLD)
 ○ ¼ MILLION (SILVER)

| | | | | | | | | | |
|----|---|---|--------------------------------|-----|--|-------------------------|----|--|---------------------------|
| 1 | GREEN DOOR Shakin' Stevens | ○ | Epic EPCA 1354 | 26 | TAINTED LOVE Soft Cell | Bizzare BZS 2 | 51 | YOU'LL NEVER KNOW Hi Gloss | Epic EPCA 1387 |
| 2 | HOOKED ON CLASSICS Louis Clark/RPO | | RCA 109 | 27 | STARS ON 45 (VOL. 2) Star Sound | CBS A 1407 | 52 | DRAW OF THE CARDS Kim Carnes | EMI America EA 125 |
| 3 | HAPPY BIRTHDAY Stevie Wonder | ○ | Motown TMG 1235 | =27 | STARTRAX CLUB DISCO Various | Picksy (KSY) 1001 | 53 | MEMORY Elaine Paige | Polydor POSP 279 |
| 4 | BACK TO THE SIXTIES Tight Fit | | Jive JIVE 002 | 29 | SAT IN YOUR LAP Kate Bush | EMI 5201 | 54 | ONE DAY IN YOUR LIFE Michael Jackson | Motown TMG 976 |
| 5 | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) Spandau Ballet | ○ | Reformation/Chrysalis CHS 2528 | 30 | VISAGE Visage | Polydor POSP 293 | 55 | TROUBLE BOYS Thin Lizzy | Vertigo LIZZY 9 |
| 6 | GIRLS ON FILM Duran Duran | | EMI 5206 | 31 | I LOVE MUSIC Enigma | Creole CR 14 | 56 | LADY (YOU BRING ME UP) Commodores | Motown TMG 1238 |
| 7 | LOVE ACTION (I BELIEVE IN LOVE) Human League | | Virgin VS 435 | 32 | YOU MIGHT NEED SOMEBODY Randy Crawford | Warner Brothers K 17803 | 57 | CHEMISTRY Nolans | Epic EPCA 1485 |
| 8 | WALK RIGHT NOW Jacksons | | Epic EPC A 1294 | 33 | I'M IN LOVE Evelyn King | RCA 95 | 58 | GOING BACK TO OUR ROOTS Odyssey | RCA 85 |
| 9 | HOLD ON TIGHT Electric Light Orchestra | | Jet 7011 | 34 | ARABIAN NIGHTS Stouxsie & The Banshees | Polydor POSP 309 | 59 | TURN IT ON Level 42 | Polydor POSP 286 |
| 10 | FOR YOUR EYES ONLY Sheena Easton | | EMI 5195 | 35 | SHE'S A BAD MAMA JAMA Carl Carlton | 20th Century TC 2488 | 60 | COMPUTER LOVE/THE MODEL Kraftwerk | EMI 5207 |
| 11 | BEACH BOY GOLD Glide Park | | Sonet STONE 2162 | 36 | BACKFIRED Debbie Harry | Chrysalis CHS 2526 | 61 | STOP DRAGGIN' MY HEART AROUND Stevie Nicks | WEA K 79231 |
| 12 | GHOST TOWN Specials | ● | 2 Tone CHST 17 | 37 | NEVER SURRENDER Saxon | Carrere CAR 204 | 62 | STORM TROOPER IN DRAG Paul Gardner/Gary Numan | Beggars Banquet BEG 61 |
| 13 | WATER ON GLASS/BOYS Kim Wilde | | RAK 334 | 38 | (YOU DON'T STOP) WORDY RAPPINGHOOD Tom Tom Club | Island WIP 6694 | 63 | LOVE SONG Simple Minds | Virgin VS 434 |
| 14 | CARIBBEAN DISCO Lobo | | Polydor POSP 302 | 39 | FIRE UZ | Island WIP 6679 | 64 | ROCK 'N' ROLL DREAM COME TRUE Jim Steinman | Epic/Cleveland EPC A 1236 |
| 15 | NEW LIFE Depeche Mode | | Mute MUTE 014 | 40 | RAINY NIGHT IN GEORGIA Randy Crawford | Warner Brothers K 17840 | 65 | LOVE'S MADE A FOOL OF YOU Matchbox | Magnet MAG 154 |

| | | | | | |
|----|-----|---|---|------------------|--------------------|
| 15 | 11 | Depeche Mode | | | |
| 16 | 6 | CAN CAN Bad Manners | ○ | Magnet MAG 190 | Albion 10N 1018 |
| 17 | 12 | DANCING ON THE FLOOR Third World | | CBS A 1214 | Ice/Ensign EMY 216 |
| 18 | 16 | SHOW ME Dexy's Midnight Runners | | Mercury DEXYS 6 | Island WIP 6244 |
| 19 | 60 | JAPANESE BOY Aneka | | Hansa HANSA 5 | Ardeck ARDS 9 |
| 20 | 13 | BODY TALK Imagination | ○ | R&B RBS 201 | Liberty BP 403 |
| 21 | 36 | WUNDERBAR Tempole Tudor | | Stiff BUY 120 | Bronze BRO 124 |
| 22 | 28 | SI SI, JE SUIS UN ROCK STAR Bill Wyman | | A&M AMS 8144 | Motown TMG 977 |
| 23 | 54 | ONE IN TEN UB40 | | DEP Int. DEP 2 | Mercury MER 76 |
| 24 | 14 | LAY ALL YOUR LOVE ON ME Abba | | Epic EPCA 131456 | EMI America EA 124 |
| 25 | 25 | TAKE IT ON THE RUN Ren Speedwagon | | Epic EPC A 1207 | A&M AMS 8147 |
| 66 | NEW | HAND HELD IN BLACK & WHITE Dollar | | | WEA BUCK 1 |
| 67 | 50 | ON THE BEAT B.B. & Q. Band | | | Capitol CL 202 |
| 68 | NEW | PRINCE OF DARKNESS Bow Wow Wow | | | RCA 100 |
| 69 | 61 | STAND & DELIVER Adam & The Ants | ● | | CBS A 1065 |
| 70 | 48 | RAZZAMATAZZ Quincy Jones/Parti Austin | | | A&M AMS 8140 |
| 71 | NEW | EVERYBODY SALSA Modern Romance | | | WEA K 18815 |
| 72 | NEW | WALKIN' INTO SUNSHINE Central Line | | | Mercury MER 78 |
| 73 | NEW | ONE OF THOSE NIGHTS Bucks Fizz | | | RCA 114 |
| 74 | 56 | JIMMIE JONES Vapors | | | Liberty BP 401 |
| 75 | 70 | HEAVEN & HELL (Theme from TV series The Cosmos) | | | BBC 1 |

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

BUBBLING UNDER

The 25 bubbling under titles have no specified position and are listed in alphabetical order. None of these titles have appeared in the Top 75 in the previous four weeks.

| | |
|---|---|
| AIN'T NO MOUNTAIN HIGH ENOUGH, Boystown Gang, WEA DICK 1 | EVERLASTING LOVE, Smith/Sweet, CBS CBSA 1405 |
| ANOTHER ONE BITES THE DUST, Eastwood/General Saint, Greenleeves GRED 56 | HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere CAR 183 |
| AS TIME GOES BY, Funkapolitan, London LON 001 | HOT LICKS, Silhouettes, MCA 740 |
| BETCHA WOULDN'T HURT ME, Quincy Jones, A&M AMS 8157 | I AM, Kid Creole/Coconuts, Island WIP 6728 |
| COASTIN', Coast To Coast, Polydor POSP 303 | I WANT YOU BACK, Kate Robbins/Beyond, RCA 108 |
| DANCE ON, Mojo, Creole CR 17 | JOLE BLON, Gary U.S. Bonds, EMI America EA 127 |
| DON'T STOP YOUR LOVE, Kelly Marie, Calibre PLUS 8 | MIDNIGHT FLYER, Kiki Dee, Ariola ARO 266 |
| | NICE AND SOFT, Wish, Excaliber EXC 511 |
| | PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10 |
| | SHAKE IT UP TONIGHT, Cheryl Lynn, CBS A 1436 |
| | SLOW HAND, Pointer Sisters, Planet K 12530 |
| | SOMETHING ON THE SIDE, Winston Groovy, DJM DJS 10970 |
| | SUGAR DOLL, Jets, EMI 5211 |
| | SUPREMES MEDLEY (PARTS 1&2), Diana Ross/Supremes, Motown TMG 1180 |
| | TEARDROPS, George Harrison, Dark Horse K 17837 |
| | URGENT, Foreigner, Atlantic K 11665 |
| | WHEN I'M ON I'M ON, Gary Glitter, Eagle ERS 009 |
| | YOU ARE FOREVER, Smokey Robinson, Motown TMG 1237 |



CHART SINGLE

The Nolans

BROADCASTING

Capital team
is finalised

THE NEW programming hierarchy at Capital Radio is now set following the appointment of Jo Sandilands as programme controller (see *MW*, August 8) and Tim Blackmore as head of programmes.

Peter James, who has looked after the station's classical programme *The Collection and Alternatives*, becomes head of music and Tony Hale, currently a senior producer with the BBC, switches to Capital as assistant head of music.

Hale has been a school teacher, has played with Sounds Incorporated and worked with the BBC as a Light Entertainment producer.

He is now working on Radio One's Road Show and says: "I'm very sad to leave the BBC because I've enjoyed my time with them but I've always wanted to work with Tim Blackmore and having been given this chance, I would be mad not to take it."

Channel Four budget

THE IBA has set the operating budget of TV's Channel Four company at £104m to cover the period from the setting up of the company until the end of March, 1983. As much as £49m of that will be paid in the form of subscriptions from the existing ITV franchise companies. The service is due to begin broadcasting in the autumn of 1982.

Hadmor pop series still
blighted by union dispute

HADMOR PRODUCTIONS feels that its pop nostalgia TV series *Unforgettable* is being unfairly ignored by programmers following a recent court decision and Hadmor director David Heath-Hadfield suggests that other similar independent productions could be in danger.

Technicians union ACTT has been granted leave to appeal to the House

of Lords against an injunction preventing its members blacking the 13 part *Unforgettable* which Thames started screening earlier this year, and a hearing has been set down for January 11, 1982.

The case is seen as the first test of the 1980 Employment Act and while TV stations are free to resume screening of the series, Heath-Hadfield says: "We are doing our best to get it shown but stations are a little reluctant about taking something with this sort of case

hanging over it.

"It may seem unfair on us but I can understand the stations' point of view in not wanting to get involved in internal union problems.

"I feel particularly sorry for the artists and I can see a parallel with the early days of the record industry when the big companies didn't want to accept independent productions.

"The album projects that were to be linked with the series have also gone by the board but we intend to keep going."

Midland co-operation may set trend

FROM OCTOBER 1 (as reported in *MW* last week) the ILR contractors in the Midlands will sell airtime through a unified operation to be known as Midlands Radio Sales, under the umbrella of London-based Independent Radio Sales.

This deal, which represents the biggest move so far towards the regional selling of ILR, takes in BRMB, Beacon, Centre Radio in Leicester, Mercia Sound and Radio Trent. The stations are now seeking a managing director for the new company, former RS&M general manager Malcolm Grant having turned down the job.

A spokesman for the stations says: "We believe that the Midlands radio stations have secured a formula through

Midlands Radio Sales that will act as a vanguard for independent Local Radio in its entirety."

The new company will work within the framework of Independent Radio Sales and chief executive designate Tony Logic says: "The coming

together of AIR Services and RS&M will enable IRS to provide the Midlands stations with the right operation in terms of staff and resources. The Midlands stations are to be congratulated on what is a revolutionary concept.

DJ reshuffle at Mercia Sound

IN A DJ re-shuffle at Mercia Sound Tony Gillham is taking over the Coventry ILR station's breakfast show, *Good Morning Mercia*, from Gordon Astley who is leaving to join Tiswas, ATV's children's programme.

Gillham, also Mercia Sound's head of music, has hosted the evening drive-time programme *Radioactive* since the station began broadcasting in May, 1980, and he plans to bring "a fresh new style of presentation to *Good Morning Mercia*", he says.

As a result of this move John Warwick, currently presenter of *Night Express*, takes over *Radioactive*, while his place on *Night Express* is taken by Jim Lee. Warwick previously worked as a presenter on Beacon Radio and BBC Radio Birmingham, and Lee has been presenting a variety of shows at Mercia Sound for the past year.



THE NEW manager for BBC Radio Merseyside, to replace Rex Bawden who is retiring at the end of the year, is Martin Henfield, currently working as a reporter at the BBC's Network Production Centre in Manchester.

He is expected to take up his post in late September and will immediately become involved in the preparations and staff training for the station's move to its new £1.5m purpose-built studios in Liverpool.

THE IBA has decided to award the ILR contract for the Londonderry, Northern Ireland, area to Northside Sound, the solitary franchise applicant.

The Northside Sound group is chaired by local farmer Peter Campbell-Grove and includes Robert Coulter, a former producer with BBC Northern Ireland and head of programmes, later controller, of BBC Scotland.

Edited
by
NIGEL HUNTER

PUBLISHING

No blues for the Bryants

TWO RECENT visitors to London were a legendary husband-and-wife songwriting team, Boudleaux and Felice Bryant. Mostly known perhaps in the country field, but also well remembered for their string of hits for The Everly Brothers, including *Bye Bye Love*, *Wake Up Little Susie* and *All I Have To Do Is Dream*.

"We've written about 5,000 songs now," disclosed Felice. "We generally write something every day, and our longest dry spell was a month. We write the songs down in 500-page legal ledgers, something which Chet Atkins suggested to us and which Stephen Foster, who wrote *My Old Kentucky Home*, used to have for his songs."

Boudleaux — whose name is the same as that of a French soldier who saved his father's life in the Great War — is part French and part Creek and Cherokee Indian, and was born in Georgia. Felice is an extremely effective mixture of Italian, Spanish and French, and was born in Milwaukee, Wisconsin.

They met in her home town in 1945. Boudleaux, who had started his music career as a country fiddler, was a member of the cocktail lounge quartet in the hotel where Felice was working as lift operator. They were married within five days of their first meeting, and have lived happily ever after since. Appropriately enough, in



BOUDLEAUX & Felice Bryant.

view of their whirlwind courtship, the first song they wrote together was called *I Can't Help It Blues*.

"We write all kinds of music," said Boudleaux. "Heavy rock, country, instrumentals — we've done something of just about everything. I studied violin for 12 years when I was young, and Felice's family were always singing opera around the house when she was young."

"There's lots of those 5,000 songs we haven't shown to anyone," added Felice. "That's because we're not happy with them yet or no one appropriate has asked us for a

song."

The duo have their own publishing company, House of Bryant, which is handled in the UK by Valentine Music. A rough estimate puts their total recorded song sales over the last 30 years at 2½ billion.

"We write both for specific people, who have asked us, and on an idea," Boudleaux explained. "We've just been to Holland to see the Duo Sterling, who are recording some of our material, and so is the British country singer Carey Duncan, who's done a reggae version of *All I Have To Do Is Dream*. It was a good excuse for us to come over."

One of the first UK singers to become profitably aware of the Bryant song output was the late Alma Cogan, who scored a substantial hit with *Willie Can*.

The Bryants obviously pay attention to current trends and who's interpreting them in the music world, but they don't believe in boarding bandwagons with their writing. Indeed, they try to do the opposite.

