

# MUSIC & VIDEO WEEK

Europe's leading music business paper 90p



## Solo deal for Entwistle

NEW YORK: WEA International has signed John Entwistle The Who's bass player, to a long-term worldwide recording contract. An album, *Too Late The Hero*, will be released later this year featuring guitarist Joe Walsh and drummer Joe Vitale on all tracks. Entwistle plays bass, synthesizer, piano and is responsible for all the vocals.

Entwistle has previously recorded four solo albums, including *Smash Your Head Against The Wall* and *Whistle Rhymes*. His songs frequently appear on Who albums, including the latest, *Face Dances*, which has Entwistle's aptly titled track, *The Quiet One*. Pictured (left) inking the deal in Wea International's New York office are Nesuhi Ertegun, Fred Haayen and Entwistle.

# MAJORS GO ALL OUT ON AUTUMN ALBUM BONANZA

AUTUMN 1981 looks set to witness an albums release bonanza unparalleled in recent years. The big guns are being wheeled out for what the record companies hope will be a bountiful final three months of the year.

And the record companies are backing the releases with strong promotion and advertising. Further, more companies are realising the benefits to be gained from promoting back catalogue at lower prices — Virgin is the latest to announce details of such a campaign (p3). Television advertising is also being used extensively (p3).

New albums are due from Adam & The Ants, Police, Gary Numan, Shakin' Stevens, Meat Loaf, Kate Bush, Paul McCartney, Queen, Barry Manilow, Stray Cats, Rolling Stones, Linx and many, many more.

EMI has a heavy release schedule of "big-names" artists: Rolling

Stones, Tattoo You (GUNS 39114) Cliff Richard's *Wired For Sound* (EMC 3377), Sheena Easton's *You Could Have Been With Me* (EMC 3378) and Olivia Newton John's *Physical*. October sees the release of Kate Bush and Paul McCartney albums both as yet untitled — and the launch of the campaign for Queen's *Greatest Hits* (EMTV 30). On Motown there will be Billy Preston & Syreeta (STML 12155).

CBS and Epic include the following in their September list: Meat Loaf's *Dead Ringer* (EPC 83645), Journey's *Escape*, Art Garfunkel's *Scissors Cut*, Mike Batt's *Six Days In Berlin*, Billy Joel's *Songs In The Attic*, Stars On 45 (Vol 2), *The Sound Of Music Original Cast soundtrack*, an as-yet untitled Adam & The Ants album (CBS 85268) plus an untitled album from the Dooleys. Also scheduled for early autumn is a new Earth Wind & Fire LP, a Jacksons album plus Jeff Wayne's *Highlights Of War Of The Worlds*.

Capitol is putting heavy pushes behind Bob Seger's live set (p 2) and Anne Murray's TV album (p 3).

A & M will be centring on Joan Armatrading and The Police (p 3).

WEA, which like other majors will be announcing autumn campaign details at its forthcoming sales conference, releases a new Bob Marley album in September, along with Gary Numan's *Dance*, Carly Simon's *Torch*, Jimmy Cliff's *Give The People What They Want*, Rose Tattoo's *Assault and Battery*, Alice Cooper's *Special Forces* and Saxon's *Denim and Leather*. Albums from Donna Summer, Climax Blues Band, Kleer and Jo Jo Zep & The Falcons are set for October release.

Mid-September sees the launch of the new Barry Manilow album, *If I Should Love Again*, on Arista/Ariola. The same month also sees the Blues Band's third album, *Itchy Feet*, David Gates' *Take Me*

TO PAGE 4

## Radio: a role to play in industry's recovery

By DAVID DALTON

EDINBURGH: WHILE criticising the record industry for not producing enough records of mass appeal, Capital Radio's head of programmes Tim Blackmore called for co-operation between the radio industry and record companies to help revitalise the music industry, in a speech at the Edinburgh International Radio Festival last Friday.

Talking on the subject *What Kind Of Music Policy?* Blackmore recalled the Sixties when, he said, 95 per cent of any week's Top 20 would be filled with mass appeal records.

Blackmore said: "What seems to have happened now is that with very few notable exceptions the record industry isn't making mass appeal records with the result that those specialist records that never made the Top 20 are now dominating the Top 20 chart."

"It could be of course that it is now impossible to make music that crosses the barriers of specialisms but I doubt it."

Blackmore highlighted the lack of mass appeal records as one of the reasons for his decision at Capital to rely less on charts and playlists when deciding programme content, and also pointed to it as one reason for a decline in record sales.

He said that the radio and record industries had spent too much time in the past scoring points off each other, instead of realising that, as he believes, "we are all part of one industry".

"With the music industry I hope that it can stop seeing us as a bottomless till subsidising its unsuccessful releases and that we for our part can try to establish a more positive approach."

"The British music industry has been a major export earner for the UK and if there are ways in which radio can help to revitalise the industry then let's hear about it. Let's sit down with their leaders and discuss not just the percentages of net advertising revenue or the annual licence fee that goes to PPL or PRS but let's find out what we can do in practical terms because — make no mistake about it — if the British Music industry goes to the wall, it certainly won't help the cause of good British radio."

## Dreamland: RSO faces \$7.5m suit

From IRA MAYER

NEW YORK: Mike Chapman and Nicky Chinn are suing RSO Records for the release of their *Dreamland Records* contract, and for \$7.5m (£4.1m) in damages.

According to papers filed in the Los Angeles Superior Court, Dreamland was to supply RSO with seven albums in the first year of the contract and eight in the second. Chapman was to have produced four of the discs in the first year and five in the second.

The suit charges RSO with breaking the contract because of inadequate marketing and promotion support as per the original agreement, made at a time when RSO had a staff of 65. RSO subsequently reduced its payroll by 80 per cent.

## BPI warns dealers of Canadian connection

ALTHOUGH IT will be at least a month before the Court of Appeal decides whether Simons Records must stop parallel importing from Canada — and until then stockists of these LPs are safe from legal action — the BPI has sent warning letters to retailers who have dealt with Simons in the past.

Last week BPI solicitors warned these dealers that they may be liable for damages if they are caught stocking Canadian parallel import LPs. The letter reminded retailers that if the Simons' appeal against the High Court injunction banning these imports should fail "it will be the intention of our clients to look to retailers who have dealt with Canadian imports for damages for conversion, as well as damages for infringement of copyright".

In its recent action against Simons Records Ltd, Warrens Records Ltd and Simons Sales Stores Ltd, the BPI was granted injunctions restraining the defendants from any further importation, selling, or dealing in albums made in Canada by licensees of Chrysalis, BBC Enterprises, and CBS UK. But this injunction was suspended temporarily when the defendants gave notice of appeal. The appeal court cannot hear the appeal until the autumn legal term which starts in October.

*Magnetic Video's sales and distribution plans are exclusively revealed in this month's VIDEO EXTRA and the company's general manager Alan Kaupé makes some bold assertions on the future of video duplication. There is also extensive coverage of the NARM Video Retailers' Convention in New York, pull-out video charts, new releases, plus more video news.*

## NEW ALBUM



HAZEL O'CONNOR

*Cover Plus*

ALBION RECORDS

News extra 6-8 • Retailing 14 • Talent/Tipsheet 16 • LP reviews 17 • Publishing 20 • Broadcasting/Classical 21 • Jazz 25 • Select singles 26-28 • Studioscene 29-31 • US commentary 34 • Diary/Opinion/Performance 35 • Video extra — see centre pages.

INSIDE

NEWS

# Seeger 2-LP on Capitol

CAPITOL RECORDS is to rush release a new double live album from Bob Seeger & The Silver Bullet Band, entitled *Nine Tonight*.

The set is to be released simultaneously in the UK and US on September 14, and has a running time of 80 minutes. Seeger recorded the tracks for *Nine Tonight* during his 1980 world tour, during which he played two sell-out shows in England at Wembley in November.

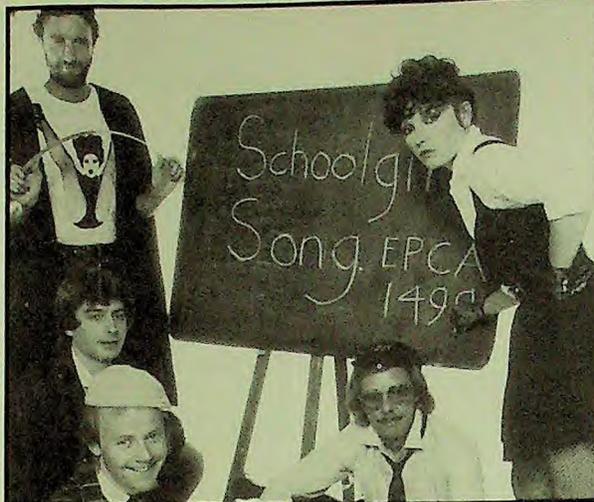
Packaged in a full-colour gatefold sleeve with full-colour inner bags, Capitol is offering the album to dealers at "a specially reduced price of £4.05".

To promote the album, Capitol is importing special display material

## Autumn albums

from the US and will be inserting 500 window/in-store displays in record shops across the country. In conjunction with record dealers, an intensive co-operative advertising campaign will run on radio and in the trade and consumer music press.

Two weeks prior to the release of *Nine Tonight*, 1,000 four-track 12" imported samples will be serviced to the media.



LOLA PAYOLA has signed to CBS/Epic and is shown here giving some of the Epic marketing department an elementary lesson about her first single, *The Schoolgirl Song* (EPCA A 1499), which was released last week. Pictured in the classroom at Soho Square are (l to r): Mark Kjeldsen (member of the Sinceros and Lola's manager), Jamie Rubinstein (EPA product manager), Jonathan Morrish (head of EPA press and publicity), Richard Comben (associated label manager) and Lola Payola.

## Island signs newly-formed Genetic label

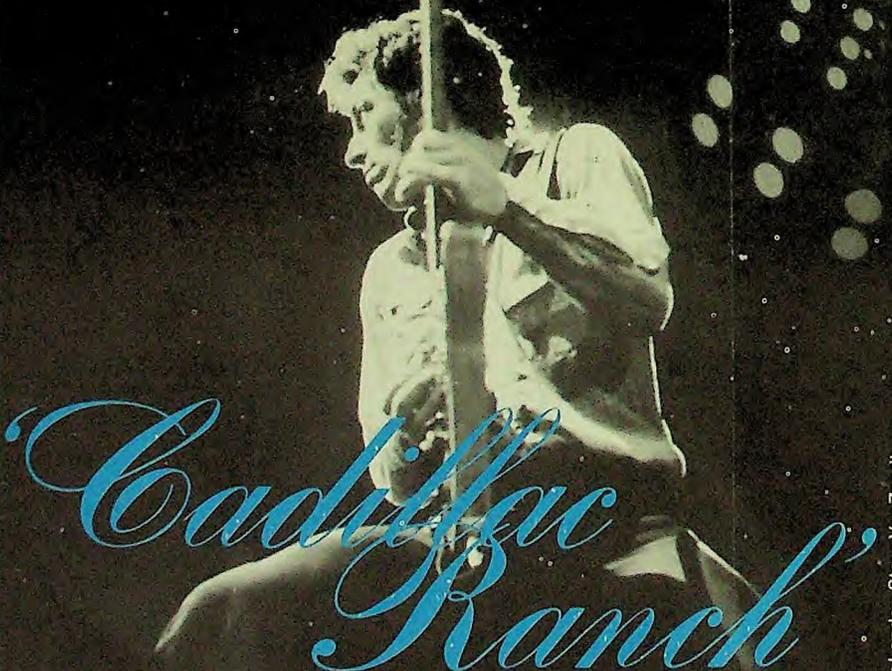
ISLAND RECORDS has signed a long-term licensing deal for Genetic, the label formed by producers Martin Rushent and Alan Winstanley.

Genetic is launched this week with the release of *Homosapien* (Genetic WIP 6720), the debut solo single by Pete Shelley, which will be followed by an album next month. Shelley was the prime inspiration behind the Buzzcocks before quitting the band earlier this year. Both the single and the album were produced by Martin Rushent at his Genetic Sound studios near Reading.

Since it opened two years ago Genetic Sound, has produced 26 Top 30 singles, including the Human League's current hit, *Love Action*.

# BRUCE SPRINGSTEEN

IN THE DRIVING SEAT AGAIN WITH  
HIS SENSATIONAL NEW SINGLE



Don't take a back seat. |  
Get up front and order 'Cadillac Ranch' now.  
Bruce Springsteen. New single 'Cadillac Ranch'.  
From the album 'The River' and available  
in full colour picture bag.



A 1157

Produced by Bruce Springsteen, Jon Landau, Steve Van Zandt

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

## EAVA formed to fight video piracy in Europe

THE EUROPEAN Audio Video Association has been formed, with top priorities listed as "the fight against piracy, counterfeiting and illicit distribution".

The new organisation claims 50 major companies from 10 European countries as members and expects this figure to rise quickly to 300. The EAVA is open to all companies with a European operations base, taking in tape and equipment manufacturers, duplication and facility houses, producers and publishers.

The association aims to join forces to deal with the many problems confronting the audio and video industry and to discuss these problems plans to hold a seminar in Cannes on October 8, the day before the start of Vidcom. Participating, says EAVA, are experts from EMI Tape, 3M UK and France, Scand-Video, Eclair France, Regie Cassette Video, the BBC, Scotland Yard, the Society of Film Distributors, and the British Videogram Association, all helping to suggest technical and legal ways of fighting illegal practices.

Further details about the association and about the seminar can be obtained from executive director Robin McKenzie Smith, PO Box 158, 30 Avenue Général-Guisan, 1800 Vevey, Switzerland.



ISLAND RECORDS has signed *The Lightning Raiders* (left) to a long-term worldwide production deal, excluding the US and Canada, through the newly-formed *Revenge Records*. The deal was negotiated between band manager Gordon Hale and Island's A & R director, Andrew Lauder.

*The Lightning Raiders* release their debut single, *Citizens* (REVS 101), on August 31. It is taken from their forthcoming album, *Sweet Revenge*, to be released in October and produced by Gordon Hale and Will Reid-Dick. The band play at the Reading Festival this weekend and plan a UK tour to tie in with the album release.

• Pictured right standing: John Hodge (guitar) and George Butler (drums). Seated: Gass Wild (vocals), Sandy Sanderson (bass), Andrew Lauder, Gordon Hale and Bruce Irvine (guitar).

## Legal go ahead for video scheme

HOME VIDEO Big Screen reckons it has smashed the legal restrictions associated with video group viewing in pubs and clubs, winning full copyright indemnity on more than 300 video titles.

They include feature films, popular music shows and an extensive catalogue of sports events and the company's sales and marketing director Bob Jacob predicts a library of 1,000 titles by the end of 1981.

Participating in Home Video Big Screen's scheme, pubs and clubs will be able to legally boost business by showing video cassettes.

To back up the new film library the company has put together a big screen hardware package, with two screen sizes — 60 inches and 82 inches — either wall mounted or fully mobile.

The cost of the package is £999, excluding VAT, and it is also available through a two year leasing plan with payments from £12.75 per week. The company operates a nationwide free delivery, installation, sales and service network.

# Autumn albums

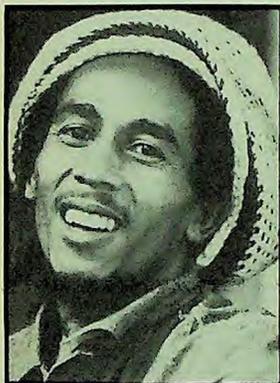
A & M HAS lined up an impressive campaign for the September 4 release of Joan Armatrading's new album, *Walk Under Ladders* (AMLH 64876). Preceded by the single, *I'm Lucky* (AMS 8163), the album will be backed with full-page ads in all the consumer music papers, trade press ads, two weeks of radio ads on Capital Radio, in-store displays across the country and national press advertising in *The Guardian*, *Times*, *Sunday Times*, *Daily Mail* and *Daily Express*.