"There was a spell when there seemed to be nothing around but death songs," recalled Boudleaux. "Doomy things like *El Paso*, *Tom Dooley* and *Tell Laura I Love Her*. We showed our feelings by writing *Let's Think About Living*, which was a million seller worldwide for Bob Luman."

The Bryants have two sons — Dane, 32, who is active in music publishing and A&R work, and Del, 31, who works for BMI in the US. The Bryant home is 240 miles from Nashville, near Gatlinburg on the

edge of the Smokey Mountains National Park, and where Boudleaux and Felice are now quite used to seeing other local inhabitants like deer and bears wandering through their grounds.

They have no intention of putting themselves out to pasture, and believe there are some more good songs in them yet.

"We're like old wine," smiled Felice. "It gets better with age."

Squirrels at
the window
in Nashville. . .

PASSING THROUGH London recently was Clive Westlake, a songwriter who scored a string of hits with *Dusty Springfield* among others.

Westlake now lives in Germany, but commutes regularly to Nashville, where he is collaborating on songs with Roger Cook, now a Nashville resident. Westlake rates the atmosphere of Music City as ideal for songwriting.

"It's 100 per cent there," he enthused. "It's the music business like it used to be here in Britain, where the songs are all important."

"Everybody knows each other, and everybody's genuinely interested in what's going on and anxious to help and be a part of it if it's good and promising. Rog is like a magnet there, and a lot of artists are singing the songs we like to write. And there's squirrels at the window while you're working."

O'Keefe signs
with Mellin

TRISHA O'KEEFE Music has signed a sub-publishing deal for the world excluding the UK and Ireland with the Robert Mellin group of companies.

The agreement covers all the existing material in Trisha O'Keefe's catalogue, plus new copyrights coming from writers such as Norbert Stein.

She is also continuing her Precious production company and record label, which scored a hit with *You Gotta Be A Hustler* by Sue Wilkinson on *Cheapskate* a year ago.

O'Keefe regards the two Precious functions as "a launching pad" to attract attention from larger companies when initial success has been achieved.

Midem rates stay
at last year's level

THE UNIT prices for stands at Midem 1982 (January 25-29) have been pegged at the same level as last January, following representations from the Music Publishers' Association.

The MPA hopes that the "co-operation" and "realistic attitude" of the Midem organisation in making this concession will be continued in negotiations still proceeding about those participating without stands and on a proposal for a special arrangement for smaller publishers which has been put forward with the full backing of the British Overseas Trade Board.

"We're like old wine. . . it gets
better with age." — Felice Bryant

Reviewed
by
TONY JASPER

SELECT SINGLES



MICK JAGGER

CHART CERTS:

ROLLING STONES

Start Me Up (Rolling Stones RSR 108, EMI).

BUCKS FIZZ

One Of Those Nights (RCA 114, RCA).

CHAS AND DAVE

Turn That Noise Down (Rockney KOR 11/11 2, PRT).

QUINCY JONES

Betcha' Wouldn't Hurt Me (A&M AMS 8157, CBS).

SIMPLE MINDS

Love Song (Virgin VS 434 (12), Virgin).

FUREY BROS

When You Were Sweet Sixteen (Ritz 003, Spartan).

Others:

YARBROUGH & PEOPLES

Third Degree (Mercury MER (X), PolyGram). Some hesitancy on vocals and actual song lacks but all saved by thumping beat, handclapping, general verve and mix. Likely hit.

ANNA HAUSEN

Professionals (Human HUM 12).

Stage One. Joy Division, Echo & Bunnymen addicts will recognise musical territory, ideas, but overall driving beat and fetching girl lead with sound channel split please greatly.

MAX EDWARDS

Rockers Arena (Korova KOW 16, WEA). Lively reggae with ideas in instrumentation and girl back-ups, more might have been made of non-

vocal breaks or final vocal girl cooing but artist leads with authority.

THE PRAMS

A's Okay (Wabbit WWS 102, Pinnacle). Salisbury company, group rattle off catchy music, some gutsy guitar riffs, cute lyric idea and beg for deserved airplay. Liked.

SHEEBA

The Next Night (RITZ 002, Spartan). Vaguely sexy cover pic girls have touch of Nolans, impressively pump out pop fare at best in direct no nonsense chorus and it might have gone accapella.

SILHOUETTES

Hot Licks (MCA 740, CBS). Segued Shadows hits with Cliff Richard's guitarist Martin Jenner plus swirling strings, running order on A side means impressive Wonderful Land, Apache, Flingel Bunt finale but Riders In The Sky jaded opening.

BILLY LONDON

Woman (RSO 80, PolyGram). Flying Lizzards but male for female lead with Bowie inflections come to mind, more originality as record progresses and then less time wondering where the early riff comes from. Well put together.

BERNIE MARSDEN

Look At Me Now (Parlophone R6050, EMI). Whitesnake ace-guitarist with title track off second LP this summer (PCS 7217), in heavy vein which begs and only gets but brief fiery guitar instrumental in play-out, for vocals otherwise dominate.

JOE DOLCE

Reggae Matilda (Epic EPC A1497, CBS). Spanish vocal inflections on Australian associated song, talk-vocal longwinded mid-way chat-up, at best on chorus with back-ups. Might take off.

BOYS TOWN GANG

Ain't No Mountain High Enough (Moby Dick DICK 1, WEA). Motown classic gets boisterous early instrumentation before sensuous lady sweetly tells message as play-in to her own aggressive vocals with song becoming Remember Me and all very dramatic.

PATTI AUSTIN

Do You Love Me (Owest K17838, WEA). Delayed from July, gets noticeable Quincy Jones production with reminders of some arrangements for Brothers Johnson, disco stomper with good title line.

ART GARFUNKEL

A Heart In New York (CBS A1495, CBS). Off Scissors Cut (85259/40 - 85259), melodic tribute to many flavoured US city but saga of thoughts as plane touching down might seem mere memory in view of US airway crisis.

THE LAMBRETTAS

Decent Town (Rocket XPRES 62, PolyGram). An appealing sound without registering strongly either in tune or vocals to really sort it out from the general mass of releases but group's popularity should initially provide sales stimulus.

BRUCE "BABY MAN"

BAUM

Marty Feldman Eyes (Runaway RUN 3, Indie). Pick-up from US, Horn label, parody of recent Bette Davis Eyes hit from US comedian with home TV following and apparently fetching Stateside interest but not causing too much jollity from me.

ARTHUR LOUIS

Still It Feels Good (Mainstreet 12SPMS, Indie). Fine blues and in 12" form might attract more than collectors.

THE RECORDS

Imitation (Virgin VS442, Virgin). Basic ideas seem culled from number of discs and while the result has some plus factors a chart hit doesn't seem likely.

GORILLAS

Move It (Chiswick CHIS 151, EMI). Rough and rugged compared with original smooth but rock captivating Cliff Richard 1958 sparkler and without latter's magic though it has energy.

JETS

Sugar Doll (EMI 5211, EMI). Rock 'n' roll without up-front commercial appeal of Showaddywaddy - Matchbox, lead has Buddy Holly vocal inflections, entertaining and well performed.

VOICE

She's Leaving (Secret SHH 115, Stage One). Two guys who backed Ballard on his last two albums prove why with falsetto harmonies suited to ex-Argent man but while competent performance song is pretty but ordinary in terms of current chart hopes.

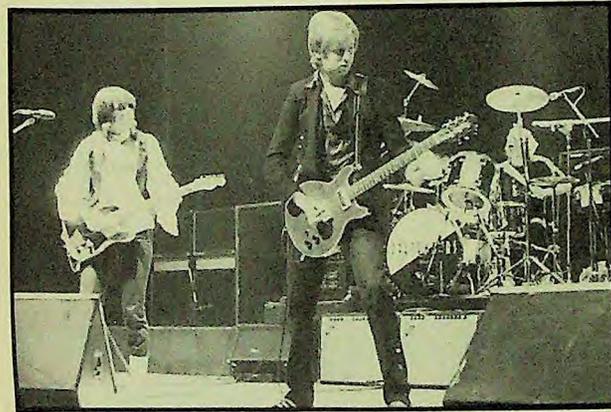
DRINKING ELECTRICITY

Random Particles/Subliminal (Survival SUR 001, Indie). OK disc with vocals split up between various sounds and instrumental quirks but overall it sounds in mould of releases from some time back.

THE LOOK

Feeding Time (MCA 736, CBS). Discordant beginning will deter DJs, accentuation of 'er's' at end of most chorus lines irritates, tune is heavy for words. Kinks do this kind of thing much better, pity talented group seem lacking in good material these days.

● = CHART CERTAINTY



PRETENDERS

Pretenders II. Real Records, SRK 3572. Producer: Chris Thomas. *Easily as good as any of their previous, highly successful, albums, with some exceptionally good tracks like I Go To Sleep and English Roses. Sales will have to kick off solely on the strength of their reputation and such LP track radio play they can get; should chart fairly quickly nevertheless, and a single - Day By Day c/w In The Sticks - is due for release later this month.*

FRANK MARINO

The Power Of Rock And Roll. CBS 84969. An excellent heavy rock album from the talented guitarist who was Mahogany Rush. The title track is superb. A huge seller.

ANY TROUBLE

Wheels In Motion. Stiff SEEZ 37. Producer: Mike Howlett. They have struggled to live up to *Melody Maker's* heralding tribute as the most exciting band since The

Pretenders, yet while they do not set the pulse racing, they do write and perform some consistently catchy pop songs. They all match up to the standard of the first track, and last single, *Trouble With Love*, yet none is quite different enough to suggest a strong chart entry.

OSCAR PETERSON

A Royal Wedding Suite. Pablo Today 2312 129. Producer: artist. With so much rubbish being produced on the back of the royal wedding, it comes as a pleasant change to review a record of value in itself, which also has a connection with the event. The master jazz pianist has chosen to interpret the proceedings in his own way with some dazzling pieces, mostly electric, often with orchestral backing.

VARIOUS

Vital Selection: Mighty Diamonds (VX 1005), **The Gladiators** (VX 1003), **Black Uhuru** (VX 1004). Three further welcome releases on Virgin's Vital Selection series which

with the £2.99 price tags should be steady catalogue sellers.

IAN HUNTER

Short Back n' Sides. Chrysalis. CHR 1326. Producers: Mick Ronson and Mick Jones. Hunter is unrecognisable on the cover and things aren't much different when the stylus hits the grooves. This is an excellent, if rather disconcertingly varied, album, but it's particularly surprising coming from Hunter. Very good for in-store play. May be ignored by Mott nostalgists, but could pull in a new audience for the singing/songwriting Super-Yob.

JANIS IAN

Restless Eyes. CBS 85040. Producer: Gary Klein. Janis Ian, like Joan Armatrading and other articulate female poets and observers of life, enjoys occasional periods of commercial success, and periods of obscurity. The superb quality of her music and lyrics will be constant - but sales will depend on a public taste which is anything but. This is a stronger, happier LP than the last, and deserves in-store play.

THE BEATLES

Early Years, Volumes 1 and 2. **Phoenix 1004 and 1005** (distribution President). Budget re-issues of the famous Hamburg Tapes, featuring the Beatles in their pre-EMI days. The recording quality leaves a lot to be desired - hardly surprising seeing these were originally recorded on an ordinary tape recorder - but the two LPs are a good document showing the Beatles' musical roots. Tracks include I Saw Her Standing There, Roll Over Beethoven and A Taste Of Honey.

ONE MO' TIME

Original Cast. Warner K 56850.

Cast recording of the black vaudeville show which has just opened in the West End to rave reviews. This LP, recorded at the Village Gate in New York City and produced by Jerry Wexler and Carl Seltzer, features the same cast as in the London production - and classic songs like C C Rider, You've Got The Right Key But The Wrong Keyhole, After You've Gone and Muddy Water.

THE PLATTERS

Juke Box Giants. AFE Records AFEMP 1007. Sub-titled 20 Great Hits, this compilation from Audio Fidelity includes Smoke Gets In Your Eyes, The Great Pretender, My Prayer, Only You and Twilight Time. A good catalogue item.

CATS

Original Cast. Polydor CATX 001. Double album of the West End hit musical which includes the Elaine Paige top 10 hit Memory, as well as solid vocal support from Wayne Sleep and Bonnie Langford among others. Andrew Lloyd Webber's music is as distinctive as ever, but there is a marked lack of songs with single potential, which will probably reduce the album's sales appeal. It does make a splendid sound souvenir however for anyone who has seen the show.

CARROLL THOMPSON

Hopelessly In Love. Carib Gems CGLP 15. Producer: C&B Productions. This LP of gentle lovers' rock, love songs set to a sweet reggae beat, could have mass appeal if the success of Janet Kay's number one single, *Silly Games* is anything to go by. And this artist recently beat Kay to be voted best singer and newcomer in the 1980 *Black Echoes* awards. Needs a really strong single to attract attention. Music for lovers, black or white.

KIRSTY MacCOLL

Desperate Character. Polydor POLS 1035. A shallow album that includes just the two versions of the hit, *There's A Guy Works Down The Chip Shop* etc - the single and a longer country-style version. Will need more than a little promotion.

LITTLE FEAT

Hoy-Hoy! WEA K66100. A curious double album release featuring "16 new versions of Little Feat Classics" plus a pretty meaningless 12-page colour booklet. The aforementioned "new versions" would appear to be studio out-takes of previously released material and a number of live cuts include Linda Ronstadt singing *All That You Dream* at the 1979 Lowell George tribute concert and the welcome *Skin It Back*. The new material lacks the Lowell George edge. Finally, why no *Dixie Chicken*?

JOHN TOWNLEY

More Than A Dream. EMI EMC 3371. Producer: Jon Kelly. Contrary to title this is pretty dreamy stuff: pop balladeering which is impossible to dislike but relatively easy to forget. There is a big market for this pop/MOR material, but the potential buyers have to hear it first.

ALAN DAVID

EMI EMC 3365. Producer: Bruce Welch. Just the kind of impeccably turned out album you would expect with Welch producing, Geoff Emerick engineering and recording done at George Martin's Mountserratt studio. David sounds like a young Rod Stewart at times. Strong songs, good arrangements. Needs a single success, but worth watching for the future.

More reviews page 26

| | | | | |
|-----|-----|--|---|--|
| 16 | 11 | CATS Various | | Polydor CATX 001 |
| 17 | 17 | BAT OUT OF HELL Meat Loaf | ⊙ | Epic/Cleveland International EPC 82419 |
| 18 | 21 | THIS OLE HOUSE Shakin' Stevens | • | Epic EPC 84985 |
| 19 | 13 | KINGS OF THE WILD FRONTIER Adam & The Ants | ⊙ | CBS 84549 |
| 20 | 23 | BEST OF MICHAEL JACKSON Michael Jackson | | Motown STMR 9009 |
| 21 | 48 | BUCKS FIZZ Bucks Fizz | | RCA RCALP 5050 |
| 22 | 15 | BAD FOR GOOD Jim Steinman | ⊙ | Epic/Cleveland EPC 84361 |
| 23 | 19 | DISCO DAZE & DISCO NITES Various | • | Romco RTL 2056 |
| 24 | 30 | MAKIN' MOVIES Dix Straits | • | Vertigo 6359 034 |
| 25 | 18 | ANTHEM Toyah | • | Safari VOOR 1 |
| 26 | 31 | JOURNEY TO GLORY Spanau Ballet | • | Reformation/Chrysalis CHR 1331 |
| 27 | 25 | CHARIOTS OF FIRE Vangelis | • | Polydor POLS 1026 |
| 28 | 22 | JUMPIN' JIVE Joe Jackson | | A&M AMLH 68530 |
| 29 | 32 | WIENNA Ultravox | ⊙ | Chrysalis CHR 1296 |
| 30 | 28 | THE RIVER Bruce Springsteen | • | CBS 88510 |
| 31 | 20 | FACE VALUE Phil Collins | ⊙ | Virgin V 2185 |
| 32 | 42 | JU JU Stoussie and The Banthees | | Polydor POLS 1034 |
| 33 | 34 | CHRISTOPHER CROSS Christopher Cross | ⊙ | Warner Brothers K 56789 |
| 49 | 40 | PRECIOUS TIME Pat Benatar | | Chrysalis CHR 1346 |
| 50 | 38 | ONE DAY IN YOUR LIFE Michael Jackson | | Motown STML 12158 |
| 51 | 74 | MANILOW MAGIC Barry Manilow | ⊙ | Arista ARTV 2 |
| 52 | 41 | SUPER TROUPER Asha | ⊙ | Epic EPC 10022 |
| 53 | 51 | SIGNING OFF UB 40 | ⊙ | Graduate GRADLP 2 |
| 54 | 73 | WAR OF THE WORLDS Jeff Wayne's Musical Version | ⊙ | CBS 96000 |
| 55 | 54 | WHAT'PPEN The Beat | ⊙ | Go-Feat BEAT 3 |
| 56 | 43 | ROCKS THE WORLD Third World | | CBS 85027 |
| 57 | 56 | SPECIALLY FOR YOU Don Williams | | MCA MCF 3114 |
| 58 | 65 | COME AND GET IT Whitesnake | ⊙ | Liberty LBG 30327 |
| 59 | 70 | MUSIC OF COSMOS Various | | RCA RCALP 5032 |
| 60 | 61 | MISTAKEN IDENTITY Kim Carnes | | EMI America AML 3018 |
| 61 | 64 | MARAUDER Blackfoot | | Atco K 50799 |
| 62 | 47 | HEAVEN UP HERE Echo & The Bunnymen | | Korova KODE 3 |
| =62 | 76 | TRAVELOQUE Human League | | Virgin V 2160 |
| 64 | 36 | THE FRIENDS OF MR. CAIRO Jon & Vangelis | | Polydor POLD 5039 |
| 65 | 83 | SHAKIN' STEVENS Shakin' Stevens | | Hallmark Pickwick SHM 3065 |
| 66 | 86 | TRIUMPH Jacksons | | Epic EPC 86112 |
| 67 | NEW | THE LAST CALL Anti Pasti | | Rondeliet ABOUT 5 |
| 83 | 62 | MAH-POO THE ART OF BLUFF Wah | | Eternal CLASSIC 1 |
| 84 | 91 | 4 SYMBOLS Led Zeppelin | | Atlantic K 50008 |
| 85 | - | SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel | ⊙ | CBS 69003 |
| 86 | 75 | RAINBOW RISING Ritchie Blackmore's Rainbow | • | Polydor 2490 137 |
| 87 | 95 | 20 GOLDEN GREATS Diana Ross | ⊙ | Motown EMTV 21 |
| 88 | 98 | EL LOCO Z.Z. Top | | Warner Bros K 56929 |
| 89 | 77 | RED Black Uhuru | | Island ILPS 9625 |
| 90 | 53 | I'VE GOT THE MELODY Odyssey | | RCA RCALP 5028 |
| 91 | - | SATURDAY NIGHT FEVER Various | | RSO 2658 923 |
| 92 | - | STRAY CATS Stray Cats | • | Arista STRAY 1 |
| =92 | 68 | LIVE AT THE LYCEUM Bob Marley & The Wailers | | Island ILPS 9376 |
| 94 | 96 | BREAKING GLASS Hazel O'Connor | • | A&M AMLH 64820 |
| 95 | - | DIRK WEARS WHITE SOX Adam And The Ants | • | Do It RIDE 3 |
| 96 | - | DIRE STRAITS Dix Straits | ⊙ | Vertigo 9102 021 |
| 97 | 89 | LONG LIVE ROCK AND ROLL Rainbow | ⊙ | Polydor POLD 5002 |
| 98 | 79 | IF YOU WANT BLOOD AC/DC | • | Atlantic K 50532 |
| 99 | 91 | RITCHIE BLACKMORE'S RAINBOW Blackmore's Rainbow | | Polydor 2490 141 |
| 100 | 81 | BADNESS Morrissey Mullen | | Beggars Banquet BEGA 27 |

© British Market Research Bureau Ltd. 1991 publication rights licensed exclusively to Music & Video Week and broadcasting rights to the BBC. All rights reserved.

*The British Market Research Bureau Ltd wish it to be understood that all titles appearing at the lower end of the album chart are selling over the counter in similar volumes.

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

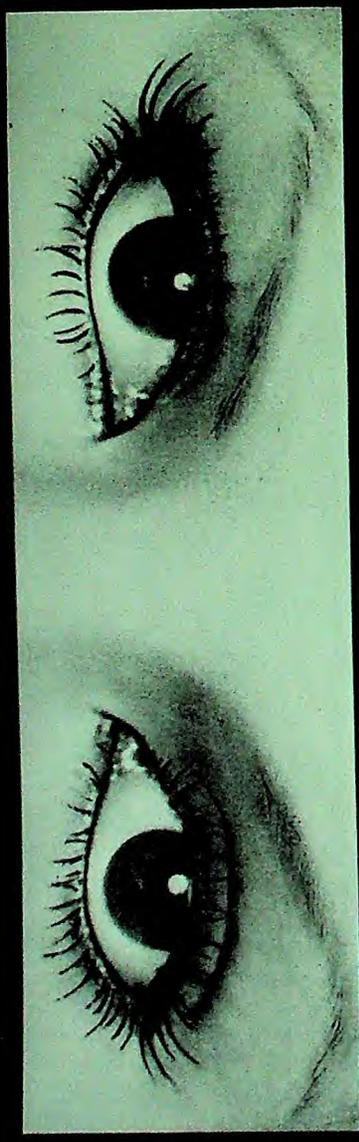
Kirsty MacColl

desperate character

the new album and cassette featuring the hit single
"there's a guy works down the chip shop swears he's elvis"

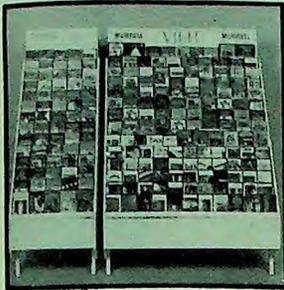
POLS 1035 POLSC 1035

Order from PolyGram, Tel: 01-590 6044



Edited
by
DAVID DALTON

VIDEO



NEW VIDEO wholesaler Video Form (see Music & Video Week, June 27) is using display units from Suffolk based company C&J Murrell in its video rental scheme.

Rental deals boost for Beta

BETA FORMAT hardware is making further inroads into the rental market following a deal for national distribution of Sanyo's VTC 9300PM Betacord video recorders through rental companies, Telefusion and Carousel.

Describing the arrangement as "a significant indication of the rental move towards the Beta format", Sanyo's sales and marketing director Danny Churchill says: "Telefusion has introduced VTC 9300PN recorders nationwide so they now represent an important sector of Telefusion's rental range."

"Carousel, which possesses the second largest number of outlets of all UK rental organisations, have

established the same Sanyo recorder as leader model.

"We were already supplying other well-known organisations such as Rumbelows, Focus, Clydesdale, Vallance's and other leading independents."

Carousel managing director Arthur Murray comments: "In Carousel and Curry shops the rental demand so far has been dominated by VHS. Lately we have noticed a growing demand for the alternative Beta systems."

"There is an underlying trend for a budget price 'no frills, no complications' recorder which will do all the basic operations efficiently with easy to understand controls. This is why we felt the Sanyo 9300 scored heavily against its rivals."

Batch of releases and a special summer offer from Thorn EMI

THORN EMI Video Programmes' latest additions to its catalogue of pre-recorded video cassettes include Thames' official souvenir cassette of the Royal Wedding, the Fred Astaire and Ginger Rogers film Shall We Dance, Volume Three of Thames TV's Edward And Mrs Simpson, and Volume Three of David Bellamy's Botanic Man.

Video At Home, the software rental club within the Thorn EMI group, has added 10 titles to its

own range of feature films. The new titles bring the list to 128 films and include the Wild Geese, Airport '77, Halloween, The Warning, Scum, Star Trek and Buck Rogers In The Twenty Fifth Century.

The new catalogue also contains a summer sale offer to members of the Video At Home Club — recruited mainly through Thorn EMI's TV rental shops — who can purchase any one of the 44 tapes listed and choose another of equal value free.



WHEN THE ten thousandth customer visited Video Unlimited's new video centre in Poole, Jim Davidson (pictured right) — himself a newly-wed and a member of the company's Exchange Tape Library — presented her with a Royal Wedding Souvenir Cassette Case.

News in brief...

INDEPENDENT DISTRIBUTION company Pinnacle has issued its second video catalogue just three months after the publication of its first catalogue. Number two is expanded to 400 titles including product from VCL, IPC, Hycom, CIC, World Of Video 2000, Fletcher and IFS.

THE ELECTRONIC Picture House has moved to two new sets of premises. The telecine and duplicating facilities are now at 80 Wardour Street, London W1 (Tel: 01-437 4161/2). The sale and hire of video equipment is now at 71 Dean Street, London W1 (01-439 9701).

HOME VIDEO PRODUCTIONS has six new video films set for September release, headed by Stevie, starring Glenda Jackson. The other five releases are The Europeans, starring Lee Remick, Zero To Sixty, Why Not Stay For Breakfast?, Shakespeare Wallah, and There Goes The Bride.

CBS Broadcast spreads wings

From IRA MAYER
NEW YORK: The CBS Broadcast Group has formed a new CBS Broadcast International Division to handle worldwide marketing and distribution of video software.

Distribution is potentially for broadcast, cable, business and industrial markets, in-flight entertainment, and home audio and video formats.

The new division will be headed by John Eger, VP for strategic planning and international development, and will be based in New York for the time being.

M.M.E. FACILITIES LTD

High quality
at low cost
VHS — U MATIC —
BETAMAX
BULK CASSETTE
DUPLICATION
2" & 1"
VTR COPYING

For new rate card, call Katrina Usher or Mark Farrow on 01-434 2021, or request on telex 8811232.

ENTERPRISE HOUSE
9 GREAT CHAPEL STREET
(off Wardour Street)
LONDON W1V 3AL

Meet the people who matter when they visit your town...

For the third year Music & Video Weeks National Dealer Tour starts on Tuesday 15th September 1981.

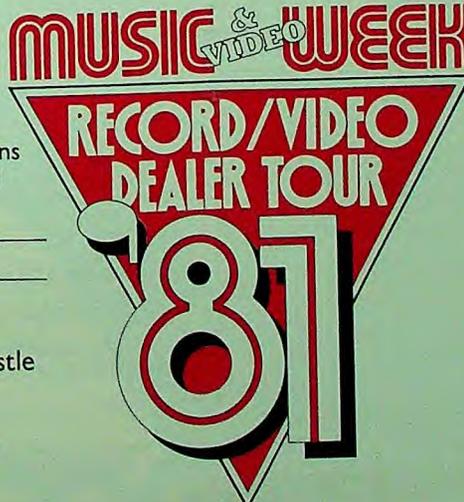
Practically every company that is worth knowing in the record/video industry will be there; so don't miss your chance to meet the people who matter to your business.

MAKE SURE OF
YOUR TICKETS
NOW

BBC Records; Clyde Factors (Glasgow only); Decca Records; EMI Records; Guild Home Video; Magnet Records; Magnetic Video; Pace Minerva; Phonogram; Polydor; Precision Video; Record Merchandisers; RSO Records; Sony (UK); Thorn EMI Video; Warner Home Video; WEA Records; Wynd-Up; Spartan; Virgin; Simons Records & Video; Stiff; Radialchoice; Tandem and Island Records.

This is where and when you can see them:—

| | |
|-------------------|--------------------------------|
| Tue 15 September | Holiday Inn, Bristol |
| Thur 17 September | Albany Hotel, Birmingham |
| Mon 21 September | Gosforth Park Hotel, Newcastle |
| Tue 22 September | Albany Hotel, Glasgow |
| Thur 24 September | Queens Hotel, Leeds |
| Mon 28 September | Piccadilly Hotel, Manchester |
| Wed 30 September | The Dorchester, London |



Owners, Record/Video Buyers, Managers: Please fill out coupon to make sure of your chance to visit this exclusive Trade Show. Tickets will be mailed to you approximately 4 weeks prior to the venue you request.

NAME _____
POSITION _____
COMPANY _____
ADDRESS _____

If you wish to invite a member of staff please state

NAME _____
POSITION _____
ADDRESS (if different from above) _____

Please state venue you will attend
Send to AVRIL BARROW MUSIC & VIDEO WEEK
40 LONG ACRE, LONDON WC2E 9JT.