The new studio album from The Police, *Ghost In The Machine* (AMK 63730), produced by The Police and engineered and produced by Hugh Padgham, is set for release in early October. It will be backed by a major marketing campaign and there will be a single release in September.

A & M will also be releasing the new album from Nine Below Zero and plans "a huge campaign to back the new *Elkie Brooks LP* — this will be a big-spend album", said a company spokesman.

A NEW Bob Marley album, *Chances Are*, containing eight previously-unreleased tracks, is to be released by WEA International on September 25, it was announced this week by WEA International senior vice president Fred Haayen.

*Chances Are* was produced by Marley and Larry Fallon, with manager, publisher and friend Danny Sims serving as executive producer. It features six songs



MARLEY: September release

written by Marley, and spans 10 years of his recording career. His widow, Rita, is to be heard on backing vocals.

A single, *Reggae On Broadway*, will be released early next month.

CAPITOL RECORDS is about to embark on an extensive marketing campaign, including TV ads, to promote the September 14 release of *The Very Best Of Anne Murray* which features 16 of Murray's best known songs.

Capitol's marketing push kicks off on September 20 with a series of 20 and 40-second TV commercials being shown on ATV, Yorkshire and Tyne Tees Television.

The commercials will run initially for a three-week period in the regions mentioned and will be repeated in other areas through the autumn. The TV ads will be backed with a nationwide display campaign and ads in the trade press.

Martyn Cox, Capitol's general manager, comments: "The release of *The Very Best Of Anne Murray* is the second phase of a marketing plan undertaken to establish a strong foothold for Anne Murray and her music in the UK."

EARLY OCTOBER sees the release of Marianne Faithfull's second album for Island, entitled *Dangerous Acquaintances*. Around the same time, Island will also be releasing the new U2 album, *Scarlet*, and Pete Shelley's debut solo album (via the deal with Genetic), plus a new Tom Tom Club album. Island will also be announcing shortly further details of its *One Plus One* tape campaign, which, despite early condemnation by the BPI, is proving a most successful medium.

GARY NUMAN releases a new studio album on September 4, entitled *Dance*, his first since *Telekon* was released in November 1980. *Dance* was recorded at Rock City and features 11 Numan compositions and according to WEA, "features a selection of songs with more varied tempo changes and marks another musical departure for Gary Numan."

## Virgin has cut-price oldies for Christmas

VIRGIN RECORDS is offering almost 100 back-catalogue albums at a special wholesale price of £2.74 as part of its extensive Xmas campaign.

The offer is to include all albums and cassettes from V2001 (*Tubular Bells*) to V2190 (*Fourth Wall — Flying Lizards*), with the exception of the re-released Who album, *My Generation*. The offer begins on September 1 and continues until "further notice".

The £2.74 wholesale price means that the customer should end up paying around £1.00 less than normal. Virgin double albums, which bear the VD catalogue prefix, will wholesale at £3.99, while all other Virgin prices will remain the same.

Virgin Records managing director Simon Draper explained: "Our recent back catalogue campaign, *Cheap Thrills*, where we reduced prices on a smaller selection of titles, proved extremely successful. Subsequently, we think lower prices on a wider range of records will effectively stimulate sales further and provide an even greater incentive for dealers to stock our catalogue."

The offer is the first stage of what will be a comprehensive Christmas campaign by Virgin. Full details of this will be announced in the near future.

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# Jim Steinman

His brand new single  
'LOST BOYS AND GOLDEN GIRLS'



Jim Steinman  
'Lost Boys And Golden Girls'  
EPC A 1561

Taken from his album and cassette  
'Sad For Good' and available now  
in full colour picture bag.

## ... and on television

ANNE MURRAY. *Very Best Of*. Capitol EMTV 31. ATV, YTV, Tyne-Tees. September 20.

VARIOUS. *Superhits 1*. Ronco RTL 2058A plus (free LP) *Superhits 2*. RTL 2058B. Thames, ATV Midlands, Scottish. — September 9.

VARIOUS. *Disco Erotica*. Warwick WW 5108. Anglia. — September 28.

BILLIE JO SPEARS. *Country Girl*. Warwick WW5109. HTV, Westward. — September 28.

LOUIS ARMSTRONG. *Best Of*. Warwick WW5112. HTV, Westward — September 28.

BUDDY HOLLY. *Love Songs*. MCA MCF3117. Thames, ATV. — September 9 (three days)

AL JOLSON. *More Golden Greats*. MCA MCTV 5. Thames, ATV — September 16 (three days).

VARIOUS. *Dance, Dance, Dance*. K-tel NE 1143. Trident, Southern, HTV, Anglia, STAG — September 7 (one week); all other areas — September 14 (one week); then national from September 21 (one week)

RPO. *Hooked On Classics*. K-tel ONE 1146. National — September 14 (three weeks)

VARIOUS. *The Platinum Album*. K-tel NE 1134. Thames — September 14 (two weeks)

GILBERT O'SULLIVAN. *20 Golden Greats*. K-tel NE 1133. ATV — August 31 (one week); then Trident, Granada, Border, STAG — September 14 (three weeks)

LSO. *Rock Classics*. K-tel ONE 1123. Trident — August 31 (one week)

VARIOUS. *Country Sundown*. K-tel NE 1127. Granada — September 7 (two weeks)

VARIOUS. *Love Is ...*. K-tel NE 1129. ATV — September 21 (two weeks)

Continuing campaigns from August: VARIOUS. *Hits on 33*. Ronco RTL 2057 and BUCKS FIZZ. RCA RCALP 5050.

NEWS

News in brief...

THE FOLLOW-up to Gidea Park's segue hit, *Beach Boy Gold*, is rush-released this week on Polo Records. *Seasons Of Gold* (POLO 14) is a medley of the Four Seasons hits, performed by Adrian Baker. It is also available in 12" on POLO 12 14. Baker, who is currently in the US on tour with the Beach Boys, will be returning to the UK at the beginning of September to promote the single.

SOUVENIR, THE new single from *Orchestral Manoeuvres In The Dark* released by Dindisc this week (DIN 24), is also available in a souvenir edition as a 10" extended version in a special picture bag. Backing includes consumer and trade press ads and four-colour posters for in-store use.

THE RELEASE of the new Charlie Dore album *Listen* (CHR 1325), her first album for Chrysalis, is being backed with "a massive promotion campaign", including commercial radio spots, full-colour ads in the music press and shop and window displays. Charlie is currently on a 10-day promo tour of regional radio stations.

MIDLAND RECORD CO.

01-568 7482/5

New release single

GIDDY UP GO

by

RED SOVINE

SD 177

Available from Spartan 01-903 8223 & Midland Record Co.

Decca classic promo for Solti

A MAJOR campaign on Sir George Solti is being launched this week by Decca spearheaded by three extensive interviews and three concerts screened by BBC TV over the August Bank Holiday.

The programmes come just days before Solti and the Chicago Symphony Orchestra pay a rare visit to this country giving two Promenade concerts (September 4, 5) and a concert at the Royal Festival Hall (September 19).

Part of a European tour, it is an important event for Solti who in the past 12 years has raised the Chicago Symphony Orchestra to a status of one of the top orchestras in the world.

The Prom concert of September 5 contains the two works issued by Decca to coincide with the tour - Bruckner's Symphony No. 4 and Bartok's Concerto For Orchestra.

In addition, the premier recording of Tippett's Symphony No. 4 and Bruckner's Symphony No. 3 also form part of the new releases for the visit.

Decca is supporting with a new Solti poster, red white and blue streamers, a new eight-page full colour consumer leaflet including all currently available Solti product; and also in the *New Standard*, *Guardian* and *Observer*. There will also be widespread window displays.

Decca is also supporting another TV series, Stuart Burrows Sings, which has been screened weekly on BBC TV since July. Decca is re-promoting back catalogue with ads in the *Daily Mail*.

Polydor cuts regional team

POLYDOR REDUCED its regional promotions team last week, when it made two of its three-man team redundant.

Leaving the company are Andrew Archibald (regional promotions - north) and Theo Loyla (disco and southern regional promotions). Chris Mason becomes regional promotions co-ordinator and will be responsible for servicing local radio on a national level.

A spokesman for Polydor said that the cutbacks were due to "operational changes" and

"internal re-organisation", and added that it was the company's intention to continue servicing regional radio on a regular basis.

Chrysalis price changes

ON SEPTEMBER 1 the dealer price of Chrysalis singles rises from 70p to 79p. This applies to all 7" singles with CHS and CHS TT prefixes. There is no change in the price of 12" singles.

A range of catalogue albums with CDL, CDL TT, CHR and CHR TT prefixes will have their dealer prices reduced to £2.43 from the same date. Albums by Blondie, Leo Sayer, Jethro Tull, Rory Gallagher, The Specials and many other Chrysalis acts will be included in these reductions.

Albums bonanza

FROM PAGE 1

Now (his first LP for the label), The Kinks' Give The People What They Want, Aretha Franklin's Love All the Hurt Away and a Grateful Dead 2LP set. Plans for October include the new Stray Cats LP, Gonna Ball, a Monkees compilation to tie-in with the re-run of the TV series and a Sky boxed set.

Chrysalis will be releasing Blondie's Greatest Hits some time this autumn, probably in November, though it has not yet been definitely scheduled. In September there will be "major campaigns" for Greg Lake's debut album for the label, Autopilot's Rapid Eye Movement and Michael Schenker's MSG. A new Linx album is set for October.

RCA will be putting a big campaign behind Hawkwind's Sonic Attack, Bow Wow Wow, Budgie's Night Flight, Gerard Kenny's City Living, Eurythmics' In The Garden and a new album from Kate Robbins, all released in October. On the mid-priced RCA International there will be Elvis Presley Greatest Hits Volume 1.

● Further autumn albums details next week.

Sam Cooke medley

DISTRIBUTION OF the Sam Cooke medley, *Home Cookin'* by Bandanna on the new Dakota label, is through PRT and not through Pinnacle as reported in MW, August 15.



Airplay frequency chart

23	(21)	ELECTRIC ORCHESTRA: Hold On Tight	LIGHT
18	(18)	ANEKA: Japanese Boy	
16	(14)	KIM WILDE: Water On Glass	
16	(14)	ROYAL PHILHARMONIC ORCHESTRA: Hooked On Classics	
15	(12)	GENESIS: Abacab	
15	(15)	SHAKIN' STEVENS: Green Door	
15	(11)	UB40: One In Ten	
15	(5)	ULTRAVOX: Thin Wall	
14	(13)	BILL WYMAN: Si Si Je Suis Un Rock Star	
14	(9)	RANDY CRAWFORD: Rainy Night In Georgia	
13	(13)	HUMAN LEAGUE: Love Action	
13	(11)	SOFT CELL: Tainted Love	
13	(14)	TEN POLE TUDOR: Wunderbar	
11	(17)	DURAN DURAN: Girls On Films	
11	(11)	EXILE: Heart & Soul	
11	(10)	GARY U.S. BONDS: Jole Blon	
10	(12)	KIM CARNES: Draw Of The Cards	
10	(16)	ROLLING STONES: Start Me Up	
10	(17)	STEVIE WONDER: Happy Birthday	
9	(7)	DOLLAR: Hand Held In Black & White	
9	(7)	OUR DAUGHTER'S WEDDING: Lawn Chairs	
8	(6)	ENIGMA: I Love Music	
8	(-)	FUNKAPOLITAN: As The Time Goes By	
8	(7)	JOE JACKSON: Jack You're Dead	
8	(-)	JOHN MILES: Turn Yourself Loose	
8	(9)	LOBO: Caribbean Disco Show	
8	(-)	MODERN ROMANCE: Everybody Salsa	
8	(11)	LOOK: Feeding Time	
8	(6)	POINTER SISTERS: Slow Hand	
8	(10)	REO SPEEDWAGON: Take It On The Run	
8	(5)	THIN LIZZY: Trouble Boys	
8	(12)	TIGHT FIT: Back To The Sixties	
7	(-)	BUCKS FIZZ: One Of Those Nights	
7	(10)	CLIFF RICHARD: Wired For Sound	
7	(-)	GODLEY & CREME: Under Your Thumb	
7	(-)	HAVANA LET'S GO: Torpedoes	
7	(-)	NOLANS: Chemistry	
7	(5)	O R C H E S T R A L MANOEUVRES IN THE DARK: Souvenir	
7	(-)	POLECATS: Jeepster	
7	(5)	TUBES: Don't Wanna Wait Anymore	
7	(-)	THIRD WORLD: Standing In The Rain	
7	(9)	U2: Fire	
6	(7)	CHAS & DAVE: Turn That Noise Down	
6	(15)	DEXY'S MIDNIGHT RUNNERS: Show Me	
6	(12)	HAZEL O'CONNOR: We're All Grown Up	
6	(13)	JACKSONS: Walk Right Now	
6	(7)	MATERIAL: Bustin' Out	
6	(8)	QUINCY JONES: Betcha Wouldn't Hurt Me	
6	(-)	PRETENDERS: Day After Day	
6	(7)	STARTRAX: Startrax	
5	(-)	ALTERED IMAGES: Happy Birthday	
5	(11)	ART GARFUNKEL: Heart In New York	
5	(5)	BEACH BOYS: Beach Boys Medley	
5	(-)	JETS: Sugar Doll	
5	(-)	JOAN ARMATRADING: I'm Lucky	
5	(-)	KIKI DEE: Midnight Flyer	
5	(8)	REX SMITH & RACHEL SWEET: Everlasting Love	