ORDER FORM CHART

TOP 100 ALBUMS

CHART FOR
WEEK-ENDING
AUGUST 15

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

| Week | Last | Wks on | TITLE/Artist (producer) | Label number | This | Last | Wks on | TITLE/Artist (producer) | Label number |
|------|------|--------|---|--|------|------|--------|---|--|
| Week | Week | Chart | | | Week | Week | Chart | | |
| 1 | 27 | 2 | OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC REP 413(A) C: ZCH 413 | | 52 | 41 | 7 | SUPER TROUPER Abba (Andersson/Ulvaeus) | Epic EPC 10022 (C) |
| 2 | 2 | 2 | TIME Electric Light Orchestra | Jet LP 236 (C) C: JETCA 236 | 53 | 51 | 48 | SIGNING OFF UB 40 (Bob Lamb/UB 40) | Graduate GRADLP 2 (SP) C: GRADC 2 |
| 3 | 1 | 7 | LOVE SONGS Cliff Richard (Various) | EMI EMTV 27 (E) C: TC-EMTV 27 | 54 | 73 | 2 | WAR OF THE WORLDS Jeff Wayne's Musical Version | CBS 85027 (C) C: 4096000 |
| 4 | 6 | 8 | DURAN DURAN Duran Duran (Colin Thurston) | EMI EMC 3372 (E) C: TCEMC 3372 | 55 | 54 | 14 | WHA'PPEN The Beat (Bob Sargeant) | Go-Feet BEAT 3 (F) |
| 5 | 3 | 14 | SECRET COMBINATION Randy Crawford (Tommy Lipuma) | Warner Brothers K 56904 (W) C: K4-56904 | 56 | 43 | 6 | ROCKS THE WORLD Third World | CBS 85027 (C) |
| 6 | 9 | 2 | KOO KOO Debbie Harry | Chrysalis CHR 1347 (F) C: ZCHR 1347 | 57 | 56 | 5 | ESPECIALLY FOR YOU Don Williams | MCA MCF 3114 (C) C: MCF3 3114 |
| 7 | | | PRETENDERS II Pretenders | Real SRK 3572 (W) | 58 | 65 | 18 | COME AND GET IT Whitesnake (Martin Birch) | Liberty LBG 30327 (E) C: TC-LBG 3027 |
| 8 | 12 | 6 | KIM WILDE Kim Wilde (Ricky Wilde) | RAK SRAK 544 (E) | 59 | 70 | 3 | MUSIC OF COSMOS Various | RCA RCALP 5032 (R) |
| 9 | 7 | 14 | HINFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath) | Epic EPC 84700 (C) C: 4084700 | 60 | 61 | 9 | MISTAKEN IDENTITY Kim Carnes (Val Garay) | EMI America AML 3018 (E) C: TC-AML 3018 |
| 10 | 5 | 3 | ROCK CLASSICS LSO/Royal Choral Society (D. Reedman/J. Jarratt) | K-tel ONE 1123 (K) C: CE 2123 | 61 | 64 | 5 | MARAUDER Blackfoot (Al Nalli/Henry Weck) | Atco K 60799 (W) C: — |
| 11 | 14 | 2 | BELLA DONNA Stevie Nicks | WEA K 99169 (W) | 62 | 47 | 11 | HEAVEN UP HERE Echo & The Bunnymen (Hugh Jones) | Korova KODE 3 (W) |
| 12 | 4 | 14 | STARS ON 45 Star Sound (Jaap Eggermont) | CBS 86132 (C) C: 40-86132 | 62 | 76 | 2 | TRAVELOGUE Human League | Virgin V 2160 (C) |
| 13 | 8 | 40 | HOTTER THAN JULY Stevie Wonder (Stevie Wonder) | Motown STMA 8035 (E) C: TC-STMA 8035 | 64 | 36 | 6 | THE FRIENDS OF MR. CAIRO Jon & Vangelis (Vangelis) | Polydor POLD 5039 (F) C: POLDC 5039 |
| 14 | 16 | 11 | PRESENT ARMS UB40 (UB40) | Dep Int. LPDEP 1 (SP) C: CADEP 1 | 65 | 83 | 2 | SHAKIN' STEVENS Shakin' Stevens | Hallmark Pickwick SHM 3065 (-) |
| 15 | 10 | 8 | NO SLEEP TIL HAMMERSMITH Motorhead (Vic Malle) | Bronze BRON 636 (F) C: BRONC 636 | 66 | 86 | 2 | TRIUMPH Jacksons | Epic EPC 86112 (C) C: 40 86112 |
| 16 | 11 | 3 | CATS Various | Polydor CATX 001 (F) C: CATXC 001 | 67 | | | THE LAST CALL Anti Pasti | Rondelet ABOUT 5 (SP) C: CARB 5 |
| 17 | 17 | 127 | BAT OUT OF HELL Meat Loaf (Todd Rundgren) | Epic/Cleveland Int. EPC 82419 (C) C: 40-82419 | 68 | 66 | 10 | BORN TO RUN Bruce Springsteen (J. Landau/B. Springsteen) | CBS 69170 |
| 18 | 21 | 20 | THIS OLE HOUSE Shakin' Stevens (Stuart Colman) | Epic EPC 84985 (C) | 69 | 71 | 4 | BEATLES 1962-1966 Beatles | Parlophone PCSP 717 (E) C: TC-PCSP 717 |
| 19 | 13 | 39 | KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) | CBS 84549 (C) C: 40-84549 | 70 | 39 | 38 | JAZZ SINGER Neil Diamond (Bob Gaudio) | Capitol East 12120 (E) C: TCEAST 12120 |
| 20 | 23 | 7 | BEST OF MICHAEL JACKSON Michael Jackson | Motown STMR 9009 (E) C: TC-STMR 9009 | 71 | 59 | 9 | BEING WITH YOU Smokey Robinson (George Tobin) | Motown STML 12151 (E) |
| 21 | 48 | 2 | BUCKS FIZZ Bucks Fizz | RCA RCALP 5050 (R) C: RCAF 5050 | 72 | 55 | 8 | MADE IN AMERICA Carpenters (Richard Carpenter) | A&M AMLK 63723 (C) C: KMK 63723 |
| 22 | 15 | 15 | BAD FOR GOOD Jim Steinman (Todd Rundgren/Jim Steinman) | Epic/Cleveland EPC 84361 (C) | 73 | 80 | 8 | 1984 Rick Wakeman (Rick Wakeman) | Charisma CDS 4022 (F) C: 7144 136 |
| 23 | 19 | 15 | DISCO DAZE & DISCO NITES Various | Ronco RTL 2056 (B) | 74 | 63 | 9 | OFF THE WALL Michael Jackson (Quincy Jones) | Epic EPC 83488 (C) C: 4083488 |
| 24 | 30 | 42 | MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler) | Vertigo 6369 034 (F) C: 7150 034 | 75 | 69 | 9 | INTUITION Linx | Chrysalis CHR 1332 (F) |
| 25 | 18 | 12 | ANTHEM Toyah (Nick Tauber) | Safari VOOR 1 (SP) C: VOORC 1 | 76 | 90 | 2 | GREATEST HITS VOL. 2 Abba | Epic EPC 10017 (C) C: 40 10017 |
| 26 | 31 | 23 | JOURNEY TO GLORY Spandau Ballet (Richard James Burgess) | Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331 | 76 | | | HOY HOY Little Feat | Warner Brothers K 666100 (W) C: K 4666100 |
| 27 | 25 | 18 | CHARIOTS OF FIRE Vangelis (Vangelis) | Polydor POLS 1026 (F) | 78 | 94 | 5 | IN THE POCKET Commodores (James Anthony Carmichael/Commodores) | Motown STML 12156 (E) C: TC-STML 12156 |
| 28 | 22 | 7 | JUMPIN' JIVE Joe Jackson (Joe Jackson) | A&M AMLH 68530 (C) C: — | 79 | 82 | 2 | SKY 3 Sky | Ariola ASKY 3 (F) C: ZCASKY 3 |
| 29 | 32 | 30 | VIENNA Ultravox (Conny Plank/Ultravox) | Chrysalis CHR 1296 (F) C: ZCHR 1296 | 80 | 57 | 6 | DIFFICULT TO CURE Rainbow | Polydor POLD 5036 (F) C: POLDC 5036 |
| 30 | 28 | 42 | THE RIVER Bruce Springsteen (Bruce Springsteen) | CBS 88510 (C) C: 40-88510 | 81 | — | 1 | BACK IN BLACK AC/DC | Atlantic K 50735 (W) C: K 450735 |
| 31 | 20 | 14 | FACE VALUE Phil Collins (Phil Collins/H. Padgham) | Virgin V 2185 (C) C: TCV 2185 | 82 | 67 | 13 | THEMES Various | K-tel NE 1122 (K) C: CE 2122 |
| 32 | 42 | 8 | JU JU Siouxsie & The Banshees (Nigel Gray/Siouxsie & The Banshees) | Polydor POLS 1034 (F) C: POLSC 1034 | 83 | 62 | 5 | NAH-POO THE ART OF BLUFF Wah | Eternal CLASSIC 1 (W) C: CLASSIC 41 |
| 33 | 34 | 26 | CHRISTOPHER CROSS Christopher Cross (M. Omatian) | Warner Brothers K 56789 (W) C: K4 — 56789 | 84 | 91 | 2 | 4 SYMBOLS Led Zepplin | Atlantic K 50008 (W) |
| 34 | 46 | 3 | 20 GOLDEN GREATS Beach Boys | Capitol EMTV 1 (E) C: TC-EMTV 1 2123 | 85 | — | 1 | SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel | CBS 69003 (C) C: 40 69003 |
| 35 | 33 | 13 | EAST SIDE STORY Squeeze (R. Bechirian/E. Costello) | A&M AMLH 64854 (C) | 86 | 75 | 2 | RAINBOW RISING Ritchie Blackmore's Rainbow | Polydor 2490 137 (F) |
| 36 | 49 | 13 | LONG DISTANCE VOYAGER Moody Blues (Pip Williams) | Threshold TXS 139 (F) C: KTXC 139 | 87 | 95 | 2 | 20 GOLDEN GREATS Diana Ross | Motown EMTV 21 (E) C: TCMTV 21 |
| 37 | 58 | 2 | PIRATES Ricky Lee Jones | Warner Bros K 56816 (W) C: 456816 | 88 | 98 | 2 | EL LOCO Z.Z. Top | Warner Bros K 56929 (W) |
| 38 | 26 | 3 | STARTRAX CLUB DISCO Various | Picksy KSYA 1001 (F) | 89 | 77 | 10 | RED Black Uhuru | Island ILPS 9625 (E) C: ICT 9625 |
| 39 | 24 | 11 | MAGNETIC FIELDS Jean Michel Jarre (Jean Michel Jarre) | Polydor POLS 1033 (F) C: POLSC 1033 | 90 | 53 | 7 | I'VE GOT THE MELODY Odyssey (Steve Tyrrell) | RCA RCALP 5028 (R) C: RCAF 5028 |
| 40 | 78 | 2 | RUMOURS Fleetwood Mac | Warners Bros. K 56344 (W) C: 456344 | 91 | — | 1 | SATURDAY NIGHT FEVER Various | RSO 2658 923 (F) |
| 41 | 35 | 45 | GUILTY Barbra Streisand (Gaulten/Richardson/Gibb) | CBS 86122 (C) C: 40 86122 | 92 | — | 1 | STRAY CATS Stray Cats | Arista STRAY 1 (F) C: TCAT 1 |
| 42 | 37 | 4 | HIGH & DRY Def Leppard (Robert John Lange) | Vertigo 6369 045 (F) | 92 | 68 | 4 | LIVE AT THE LYCEUM Bob Marley & The Wailers | Island ILPS 8376 (E) C: ZCI 8376 |
| 43 | 50 | 3 | VISAGE Visage | Polydor 2490 157 (F) C: 3184 157 | 94 | 96 | 11 | BREAKING GLASS Hazel O'Connor (Tony Visconti) | A&M AMLH 64820 (C) C: CAM 64820 |
| 44 | 44 | 15 | KILIMANJARO Teardrop Explodes (Chameleons/Langer/Winstanley/Howlett) | Mercury 6369036 (F) C: 7150036 | 95 | — | 1 | DIRK WEARS WHITE SOX Adam And The Ants | Do It RIDE 3 (SP) |
| 44 | 60 | 4 | FOUR Foreigner (Robert John Lange) | Atlantic K 50796 (W) | 96 | — | 1 | DIRE STRAITS Dire Straits | Vertigo 9102 021 (F) C: 7231 015 |
| 46 | 52 | 13 | COMPUTER WORLD Kraftwerk (Kraftwerk) | EMI EMC 3370 (E) C: TC-EMC 3370 | 97 | 89 | 2 | LONG LIVE ROCK AND ROLL Rainbow | Polydor POLD 5002 (F) |
| 47 | 29 | 4 | FIRE OF UNKNOWN ORIGIN Blue Oyster Cult (Martin Birch) | TCB 85137 (C) | 98 | 79 | 2 | IF YOU WANT BLOOD AC/DC | Atlantic K 50532 (W) C: K 450532 |
| 48 | 45 | 18 | THE DUDE Quincy Jones (Quincy Jones) | A&M AMLK 63721 (C) | 99 | 91 | 2 | RITCHIE BLACKMORE'S RAINBOW Ritchie Blackmore's Rainbow | Polydor 2490 141 (F) C: 3177 202 |
| 49 | 40 | 4 | PRECIOUS TIME Pat Benatar | Chrysalis CHR 1346 (F) | 100 | 81 | 4 | BADNESS Morrissey Mullen | Beggars Banquet BEGA 27 (W) |
| 50 | 38 | 5 | ONE DAY IN YOUR LIFE Michael Jackson | Motown STML 12158 (E) C: TC-STML 12158 | | | | | |
| 51 | 74 | 65 | MANILOW MAGIC Barry Manilow (Ron-Dante/Barry Manilow) | Arista ARTV 2 (F) C: ARTVC 2 | | | | | |

ARTISTS

| | |
|---------------------------|---------------|
| ABBA | 52.76 |
| AC/DC | 81.98 |
| ANTI PASTI | 67 |
| ADAM & THE ANTS | 95 |
| BEACH BOYS | 69 |
| BEATLES | 49 |
| BENATLIS | 61 |
| BLACKFOOT | 61 |
| BLACK UHURU | 89 |
| BLUE OYSTER CULT | 47 |
| BUCKS FIZZ | 21 |
| CARPENTERS | 60 |
| CARNES, Kim | 16 |
| CATS | 31 |
| COLLINS, Phil | 78 |
| COMMODORES | 72 |
| CRAWFORD, Randy | 5 |
| CROSS, Christopher | 33 |
| DEF LEPPARD | 70 |
| DIAMOND, Neil | 42 |
| DIRE STRAITS | 24.96 |
| DISCO DAZE & DISCO NITES | 23 |
| DURAN DURAN | 2 |
| ELECTRIC LIGHT ORCHESTRA | 4 |
| ECHO & THE BUNNYMEN | 62 |
| FOREIGNER | 64 |
| HARRY, Debbie | 6 |
| HUMAN LEAGUE | 62 |
| FLEETWOOD MAC | 40 |
| JACKSONS | 28 |
| JACKSON, Michael | 20.50, 74 |
| JARRE, Jean Michel | 39 |
| JON & VANGELIS | 64 |
| JONES, Ricky Lee | 37 |
| JONES, Quincy | 46 |
| KRAFTWERK | 84 |
| LED ZEPPELIN | 76 |
| LINX | 75 |
| LITTLE FEAT | 76 |
| LSO/ROYAL CHORALE SOCIETY | 10 |
| MANILOW, Barry | 51 |
| MARLEY, Bob/Wailers | 92 |
| MEATLOAF | 17 |
| MOODY BLUES | 36 |
| MOTORHEAD | 15 |
| MORRISSEY MULLEN | 100 |
| MUSIC OF COSMOS | 59 |
| ODYSSEY | 11 |
| NICKS, Stevie | 90 |
| O'CONNOR, Hazel | 94 |
| PRETENDERS | 7 |
| RAINBOW | 80.86, 97, 99 |
| ROBINSON, Smokey | 71 |
| ROYAL WEDDING | 1 |
| REO SPEEDWAGON | 9 |
| RICHARD, Cliff | 3 |
| ROSS, Diana | 87 |
| SATURDAY NIGHT FEVER | 91 |
| SKY | 79 |
| SIMON & GARFUNKEL | 85 |
| SIOUXSIE & THE BANSHEES | 83 |
| STRAY CATS | 92 |
| SPANDAU BALLET | 26 |
| SPRINGSTEEN, Bruce | 30.88 |
| STARTRAX | 34 |
| SQUEEZE | 35 |
| STEINMAN, Jim | 22 |
| STEVENS, Shakin' | 18.65 |
| STREISAND, Barbra | 41 |
| TEARDROP EXPLODES | 44 |
| THE BEATLES | 55 |
| THEMES | 82 |
| THIRD WORLD | 56 |
| TOYAH | 25 |
| UB40 | 14.53 |
| VANGELIS | 27 |
| VISAGE | 43 |
| ULTRAVOX | 29 |
| WAH | 83 |
| WAKEMAN, Rick | 73 |
| WAYNE, Jeff | 54 |
| WILDE, Kim | 8 |
| WILLIAMS, Don | 57 |
| WHITESNAKE | 58 |
| WONDER, Stevie | 13 |
| ZZ TOP | 88 |

DISTRIBUTORS CODE A -
Pye, C - CBS, W - WEA, E
- EMI, F - Polygram, R -
RCA, S - Selecta, Z -
Enterprise, K - K-Tel, L -
Lugtons, D - Arcade, B -
Ronco, M - Multiple Sound, Y -
Relay, SO - Stage One, SP -
Spartan, WU - Wynd-Up,
MR - Midland Recording Co,
MW - Making Waves, Z -
Enterprise

"The British Market Research Bureau Ltd wish it to be understood that all titles appearing at the lower end of the album chart are selling over the counter in similar volumes."