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

HOLLYWOOD EXILES

THE NEW SINGLE

Anonymous letters

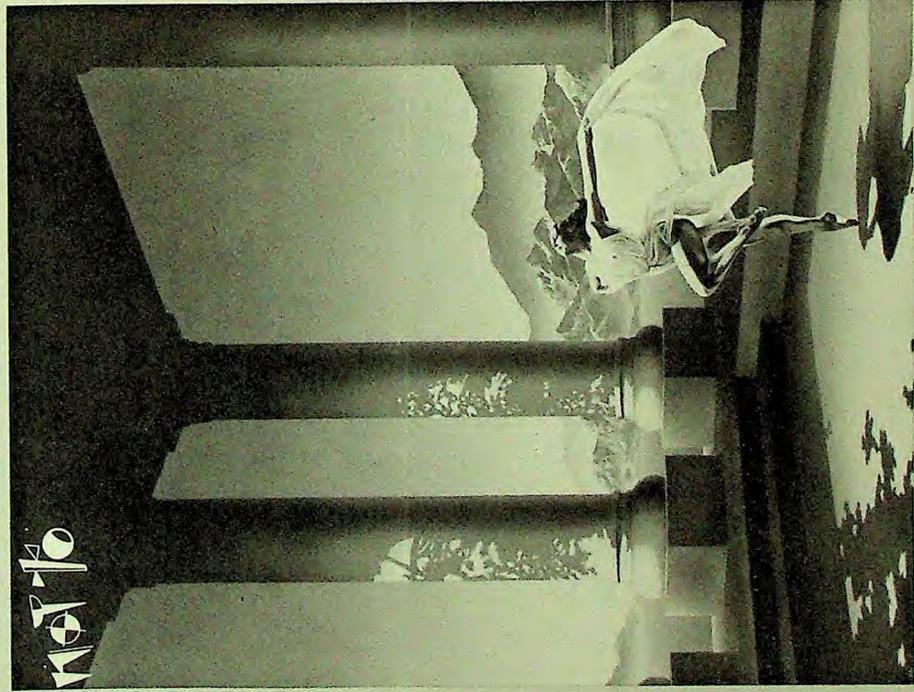


RCA 116

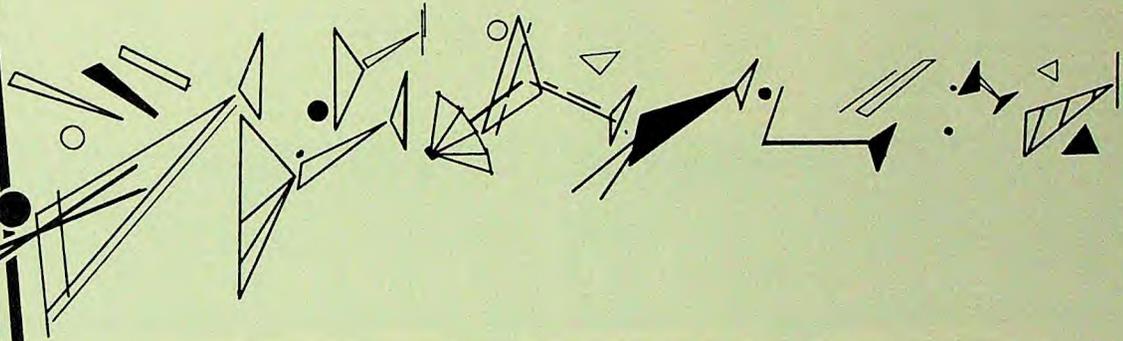


# AN INGENUOUS INTERNATIONAL COCKTAIL FOR THE DANCE FLOOR

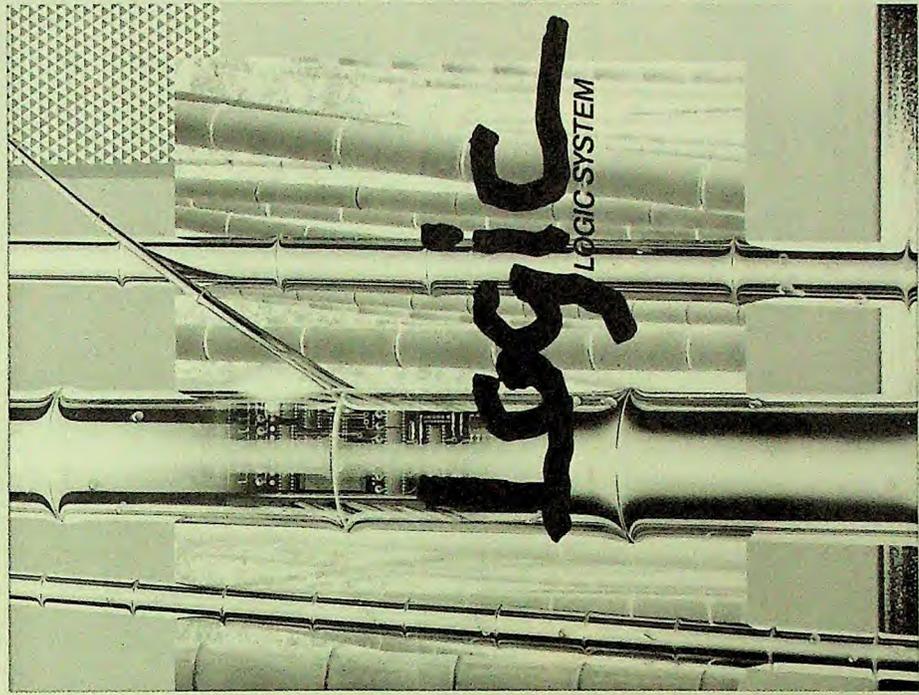
TERPSICHORE



**Silly** not to



from Japan  
**LOGIC SYSTEM**



*featuring*  
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# INDEPENDENT LABELS

## A compilation kicks off HM album releases

HEAVY METAL Heroes (HMR LP 1) is the first album release of the Dudley-based Heavy Metal Records label. Out on September 4, it is a compilation album featuring Handsome Beasts, Jaguar, Soldier, Twisted Ace, Buffalo, Dragster, Witchfinder General, Bitches Sin, Metal Mirror, Expozer, Split Beaver and Grim Reaper.

The release is being backed with an extensive advertising and promotion campaign. The ads, which will appear in *Sounds*, *Kerrang!* *NME*, *Music & Video Week* and the *Castle Donington*

### Big local hit for Busker

NEWCASTLE BAND *Busker* have now sold 10,000 copies of their single, *Home Newcastle* (SSM 025) on the locally-based *Lynx Records*. *Phil Stevens* of *Lynx*, part of the *Soundlink Group*, says that they cannot press the single fast enough to meet demand. It is top of all the local charts and playlists. Distribution is through *Wynd Up and Record Merchandisers*.

programme, will be backed with leaflet distribution at festivals and radio sessions. Two hundred thousand flexi-discs will be given away with the fifth issue of *Kerrang!*

Heavy Metal was formed in May 1980 by Paul Birch and Juanita Anderson. "We felt that not only the majors, but the indies too, were neglecting hard rock at a time when there was an overwhelming revitalisation of the cult," says Birch.

"All too often, companies ignore consumer demands. Heavy rock is a building situation in the area of artist development. It can be slow, but it is sure. And the one thing you can count on from the consumer is loyalty. It is this 'brand loyalty', attached to a name synonymous with the music itself, which has established the label quickly.

"And that goes for exports too. Hard rock is the biggest selling music worldwide. Long before the revitalisation of current UK trends, hard rock had been well-established in Germany, Holland and Japan. Now the market is widening even further."

● Heavy Metal Records is distributed through *Spartan* and other indies and is based at 165, *Wolverhampton Road*, *Sedgley*, *Dudley* DY3 1QR. Telephone: (09073) 2211/3356.



A HEAVY METAL line-up: pictured (l to r) at the company's Dudley offices are Juanita Anderson (partner Heavy Metal Records) Paul Robbins (The Handsome Beasts), Paul Birch (partner), Ian Bridgewater (record dealer - Langlands Records, Wellington, Shropshire), Steven Hough (Handsome Beasts). Front: Pete Malbasa and Garry Dallaway (Handsome Beasts).



WITH THE backing of the well-known London restaurant, *Rasa Sayang*, producer/manager *Jon Samuel* has launched *Rasa Sayang Productions*. *Samuel*, pictured above left, with first signing *Gus Eden* and *Sam Choo* from *Rasa Sayang*, wants to put together five singles before seeking deals, either for individual singles or for the whole package. *Samuel* can be contacted on 01-679 2853.

### Solo single from reggae session star

VIN GORDON, the veteran reggae trombonist, releases this week his first solo single, *Where's The Love*. It features Gordon singing for the first time on vinyl and is backed with an instrumental. The single, a 12-inch, is out on Gordon's own *Alpha* label.

Gordon's track record as a top session player is impressive. He has played on many of *Coxsone Dodd's Studio One* classics, with *Sly & Robbie* as part of *The Revolutionaires*, with *Bob Marley & The Wailers* during *Marley's Kaya* period, with *Tapper Zukie*, and more recently in the UK with *Nightdoctor* and *Aswad* (with whom he recorded *Warrior Charge*).

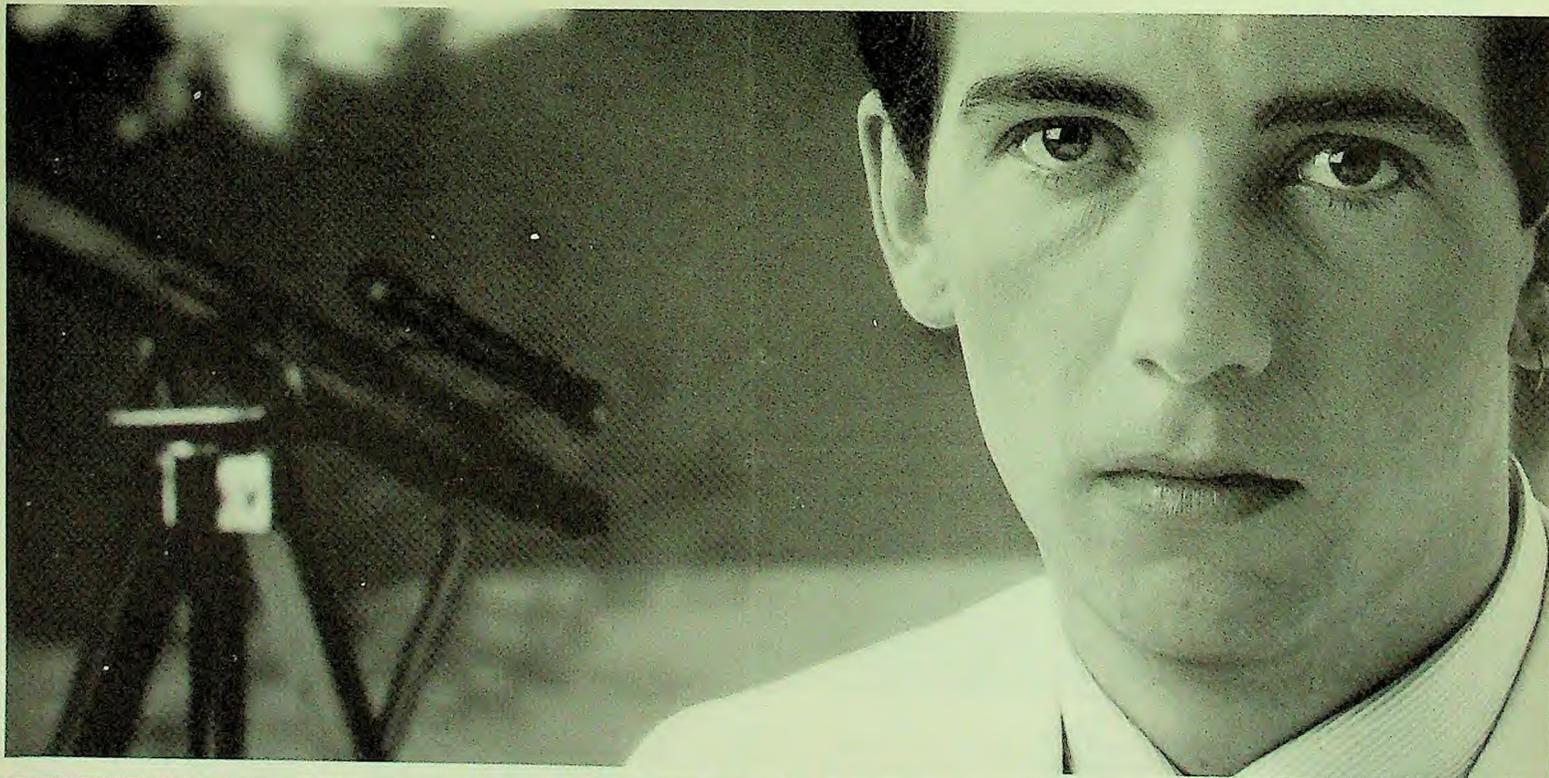
### Sudden Sway single package out

NOW ON general release is the four-track 12-inch single, *To You With reGard* by *Sudden Sway* on *Chant Records*. The record comes complete with a booklet which will later be marketed as a separate entity. The record itself has already attracted considerable interest in the rock press, being made single of the week and the subject of a major feature in *Sounds*.

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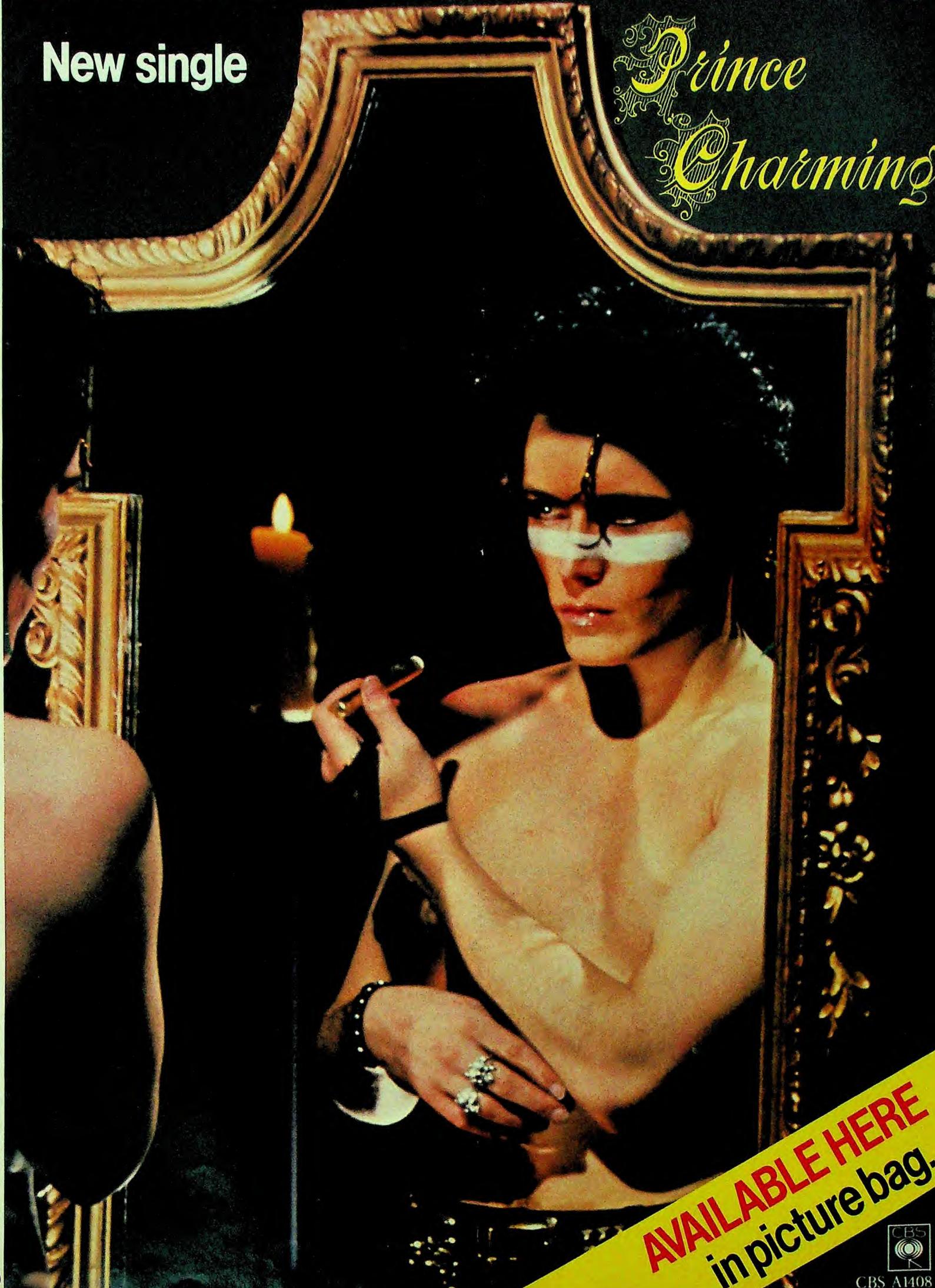
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# INDEPENDENT LABELS

## BCMI cements new label deal

**BULK CEMENT** Marketing International, a long-established trading company, is always looking to diversify and its latest diversification is into the record business.

Binjy Records has been launched as a BCMI associate company. And a company spokesman comments: "We

believe in the challenge of the consumer market. Even now we are producing a feasibility study into the jeans market."

First release on the new label is the single *Names, Numbers & Places* by Karl Whitworth. An album by the same 19-year-old artist is planned for autumn release. Distribution is through Pinnacle.

## Lawal single out on CAP

A NEW single, *Kita-Kita*, by Gaspar Lawal, has just been released on CAP Records, with distribution through Stage One. It is taken from Lawal's much-acclaimed *Ajomase* album. Lawal is a Nigerian musician whose percussive talents have been used by such artists as the Rolling Stones, Barbra Streisand, Funkadelic, Joan Armatrading and Georgie Fame.

## Manchester label debuts

**ARCADIAN RESEARCH** Authority is the name of a new Manchester-based label which debuts with the album, *Accelerate (ARA 1)* by The Mercurian.

Steve Hopkins, who, with Finbar Myron, wrote all the songs on the LP and also plays keyboards, comments: "The venture is intended essentially to get my music to the public, rather than to start a huge business." The label is based at 355 Wilbraham Road, Manchester 16.

## Magna Carta back on record

**MAGNA CARTA** return to the recording scene this week with the releases of a new single, *Highway To Spain (RDR 003)* on Recorded Delivery Records.

Formed by Chris Simpson in 1969, Magna Carta have, over the years, sold more than one million albums worldwide, the biggest sellers being *Seasons* and *Lord Of The Ages*. Late in 1980, Magna Carta broke a new territory — India — where they toured for the British Council, selling out wherever they played and causing riots in Dacca when thousands tried to get into an already sold-out auditorium.



## Bitch bites on Rutland

**RUTLAND RECORDS** (distribution through Pinnacle) has released the single *First Bite (RX 101)* by Swiss rock band Bitch (left). The young band, under the same management which launched Krokus, have gigged extensively on the continent, supporting such acts as Krokus, AC/DC and Girlschool, as well as headlining concerts in their own right. In December 1980, over 11,000 people saw the group perform in Zurich.

## Flickknife issues Hawkwind single

DUE TO popular demand, Flickknife Records has released the 12 inch version of the Motorhead/Valium 10 single by Hawkwind, with an eight minute version of Valium 10. Distribution is through Pinnacle following a new deal between the two companies. Catalogue no: FLSEP 205.

## News in brief...

**WABBIT RECORDS** has released The Prams' debut album, *What's The Time Mr Wolf? (WWL 101A)*. A single taken from the album, *Don't Drop Any Bombs On Me (WWWS 102S)* is also out now. Both are being distributed through Pinnacle and are being supported by national music press advertising. The band will be touring in the autumn.

Distribution is through Pinnacle and marketing/promotion through Promo People.

**101 RECORDS** has released Jump Squad's version of *Lord Of The Dance (UR 2)* "due to public demand". It is a reworking of the traditional folk song and has been adopted by the group's fans as their anthem.

**FIRST RELEASE** from Brian O'Donoghue's *Marathon Records* (aptly named on account of his completing both the London and Bristol Marathons) is *Letter To Linda (RUN 1)* by Posh.

**STELLA STARR** has released her first album, *Stella's Starr Hits* on her own label, *Pelican Records*. Catalogue number *Pelican 21*, and the record is available through Pinnacle.

## Second from V-Tone is Rose Lamb song

**SECOND RELEASE** from V-Tone Records, the label formed by J Vincent Edwards and producer Tony Atkins, is the single, *Shopping Around (V-Tone 002A)* by Rose Lamb, an American soul singer.

Atkins is currently in the US "possibly to sign up a major American soul band". V-Tone is distributed through Spartan.

## FIRST TIME EVER INTERNATIONAL MUSIC SHOW

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NAME OF PERSON FOR CORRESPONDENCE: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

POSITION IN COMPANY: \_\_\_\_\_

DATE: \_\_\_\_\_

# INTERNATIONAL MUSIC SHOW



OLYMPIA JAN 1-7 1982





# AIRPLAY ACTION

Listings exclude last week's Top 40

	RADIO 10	BBC SCOTLAND	BBC WALES	BBC WALTER	BRMB	BEACON	CAPITAL	CITY	CLYDE	DORNDOWN	FORTH	HALLAM	LUTENBURG	MANK	METRO	ORWELL	PENNING	PIDCADDILLY	TESSEA	SOUND	SOUND	SOUND	TRENT	THAMES	VALLEY	VICTORY	
	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST	PARIST
<b>KLUGH, EARL</b> Dance With Me Liberty UP 642 (E)																											
<b>LATTISAW, STACY</b> Love On A . . . Atlantic K 11672 (W)																											
<b>LEVEL 42</b> Turn It On Polydor POSP 286 (F)																											
<b>LOOK</b> Feeding Time MCA 736 (C)																											
<b>MAGNA CARTA</b> Highway To Spain RDR 003 (R)																											
<b>MATCHBOX</b> Love Made A Fool Magnet MAG 194 (A)																											
<b>MARIE, KELLY</b> Don't Stop Your Love Calibre PLUS 8 (A)																											
<b>MILES, JOHN</b> Turn Yourself Loose EMI 5213 (E)																											
<b>MOODY BLUES</b> The Voice Threshold TH 28 (S)																											
<b>MILLS, STEPHANIE</b> Top Of My List 20th Century TC 2501 (R)																											
<b>MURRAY, ANNE</b> Another Sleepless Night Capitol CL 209 (E)																											
<b>NICKS, STEVIE</b> Stop Draggin' My Heart . . . WEA K 79231 (W)																											
<b>NICK STRAKER BAND</b> Like Dust CBS A 1457 (C)																											
<b>NUMAN, GARY</b> She's Got Claws Beggars Banquet BEG 62 (W)																											
<b>OAKRIDGE BOYS</b> Elvira MCA 727 (C)																											
<b>O'CONNOR, HAZEL</b> Cover Plus Albion ION 1018 (SP)																											
<b>OTTAWAN</b> Hands Up Carrere CAR 183 (W)																											
<b>ORCH, MAN IN THE DARK</b> Souvenirs Dindisc DIN 24 (C)																											
<b>PABLO CRUISE</b> Cool Love A&M (C)																											
<b>PEEK, KEVIN</b> Coming On Ariola ARO 265 (A)																											
<b>PAIGE, ELAINE</b> Is Anyone There EMI 5212 (E)																											
<b>POINTER SISTERS</b> Slow Hand Planet K 12530 (W)																											
<b>PUSSYCAT</b> Blue Lights In My Eyes EMI 5208 (E)																											
<b>POLECATS</b> Jeepster Mercury POLE 3/312 (F)																											
<b>PRETENDERS</b> Day After Day Real ARE 17 (W)																											
<b>QUICK</b> Sharks Are Cool Epic A 131500 (C)																											
<b>RACEY</b> Little Darlin' RAK 335 (E)																											
<b>ROBBINS, KATE</b> I Want You Back RCA 108 (R)																											
<b>ROGERS, KENNY</b> I Don't Need You Liberty BP 640 (E)																											
<b>ROLLING STONES</b> Start Me Up RSR 108 (E)																											
<b>RICHARD, CLIFF</b> Wired For Sound EMI 5221 (E)																											
<b>SHEEBA</b> The Night Ritz																											
<b>SHADOWS</b> Telstar Polydor POSP 316 (F)																											
<b>SIMPLE MINDS</b> Love Song Virgin VS 434 (C)																											
<b>SMITH/SWEET</b> Everlasting CBS A 14505 (C)																											
<b>SPRINGFIELD, RICK</b> Jessie's Girl RCA 76 (R)																											
<b>SILHOUETTES</b> Hot Licks MCA 740 (C)																											
<b>SUPREMES</b> Supremes Medley Motown TMG 1180 (E)																											
<b>SISTER SLEDGE</b> He's Just A Runaway Atlantic K 11676 (W)																											
<b>STARDUST, ALVIN</b> Pretend Stiff BUY 124 (C)																											
<b>TEARDROP EXPLODES</b> Passionate Friends Mercury TEAR 5 (F)																											
<b>THIN LIZZY</b> Trouble Boys Vertigo LIZZY 9 (F)																											
<b>TENPOLE TUDOR</b> Wunderbar Stiff BUY 120 (C)																											
<b>TUBES</b> Don't Want To Wait Capitol CL 208 (E)																											
<b>THIRD WORLD</b> Standing In The Rain CBS A 1542 (C)																											
<b>UNDERTONES</b> Julie Ocean Ardeck ARDS 9 (W)																											
<b>WARWICK, DIONNE</b> Now That We're . . . Arista ARIST 419 (F)																											
<b>WILLIAMS, DENIECE</b> It's Your Conscience CBS A 1341 (C)																											
<b>WILLIAMS, DON</b> Especially You MCA 735 (C)																											
<b>WRIGHT, GARY</b> Really Wanna Know You WBK 17841 (W)																											

THE  
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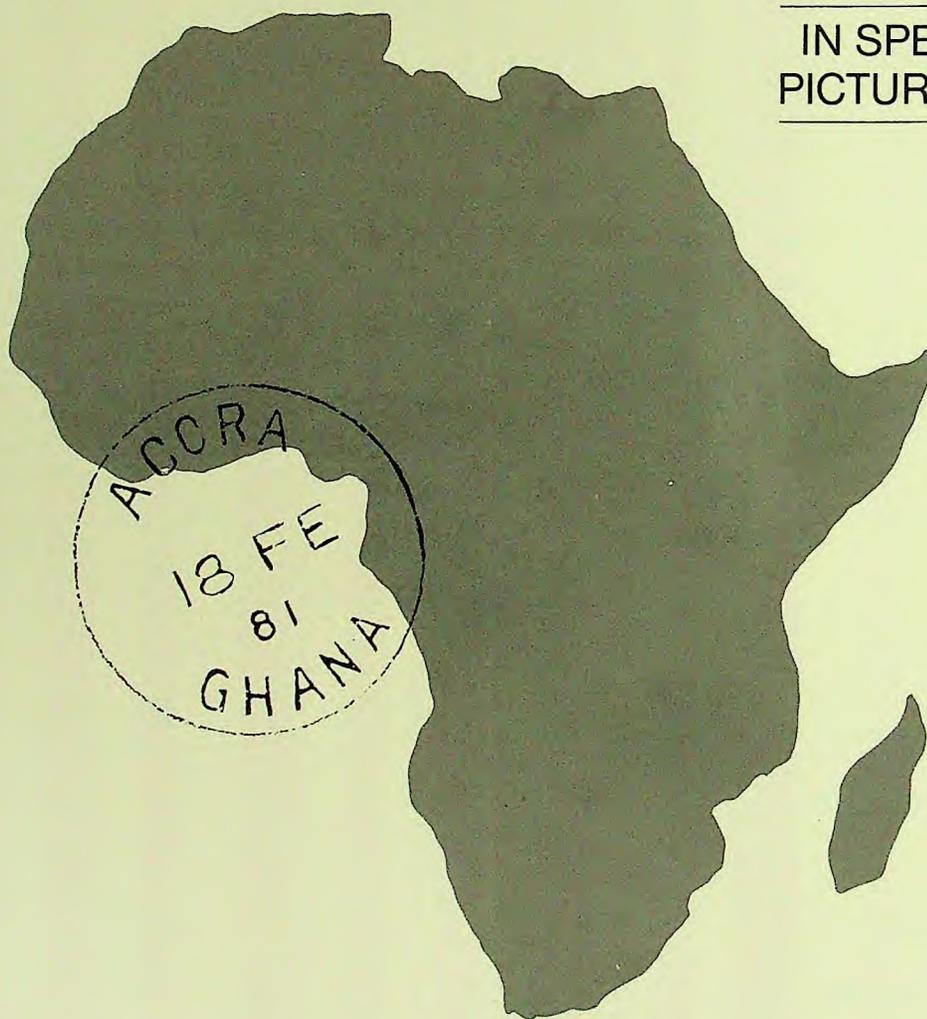
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GOLD (500,000 sales)

SILVER (250,000 sales)