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

Genesis

NEW SINGLE ON CHARISMA RECORDS



Abacab —

bw ANOTHER RECORD

WRITTEN & PRODUCED BY BANKS/COLLINS/RUTHERFORD
ENGINEERED BY HUGH PADGHAM



CB 388

NEW SINGLES

Car. No. Dist.

AUGUST 14, 1981

INDEX

| | |
|-----------------------|---|
| Abacad | G |
| Ain't No Stoppin' | E |
| Backfired | H |
| Beer Baccy Bingo | B |
| And Benidorm | I |
| Body Music | R |
| Blackbuster | T |
| Come On Let's Go | S |
| Crazy 'Bout An | C |
| Automobile | K |
| Dance With Me | K |
| Death Or Glory Boys | R |
| Diana | T |
| Don't Answer | H |
| Fire And Ice | B |
| First Aid | W |
| Good Morning | B |
| Help Me Rhonda | P |
| Holla Date | A |
| I Don't Wanna Stop | A |
| I Like Your Loving | F |
| I'll Give You What | E |
| You Want | R |
| I'm Standing | C |
| I'm The One Who | C |
| Loves You | F |
| Inner Visions | D |
| Jamaica You've Lost | R |
| Your Maker | P |
| Jeeperster | M |
| Joy And Pain | G |
| Just Be My Lady | M |
| Lady Of Mars | D |
| Landin Lights | T |
| Last Cheater's Waltz | D |
| Lawn Chairs | D |
| Lord Of The Dance | T |
| Loss In France | J |
| Lisa Likes Rock | F |
| And Roll | H |
| Love's Fool | G |
| Love's Theme | L |
| Love Me Tomorrow | M |
| Main Theme | M |
| Marsakes | B |
| Many Feldman's | B |
| Eyes | B |
| Mainstreet | D |
| Mull Of Kintyre | D |
| One Look | P |
| Proud Mary | C |
| Radio | P |
| Real Real Gone | A |
| Really Wanna Know | W |
| You | D |
| Runaround Sue | D |
| School Days | S |
| Shake It Up | M |
| Sharks Are Cool Jets | M |
| Are Hot | Q |
| Spasticus Autisticus | D |
| Split Knee Loons EP | S |
| Start Me Up | R |
| State Of Independence | J |
| Strangers | T |
| Success | R |
| Take The Money | A |
| Teenager In Love | D |
| That's All Right | P |
| The Music Man | M |
| The Snake I'm In | R |
| The Taker | C |
| The Uptown Utempo | E |
| Woman | E |
| Turn Away Again | C |
| Too Much Loving | C |
| Under Your Thumb | G |
| Until The Next Time | G |
| Voices | F |
| Walk On The Wild | R |
| Side | R |
| What's That Sound | S |
| When Will I Be | S |
| Loved | S |
| Wired For Sound | R |

| Artist / A Side / B Side / Label | Car. No. | Dist. |
|---|-------------|-------|
| A-Z I'M THE ONE WHO LOVES YOU/Ringside Seat (Polydor) | POSP 314 | F |
| ARMSTRONG, Herbie REAL REAL GONE/Blackout In Manhattan (Avatar) | AAA 108 | A |
| BAUM, Bruce 'Baby Man' MARTY FELDMAN'S EYES/Reflections 1 (Runaway) | RUN 3 | SP |
| BENATAR, Pat FIRE AND ICE/Hard To Believe (Chrysalis) | CHSP 2529 | F |
| BERLIN BLOWERS MARSEILLES/The Poet (Scratch) | SCR 005 | R |
| BLACKFOOT GOOD MORNING/Paying For It (Atco) | K 11673 | W |
| CHATTON I'LL GIVE YOU WHAT YOU WANT/Help Me Doctor (RCA) | RCA 99 | R |
| CHEVY TOO MUCH LOVING/See The Light (Avatar) | AAA 104 | A |
| CHEVY THE TAKER/Life On The Run (Avatar) | AAA 107 | A |
| CREDENCE CLEARWATER REVIVAL PROUD MARY/Up Around The Bend (RCA) | GOLD 521 | R |
| CRUSADERS I'M STANDING HERE TODAY/Standing Tall (MCA) | MCA 741 | C |
| COODER, Ry CRAZY 'BOUT AN AUTOMOBILE/The Very Thing... (Warner Bros) | K 17844 | W |
| DANIELS, Roly LAST CHEATER'S WALTZ/No-One But You (Mint) | CHEW 52 | P |
| DARK STAR LADY OF MARS/Rick 'N' Romancin' (Avatar) | AAA 105 | A |
| DESERTERS INNER VISIONS/A.W.O.L. (Capitol) | CL 212 | E |
| DAVID, Alan MAINSTREET/Heartache (EMI) | EMI 5204 | E |
| DION RUNAROUND SUE/Runaway Girl (RCA) | GOLD 526 | R |
| DION & THE BELMONT'S TEENAGER IN LOVE/Wonder Why (RCA) | GOLD 527 | R |
| DURY, Ian SPASTICUS AUTISTICUS/Version (Polydor) | POSP/X 285 | F |
| EDELMAN, Randy THE UPTOWN UTEMPO WOMAN/Concrete And Clay (RCA) | GOLD 522 | R |
| ENIGMA AIN'T NO STOPPIN'/Ain't No Stoppin' (Creole) | CRXCI | C/CR |
| FIELD, Richard 'Dimples' I LIKE YOUR LOVIN'/Lovely Lady (Epic) | EPC A 1554 | C |
| FOREIGN BODIES VOICES/Arabia Felix (Kaleidoscope) | KRLA 1469 | C |
| GENESIS ABACABI/Another Record (Charisma) | CB 388 | F |
| GLITTER BAND UNTIL THE NEXT TIME/Spaces (Polo) | POLO 13 | C/CR |
| GODLEY AND CREME UNDER YOUR THUMB/Power Behind The Throne (Polydor) | POSP 322 | F |
| GOLD, Angie LOVER'S FOOT/Please Tell Me What You're Thinking (Kaleidoscope) | KRO A 1459 | C |
| GRAHAM, Larry JUST BE MY LADY/Feels Like Love (Warner Brothers) | K 17839 | W |
| HALEY, Mark DON'T ANSWER/Morning After The Night Before (RCA) | RCA 112 | R |
| HARRY, Debbie BACKFIRED/Military Rap (Chrysalis) | 12 CHS 2526 | R |
| HOLLIES HOLLIE DAZE/Hollie Pops (EMI) | EMI 5229 | F |
| HUNTER, Ian USA LIKES ROCK AND ROLL/Noises (Chrysalis) | CHS 2542 | F |
| INNER CITY UNIT BEER BACCY BINGO AND BENIDORM/In The Mood (Nude) (Avatar) | AAA 112 | A |
| JON AND VANGELIS STATE OF INDEPENDENCE/Beside (Polydor) | POSP 323 | F |
| JUMP SQUAD LORD OF THE DANCE/Debr (101) | UR2 | SP |
| KLUGH, Earl DANCE WITH ME/Living Inside Your Love (Liberty) | UP 642 | E |
| LOVE UNLIMITED LOVE'S THEME/It May Be Winter Outside (RCA) | GOLD 525 | R |
| MAZE JOY AND PAIN/Happy Feeling (Capitol) | CL 211 | E |
| MCLEAN, Marlon SHAKE IT UP/Pastel (Fantasy) | FTC 198 | R |
| MECHANOS DEATH OR GLORY BOYS/Town (RCA) | RCA 113 | R |
| METROS LOVE ME TOMORROW/Don't Have Your Number (Montevideo) | M1 | Self |
| MUNSEY, Adrian MAIN THEME/Think It's Going To Rain (Armageddon) | AS 015 | SO |
| M.S.O. THE MUSIC MAN/Columbia (Mainstreet) | MS 103 | SO |
| OPTIMISTS MULL OF KINTYRE/The Plummers Song (Armageddon) | AS 018 | SO |
| OUR DAUGHTER'S WEDDING LAWN CHAIRS/Dance Club Version (EMI America) | EA 124 | E |
| PLAIN JANE ONE LOOK/Loving You (Avatar) | AAA 102 | A |
| POLECATS JEEPISTER/Marie Celeste (Mercury) | POLE 3/POLE | F |
| POLITBURO RADIO/Money (Avatar) | AAA 101 | A |
| PRESLEY, Elvis THAT'S ALL RIGHT/Harbour Lights (RCA) | GOLD 520 | R |
| QUICK SHARKS ARE COOL JETS ARE HOT/Killed In A Crush On You (Epic) | EPCA 1500 | C |
| RAINBOW, Chris BODY MUSIC/Girl In Collision (EMI) | 12 EMI 5215 | E |
| REALITY SUCCESS/Danna (MCA) | MCAT 732 | C |
| REED, Lou WALK ON THE WILD SIDE/Vicious (RCA) | GOLD 523 | R |
| RESTIVO, Johnny THE SHAPE I'M IN/Ya Ya (RCA) | GOLD 525 | R |
| RHYTHM METHODS DIANA/Boyfriend (Watteau) | WATT 01 | SO |
| RICHARD, Cliff WIRED FOR SOUND/Hold On (EMI) | EMI 5221 | E |
| ROLLING STONES START ME UP/No Use In Crying (Rolling Stones Records) | RSR 108 | E |
| SHARPE, Rocky/Replays COME ON LET'S GO/Please Don't Say Goodbye (Chiswick) | CHIS 152 | E |
| SILHOUETTES HOT LICKS/Behind Every Cliff There's A Silver Shadow (MCA) | MCA 740 | A |
| SPLIT KNEE LOONS THE SPLIT KNEE LOONS EP (Avatar) | AAA 111 | C |
| SUTHERLAND BROTHERS WHEN WILL I BE LOVED/Love Sick (RCA) | RCA 110 | R |
| SYLVAN, Ricki WHAT'S THAT SOUND/No Man's Land (Kaleidoscope) | KRLA 1278 | C |
| STAPREST SCHOOLDAYS/Tomorrow (Avatar) | AAA 103 | A |
| THE ALVIN LEE BAND I DON'T WANNA STOP/Heartache (Avatar) | AAA 106 | A |
| THE ALVIN LEE BAND TAKE THE MONEY/No More Lonely Nights (Avatar) | AAA 109 | A |
| THE CHORDS TURN AWAY AGAIN/Turn Away Again (Again) (Polydor) | POSP 288 | F |
| THE SWEET BLOCKBUSTER/Hellraiser (RCA) | GOLD 524 | R |
| THE TONIX STRANGERS/Talk To Me (109 Product) | STEG 002 | PRT |
| TYLER, Shaun LANDING LIGHTS/Tonight (Zich) | ZILCH 7 | R |
| TYLER, Bonnie LOST IN FRANCE/It's A Heartache (RCA) | GOLD 528 | R |
| ULTRAVOX THIS WILL/iba (Chrysalis) | CHS 2540 | F |
| WIBBLEY BROTHERS FIRST AID/Barnstormer (Rondlet) | ROUND 9 | SP |
| WILSON, Band Gary HELP ME RHONDA/Baby Let's Play House (Avatar) | AAA 110 | A |
| WRIGHT, Gary REALLY WANNA KNOW YOU/More Than A Heartache (Warner Bros) | K 17841 | W |

| Distributor Code |
|----------------------------|
| A - PRT/Pye |
| C - CBS |
| E - EMI |
| F - PolyGram |
| FP - Faulty Products |
| G - Lightning |
| H - H. R. Taylor |
| I - Indies |
| L - Lugtons |
| MR - Midland Recording Co. |
| MW - Making Waves |
| P - Pinnacle |
| R - RCA |
| RT - Rough Trade |
| SO - Stage One |
| SP - Spartan |
| T - Trojan |
| W - WEA |
| WU - Wynd Up |
| X - Clyde Factors |
| Z - Enterprise |

12" singles brackets

Total releases 75

THE LOOK
FEEDING TIME

THE LOOK
FEEDING TIME
(Out in the sunny Weather)

HOT LICKS

MCA 740

the **Silhouettes**
HOT LICKS
RIDERS IN THE SKY
F.B.I.
KON TIKI
THE RISE AND FALL OF FLINGEL BUNT
THE YOUNG ONES
WONDERFUL LAND
APACHE
GUITAR TANGO
MAN OF MYSTERY
ON THE BEACH



CRUSADERS
and **JOE COCKER**
I'M SO GLAD
I'M STANDING
HERE TODAY

MCA RECORDS
1 Great Pulteney Street, London W1 3FW
Distributed by CBS (960 2155)