# TOP 75 SINGLES

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This Week		Last Wks on Chart		TITLE	Artist (producer)	Publisher	Label number	This Week		Last Wks on Chart		TITLE	Artist (producer)	Publisher	Label number	
▲	1	4	4	JAPANESE BOY	Aneka (N. Ross)	EMI	Hansa/Ariola HANSA 5 (A)	39	23	8	SHOW ME	Daxy's Midnight Runners	(Visconti)	EMI	Mercury DEXYS 6 (F)	
▲	2	9	5	TAINTED LOVE	Soft Cell (M. Thorne)	Burlington	Bizzare BZS 2 (F)	£	40	44	YOU'LL NEVER KNOW	Hi Gloss (G. Salerni)	Paterman/Carlin		Epic EPCA 1387 (C)	
	3	2	6	HOOKED ON CLASSICS	Louis Clark/RPO (Jarratt/Reedman)	Chappell/MCPS/Eaton	RCA 109 (R)	41	NEW	SOUVENIR	Orchestral Manoeuvres In The Dark (Howlett)	Dinsong		Dindisc DIN 24 (C)		
	4	1	6	GREEN DOOR	Shakin' Stevens (Stuart Colman)	Francis Day & Hunter/EMI	Epic EPCA 1354 (C)	£	42	68	2	EVERLASTING LOVE	Rex Smith/Rachel Sweet (Rick Chertoss)	Peter Maurica/EMI		CBS A 1405 (C)
£	5	6	5	HOLD ON TIGHT	Electric Light Orchestra (J. Lynne)	April	Jet 7011 (C)	43	34	16	BODY TALK	Imagination (Swain/Jolly)	Red Bus		R&B RBS 201 (A)	
£	6	3	4	LOVE ACTION (I BELIEVE IN LOVE)	Human League (Martin Rushent/Human League)	Dinsong/Virgin	Virgin VS 435 (C)	44	39	7	SHE'S A BAD MAMA JAMA	Carl Carlton (L. Haywood)	Warner Brothers		20th Century TC 2488 (R)	
£	7	5	6	GIRLS ON FILM	Duran Duran (Colin Thurston)	Carlin/Tritec/Peterman & Co	EMI 5206 (E)	45	43	5	(COVER PLUS) WE'RE ALL GROWN UP	Hazel O'Connor (T. Visconti)	Albion		Albion ION 1018 (SP)	
£	8	10	6	CARIBBEAN DISCO	Lobo (Boom/Beltman)	Copyright Control/Chappell	Polydor POSP 302 (F)	£	46	72	2	AIN'T NO MOUNTAIN...REMEMBER ME	Boystown Gang (Bill Motley)	Jobete		WEA DICK 1 (W)
	9	8	7	BACK TO THE SIXTIES	Tight Fit (Ken Gold)	Various	Jive JIVE 002 (C)	£	47	67	2	AS THE TIME GOES BY (VOCAL)	Funkapolitan (Darnell)	Copyright Control		London LON 001 (F)
£	10	16	4	ONE IN TEN	UB40 (UB40/R. Falconer)	New Claims/ATV	DEP Int. DEP 2 (SP)	48	NEW	HANDS UP (GIVE ME YOUR HEART)	Ottawan (D. Vangarde)	Carrera/Heath Levy		Carerre CAR 183 (W)		
	11	7	6	HAPPY BIRTHDAY	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull	Motown TMG 1235 (E)	49	46	4	OUTSIDE INSIDE	Classic Nouveaux (Solo/Sweeney)	Chappell		Liberty BP 403 (E)	
▲	12	27	2	ABACAB	Genesis (Banks/Collins/Rutherford)	Hit & Run	Charisma CB 388 (F)	£	50	56	3	WALKIN' INTO SUNSHINE	Central Line (R. Carter)	Central Line		Mercury MER 78 (F)
	13	11	5	WATER ON GLASS/BOYS	Kim Wilde (R. Wilde)	Rickim/RAK	RAK 334 (E)	£	51	54	2	JOLE BLON	Gary U.S. Bonds (Miami Steve/Bruce Springsteen)	Carlin		EMI America EA 127 (E)
	14	13	9	BEACH BOY GOLD	Gidea Park (Adrian Baker)	Various	Sonet STONE 2162 (A)	52	42	10	I'M IN LOVE	Evelyn King (M. Brown)	Leeds		RCA 95 (R)	
15	NEW			SHE'S GOT CLAWS	Gary Numan (Numan)	Numan Music	Beggars Banquet BEG 62 (W)	53	NEW	PASSIONATE FRIEND	Teardrop Explodes (C. Langer/A. Winstanley)	Zoo/Warner Brothers		ZOO TEAR 5 (F)		
£	16	20	5	WUNDERBAR	Tanpole Tudor (A. Winstanley)	Warner Brothers	Stiff BUY 120 (C)	54	31	9	STARS ON 45 (VOL. 2)	Star Sound (Jaap Eggermont)	Bocu/ATV (Britico)		CBS A 1407 (C)	
	17	14	6	SI SI, JE SUIS UN ROCK STAR	Bill Wyman (Wyman)	Ripple/Paper/ITC/ATV	A&M AMS 8144 (C)	£	55	55	2	SUGAR DOLL	The Jets (Stuart Colman)	Copyright Control		EMI 5211 (E)
£	18	21	5	STARTRAX CLUB DISCO	Various (Bruce Baxter)	Various	Picksy KSY 1001 (F)	£	56	74	2	JEEPSTER/MARIE CELESTE	Polecats (Visconti)	Essex/Nervous		Mercury POLE 3 (F)
▲	19	37	2	THE THIN WALL	Ultravox (Ultravox/Plank)	Mood/Island	Chrysalis CHS 2540 (F)	57	47	3	LOVE SONG	Simple Minds (Steve Hillage)	EMI		Virgin VS 434 (C)	
	20	12	7	CHANT NO. 1	Spandau Ballet (Richard/James/Burgess)	Reformation	Chrysalis CHS 2528 (F)	58	52	5	LAWNCHAIRS	Our Daughter's Wedding (Simon/Our Daughter's Wedding)	Chrysalis		EMI America EA 124 (E)	
£	21	19	10	TAKE IT ON THE RUN	Reo Speedwagon (Cronin/Richrath/Beamish)	Warner Brothers	Epic EPCA 1207 (C)	59	40	5	BACKFIRE	Debbie Harry (Rodgers/Edwards)	Warner Brothers		Chrysalis CHS 2526 (F)	
▲	£22	30	4	RAINY NIGHT IN GEORGIA	Randy Crawford (Tommy Lipuma)	KPM/EMI	Warner Brothers K 17840 (W)	60	NEW	HOLLIDAZE	Hollies (Hollies)	Various		EMI 5229 (E)		
	23	15	10	FOR YOUR EYES ONLY	Sheena Easton (C. Neel)	United Artists	EMI 5195 (E)	61	50	3	STOP DRAGGIN' MY HEART AROUND	Stevie Nicks (Jimmy Iovine)	Warner Brothers		WEA K 79231 (W)	
	24	17	9	WALK RIGHT NOW	Jacksons (Jacksons)	Carlin	Epic EPCA A 1294 (C)	62	NEW	EUROPE AFTER THE RAIN	John Foxx (Foxx)	Island		Virgin VS 393 (C)		
£	25	25	4	I LOVE MUSIC	Enigma (N. Wright/L. McCutcheon)	Various	Creole CR 14 (C/CR)	63	49	4	DRAW OF THE CARDS	Kim Carnes (Val Garay)	Rondor/Chrysalis/WB		EMI America EA 125 (E)	
▲	26	29	3	CHEMISTRY	Nolans (Nicky Graham)	Graham/Heath Levy/Bixpy/ATV	Epic EPCA 1485 (C)	64	57	4	TURN IT ON	Lavel 42 (Mike Vernon)	ATV/Absolute		Polydor POSP 286 (F)	
27	NEW			WIRED FOR SOUND	Cliff Richard (A. Tarney)	BAR/ATV	EMI 5221 (E)	65	58	3	PRINCE OF DARKNESS	Bow Wow Wow (-)	Copyright Control		RCA 100 (R)	
28	NEW			START ME UP	Rolling Stones (Glimmer Twins)	Colgems/EMI/ASCAP	EMI RSR 108 (E)	66	28	7	LAY ALL YOUR LOVE ON ME	Abba (Andersson/Ulvaeus)	Bocu		Epic EPCA 131456 (C)	
▲	29	38	3	EVERYBODY SALSA	Modern Romance (Mighell/Dean/James)	B. A. M./Chappell	WEA K 18815 (W)	67	NEW	FEEDING TIME	The Look (Shacklock)	Big Brother/Stop & Listen		MCA 736 (C)		
	30	22	11	GHOST TOWN	Specials (Collins)	Plangent Visions	2 Tone CHSTT 17 (F)	68	48	6	I LOVE YOU, YES I LOVE YOU	Eddy Grant (Grant)	Marco/Intersong		Ice/Ensign ENY 216 (R)	
	31	18	12	NEW LIFE	Depeche Mode (D. Miller)	Mute/Sonet	Mute MUTE 014 (RT/SP)	69	53	4	TROUBLE BOYS	Thin Lizzy (Thin Lizzy/Kit Woolven)	Heath Levy		Vertigo LIZZY 9 (F)	
	32	41	3	HAND HELD IN BLACK & WHITE	Dollar (T. Horn)	Island/Carlin	WEA BUCK 1 (W)	70	71	2	DANCE ON	Mojo (Wright/McCutcheon)	Various		Creole CR 17 (C/CR)	
▲	33	45	3	ONE OF THOSE NIGHTS	Bucks Fizz (Andy Hill)	Stave Nickelodeon/RAK	RCA 114 (R)	71	NEW	AUDIO VIDEO	News (Winterwood Prod.)	George Carr Music		George GEORGE 1 (SO)		
	34	32	5	ARABIAN NIGHTS	Siouxsie & The Banshees (Siouxsie & The Banshees)	Pure Noise/Chappell/Virgin	Polydor POSP 309 (F)	72	NEW	BEACH BOYS MEDLEY	Beach Boys (-)	Irving/Guild/Cousins/Father/Arc		Capitol CL 213 (E)		
	35	36	4	FIRE	U2 (Steve Lillywhite)	Blue Mountain	Island WIP 6679 (E)	73	64	5	LADY (YOU BRING ME UP)	Commodores (Commodores/Carmichael)	Jobete		Motown TMG 1238 (E)	
	36	26	10	CAN CAN	Bad Manners (Roger Lomas)	Magnet Music	Magnet MAG 190 (A)	74	69	8	COMPUTER LOVE/THE MODEL	Kraftwerk (-)	EMI		EMI 5207 (E)	
£	37	61	2	SLOW HAND	Pointer Sisters (Perry)	Warner Bros	Planet K 12530 (W)	75	NEW	URGENT	Foreigner (Lange/Jones)	Warner Brothers		Atlantic K 11665 (W)		
	38	24	13	DANCING ON THE FLOOR	Third World (-)	Blue Mountain	CBS A 1214 (C)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets.								

A-Z TOP WRITERS

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Arabian Nights (Siouxsie & The Banshees/Gray) 34

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Beach Boy Gold (Various) 14

Beach Boy Medley (Various) 72

Body Talk (Jolly/Swain/John/Ingram) 43

Can Can (Trad. Arr. Bad Manners) 36

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Goosey/Stan/Umberto) 20

Chant No. 1 (Kemp) 20

Chemistry (N. Graham/R. Smith) 26

Computer Love/The Model (Hutter/Bartoff/Schuld) 74

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Dancing On The Floor (B. Clarke) 38

Draw Of The Cards (Carnes/Ellingson/Comol/Garay) 63

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Everybody Salsa (Dean/James) 29

Everlasting Love (Cason/Garden) 42

Feeding Time (Bass/Whetstone) 67

Fire (U2) 35

For Your Eyes Only (Conti/Leeson) 23

Ghost Town (Dammer) 30

Girls On Film (Duran Duran) 7

Hand Held In Black & White (Horn/Woolley) 32

Hands Up (Give Me Your Heart) (Kluger/Vangarde) 48

Happy Birthday (Wonder) 11

Green Door (Davie/Moore) 4

Hold On Tight (Lynne) 5

Hollidaze (Various) 50

Hooked On Classics (Various) 3

I Love Music (Various) 25

I Love You, Yes I Love You (Grant) 68

I'm In Love (Kashfi) 52

Japanese Boy (B. Heatie) 1

Jole Blon (Moon/Mullican) 51

Jeepster/Marie Celeste (Various) 56

Lawnchairs (Rico/Silva) 58

Lady You Bring Me Up (King/Hudson/King) 73

Lay All Your Love On Me (Andersson/Ulvaeus) 66

Love Action (Burden/Oakley) 6

Love Song (Kerr/Simple Minds) 57

New Life (V. Clark) 31

One In Ten (UB40) 10

One Of Those Nights (Glenn/Burns/Moat) 33

Outside Inside (Solo/Sweeney) 49

Passionate Friend (Various) 53

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She's A Bad Mama Jama (Haywood) 44

Show Me (Rowlands/Paterson) 39

Si Si, Je Suis Un Rock Star (Wyman) 17

She's Got Claws (Numan) 15

Slow Hand (Clark/Bettis) 37

Souvenir (Humphreys/Cooper) 41

Stars On 45 Vol. 2 (Various) 54

Start Me Up (Jagger/Richards) 28

Startrax Club Disco (Various) 18

Stop Draggin' My Heart Around (Petry/Campbell) 61

Sugar Doll (Haussey/Keller) 55

Tainted Love (Ed Cobb) 2

Take It On The Run (Richrath) 21

The Thin Wall (Ure/Cross/Cann/Curie) 19

Trouble Boys (Brennan) 69

Turn It On (Badarou/King/Gould/Gould) 64

Urgent (Jones) 75

Walkin' Into Sunshine (Beckles/Francis/Carter) 50

Walk Right Now (M. J. & R. Jackson) 24

Water On Glass (MBR Wilde) 13

Wired For Sound (Tarney/Robertson) 27

Wonderbar (T. Pole) 16

We're All Grown Up (O'Connor) 45

You'll Never Know (Salerni/Hurt) 40

## 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.

- ANOTHER ONE BITES THE DUST, Eastwood/General Saint, Greensleeves GRED 56
- BETCHA WOULDN'T HURT ME, Quincy Jones, A&M AMS 8157
- BRASS ON 45, Ivor Biggun & The T. Kups, Beggars Banquet BOP 6
- BURNIN' FOR YOU, Blue Oyster Cult, CBS A 1453
- DO YOU LOVE ME?, Patti Austin, QWest K 17838
- DON'T STOP YOUR LOVE, Kelly Marie, Calibre PLUS 8
- DON'T WANT TO WAIT ANYMORE, Tubes, Capitol CL 208
- FIELDS, Skids, Virgin VS 401
- FIRE & ICE, Pat Benator, Chrysalis CHS 2529
- HAPPY BIRTHDAY, Alted Images, Epic EPCA 1522
- HEART & SOUL, Exile, RAK 333
- HOT LICKS, The Silhouettes, MCA 740
- I WANT YOU BACK, Kate Robbins & Beyond, RCA 108
- I'M THE ONE WHO LOVES YOU, A-Z Polydor POSP 314
- IN & OUT OF LOVE, Imagination, R&B RBS 202
- INCONVENIENCE, Au Pairs, Human HOM 8
- IT'S YOUR CONSCIENCE, Denise Williams, CBS A 1341
- LIFT YOUR VOICE & SAY, Love Unlimited Orchestra, Unlimited Gold ULG 1496
- LIVE A LIFE, Black Slate, Ensign ENY 215
- MEMORIES, Mike Barry, Polydor POSP 287
- NICE & SOFT, Wish, Excaliber EXC 511
- PAPA'S GOT A BRAND NEW PIG BAG, Y Y10
- PRETEND, Alvin Stardust, Stiff BUY 124
- RIDING ON A FANTASY, Rah Band, DJM DJS 10973
- YOU'LL SURE LOOK GOOD TO ME, Phyllis Hyman, Arista ARIST 424

## RETAILING

Edited  
by  
TERRI ANDERSON

IT DOESN'T seem all that long ago that a piece called Telstar was high in the charts, commemorating the successful launch of a US satellite. It's ironic that, as things look now, satellite TV business is a long way down the dealer's priorities.

Whilst TV advertising has shown a remarkable power to push albums, including those perennial compilations which only recently have shown signs of flagging, it might be true to echo Jolson: "You ain't heard nothin' yet".

Of course, as Harold said, a week is a long time in record retailing, so maybe looking ahead to 1983 or 1984 is a luxury you cannot afford right now. But I have a hunch that we might be into some form of satellite TV communication before that time.

The commercial possibilities of promotions via the satellite TV services are really too alluring, for whilst satellites can reach a vast audience, perhaps 40 million people or more, their sophistication permits narrow-casting, ie transmission to a specialist audience, by pay TV, for example. But for the UK's lack of speed in getting cable TV, we might already have moved to a form of record business which would offer the consumer the package on the screen, and then permit instant ordering via the computerized keyboard attached to the set or control unit.

## Terrifying world

If you want to know more about this marvellous if slightly terrifying world (ie to the retailer) of two-way television, pick up the paperback by Dr Richard Veith, *Talk Back TV - Two-way Cable Television* (Tab Books, distributed by Foulsham, Slough). A good four quid's worth.

The big problem with satellite TV is not just getting those whirly birds up there, but keeping them fed. We are not referring to some computer equivalent of Swoop, by the way, but to the software.

If you think that the pop scene sometimes reflects a shortage of talent or really original material, hold on. Satellite TV is going to increase the competition for talent. So many

# Satellite TV and the record shop

of the stars who might otherwise have made their cash via discs and tapes, may get grabbed for the satellite options.

In fact, one gets the impression that contracts are going to be offered fast to anyone who can do anything. So, if you're weary of record retailing, why not find the piano accordion you put up in the attic a few years ago?

The medium is also going to permit marketing of new records, notably pop artists known through film or TV performances rather than discs exclusively, on a continent-wide scale.

I must confess that if I were a record rep I would be spending just a little time in reading up my consumer electronics. Especially those chapters about reflecting a signal back into outer space before it can touch the consumer.

Basically, record-marketing through satellite TV would be an extension of some of the direct sale operations we see today. Major artists would offer specialist marketing companies exclusive rights for one or two albums, which would be promoted on satellite TV programmes.

The actual commercials — "send in you money" and so on — would pose no great difficulty, even on a European basis, since the satellites have far more audio channels than video. This means that a commercial can be beamed down in a nation's language, and that national (or even regional) ordering arrangements could be made simple. It is possible

that a satellite TV operator would negotiate for a royalty on sales rather than a direct fee for the commercial itself.

There will be many interesting developments in retailing through these sky-high electronics. None of them would seem bright in terms of the dealer's business. However, it may be that the distribution problems down here will diminish part of the satellite operation. By the mid-Eighties, postage costs for an LP sent by recorded delivery may well be near the dealer's own margin. Also, whilst the scale of satellite TV operation is impressive, the business by 1983 or 1984 may have moved more into video, and into other relatively high-priced software which is not amenable to postal distribution on a large scale — at least, not economically.

## Pop market

Where we really need to have our eyes open is in the general direction of the Lux-Sat satellite, to be used by Radio Tele Luxembourg. This operation should give us a pretty good idea as to the possibilities of influencing the pop market through satellite programmes.

Not that the new European satellites will be all-commercial or even all-pop. In some countries, there is a determination to keep the Advertising Man at bay, and let the people pay for what they want. Pay-TV may give the kids what they want. Imagine, for example, the

possibility of getting every Elvis Presley film shown from a satellite during a three-day period, for a modest pay-TV charge. Would anyone want to buy the LP after that? The answer is yes.

My own feeling is that stereo sound TV will really be the boom time for software in video. The UK has been as lethargic in getting stereo sound on TV (as in so many other areas) but the West European companies like Grundig and Tandberg are selling TV sets equipped for stereo sound. Even the new range of mono sound (Colour) TV sets are getting better audio stages and sometimes twin loudspeakers.

However, once stereo gets going, there is going to be a tremendous boost to videotape sales, albeit in stereo. This could come relatively quickly, with new programme packages with high sales appeal.

## Stereo TV

Whilst stereo sound TV can not match true hi-fi — separate speakers and a high power amplifier — there is no doubt that the difference in sound quality will become apparent to anyone hearing it. It might be useful to find out if any local electrical dealers in your neck of the woods plan to stock stereo TV sets. For whilst the British signal comes over in enhanced mono, rather like a monaural record played on a stereo unit, the improvement is obvious — and could boost videotape sales.

## Videofair's experience put to use



ANY FILM legally obtainable on video in the UK can be purchased or exchanged at a new specialist shop in South Ruislip.

This is the proud claim of Videofair, a retail outlet which marks a fairly important new development in the over-the-counter sale of video software; it is a "show shop" for an enterprising franchise operation currently being planned by Videofair chairman Peter Graham.

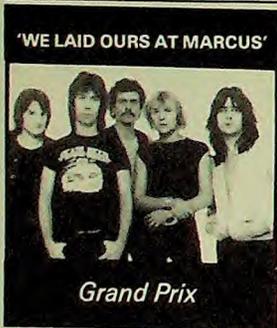
Videofair's sister company is Quality Fare, a 20-supermarket chain trading in the South East. It has 25 years of experience in retailing, and Graham believes this is why — using the expertise gained in those years — the new company Videofair can help others who want to go into video trade. He is planning to offer help and advice on shop design and layout, merchandising and stocking, and finance.

Meanwhile the new Videofair shop carries a range of titles which should reach 4,000 in number by the end of the year — set-out in displays which are intended to enable customers to make their choices easily and pleasantly.

Videofair obtains its stock from wholesaler Centre Video in Dunstable.

Pictured above making a personal appearance at the shop is film star Susan George (who recently entered the music and video world as a singer/songwriter), with Peter Graham.

**'Cable TV . . . would offer the consumer the package on the screen, and then permit instant ordering via the computerised keyboard attached to the set or control unit . . .'**



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## West Country compilation

ONE ALBUM which is unlikely to be mentioned by every other person who approaches your counter is the first LP release from the barely-six-month old Circus Records, of Bristol. This is a compilation of West Country talent, and it is a highly professional job — recording, pressing, sleeving etc are all on a par with the good major label output, which makes the suggested retail price of £2.99 a pretty respectable offer.

"The arrival of a new compilation album of West Country bands may not at first seem to be the outstanding event of the year", Circus modestly and honestly concedes. But this is well worth a listen. Forget the 'Worzels' bumkin-rock, the bands here span all currently commercial styles of music (Pop to techno-romantic, reggae to heavy metal) and manage not to sound too derivative or imitative.

Circus spent months auditioning (the call for local talent produced a staggering response) and from 75 chose 12: but there is quite enough

## News in brief...

for a Vol II LP.

Interested dealers in the area from Cheltenham to Lands End can obtain The Circus Comes To Town (TENT 001) direct from the company at 145 Whitehall Road, Bristol BS5 9BJ. Otherwise distribution nationally is through Pinnacle.

### Chestnut LP on CB theme

ALSO UNLIKELY to take the charts by storm, but worth stocking if you want to take advantage of the potentially big new CB market, is the first national release from Chestnut Records. This is the Citizens Banned Wall To Wall album (CHER 1). It is a decidedly light-hearted collection of songs on the increasingly popular CB theme. The band admits to having a "unique style" — but they are no bunch of incompetent enthusiasts — it sounds pretty good. Chestnut is based at 35 Frensham Road, Lower Bourne, Farnham, Surrey GU10 3PZ.

### Performing seal single

A PERFORMING seal is the featured artist on a single from Saydisc Records, and it has already had "TV promotion" because a programme about how the disc was made has been screened by the BBC.

The single is Geminee Gemini (SAY 321), written and sung by Johnny Morris. Gemini is the name of the seal which has become a star of the Animal Magic children's television programme. The Bristol-based BBC Natural History Unit has filmed her progress from birth, as she has been hand-reared by Terry Nutkins — Morris's co-host on the programme.

With Morris on the single are the Bristol Schools senior orchestra and a children's choir, while Gemini herself is heard barking her share of the choruses.

With a dealer price of 70p and an RRP of £1.15 the record is being distributed through Lugtons and H R Taylor.

## Order now for Christmas

IN THE middle of the few consecutive days of hot weather that these climatically sub-normal Isles have had this year Lugton's should get some kind of prize for reminding dealers that it is time to order their Christmas catalogue. It is also possible for this wholesaler's customers to order the new reply-paid record order pads (once filled in, the order forms can be folded and posted as they are).

## Slump: two gloomy views

THE LATEST DoT official figures and Woolworth half-year report are showing different views of the same gloomy picture for the retail business. Retail volume generally is falling (down by one per cent for the May-July period against last year) the DoT says; while Woolworth is showing a loss, and pinning hopes for its full year's figures on Christmas trade (but maintaining the Crackdown sales promo).

# UPGRADES

**A MUSIC WAR**  
**A 2-RECORD SET FEATURING PREVIOUSLY UNRELEASED LIVE PERFORMANCES BY:**  
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 ORCHESTRAL MANOEUVRES IN THE DARK/DEVO/X/MAGAZINE/KLAUS NOMI/  
 999/GANG OF FOUR/PERE UBU/WALL OF VOODOO/ONGO BOINGO/THE AU PAIRS/  
 GARY NUMAN/ALLEY CATS/THE CRAMPS/FLESH TONES/JOAN JETT AND THE BLACKHEARTS/  
 SKAFISH/100LS HOLLAND/ATHLETICO SPIZZ'80/TOYAH WILCOX/THE MEMBERS.

# TOP 100 ALBUMS

Week ending August 29, 1981  
 NEW = NEW ENTRY  
 PLATINUM LP = PLATINUM LP (300,000 units as of Jan '79)  
 GOLD LP = GOLD LP (100,000 units as of Jan '79)  
 SILVER LP = SILVER LP (60,000 units as of Jan '79)  
 -1 = RE ENTRY

1	TIME	•	Jet, JET LP 236
2	LOVE SONGS	•	EMI EMTV 27
3	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING	•	REP 413
4	SECRET COMBINATION	•	Warner Brothers K 56904
5	DURAN DURAN	•	EMI EMC 3372
6	SHOT OF LOVE	•	CBS 95178
7	PRESENT ARMS	•	DEP Int. LPDEP 1
8	HI INFIDELITY	•	Epic EPC 94700
9	KIM WILDE	•	RAK SRAK 544
10	PRETENDERS II	•	Real SRK 3572
11	HOTTER THAN JULY	•	Motown STMA 8035
12	THIS OLE HOUSE	•	Epic EPC 84985
13	ROCK CLASSICS	•	K-tel ONE 1123
14	BAT OUT OF HELL	•	Epic/Cleveland International EPC 82419
15	BELLA DONNA	•	WEA K 99169
34	SHAKIN' STEVENS	•	Hallmark Pickwick SHM 3065
35	JUMPIN' JIVE	•	A&M AMLH 68530
36	THE RIVER	•	CBS 88510
37	CALIFORNIA DREAMIN'	•	K-tel NE 1126
38	CHARIOTS OF FIRE	•	Polydor POLS 1026
39	VIENNA	•	Chrysalis CHR 1296
40	EAST SIDE STORY	•	A&M AMLH 64854
41	JOURNEY TO GLORY	•	Reformation/Chrysalis CHR 1331
42	VISAGE	•	Polydor 2490 157
43	KILIMANJARO	•	Mercury 6359035
44	DISCO DAZE & DISCO NITES	•	Ronco RTL 2056
45	MISTAKEN IDENTITY	•	EMI America AML 3018
47	MUSIC OF COSMOS	•	RCA RCALP 5032
48	GUILTY	•	CBS 86122
68	REPRODUCTION	•	Virgin V 2133
69	PRECIOUS TIME	•	Chrysalis CHR 1346
70	BLACK & WHITE	•	Planet K 52300
71	BOY	•	Island ILPS 9646
72	MANILOW MAGIC	•	Arista ARTV 2
73	NIGHT CLUBBING	•	Island ILPS 9624
74	HEAVEN UP HERE	•	Korova KODE 3
75	FLESH & BLOOD	•	Polydor POLH 002
76	THEMES	•	K-tel NE 1122
77	SIMON AND GARFUNKEL'S GREATEST HITS	•	CBS 69903
78	DIANA & MARVIN	•	Motown STMS 5001
79	WAR OF THE WORLDS	•	CBS 96000
80	BACK IN BLACK	•	Atlantic K 50735
81	DIFFICULT TO CURE	•	Polydor POLD 5036
82	COME AND GET IT	•	Liberty LBG 30327

## TALENT

Edited  
by  
NIGEL HUNTERScottish girl  
makes it with  
Japanese Boy

IT'S A fairly open secret that Aneka has no Japanese blood whatsoever. Beneath that Nipponese wig is a six-foot-tall pretty Scottish lady, whose maiden name was Mary Sandeman and married name is Mary Mackinnon.

Nonetheless, Japanese Boy has caught the public's ear and imagination to the extent of reaching No.4 last week, and Mary will continue to be Aneka for the time being with a follow-up single and album to follow in the wake of the hit.

The song itself is Japanese only in atmosphere and presentation, and was actually written by Edinburgh-born Bobby Heatlie. It's published, incidentally, by EMI Music Publishing, and not as *Dooley* said last week by Rocket Music, which has the B-side. Aneka heard it after asking Edinburgh recording studio boss Neil Ross for some songs in her quest to make a pop record.

She is well known in Scotland under her real name as a talented singer of Gaelic songs as well as a regular broadcaster with the BBC Scottish Radio Orchestra. Her current repertoire, in fact, includes classical material as well as Scottish and Gaelic language songs, and she says that "my own interest in music is wide".

Aneka's determination to break into the pop sector of music was undeterred by her reception at the end of last year when she came down to London with some tapes.

"That was about the most soul-destroying experience ever," she



ANEKA

recalled. "You can't even get interviews with people. I would like to think that all A&R people listen to the tapes they receive, but they don't."

Fortunately, somebody did listen to Japanese Boy, and Hansa is now reaping its just reward. As for Aneka, her enthusiasm was not dampened in the least by the negative reaction and lack of interest she encountered in most quarters, and she grins broadly at the thought of the rueful faces there must be in some offices now.

Aneka is married to a doctor, and they have two sons. Her parents live nearby — her father is a member of the famous Sandeman port family — and are very useful in terms of minding the boys when their dad is working and their mum is on Top Of The Pops.

"The children are terribly matter-of-fact about it all," smiled Aneka, "but my husband is slightly bemused."

## Hooked on a classic idea

DON REEDMAN and Jeff Jarratt, co-producers of Hooked On Classics, got hooked on the idea while flying home across the Atlantic.

They had been to Dallas to attend a concert of the Classic Rock scores performed by the Dallas Symphony Orchestra conducted by Walter "Fifth Of Beethoven" Murphy, and were discussing the Stars On 45 hit phenomenon.

"We suddenly thought of doing a classical version, using all the popular and best-known melodies," explained Reedman. "We started picking the themes there and then, and contacted arranger Louis Clark when we got home. He liked the idea, and made it come alive. The whole thing was done in a six-week timespan."

Reedman and Jarratt are well-known, of course, for the highly successful K-tel series of four Classic Rock albums with the London Symphony Orchestra, which have sold in their millions. The LSO wasn't available for this idea of reversing the usual process by popping the classics, but the Royal Philharmonic Orchestra was, and "loved it".

Bill Kimber, RCA A&R manager, was at the same studio when Reedman and Jarratt were mixing the single, liked it and got it for release through RCA, as K-tel doesn't deal in singles.

Next month K-tel will release an LP by the RPO entitled Hooked On Classics — The Album, while RCA is issuing the single in the US.

"Louis Clark has created a sound in the same way that James Last does," Reedman declared.



THE HOOKED On Classics team (from left) of Don Reedman, Louis Clark and Jeff Jarratt.

## Louis Clark swapped orchestras

LOUIS CLARK, whose recording with the Royal Philharmonic Orchestra, Hooked On Classics, is currently one of the biggest selling singles in the UK, is no newcomer to the music business.

His name has appeared on the back of countless album sleeves by such acts as ELO, City Boy, Renaissance and Kiki Dee. He has also worked with Elton John and Roy Wood. While his string arrangements win acclaim, he is also a conductor in his own right, and he had some small success with his debut album, *Perspektiv*.

With the exception of the current album, *Time*, Clark has worked on all ELO albums since *Eldorado*, and has become recognised as the one responsible for the distinctive ELO string sound. He is currently rehearsing with the band for their upcoming US tour.

Planned for release in the early autumn is the album version of Hooked On Classics where each track will feature material from one particular composer.

While he has had a lot of success with Hooked On Classics and ELO, Clark would like to do more writing and would especially like to be asked to write musical scores for films.

## TIP SHEET

Edited  
by  
SUE FRANCISJill Sinclair  
managing  
producers

JILL SINCLAIR is specialising in managing some of the contemporary crop of record producers.

She is looking for projects for Trevor Horn of Buggles, who has just co-written and produced the new Dollar single; for John Sinclair, also a writer and artist, whose most recent production was the Marvin, The Depressive Robot singles for Polydor; for David Batchelor, who produced five SAHB chart albums and the first Skids LP; for Gary Langan, who recently produced *Battle Of The Bands* tracks, and for Julian Mendelsohn, who has just produced records by his own band for Sarm Productions.

CONTACT: Jill Sinclair (who also manages Buggles) on (01) 247 1311.

## FIDOF festivals

NEWS OF forthcoming song contests from FIDOF include:

A Country Music Festival in Holland to take place from March 13 to 14, 1982. More information promised at FIDOF stand at Midem.

The Soul Song Festival '82 in Korea sponsored by Munhwa TV Radio Broadcasting Corporation, will take place in May.

The 8th International Song Festival of Puerto Rico will take place in San Juan from September 23 to 27, 1981.

CONTACT: FIDOF, Split, PO Box 370, Split, Yugoslavia.

Danish firm wants  
sub-publishing deals

MA MUSIC (Europe) is a young Danish publishing, production and recording company anxious to represent, on a sub-publishing basis, new and/or young publishers and/or recording labels within the local Scandinavian market.

"We are particularly strong on obtaining local covers and licensing product within all the European marketplaces," says director John "Skelly" Jones. "Since our inception some six months ago, we have had considerable success both in the Scandinavian, West Germany and Japanese markets."

"We already represent substantial UK and West German publishing catalogues such as Glenview Music, Street Corner Music, Munnycroft, Gull Songs, Seventh Wave Sound, Wintrup Musik, Dead Good Tunes and Monkton Music."

Jones feels that many UK companies neglect the potential of the Scandinavian marketplace, and thus do not obtain the right aggressive representation. "With regard to the Danish market, it should be remembered that it is more directly affected by the West German market than the UK. Therefore for new and untried British product, a specialist approach is required. Although a small market, there are several artists who regularly sell 250,000 units."