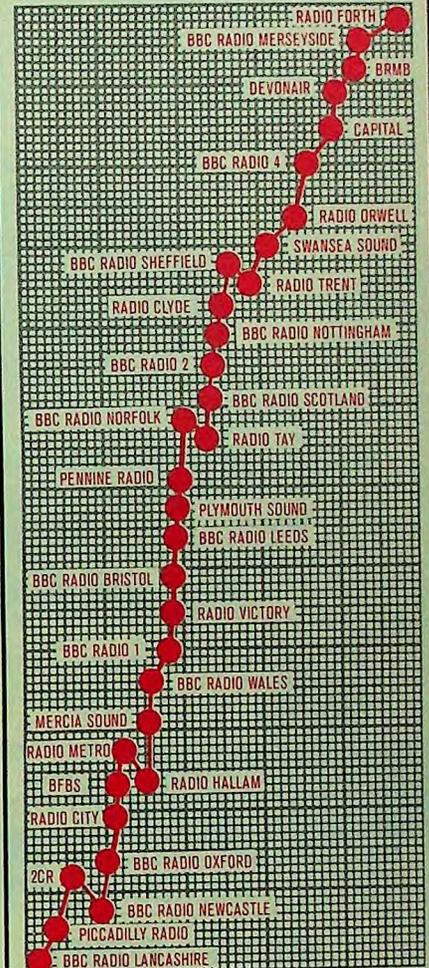
NEW ALBUMS

AUG 14, 1981

| Artist | Title | Label | Cat. No. Cass No. | Dealer Price | Dist. Code |
|--|--|-----------------------------|---|----------------|-----------------------|
| ARMSTRONG, Louis | BEST OF SATCHMO | MCA | MCL 1600 | — | C |
| BENNETT, Richard Rodney/ George Gershwin/ W. Donaldson | I GOT RHYTHM | EMI | EMD 5538 | 3.47 | E |
| BISHOP, Stephen BLACK SLATE | CARELESS SIRENS IN THE CITY | MCA Ensign | TC-EMD 5538 MCL 1616 ENVY 505 | — | C R |
| BROWN, Shirley | WOMAN TO WOMAN | Stax | ENCAS 505 STAXL 5001 | — | R |
| BURKE, Keni | YOU'RE THE BEST | RCA | RCALP 5059 | — | R |
| CAMEL CARLTON, Carl | CAMEL CARL CARLTON | MCA 20th Century | MCL 1601 T 628 C 628 | — | C R |
| CARMICHAEL, Hoagy CHRISTIE, Tony CLAYTON, Lee | SINGS BEST OF . . . THE DREAM GOES ON | MCA MCA Capitol | MCL 1620 MCL 1602 E-ST 12139 TC-E-ST 12139 | — — 3.07 | C C E |
| COLISSEUM 11 CROCODILES CROSBY, Bing CRUSADERS | WAR DANCE NEW WAVE GOODBYE BEST OF . . . IMAGES | MCA Aura MCA MCA | MCL 1603 AUL 716 MCL 1607 MCL 1625 | — 3.05 | C S P C C |
| DIAMOND, Neil | AND THE SINGER SINGS HIS SONG OVER THE WAVES | MCA | MCL 1629 | — | E |
| DIXON, Reginald | ON THE JOB | EMI | ONCR 534 TC-ONCR 534 | 2.00 | E |
| DR. FEELGOOD | NICE 'N' EASY | Liberty | LBG 30328 TC-LBG 30328 | 3.07 | E |
| DUNCAN, Johnny/ Janie Fricke | NICE 'N' EASY | CBS | CBS 85111 | — | C |
| ELY, Joe | JOE ELY | MCA | MCL 1604 | — | C |
| FITZGERALD, Ella | ABRACA ANTONIO CARLOS JOBIM | Pablo | 2630 201 K 30201 | — | R |
| FITZGERALD, Ella FOX, Charles | BEST OF . . . SEASONS | MCA RCA | MCL 1611 RCALP 5055 RCAK 5055 | — | C R |
| HAGGARD, Merle HALEY, Bill | SERVING 190% PROOF ROCK AROUND THE CLOCK | MCA MCA | MCL 1608 MCL 1617 | — | C C |
| HAYES, Isaac | HOT BUTTERED SOUL | Stax | STAXL 5002 STAXK 5002 | — | R |
| HOLLY, Buddy | GREATEST HITS | MCA | MCL 1618 | — | C |
| JAMES GANG JOHANSEN, Dave | BEST OF . . . HERE COMES THE NIGHT | MCA Blue Sky | MCL 1615 SKY 84504 | — | C C |
| KING, B.B. KING, Evelyn | BEST OF . . . I'M IN LOVE | MCA RCA | MCL 1612 RCALP 5048 RCAK 5048 | — | C R |
| LOGIC SYSTEM | LOGIC | EMI | EMC 3375 TC-EMC 3375 | 3.07 | E |
| LYNYRD SKYNYRD | FIRST & LAST | MCA | MCL 1627 | — | C |
| MAMAS & PAPAS MARINO, Frank | HITS OF GOLD POWER OF ROCK 'N' ROLL | MCA CBS | MCL 1614 CBS 84969 | — | C C |
| MARSDEN, Bernie | LOOK AT ME NOW | Parlophone | PCS 7217 TC-PCS 7217 | 3.07 | E |
| MEATLOAF MILES, John | DEAD RINGER MILES HIGH | Epic EMI | EPC 83645 EMC 3374 TC-EMC 3374 | — 3.07 | C E |
| MOORE, Gary | BACK ON THE STREETS | MCA | MCL 1622 | — | C |
| MOVIES | MOTOR MOTOR MOTOR | RCA | RCALP 5054 | — | R |
| PABLO CRUISE PAIGE, Elaine | REFLECTOR SITTING PRETTY | A&M EMI | AMLK 63726 NTS 221 TC-NTS 221 | 3.04 2.44 | C E |
| PETERS, Lennie | UNFORGETTABLE | Celebrity | ACLPL 012 ACK 012 | — | R |
| PHOTOGLO, Jim | FOOL IN LOVE WITH YOU | 20th Century RCA Int. | T 621 C 621 | — | R |
| PRESLEY, Elvis | NBC TV SPECIAL | RCA Int. | INTS 5093 INTK 5093 | — | R |
| PRESLEY, Elvis | KING CREOLE | RCA Int. | INTS 5103 INTK 5103 | — | R |
| PRESLEY, Elvis | G.I. BLUES | RCA Int. | INTS 5104 INTK 5104 | — | R |
| PRESLEY, Elvis | HIS HAND IN MINE | RCA Int. | INTS 5105 INTK 5105 | — | R |
| PRESLEY, Elvis | FUN IN ACAPULCO | RCA Int. | INTS 5106 INTK 5106 | — | R |
| PRESLEY, Elvis | GIRLS GIRLS GIRLS | RCA Int. | INTS 5107 INTK 5107 | — | R |
| PRESLEY, Elvis | KISSIN' COUSINS | RCA Int. | INTS 5108 INTK 5108 | — | R |
| PRESLEY, Elvis | LOVIN' YOU | RCA Int. | INTS 5109 INTK 5109 | — | R |
| PRESLEY, Elvis | ROUSTABOUT | RCA Int. | INTS 5110 INTK 5110 | — | R |
| PRESLEY, Elvis | ELVIS COUNTRY | RCA Int. | INTS 5111 INTK 5111 | — | R |
| RAINBOW, Phillip | JUNGLE LAW | Parlophone | PCS 7216 TC-PCS 7216 | 3.07 | E |
| ROGERS, Kenny | SHARE YOUR LOVE | Liberty | LBG 30339 TC-LBG 30339 | 3.07 | E |

AIRPLAY ACTIVITY CHART

"POPE JOHN PAUL" John Kristian RDR 001 IS RECEIVING PLAYS ON THE FOLLOWING STATIONS



John Kristian and Chris Andrews the writer of 'Pope John Paul', have given 10 radio interviews and the record has been played on:

| | |
|----------------------|---|
| RADIO FORTH | ✓ |
| RADIO TAY | ✓ |
| BBC RADIO OXFORD | ✓ |
| RADIO MEDWAY | ✓ |
| BBC RADIO WALES | ✓ |
| BBC RADIO 2 | ✓ |
| BBC RADIO MERSEYSIDE | ✓ |
| 2CR | ✓ |
| BBC RADIO SHEFFIELD | ✓ |
| PICCADILLY RADIO | ✓ |

STOP PRESS:

Additional interviews this week on Radio
Victory and Hereward Radio

Notes:

Virtually every radio station is now
playing this record. Our thanks
for your continuing support.

Recorded Delivery Records
Sounds you're sure to receive

Produced by GORDON MILLS



Distributed by RCA
ORDER FROM: RCA Limited,
Lyng Lane, West Bromwich,
West Midlands B70 7ST.
Telephone: 021-525 3000.

MARKET PLACE

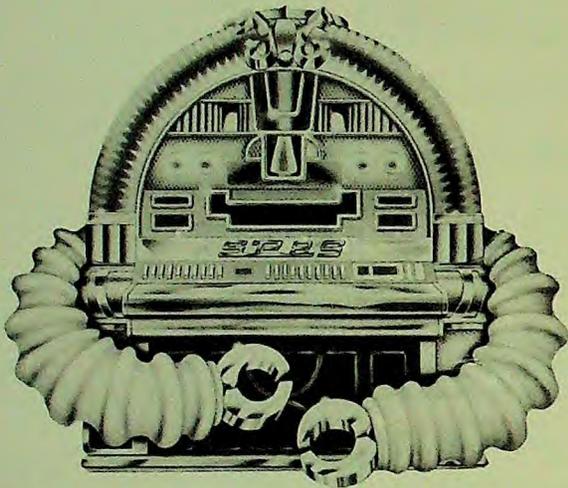
DISCS

SP&S SILICON CHIPS

It had to happen! SP&S have installed their very own friendly, on site, down home computer. He's programmed to do all the super-efficient things that computers do do. Plus a few things besides.

For instance - when you phone for our catalogue, 'Juke', that's his nickname, promptly prints out a bang up-to-the-minute list of all our major label deletions - LPs, Cassettes and singles categorised for music styles, quantity and price code. No mean feat with a constantly changing stock level of some 3,000,000 items.

We'll mail you the catalogue and you can order when ever you please during the day through our sales staff. They're very helpful and not a bit chippy. Phone now and you'll chuff Juke to his terminals!



No. 1 in Europe - Finest deletions - fastest service - and friendly too!



Wharf Road Stratford
London E15 2SU
Tel: 01-555 4321
Telex: 8951427

Glampor House 47 Bengal Street
Manchester M4 6AF.
Tel: 061-228 6655

booguard
GRAMMOFOONPLATEN B.V.
THE LEADING DUTCH
WHOLESALE SPECIALIZED
IN LP'S AND FOR MC'S, 12"
AND ACCESSORIES.
2e Industrieweg 3, 3411 ME LOPIK.
Telefoon 03475-3004.
Telex 40568.

Nevermind The Charts
here's
D.I.E. RECORDS
Exclusive Imports
& Rarities.
For full Catalogue please ring (0492)
70244 or write to -
D.I.E. Records
37 Madoc St., Llandudno,
Gwynedd.

WHEN REPLYING
TO ADVERTS
PLEASE
MENTION

**Music
and
Video
Week**



BRITAIN'S NO. 1

Complete Manufacturers' Catalogue in Stock at all times
Top 75 Albums, Singles and Tapes
plus all T.V. Product

Our Price: Strict Trade on orders over £100 otherwise 3%
Handling Charge. Free Carriage U.K. Mainland on all orders
over £100 ex VAT.

We also stock a large selection of accessories e.g. 7" & 12"
Paper Bags, Card & P.V.C. Covers, 12" Polythene Covers,
Blank Tapes (Memorex, BASF, TDK), Record & Cassette
Cases, Music Books, T-Shirts, Sew-on Patches, Button, Fun
and Crystal Badges, Reflector Stickers, Ties, Scarves and
many others.

DEALERS - Send for Current Catalogue.
24 Hr. Service throughout the U.K.
Fast turnaround world-wide.

S. GOLD & SONS (Records) LTD.

777/779 High Road, Leytonstone, London, E11 4QS
Tel: 01-558 2121
24 Hr. Answering Service: 01-556 2429

ABSOLUTELY ALL

**YOUR LP'S, TAPES, SINGLES,
VIDEO CASSETTES, RARITIES**

BOUGHT

for 1p-£2.50 (or more) cash or exchange value.

NONE REFUSED! Bring ANY quantity in ANY condition to:

RECORD & TAPE EXCHANGE,
38 Notting Hill Gate,
London W11 (01-727 3539).

Or send any quantity by post with SAE for cash (our price
must be accepted - SAE for estimate if required).

THRIFTY'S

TELE SALES/CASH &
CARRY WAREHOUSE

Next day delivery. Exclusive lines of
t-shirts and badges (t-shirts £1.85,
Badges 10p each). Ex-juke box
records from 10p each.

11a Raleigh Hall, Ecclestone, Staffs.
Telephone 0785-851249.

**BY-PASS RECORDS LTD
SELL COUNTRY MUSIC**

We are importers and distributors
for all American Country Albums.
If you sell country music you
need our latest list.

Phone Ken/Huntly on
0563 36280.
27/29 Portland Street,
Kilmarnock, Scotland
Telex: 777425 Bypass G

SERVICES

SHAPED PIN BADGES
made to your design - minimum 250
Quick & competitive service -
Direct from major UK manufacturer.
Samples & prices sent on request.
PIN BADGE CO P.O. Box 22,
Banbury - Tel: 0295 57321.

**GEOFF'S RECORDS
INTERNATIONAL Ltd**

11 ABERDEEN PARADE EDMONTON LONDON N18 2EB
Telephone 01-807 3948 0249 3485 Telex 922488 Bur G



**IMPORT - EXPORT
UK WHOLESALE**

**SPECIAL OFFER PRODUCT
AND GREATEST HITS LPs + TAPES**

For the most comprehensive range of
CASSETTES
at the most competitive prices
**YOU SHOULD BE DEALING WITH
US**
ON (01) 807 3948 or 807 0249

Over 100 Different 'Greatest Hits'
Cassettes
10,000 tapes in stock
NOW

* TV ADVERTISED LPs & TAPES

* C+W LPs * US IMPORTS * 8X

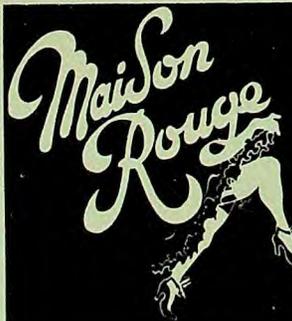
JOIN OUR WEEKLY PHONE OUT OR WHY
NOT VISIT OUR LONDON WAREHOUSE
11, ABERDEEN PARADE EDMONTON
(ON NORTH CIRCULAR ROAD)

PICTURE COVERS AT 60p

Below are just a small selection from our wide variety of oldies in picture covers
P883 AC/DC - Girls Got Rhythm
P1095 Randy Crawford - One Day I'll Fly Away
P452 Ian Dury - Hit Me With Your Rhythm Stick
P512 Emerson, Lake & Palmer - Fanfare to the Common Man
P330 Led Zeppelin - Fool in the Rain
P1129 Motorhead/Girlschool - St. Valentines E.P.
P1103 Pretenders - Precious
P929 Donna Summer/Barbra Streisand - No More Tears
P107 Who/High Numbers - Long Live Rock! Am The Face
P1115 Don Williams - You're My Best Friend

Send SAE for full list. VAT extra. Minimum order 100 records (100-199
records £1 extra carriage)
Oldies Unlimited, Dukes Way, St. Georges, Telford, TF2 9NQ.
Tel: (0952) 612244/618264/617625

STUDIOS



**24 TRACK
RECORDING
STUDIO**

TEL:

01 381 2001

2 WANSDOWN PLACE
FULHAM
BROADWAY
LONDON SW6 1DN

STUDIO FOR SALE

JIGSAW STUDIOS
16 TRACK **£15 PER HOUR**

Equipment includes:
• MCI & Studer tape machines
• Trident desk
• JBL/Armstrong monitoring
• Neumann Electrovoice, Beyer AKG mics

01-668 3457/6484

**16 TRACK STUDIO
FOR SALE**
IN THE WEST MIDLANDS
For further information and sales
brochure write or phone Lee Sound
Recording Studios, 158
Wolverhampton Road, Palsall,
Walsall, West Midlands.
Phone Palsall (STD 0922)
682961/682333

MERCHANDISING

* **griffin** *
* marketing *
* MANUFACTURERS AND *
* WHOLESALEERS OF *
* *BUTTON BADGES* *
* *SCARVES *PATCHES* *
* *REAL ENAMEL BADGES* *
* *LAPEL BADGES* *
* *T-SHIRTS* *
* *TOP QUALITY* *
* *SALE OR EXCHANGE* *
* *QUICK EFFICIENT SERVICE* *
* *HIGHLY COMPETITIVE PRICES* *
128 Queens St. Hitchin, Herts.
Tel: 0452 33355, 24 hr. Answerphone

Lapels & Crystals

WE'RE BUSTING
TO SHOW
YOU
OUR BADGES
Large
stocks available
Castletech Limited
9 Church Street, Amptill,
Bedfordshire, England
Tel: 61264 Telex 825854

BADGES PLUS

ENAMEL, LAPEL,
CRYSTAL CUT-OUT,
SHAPED

Bolt-Up Promotions (Rovtm Ltd)
St. Edmunds Church, Cornwall
Rd., Croydon, Surrey CR0 3RD
Tel: 01-688 7269. Telex No. 836218

**TO ADVERTISE
PLEASE
PHONE**

01-836 1522

ANNOUNCEMENT

*Who Keeps Sending
Anonymous letters?*

£50,000 cash

Available for purchasing bulk stocks of excess, deleted or bankrupt
records/tapes. Our representatives will call to view, and make a firm immediate
CASH OFFER. (Any quantity considered). Convert your unwanted stocks into
CASH now.

YOU KNOW IT MAKES SENSE

Contact: **HARRIS AND GOLDRING LTD.**

Soundrax House, Rear of 239 Edgware Rd., Colindale, London NW9 6LU.
Tel: 01-200 7383. Telex: 923574

Overseas enquiries welcome.

MARKET PLACE

EQUIPMENT

WILTON PACKAGING

POSTING
RECORDS?
ENVELOPES to post
records and
CARDBOARD BOXES to
hold LPs, Singles
and cassettes
COMPETITIVE PRICES
QUICK DELIVERY

Ring 01-607 0041
2 RONALDS ROAD, LONDON N5 1XH

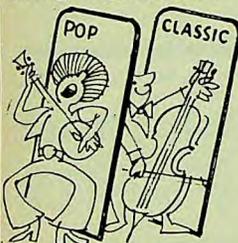
CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

CLEAR POLYTHENE RECORD COVERS
IN HEAVY DUTY FILM
LP size: 1000 £38.00 including VAT and carriage.

Samples of all items available.
PLASTIC SALES (Leicester), LIMITED
10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.
Tel: 0533 833691

SEGREGATE!



With record dividers from
"SIGNS FAMILIAR"

smooth, white, plastic record dividers
with smart ultra legible headings
(plus trade symbols in colour if required).
Unbeatable prices. Fast service. Ring or write

SIGNS FAMILIAR,
Howdale, Downham Market,
Norfolk PE38 9AL.
Phone: (03663) 2511/4.

PVC ALBUM COVERS

Sizes 7", LP & Double-LP. Also 200
gauge Polythene LP Covers.
For SERVICE, QUALITY & VALUE

Contact:
M & G Packaging Ltd., 53 Pavillon
Drive, Leigh-on-Sea, Essex. Tel:
0702 712381.

BUSINESS FOR SALE

FREEHOLD SHOP
RETAIL RECORD/
TAPE BUSINESS

Main road position, East Molesey,
Surrey. Includes large modernised
central heated flat above.

£52,500 S.A.V.

Apply Agents
MELVILLE & CO.
Tel: 01-979 0971.

Record, Radio, Hi-Fi
& Miscellaneous
Goods

(Concert shirts, etc.)

SHOP on main road of east
coast seaside town. Lease with
14 years to run. Well laid out in
good order.

Price £12,000 S.A.V.
Owner going abroad.

Apply to:
BOX NO. MW 914.

PROPERTY FOR SALE

A successful musician's
Dream Home

If you are already a highly successful musician now seeking a truly magnificent house, complete with unique studio 'en suite' you will want to phone or write at once for the video tape which attempts to picture and describe this sumptuous and historic residence, restored to perfection without regard to expense. A snip at only £250,000!

Magnificent setting in Home Counties, superbly located for world traveller. Helicopter landing within grounds. Write.....or phone.....TODAY! Matchless opportunity calling for immediate action. Early possession possible. Superb indoor heated swimming pool just one of many outstanding features.

Country Estates, 2-4 Park St., Cirencester, Glos.
Phone: 0285 68555

VIDEO

COSY
CARNABY

More dated English comedy on videotape
than anyone else in the World. Surprisingly,
it's popular. Now anyone for tennis?
(We've got a lot of that too).



CARNABY
WHOLESALE

42 Great Marlborough St, London W1 Tel: 01-734 9914

DEALERS:
ON THE SCREEN
YOU WILL FIND
THE TITLES
WE DON'T STOCK

Somehow, somewhere, if
you dig deep enough, you
might unearth a title we
don't stock. Nippers
might find this exercise
worthwhile, but if you are
the sort of dealer who
prefers to spend his time
more profitably, you'll
find a phone call to us
could be to your benefit.
We believe our services are
simply the best you will
find.



We also have
something special
for new dealers.
An unbeatable
total package to
set you on the
road.

So call us on our hotline —
01-653 6581
or call in at our
warehouse.
Our friendly, helpful staff
will be pleased to put you
in the picture.

STARCURVE LIMITED
WHOLESALE DIVISION
7 Albion Place,
High Street, South
Norwood, London SE25.

CATALOGUE



1981 SERVICE:
£60
NOW AVAILABLE

SINGLES: 25,000 listed by artist and title.
ALBUMS: 43,000 listed — 16,000 with full track details.
TAPES: 23,000 cassettes and cartridges.
TO ORDER: Clip this ad. with £60, to your letterhead and mail off today to Music Master, 1 De Cham Avenue, Hastings, Sussex, England. Supplements to date will be sent by return; main catalogue published May 1981.

POSITIONS

Sales
Representative
Video Cassettes

CBS is about to launch an attractive range of video cassettes into an exciting and rapidly expanding market.

To cover the Midlands/North and the Greater London/South area we're looking for two Representatives who will ideally be based in Birmingham and Greater London respectively.

As you will be operating throughout Britain's non-traditional specialist outlets, you must have experience in either the video field or in fast moving consumer goods.

In addition to good salary and bonus, you can also expect a company car, generous discounts on records and tapes plus all the other benefits associated with a major company.

Interested? Then write giving full career details to:
Phyllis Morgan, Personnel Manager,

CBS RECORDS

17-19 Soho Square, London W1V 6HE.



Product Manager

We are currently seeking to fill the above position within the Pop Product Department of Polydor Limited.

The successful applicant will be responsible for release-planning, repertoire selection and marketing back-up for Polydor's extensive MOR/Pop roster.

Some experience of jazz repertoire would be an advantage. Product knowledge, experience, drive and imagination are the essential requirements.

For further details contact the Personnel Department, at the address below.



Polydor Limited,
17-19 Stratford Place, London W1.
Tel: 01-499 8686.

YOUNG PUBLISHING CO.,

require

Young Self
Motivated Person

with either Publishing or Record Company background. This position offers the opportunity to someone to become involved in all aspects of the business including working with bands, writers, record companies, radio stations and exploiting existing catalogue.

It would not be suitable for someone looking for a 9 to 5 job. Salary and terms negotiable.

Please reply to BOX NO. 915.

AGENT FOR SOUTH WALES

required by

TAYLORS OF BIRMINGHAM

Good commission. Apply in writing to:
H. R. Taylor (Birmingham) Limited,
139 Bromsgrove Street,
Birmingham B5 6RG

ANNOUNCEMENT

POKER ROCK
BADGES

Ravencourt Design Ltd., the designers and manufacturers of POKER cast metal badges, are having difficulty in tracing those responsible for merchandising rights to various groups and artists.

Would the aforementioned please contact Mr. Geoff Kayson, with a view to clarifying the position.

Also for individual design quotations contact Ravencourt Design Ltd., 5 Braunstone Gate, Leicester LE3 5LH. Telephone (0633) 649182.

TRANSFER
ENGINEER

with some experience
required for small "up-
market" audio/video
duplication studio. Central
London. Salary negotiable.

Tel: 01-637 4623 or 01-636
6095.

American Commentary



CBS arms in tandem . . . Geffen — WEA not amused . . . Schein on PolyGram

NEW YORK: The formation of the CBS Broadcast International Division (see page 19) appears to be at such an early stage of development that its exact parameters within the corporate structure are as yet undefined.

"We've obviously talked with Cy Leslie, president of CBS Video Enterprises, about our effort," said John Eger, president of the new wing. "We will continue to produce for Cy, and we'll work out to whatever extent feasible the handling of their product for TV internationally."

The official CBS release about the organisation did not specify CVE product as part of its domain, but reference in virtually all press reports of the launch cited the combination of CVE's rapidly escalating activity and the burgeoning markets for various home video formats as reason for the new effort.

In the past, CBS syndicated most TV material through local distributors. The vast increase in available product, however, by way of both CVE and the company's cable programming division (the latter dealing primarily in cultural material and thus mostly suitable for foreign markets), seems to have made it advantageous for the company to market its own wares.

Admitting that for the near future, at any rate, it was possible that CVE and the international broadcast unit would be covering similar territory and functions, Eger said the long-range goal was "to harmonise better" their activities and to "take advantage of the larger entity".

In related news, the Federal Communications Commission has granted CBS permission to purchase a cable TV system not exceeding 90,000 subscribers for the purpose of experimenting with new technology and programming ideas.

Ten years ago, the FCC instituted a ban on network ownership of cable systems, fearing that the networks would gain control of the cable industry and prevent effective competition with their own broadcast services. In informal remarks, the Commission hinted that it favours abolishing the ban altogether. With a waiver of the ban in prospect, CBS is said to be starting its search for a suitable system in earnest.

WEA EXECUTIVES are not exactly going out of their way to hide displeasure over David Geffen's defection to CBS for international distribution.

The folks at the top say it was strictly money which made Geffen take his eponymous label to the competition. Still, even WEA admits the two companies' strengths pretty much balance out worldwide. The anger is clearly over questions of loyalty.

That theme, too, is being heard as an increasingly general one throughout the music industry. With market conditions at both sales and radio what they are, some close observers note sadly that many former best friends are out to slit each other's proverbial throat these days.

That's never been totally uncommon in any business situation, but in better times, there's usually a kind of tacit understanding as to how far things can go. No such boundaries seem to be in effect at the moment.

By IRA MAYER

POLYGRAM, LITERALLY and figuratively one of the most private of privately-owned companies, made what amounted to a first official public admission that it was in serious straits in the aftermath of Saturday Night Fever and Grease.

In a *Wall Street Journal* profile (that newspaper has become required reading for the music industry), PolyGram Corporation president Harvey Schein explains: "We had had four inches of water flowing through a four-inch pipeline. Everything was fine. Then, suddenly, there was an eight-inch flow — and we went out and built a 16-inch pipeline."

Thereafter the bottom fell out of the record business. The *Journal* attributes an estimate of \$100m (£55m) in losses since 1979 to "an executive at a rival record company".

The article mentions the departure of a "score" of PolyGram executives, but does not explain that its boom time was the result of essentially a distribution agreement with RSO, nor the restructuring that found Schein consolidating the various label operations under one umbrella organisation.

According to the *Journal*, Schein's salary at PolyGram is \$500,000 (£277,778) annually, with Warner Communications paying him 15 yearly instalments of \$105,000 (£58,333) each to buy out his contract.

Also interviewed in the piece is lawyer-turned-PolyGram Records president David Braun, who does an about-face from the stance he took when interviewed by *Music & Video Week* earlier this year.

Speaking of Neil Diamond, Diana Ross, Bob Dylan, George Harrison, Michael Jackson and the other superstars he represented in his previous career, Braun says: "I was of the assumption they would come with me when I joined PolyGram. Instead they left me at the door."

SHORTS: US response to the British Green Paper has been duly outraged at the tone of the decision, but generally qualified by a feeling that a tax levy will not solve the problem. Of course, no one's offering any practical alternatives they feel would help . . . the Foreigner and Pat Benatar albums are reportedly selling up to 150,000 copies weekly.

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

PERFORMANCE

Albania

ALBANIA MAY seem like a long way away and success is not just around the corner for this Chiswick band which EMI has been working hard on. Yet certainly in their songs and, if they get it right, their performance they have the makings of success.

At the Half Moon, in London's Herne Hill, they opened with their self-titled number, set at a fast-moving dance pace and while the place was not packed, they soon had people dancing to beaty songs like Take It Away and Told You So.

The sound was a shade too frenetic at times and gave the impression that they were rehearsing in their Isle of Arran four-track recording studio. Worst offender was singer K Y McKay whose gruff, reverbed vocals often reminded me of Judge Dread with a sore throat and sounded nothing like his clear performance on record.

This was particularly evident in Men In A Million, a lovely atmospheric piece with a message, yet it is unlikely the message got across via those indistinguishable lyrics.

Face with the prospect of reproducing their latest Chiswick Go Go — complete with strings and pipes — they came up with a neat reggae version which might have grabbed the attention of radio programmers a little more than the original.

DAVID DALTON

Bad Manners

SLAPSTICK HUMOUR and a steady output of ska rhythms from Bad Manners turned a large skinhead crowd into a bouncing mass downstairs at the Rainbow.

Heavy police and security presence added to the edgy

atmosphere provided by the chanting crowd, many wearing Union Jack T-shirts, but the trouble was confined to one brief scuffle.

Mostly the skinheads were content to dance to Bad Manners' growing repertoire of three-minute classics, bawled out by that master of comic crudity, Buster Bloodvessel.

And after a giant beachball had been retrieved from the audience, the stage was set for the climax of the evening, with a troupe of real can-can dancers accompanying Bloodvessel (in filthy dress and boots as on TOTP) for a rendition of the band's latest hit single.

SIMON STEELE

Afraid Of Mice

AFRAID OF MICE are from Liverpool. They write their own material and though they are not The Beatles they are no slouches, with the three instrumentalists providing powerful backing for singer Phil Jones at the 101 Club in London's Clapham.

A small audience gave the place a bit of a "youth club dance" feel but the band worked hard and Jones, in particular, got his strong personality across, even coping well with one member of the audience who had apparently lost a false tooth (and a lot else besides) and insisted on playing tug-of-war with the microphone.

Their most distinctive material included Politicians and The Man Will Win which were almost as serious as they sound and yet *Afraid Of Mice* are also capable of beaty pop numbers such as I Made A Fool Of Myself For You and I'm On Fire, the current single for the band on Charisma.

They have the makings of good material and a good act and what they need most now is exposure,

TERRI ANDERSON

LP REVIEWS

BARBARA DICKSON

I Will Sing. Decca TAB 24. A collection of 10-year-old cuts from a lady with a very nice voice who took a long time to make her mark because her choice of material was so often poor . . . something this rather uninspiring LP illustrates. Her currently wide circle of appreciators and recent commercial success may prod this along, however.

HARRY SECOMBE

A Song And A Prayer. Celebrity ACLP 013. Producer: Chris Harding.

LENNIE PETERS

Unforgettable. Celebrity ACLP 012. Producer: Chris Harding. Two more good ones from the swelling Celebrity MOR stable. Sir Harry sings a set of hymns and inspirational songs, arranged and conducted by Peter Knight, and there is a sleeve note appropriately from his brother, the Reverend Fred. Lennie Peters, in his solo album debut since parting from Di Lee, is often reminiscent of Ray Charles, not least because of the inclusion of two Charles hits in *Your Cheatin' Heart* and *Hurt*.