"As well as our normal services, we also have our own record and cassette labels," says Jones.



MA MUSIC (Europe)'s John 'Skelly' Jones and Malle Andersen.

The three divisions and who to contact are as follows: Production/Licensing director, John "Skelly" Jones, tel: 010 45 1 570910; Publishing director, Malle Andersen, tel: 010 45 1 868944; and A&R director, Roy Marriott, tel: 010 45 1 570910.

## Producer looking to place songs

ALAN O'DUFFY, a record producer with his own 24-track Belgravia studio, *The Point*, has three commercial titles in the style of the Nolans/Sheena Easton that are suitable for a girl solo artist or vocal group.

He tells *Tipsheet*: "I'm looking for a production and/or a publishing situation with an on-going act through a hot record or management company."

O'Duffy's track record as producer/engineer extends back to 1965, through *The Kinks*, *Stones*, *Billy Preston*, *Paul McCartney* (*Venus and Mars*), *Alan Price*, *The Thompson Twins* and *Rory Gallagher*, to name several. In 1976 he worked in Los Angeles with the 5th Dimension and Jimmy Webb.

CONTACT: Alan O'Duffy, *The Point Recording Studio*, 6 Eccleston Street, London SW1. Tel: (01) 730 9777/4201.

White Dove label seeks  
foreign acts for the UK

WHITE DOVE Records is a small London label which has over the past year acquired back catalogue albums for release in the UK. It now wants to expand its release schedule and is looking for foreign labels to present here.

The label has released such as Chuck Berry's *Greatest Hits*; an LP by a Danish/Turkish jazz/rock band *Matao*; a rock compilation, *Let The Good Times Roll* featuring Little Richard, Ray Charles, etc; *The Red River Rock LP* with Johnny Arid, The Hurricanes; a compilation of big-time bands with Glenn Miller, Tommy Dorsey, etc; and it has just acquired the rights of two singles, *Don Quixote* by Newton (awarded by the Japan Disco Society, the most popular hit of 1980) and *Captain Kirk's Disco Trek* by the Keys.

CONTACT: Bill Gilson, label manager, White Dove Records, 20-24 Beaumont Road, London W4. Tel: (01) 995 5432.

Two Counties Radio holding  
local area talent contest

TWO COUNTIES Radio is holding a songwriters contest to find new talent in the area. The competition is designed to encompass all types of songs — folk, country, rock, ballad, etc.

Entries may be submitted on tape

or cassette, or in manuscript form, and from these entries 12 finalists will be selected by a panel of independent judges. Each of these songs will be arranged, orchestrated and recorded at 2CR, and will be played on air later in the year when they will be judged by a panel of listeners.

The winning songwriter will receive a prize of £250, the second £150 and the third £75. There will also be three runners-up prizes of £25 each. In addition, says Fran Godfrey of 2CR: "Every effort will be made to have the winning songs submitted to record companies for possible release".

The closing date is August 31, and entries should be sent to Fran Godfrey, 2EC, Southcote Road, Bournemouth BH1 3LR. Tel (0202) 294881.

○ = CHART CERTAINTY

LP REVIEWS

# Dylan's back in better form

**BOB DYLAN**  
Shot Of Love. CBS 85178. Several of the tracks here were featured during Dylan's recent UK gigs, and attracted a favourable audience reaction then, so there can be no doubting the sales potential of this album. It is perhaps Dylan's best LP for the last five years, combining strong material with above-average performances, although the album cover does look as though it is promoting some bubble-gum pop product!



**TEENA MARIE**  
It Must Be Magic. Motown. STML 12154. Her fourth album. It has already topped the import charts and is getting heavy play in the discos. Tracks range from good-time funk to ballads, all excellently arranged. Of the nine tracks, around four have great singles chart potential.

**DEVO**  
New Traditionalists. Virgin V2191. Producers: artists. Devo's fourth album finds them in a poppier mood than of late. Gone is the studied silliness (flowerpots on head etc) replaced by a more solid, driving sound — at first unrecognisable as Devo. Will nevertheless chart on strength of present following and a single is to be released from the LP.



**CHARLIE DORE**  
Listen! Chrysalis CHR 1325. Producer: Stewart Levine. Fear Of Flying and Pilot Of The Airwaves, her singles with Island, did not provide an easy take off, but success in the US set the wheels in motion here. Although English, her voice has an American feel; something like Joni Mitchell with a harder edge. Packed with potential singles, a tour soon should ease this into the chart.

**FUNKADELIC**  
The Electric Spanking Of War Babies. WEA K56874. Quite an album this one! Basically, it's the latest musical venture for maestro George Clinton and his assorted friends. The album is produced by various people according to each track, including Clinton, Sly Stone, Bootsy and Garry Shider. Makes much of the current crop of so-called funk sound so tame.

**THE CROCODILES**  
New Wave Good Bye. Aura AUL 716. Producer: Glyn Tucker Jr. This is the kind of album which is in severe danger of giving pop music a good name, and the fact that it was top of this talented, intelligent, musically adventurous, pop-rock dance band's home country charts in New Zealand just goes to show what good taste the Kiwis have. In the same bracket as Kid Creole (and this LP is as varied as theirs) but more pure pop. Deserves airplay and is worth in-store push.

**ORIGINAL CAST LP**  
Barnum. Chrysalis CDL 1348. Producer: John Burgess. Handsome, full colour illustrated gatefold sleeve for the album of a smash hit show, and excellent work has been done on the London cast LP mix by Air studios and Burgess — but the success of the show hinges much more on its visual impact, and the magnificent presence of Michael Crawford, than on the music. The songs are nice enough, but this will never rival West Side Story or South Pacific as a musical feast. Will sell to those who see the show; commercial possibilities strongest in London.

**GO-GO'S**  
Beauty And The Beat. IRS. SP70021. Producers: Richard Gottehrer and Rob Freeman. Superb dance sounds by an all-girl group from Los Angeles. Though with their being relatively unknown in this country, much will depend on whether the radio stations/music press pick up on their music. They should. Current single is Our Lips Are Sealed (PFP 1007) taken from the album. Recommended.

**MILLIE JACKSON**  
Just A Lil' Bit Country. Polydor Super 2391 520. Strange bedfellows — Millie Jackson and Nashville. The tempo is slowed from Jackson's more usual up-tempo, high velocity material. But it works. Her versions of such tracks as I Can't Stop Loving You and Rose Coloured Glasses make you realise how weak are so many Nashville regulars. A good album.

**STEVE YOUNG**  
Old Memories. Country Roads CRLP 1002. American singer-songwriter (who penned the recent Eagles US Top Ten hit Seven Bridges Road) debuts in the UK with a Nashville-produced album on the recently launched Country Roads label. Ten numbers here including Seven Bridges Road, Don't Think Twice It's All Right, and Light Of My Life.



**PRECIOUS WILSON**  
On The Race Track. Epic EPC 84895. Producer: Frank Farian. Just the first class soul-funk album you would expect from Wilson, with Sky Train to back her up, and the master of glossy, commercial-sounding production in charge. Must be a disco club hit, and has plenty of cuts (including the title track) to interest radio producers — could well chart.

## Reggae releases

**BLACK SLATE**  
Sirens In The City. Ensign ENVY 505. Producers: Black Slate. A single (included in this selection) and consistent touring both at home and abroad should help the UK's top home grown reggae band back into the charts. The group's characteristic soft, sweet style — so unmistakably British yet obviously influenced by the Jamaican cultural background — is now firmly established — as the success of their single Amigo proved last year.

**DR ALIMANTADO**  
Sons Of Thunder. Greensleeves Records GREL 22. Producer: W Thompson. This much overdue LP comes as no disappointment. This is a classically good singles compilation with most tracks written by the artist who is backed by the seemingly ubiquitous Sly and Robbie and a host of other influential friends. Should win Alimantado a load of new fans while satisfying the old set. Great for in-store play. Deserves to — and could — chart.

**KING SOUNDS AND THE ISRAELITES**  
Forward. Grove Music ILPS 9663. Producers: artists. Unusual but pleasing reggae selection which includes a new version of the Seventies hit single Patches. Given this new treatment the song could be chart material again. Should sell quite well — but in reggae circles only.

## "IN HOAGLAND 1981" GEORGIE FAME ANNIE ROSS HOAGY CARMICHAEL



BELP 181

A true concept album that includes tracks from Hoagy Carmichael recorded only six months ago at the age of 81.

The album concept is a 1981 interpretation of the timeless works from 'the old music master' himself - Hoagy Carmichael.

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# TOP 75 SINGLES

Rank	Artist	Title	Label	Chart	Notes
1	JAPANESE BOY	Aneka	Hansa HANSA 5	51	JOLE BLON Gary U.S. Bonds EMI America EA 127
2	TANTED LOVE	Soft Cell	Bizzare BZS 2	52	I'M IN LOVE Evelyn King RCA 95
3	HOOKED ON CLASSICS	Louis Clark/RPO	RCA 109	53	PASSIONATE FRIEND Teardrop Explodes Zoo TEAR 5
4	GREEN DOOR	Shakin' Stevens	Epic EPCA 1354	54	STARS ON 45 (VOL. 2) Star Sound CBS A 1407
5	HOLD ON TIGHT	Electric Light Orchestra	Jet 7011	55	SUGAR DOLL The Jets EMI 5211
6	LOVE ACTION (I BELIEVE IN LOVE)	Human League	Virgin VS 435	56	JEEPSTER/MARIE CELESTE Polecats Mercury POLE 3
7	GIRLS ON FILM	Duran Duran	EMI 5206	57	LOVE SONG Simple Minds Virgin VS 434
8	CARIBBEAN DISCO	Lobo	Polydor POSP 302	58	LAWNCHAIRS Our Daughter's Wedding EMI America EA 124
9	BACK TO THE SIXTIES	Tight Fit	Jive JIVE 002	59	BACKFIRED Debbie Harry Chrysalis CHS 2526
10	ONE IN TEN	UB40	DEP Int. DEP 2	60	HOLLIEDAZE Hollies EMI 5229
11	HAPPY BIRTHDAY	Stevie Wonder	Motown TMG 1235	61	STOP DRAGGIN' MY HEART AROUND Stevie Nicks WEA K 79231
12	ABACAB	Genesis	Charisma CB 388	62	EUROPE AFTER THE RAIN John Foxx Virgin VS 393
13	WATER ON GLASS/BOYS	Kim Wilde	RAK 334	63	DRAW OF THE CARDS Kim Carnes EMI America EA 125
14	BEACH BOY GOLD	Gidea Park	Sonet STONET 2162	64	TURN IT ON Level 42 Polydor POSP 286
15	SHE'S GOT CLAWS			65	PRINCE OF DARKNESS
26	CHEMISTRY	Nolans	Epic EPCA 1485		
27	WIRED FOR SOUND	Cliff Richard	EMI 5221		
28	START ME UP	Rolling Stones	EMI RSR 108		
29	EVERYBODY SALSA	Modern Romance	WEA K 18815		
30	GHOST TOWN	Specials	2 Tone CHSTT 17		
31	NEW LIFE	Depeche Mode	Mute MUTE 014		
32	HAND HELD IN BLACK & WHITE	Dollar	WEA BUCK 1		
33	ONE OF THOSE NIGHTS	Bucks Fizz	RCA 114		
34	ARABIAN NIGHTS	Siouxsie & The Banshees	Polydor POSP 309		
35	FIRE	U2	Island WIP 6679		
36	CAN CAN	Bad Manners	Magnet MAG 190		
37	SLOW HAND	Pointer Sisters	Planet K 12530		
38	DANCING ON THE FLOOR	Third World	CBS A 1214		
39	SHOW ME	Dexy's Midnight Runners	Mercury DEXYS 6		
40	YOU'LL NEVER KNOW				

Week-ending August 29, 1981  
 ● MILLION (PLATINUM)  
 ● 1/2 MILLION (GOLD)  
 ● 1/4 MILLION (SILVER)

# VIDEO EXTRA

PULL-OUT CHART INSIDE

MAGNETIC VIDEO has appointed wholesalers for its product for the first time and also this month has opened its first duplicating plant outside the US.

The three wholesalers now handling tapes from Magnetic Video, the video software arm of Twentieth Century-Fox, are Wynd-Up, Carnaby Video and S Gold and Sons.

In announcing the opening of Magnetic Video's duplication facility at Perivale, West London, general manager Alan Kaue forecast that London will establish itself as the major European centre for mass duplication of pre-recorded video cassettes by the end of 1982.

## Huge appetite

The hardware market in the US has mushroomed creating a huge appetite for new titles — Magnetic alone has 400 titles in its US catalogue — and Kaue reckons Western Europe and Scandinavia are poised for a similar boom as the purchase and rental of VCRs increases.

"The dramatic growth in sales of VCR machines in the UK has caused the largest consumer spending boom since the colour TV explosion in the early Seventies," he says. "Despite severe economic recession one in 20 households now have access to a VCR which is why Twentieth Century-Fox has decided to make a major investment in this, its first duplicating facility outside America.

"The potential for the mass duplication of pre-recorded video cassettes for Western Europe has scarcely been scratched. There will be a sustained increase in demand as VCR penetration increases.

"We are duplicating in Philips 2000, VHS and Betamax formats which, with the hardware and resources we have in Perivale, leaves us well placed to provide the largest share of duplicating needs in Europe."

The company has started production at its 35,000 square feet plant and plans to be at full capacity by the end of this month. Initially it will have an annual duplicating output of 1.25m video cassettes which can be increased to 4.5m as demand rises.

## High standard

Kaue places a special emphasis on quality and considerable attention has been given to establishing a clean and controlled environment.

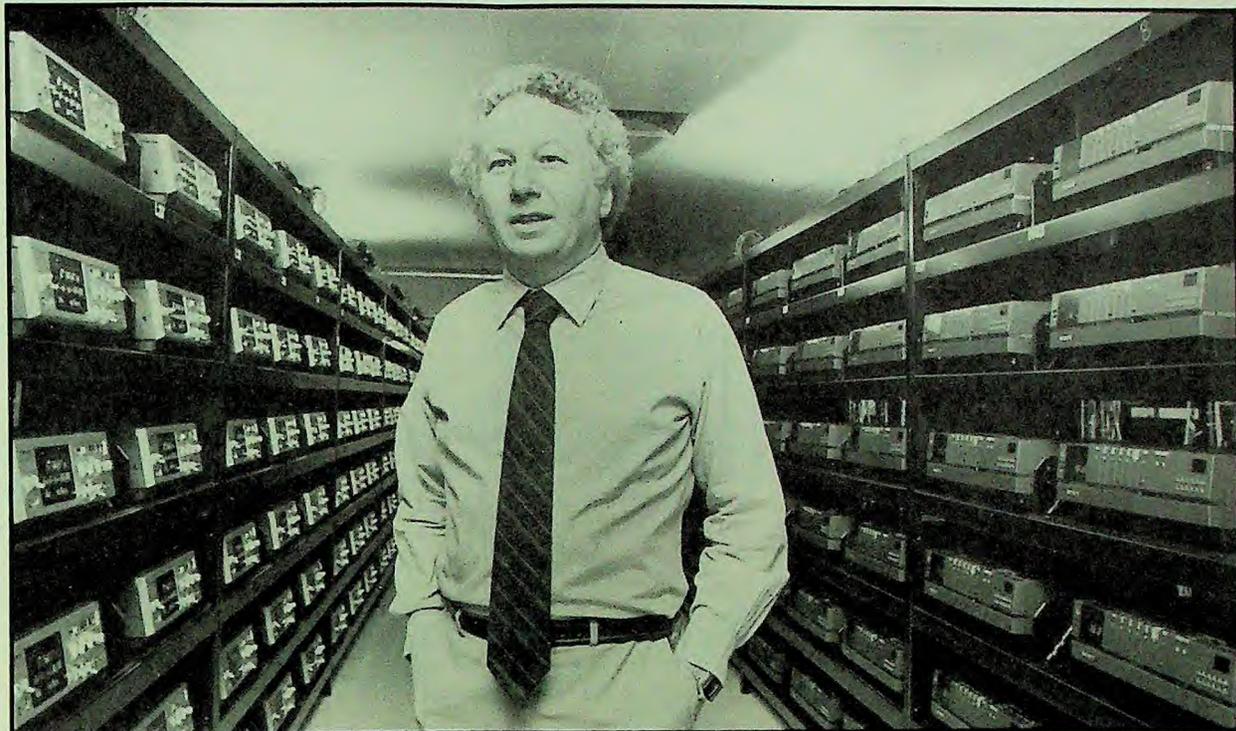
"Consumers in the UK are used to a high broadcasting standard and will not pay up to £40 for a video cassette of inferior quality," he reasons.