** (both albums)

HATCHETT'S SWINGTETTE

In The Mood. Decca Re-collections RFL 11. Producer: Colin Brown. Some more archive recordings dating from 1939-1942 when the band at Hatchett's in Piccadilly kept on swinging despite the Blitz and changing personnel caused by the call-up into the forces. Prominently featured is Stephane Grapelli, and other names still familiar include George Shearing, Carl Barriteau, Frank Weir and Chappie D'Amato. There is a typically informative sleeve note by Capital's Mardi Gras compere Brian Rust, and the LP is first-class for older generation buyers.



CAROLE BAYER SAGER

Sometimes Late At Night. Epic EPC 85110. *The breathy-voiced singer with the little-girl image has teamed up with Burt Bacharach for most of the songs on her new Album — although she has also composed with Neil Diamond and Peter Allen on a couple of numbers. Sadly, the overall effect of the LP is very light-weight — mainly due to Bayer Sager's flimsy vocals — but there can be no doubting the quality of the material, and many of the songs here will find their way onto other major artists' albums.*

BING CROSBY

Bix 'n' Bing. Academy Sound & Vision AJA 5005. An album in ASV's Living Era series which culls recording from the late Twenties featuring a young Bing Crosby, famous cornettist Bix Beiderbecke and the Paul Whiteman Orchestra. Very much a collector's item.

JOE DOLCE

Shaddap You Face. Epic EPC 85109. Dolce is going to be hard-pressed following his number one hit

something they should get at the Reading Festival later this month.

DAVID DALTON

Pretenders

THEY ARE not pretending any more, they really are pop stars. The slick professionalism which has been detectable on their records has finally caught up with the live performances, although Chrissie Hinde's vocals are still better and more self-assured on vinyl than on stage.

The Hammersmith Odeon gig, in more formal surroundings than the Palais appearance two days earlier, was excellent. To quibble just for the sake of quibbling, it was almost too well-groomed, allowing the attention to wander now and then when there was nothing to really fasten on — because it was all so smooth.

The stage set evoked an airfield with its parallel lines of lights, and the use of the lighting was, like the sound, as good as the best to be experienced at this venue.

Although there is a new album out the band did not plug it mercilessly, and the set gave a fresh airing to past hits and album material. Among the new songs, English Roses stood out most (although I Go To Sleep is the track which is getting a lot of well deserved airplay, and yet another track from the LP has, rather perversely, been picked for the single).

Thanks to the sophisticated desks and outdoor equipment available to bands these days the Pretenders were able to reproduce all the effects a recording studio could offer, and the overall effect was a sharp contrast to the lyric-drowning sound mixing and rubbish tip of a stage arrangement at the Dury concert in the same theatre the night before.

TERRI ANDERSON

earlier this year, but this LP at least should attract some consumer interest on the strength of that record. Apart from the title track, other songs include *Reggae Matilda*, *Ain't No UFO Gonna Catch My Diesel* and *If You Want To Be Happy*.

THE MOVIES

Motor Motor Motor. RCA RCALP 5054. Producers: artists. As good material as they ever produced for GTO and Gem, though they still fall uncomfortably between the definable categories of pop singles band and album band. They are good musicians writing some good songs and only need an audience.

Lone stars

RAINBOW REMIPED DANCE BAND. *The Tahiti Syndrome*. Banana Records, EAT 1. First LP from unknown London "band of loonies" who are gaining notice in pop press through live gigs. Very likeable stuff, embracing strict tempo oldies through to reggae/pop distributed through Banana, 01-723 6301 . . . ANDRAE CROUCH. *More of the Best*. Light LS 7061. Producer: artist and Bill Maxwell. One of the best known among the artists being distributed through the Christian Word label, Crouch has a steady market in the UK — but is obviously best sold by dealers who know they have the right clientele . . . RITCHIE FURAY. *I've Got A Reason*. Myrrh and Michael Omartian. A very enjoyable album worthy of an artist with a solid professional past in rock music — putting the Christian message across (another Word distributed label) in a succession of well arranged, commercial sounding tracks.

OPINION

WRITE TO: OPINION, MUSIC & VIDEO WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

The Green Paper on copyright, and the Government's rejection of a levy on blank tape, could be the best thing that has ever happened to the British record industry—or the worst. That's the view of specialist audio journalist BARRY FOX.

THE RECORD industry is now at a fork in the road. It can either take stock of past mistakes and concentrate on building a new image for a secure future, or it can fight the Green Paper and risk losing what little sympathy the Government and public have for its financial plight.

It would be tempting, for someone like myself who has often questioned and attacked the BPI's claims and aims, to write in an "I-told-you-so" vein. But that would be churlish and counter-productive. Also I happen to love music, especially jazz, and over the years have bought literally thousands of pounds worth of discs.

What matters is that the Green Paper shows that I am not the only one to have once supported the idea of a levy but be turned against it by the BPI's campaign tactics — obviously the Government has also been turned off the idea.

What happened to change the bureaucrats' minds in the space of four years between Whitford recommending some sort of levy and the Green Paper rejecting it?

No-one disputes that some record sales are lost as a result of home-taping. But no-one can claim to have access to an accurate appraisal of the actual loss. There are just too many imponderables. People tape their own records to make compilations for use in cars, or to preserve irreplaceable discs which have been enthusiastically deleted by the record companies.

Even pooled resource taping is not necessarily a loss to the industry. If six people each buy one disc and all tape each other's purchase, that is still six discs sold by the record industry.

Market research

Of course, market research can give some clue to the extent of the loss, but market research is notoriously unreliable. *Broadcast* magazine recently revealed that the BBC's research department had asked listeners what they thought of a Mrs Thatcher appearance on the Jimmy Young Show, and although Mrs T actually cancelled at the last minute, the researchers still brought back favourable comments on her "appearance".

Accuracy of market research depends on the number of people questioned, but whereas the BPI has talked of "measuring" losses of up to £1m a day through home-taping, it has so far steadfastly refused to give any indication of the number of people asked about their home-taping habits. This can hardly have impressed the Government.

The Government has been faced with an uncomfortable choice. On the one hand more unemployment if the record industry fails further; on the other hand the inflationary effect which a levy would have. The second option is obviously the most unpopular and the already-unpopular government needed every incentive to choose it.

Instead the Government must have felt bullied by the continual reports, based on record industry statements, that a levy was imminent. Whitehall cannot possibly have been pleased to read reports, that can only have originated from the record industry, to the effect



The Great Green Paper debate

that it gave support to the idea of a levy.

And the policy-makers can only have resented the BPI's decision to pull the plug on the MCPS home-taping licence, ahead of the Green Paper, as if to give them no option but to back a levy. Also, it can hardly have reassured the Government, already concerned about how much levy cash would disappear abroad, to read reports of the IFPI's John Hall's speech at IMIC in which he said: "achieving a levy of a substantial amount was probably more important than deciding how it should be redistributed".

Spoiler rubbish

The Government wanted and needed to reject the idea of a levy. But they also needed a diplomatic escape route. It was handed to them on a plate. Over recent years the record industry has talked technical rubbish over the feasibility of a spoiler signal. The authors of the Green Paper are based at the British Patent Office and are thus probably better equipped than anyone in the UK to recognise technical nonsense for what it is.

But because the BPI has kept the spoiler myth alive by refusing to release the technical report prepared, at a cost of £10,000, by the Wolfson Unit of Southampton University, the Government was able to pretend that there might still be hope for a successful spoiler.

The Government's talk of legislation to outlaw anti-spoiler devices is as absurd as the record industry's talk on spoilers. Any spoiler superimposed on recorded music, and intended to interfere with the circuits of a tape recorder, must be either too high pitched or too low pitched, or too quiet, to be heard during normal use.

So any signal can be filtered or gated out and thus defeated without adversely affecting the music. As the Government well knows, a "spoiler defeat" system will not be marketed under that name. It will simply be incorporated in the circuits of every new tape recorder from Japan or sold in a black box under an ambiguous name.

How can you possibly legislate against a device to "clarify recordings" or "suppress interference"? The spoiler myth is a luxury which the record industry can no longer afford. And it has already helped cost the industry its levy.

If the BPI now tries to fight the Government's rejection of a levy by stirring up aggression and resentment against the Green Paper, the Government, the press and the public will simply lose what little

sympathy it still has for the record industry's case.

But if the record industry were now to pull out the stops to improve its jaded image and adopt a policy of constructive co-operation comparable to "open government", then its future could well brighten.

May I suggest the following steps to help it on its way:

- The BPI must now release the Wolfson Report that proves that spoilers are a technical no-no.
- The industry must re-appraise its pricing structure so that the public is no longer deterred from buying discs by the fear that they will turn up much cheaper elsewhere the next day.
- Music lovers who want to buy back catalogue material should not be forced to search through random racks of premature deletions.
- The committee looking into the problems of pressing quality must be prepared to adopt a freedom of information policy and talk and listen to the industry's severest critics in the hi fi world. (It is absurd that Decca discs should now be pressed in Holland and EMI's top quality records should be produced in Germany).
- Details of samples used for market research must be published to back up the claimed losses due to home-taping.
- The BPI must adopt a more open policy to the press instead of treating it, especially the specialist audio, video and electronic press, with suspicion and patronising disdain. The industry needs to win the sympathy of the press, not its hostility, if it is to convince the Government that a levy is justified, or to recapture sales lost in the recession, or both.
- Above all buying a record has to become fun again — not a pain in the neck.

Why no Top 100 for singles?

I'M GLAD to see that Britain has at last got Top 100 charts — at least the album chart is now 100, but why not the singles chart?

Most record shops in my area only stock the Top 75 singles so when we want to buy a new release we have to wait until it has charted. When we complain the shops say they would stock more if the chart was extended.

We pay indirectly for the charts through TV licences, subscriptions to *MW* and buying records — so please give us our money's worth with Top 100 albums and singles.

MICHAEL ROWLINSON, Blenheim Close, Greystoke Road, Cambridge.

● *British Market Research Bureau, which compiles the charts, says that the difference in the numbers of records sold below No. 75 in the singles chart is too narrow a margin to properly determine exact placings. But we are now publishing 25 "bubbling under" titles. And if you want a record that has not yet charted why don't you insist that your record shop orders it — then you can help to make it chart? — Ed.*

DOOLEY

THE PARTY to re-launch HMV Oxford Street was without doubt the music industry event of the year so far and never can so much record company top brass have been found in a record shop at the same time, all critically inspecting the displays and prices of each other's product . . . HMV magnanimously invited its retail rivals including Gary Nesbitt of Our Price and Virgin's Richard Branson . . . Guests, who crowded all four floors, were entertained by jugglers, a belly dancer, a jazz dance troupe and a fire eater . . . In inviting people to pay particular attention to the store's new video floor, Thorn EMI chairman Sir Richard Cave provided a revealing insight into the company's future plans in saying that video is "what HMV is going to major in, and what Thorn EMI is going to major in in years to come" . . . Congratulations must go to publicist Tony Brainsby, and HMV's admen, for the welter of editorial column inches and clever advertising for the HMV chain in recent months, but we have just about had enough of that dog, fellers!

WE CAN'T leave Thorn EMI without drawing attention to its just-published report and accounts which reveal that chairman Sir Richard Cave took a 29 per cent salary increase in 1981 putting him on just short of £100,000, while EMI Music chief executive Baskar Menon gets a mite more, £363,320 to be exact, 'cos he has to live in LA . . . Capital Radio has paid former programme controller Aidan Day a big compliment by apparently replacing his function with two people (see *Broadcasting*, P16) . . . The only praise *The Times* critic had for the unfortunate new Beatles show *With A Little Help From My Friends* was for the lighting — but even that cannot be attributed to the show's producers as their own lighting man left and the Duke Of York's deputy electrician stepped in at the last moment . . . Island has signed Martin Lewis' Springtime label to long-term licensing deal . . .

ALL THOSE segue records are either a shot in the arm to record sales or a blight on new talent depending on how snobby you are about what's "in the grooves" — DJ Paul Gambaccini obviously cares as he told a Radio 4 audience last week that those responsible for making medley records "deserve to be birched" . . . Chrysalis' party for Debbie Harry at The Sanctuary gave male music business fraternity long-awaited opportunity to check out this usually ladies-only venue . . . Erstwhile United Artists man Alan Warner, now running his own show in Los Angeles, a welcome visitor to London last week; he is working on new series of compilation LPs for Capitol and also claims he has found another novelty movie hit single to rival his brilliant successes with *As Time Goes By* and *Lonesome Pine* . . . Marksmen Music office burned down following lighted ciggie dropped in wastepaper basket, but Hedley Leyton and Tommy Sanderson Jr still functioning on 01 486 7171 . . . Good to see former Radio Lux MD Alan Keen has landed job as advertisement director of *The Guardian*.

MIDEM'82

Latest list of new participating companies as of this edition of Music and Video Week.

BELGIUM
Bizet Music Group SPRL
Inelco

CANADA
Opus
Slovart
Supraphon

FRANCE
Phonogram
Sacem/SDRM
Semi/Meridian

GERMANY
Peer-Southern

ITALY
OGD Messaggerie Musicali
Franton Music SRL
Peer-Southern

JAPAN
Victor Musical Industries

NETHERLANDS
Inelco

SPAIN
Southern Music

SWEDEN
Southern Music

UK
British Phonographic Industry
Goldberg, Ravden & Co
Heath Levy
Marylebone Management Services
MCI (Professional Studio Equipment)
Southern Music Publishing
Stage One Records

USA
The Boardwalk Entertainment Company
Broadcast Music Inc
Gang, Tyre & Brown Inc
Intercontinental
Montage Records Inc
20th Century-Fox Records
Win Records/Sam Records
WMOT Records

For further information on participation at the most important music industry event of the year please contact:

JACK KESSLER
International Exhibition Organisation Ltd,
4th Floor, 9 Stafford Street, London W1.
Tel: 01-499 2317. Telex: 25230

'Buying a record has to become fun again—not a pain in the neck'

AN INTERNATIONAL SPRINGBOARD FOR A RAPIDLY GROWING INDUSTRY

*Leading to
ideas contacts
and the commercial
opportunities
that your future
depends on*

- INTERNATIONAL EXHIBITION FOR EQUIPMENT, PRODUCTS AND SERVICES.
- UNIQUE INTERNATIONAL MARKET PLACE FOR VIDEO PROGRAMMES.
- THE INTERNATIONAL VIDEOCOMMUNICATIONS CONFERENCE EMBRACING ALL CURRENT IDEOLOGY.

VIDCOM 81

7TH INTERNATIONAL VIDEOCOMMUNICATIONS MARKET
MATERIAL, EQUIPMENT, SERVICES, PROGRAMMES, TELEMATICS, DATA BANKS.

*VIDCOM the professionals choice
for their annual international meeting place.*

9th-13th OCTOBER 1981
PALAIS DES FESTIVALS — CANNES — FRANCE

Please send me your documents concerning :

The home video market
Video in business and industry
The telematics
and data banks market
The international
Videocommunications conference

Name : _____
 Position : _____
 Company : _____
 Activity of the Company: _____
Address : _____
 Telephone : _____

Return this coupon to : VIDCOM, 179 avenue Victor-Hugo 75116 PARIS — Tél. : (1)505.14.03
INTERNATIONAL EXHIBITION ORGANISATION LTD, 9 Stafford Street, LONDON W1X 3 PE U.K. Tel (01) 499 2317
or JOHN NATHAN, 30 Rockefeller Plaza, Suite 4535, NEW YORK, NY 10112 Tel (212) 489 1360.

G.B.2.