Hardware installed at Perivale includes Sony BVH 1100 mastering machines, specially modified to Magnetic Video's requirements by Merlin Engineering in California, enabling them to duplicate films of two-and-a-half-hours duration in one run.

Next month the company will acquire what it believes is the first PAL Sony BVH 1180, with three-hour running time, to be installed in Europe.

The facility also has two-inch quad video tape recording equipment, character generator and micro-computer for sub-titling and graphics retrieval and will soon have film-to-tape transfer.

Duplication machines have been modified to the company's specifications and all functions are remotely controlled through a



MAGNETIC VIDEO'S general manager Alan Kaue surrounded by hardware at the company's new duplication plant at Perivale, West London.

# Magnetic's sales drive moves into top gear

system designed by chief engineer Stuart Davis.

With Alien one of the UK's best selling titles, Magnetic Video's catalogue is a prize catch for the three appointed wholesalers. This expansion of distribution outlets is a significant move and comes at a time when Magnetic is increasing its own sales drive.

It marks the company's determination to gain even further penetration of the market and to keep pace with its expansion, particularly into traditional record outlets and non-specialist video dealers.

After holding back, despite many overtures from wholesalers, Magnetic Video now feels the time is right to enlarge the scope of its distribution service.

"After waiting all this time, we wanted to get it right," says the company's sales manager John Porter.

"Also I have only been here just over three months and one of the things I considered was that it would not be a good idea for me to rush straight in and appoint wholesalers. I decided it was best to sit back and assess the situation."

Just about every wholesaler was eager to handle the Magnetic Video catalogue, so what was the company's reasoning in choosing Wynd-Up, Carnaby Video and S Gold & Sons?

"We feel they are the major wholesalers," Porter reasons simply.

"It is disturbing that everyone claims to be 'the biggest' or 'the best' and everyone came to us when

it was known we intended to appoint wholesalers. I am sure we have offended some people in making our choice but we felt it was in our best interests to go with those three.

## Flexibility

"They each have a national sales force and we think they can reach 2,000 accounts for us.

"There are so many new video outlets opening up, it is difficult to keep track of them all and service them properly and economically."

Porter reckons that the new deal can help Magnetic Video overcome a possible weakness in its make up.

"We are one of the few major video companies without the backing of a record company," he says. "That means it is very difficult for us to make a big impact on record stores, which as research you have printed suggests will be an important section of the market.

"We hope our three wholesalers will help us cover that market."

It is estimated that business through Wynd-Up, Carnaby Video and S Gold & Sons will account for about 25 per cent of Magnetic's turnover, though the working of the deals will be looked at on a regular basis. Porter feels flexibility is especially important in such a young industry.

At a time when some major manufacturers are reluctant to allow wholesalers a worthwhile margin, Magnetic feels it is offering a good deal.

"We have more than one dealer

price and our wholesalers will sell to dealers at our highest dealer price, giving them a decent margin," says Porter.

Although it has appointed wholesalers, Magnetic Video is still open to new business and will aim to deal with larger accounts direct, while encouraging smaller retailers, or dealers just starting a video section, to go to the wholesalers.

"We certainly don't want to get into the situation where we will end up in a fight against the wholesalers for the same business," Porter comments.



JOHN PORTER, sales manager at Magnetic Video, who has appointed three wholesalers for the company's product. "After waiting all this time, we wanted to get it right," he says.

"We recognise that when a retailer is starting up in a new product field, his natural instinct is to go to a wholesaler. It's as simple as that."

To boost its own sales penetration and to cope with a growing demand, as well as its own growing catalogue, Magnetic Video is expanding its sales force from two to five.

"We had two salesmen covering North and South, which meant we were in the situation where the rep would see a dealer once, and that would be to open the account," says Porter.

## Professional

"To be really professional I feel that each account should be visited once a month on average. In practical terms I have told the sales force that this should work out so that major accounts should receive a visit every fortnight, with smaller outlets seen a little less often."

New salesmen are Kevin Dent, who will cover Scotland and the North, Peter Cowdrey, covering the South West, and Garry Sidaway who will look after London and the South East.

Still with the company are Robert Howarth, who will now cover the Midlands, and Steve May, looking after the East of England.

All report to sales manager Porter. "They will get to know video dealers better on Music & Video Week's Dealer Tour, which we are looking forward to participating in," says Porter.

# VIDEO EXTRA

## 'Low rental prices spur VCR sales'

THE MOST ardent supporter of software rentals at the NARM conclave was Dr Theodore Levitt, professor of marketing at the Harvard Graduate School of Business.

Levitt suggested that there is a direct correlation between the amount of programming available in the home via commercial, pay cable and subscription TV and sales of VCRs. "The more movies and entertainment programmes coming into the home", he stated, "the greater the likelihood you'll get a machine to record it".

So with cable expanding rapidly from its current 25 per cent saturation of US homes, sales of VCRs will be limited only by production capabilities. In addition, Levitt said, "low rental prices (for software) will spur VCR sales".

Levitt also said the software market would become totally rental

unless prices come "way, way down", and he forecast that most cassette prices would be lowered to \$29.95, the price Magnetic Video is currently offering in a special promotion with Sony on Beta-format movies.

Response to Levitt began with an anti-rental stance from Video Shack's Arthur Morowitz who prefaced his remarks by re-reading an interview with himself in *Record World* magazine. He said that the number of times a dealer would have to turn a rental tape over in order to net what he would with a single sale made rental an unrealistic way of doing business.

He also claimed that many dealers choose to "go rental" mainly because they are undercapitalised, and pointed out that maintaining a rental inventory can be expensive.

Using Disney's \$26 for 13-week rental licensing arrangement as an

example, he figured that inventory maintenance alone would come to some \$1,500 a week for 750 titles.

During the rental-versus-sales panel following Morowitz's speech, various rental, exchange and club membership programmes were outlined with the proponents of each expectedly ballyhooing their own successes:-

- Columbia Video Systems' Gene Kahn suggested that putting RCA video disc titles into a rental cycle first (at \$4.50) would spur hardware sales.

- Video Stations' George Atkinson asked what would have happened had eight-track and/or cassettes come before the LP, ie whether there would have been a call for a non-eraseable format. That, he said is the situation *vis-a-vis* video cassettes and video discs, adding: "I don't even know how VHD has the guts to show up at all".

### NARM convention Ira Mayer reports

- The need for semi-annual or quarterly sell-offs of excess inventory and/or used tapes.

MCA's Al Bergamo did not see any significant pre-recorded cassette price reductions in the offing. Indeed, both he and CBS Video Enterprises' Cy Leslie felt that, if anything, cassette prices should be raised. Bergamo, however, did not agree with Levitt on the correlation between lowered cassette prices and increased sales - Leslie did.

Disney's Jim Jimirro stated that disc prices are already going up, suggesting that if this is a rental business (as his company claims it is), then the sales prices would have

to be higher. Pioneer's new titles, he pointed out, will be list priced at \$34.95 and Disney discs are being raised from \$19.95 to \$29.95.

The lone universal sentiment on the subject of rentals was that there is a shake-out in the offing because of the great number of dealers and the small penetration of VCRs, with some of those dealers renting cassettes for as little as \$2.

Said Paramount's Mel Harris: "Everybody who was in sunbanning parlours last year (a short-lived fad that was to burst upon the shopping mall circuit and earn its perpetrators millions) is in video rentals this year. They'll be in ice cream cookies next year".

### Rental or sales? Debate continues

IF THERE was one overriding issue dominating the first NARM Video Retailers' Convention here, it was the matter of rental versus sales of pre-recorded video cassettes and video discs.

As has been the case since rental policies began, there was no consensus on any single aspect of rental and certainly no resolution of any of the questions raised about it.

Indeed, there were as many points of view - on whether rentals help or hinder the industry, on what kind of rental programmes work best, on the effect of lowered cassette prices on the sales market and similar matters - as there were speakers on the platform and in the audience.

With attendance loaded on the

side of press, manufacturers, distributors and accessory people as opposed to actual retailers, keynote speaker Arthur Morowitz of Video Shack called for the creation of a separate pre-recorded video software specialists' organisation geared specifically to the concerns of those dealing in that particular medium.

According to Morowitz general meetings such as NARM - with fixture companies, blank tape manufacturers and other relatively ancillary firms all participating, were too diverse for any concrete discussion to take place.

The NARM board itself, meeting the day before the convention began, approved the creation and election of a video board of directors.

### News in brief...

SEVERAL DEALERS complained during presidents panel Q&A session that this was the first they'd heard of the availability of CBS co-op money through distributors. CBS's Cy Leslie suggested they contact Herb Mendelsohn to rectify the situation.

NO PLANS as yet to put outside commercials on video cassettes or disc films, but most companies already include trailers featuring other titles in their respective catalogues. Commercials, say the studio/manufacturing chiefs, will however find their way on to more specialised original home video programmes where target

audiences can best be reached. CBS IS "leaning to" a polaroid-development system for stopping the repackaging of tapes for exchange. This system uses a tab on the package that must be broken in order to open the box. Once broken, it cannot be replaced. Similarly, MCA plans to try a 3m system that puts an identifying mark on the shrink wrap.

PARAMOUNT HOME Video anticipates distributing more video discs than video cassettes as early as 1982. MCA WILL "probably" offer a reward to consumers turning in dealers trading in pirate or counterfeit cassettes.

### EMI Videograms absorbed

From IRA MAYER

NEW YORK: Sources at Capitol EMI here confirm that EMI videograms is no longer in existence, though Thorn EMI Video Programming Enterprises has been formed with avowed purposes similar to those originally announced for EMI Videograms, and according to recently-appointed president of the new company, Fred Richards, EMI Videograms has been absorbed by the new entity.

Hailed as the international entertainment company's fully-fledged entry into the home video software market, EMI Videograms has disappeared, with former president Gary Dartnell now heading VHD Programming - a joint venture created by JVC, Thorn EMI, General Electric and Matsushita. This company was set up for the purpose of acquiring and marketing a software library for the VHD disc system.

Richards, formerly with Time-Life Video, explains that EMI Videograms was set up as a licensing agent for home video only. The new company, he says, will distribute product under its own label as well as license Thorn EMI material to other manufacturers, such as RCA SelectaVision, and syndicate programming to commercial and cable television. In addition material produced by VHD will be offered exclusively to Thorn EMI Video Programmes for distribution.

## NEW RELEASES

WU - Wynd-Up M - Magnetic  
CY - Carnaby C - CBS  
I - Indies DP - Dealer price  
Int - Intervention  
A - PRT  
G - S Gold

Title	Company	Cat. No.	Price	Dist. Code
A MAN, A WOMAN, AND A BANK	Magnetic	4065 (VHS & Beta)	£39.95	M/WU/CY/G
BETTER TENNIS PART 2	EMI Video	VHS: EVH 24001/Beta: EVX 44001	£25.76 DP	EMI
DECADE OF BRITISH OPEN	EMI Video	VHS: EVA 27103	£19.24 DP	EMI
DECADE OF WIMBLEDON	EMI Video	Beta: EVX 47104 VHS: EVH 27101/Beta: EVX 47101	£19.24 DP	EMI
DON'T ANSWER THE PHONE	World of Video	XF 132	£39.95	Self
EAST OF ELEPHANT ROCK	Precision	BITC/VITC 2559	£29.95	A
EDWARD AND MRS. SIMPSON	Thames Video	VHS: EVH 26219	£25.76 DP	EMI
ENJOY BETTER GOLF	EMI Video	Beta: EVX 46219 VHS: EVH 27004/Beta: EVX 47004	£12.72 DP	EMI
FOREST FEAST	VTV		£24.95	Self/Centre
GRAND PRIX OF THE DECADE/ THE FRANK WILLIAMS STORY	EMI Video	VHS: EVH-27102/ Beta: EVX 47102	£19.24 DP	EMI
GUYANA - CRIME OF THE CENTURY	Precision	BITC/VITC 2557	£29.95	A
HERO BUNKER	Go Video	GO 105	-	I
I AM NOT FEELING MYSELF TONIGHT	World of Video	XF 123	£39.95	self
JETHRO TULL'S SLIPSTREAM	Chrysalis	VHS: CVIM VH1 Beta: BE1	£29.99	C
JULIA	World of Video		£39.95	Self
KING SOLOMON'S TREASURE	Alpha Video	A AE 0370	£39.95	Int
KLONDIKE FEVER	Alpha Video	A AE0366	£39.95	Int
MAD DOG	Precision	BITC/VITC 2558	£29.95	A
MISTRESS OF THE APES	Alpha Video	A AE 0367	£39.95	Int
MONSTROID	Alpha Video	A AE 0369	£39.95	Int
NIGHT OF THE LIVING DEAD	Alpha Video		£39.95	Int
ONION FIELD	Magnetic	4064 (VHS & Beta)	£39.95	M/WU/CY/G
PENITENTIARY	Videomedia		£36.95	
RABID	Alpha Video		£39.95	Int
ROYAL WEDDING (HIGHLIGHTS)	Movietone News	VHS/Beta 9005	£24.95	Rank
SEX AT 7000 Feet	World of Video		£39.95	Self
SEX SLAVES	World of Video		£39.95	Self
SHALL WE DANCE	EMI Video	VHS: EVH 27004/ Beta: EVX 40072	£24.46 DP	E
SHIVERS	Alpha Video		£39.95	Self
SINS WITHIN THE FAMILY	World of Video		£39.95	Self
STEVIE	Home Video			
THE BROOD	Alpha Video		£39.95	Self
THE EXTERMINATOR	Alpha Video		£39.95	Self
THE MAN WITH THE GOLDEN ARM	Magnetic	6101 (VHS & Beta)	£39.95	Self
THE PRODUCERS	Magnetic	4050 (VHS & Beta)	£39.95	Self
THE RISE AND RISE OF CASANOVA	Precision	BITC/VITC 2556	£29.95	A
THE ROYAL WEDDING	BBC Video		£39.95	3M
THE ROYAL WEDDING	Thames Video	VHS: EVH 26218 Beta: EVX 46218	£19.24 DP	EMI
THE SAILOR WHO FELL FROM GRACE WITH THE SEA	Magnetic	4012 (VHS & Beta)	£39.95	M/WU/CY/G
THE SHAPE OF THINGS TO COME	Alpha Video	A AE 0365	£39.95	Int
THE TALKING PARCEL/DANGER MOUSE	Thames Video	VHS: EVH 26211/ Beta: EVX 46211	£19.24 DP	EMI
THE WORLD AT WAR pts. 5 & 6	Thames Video	VHS: EVH 26216/ Beta: EVX 46216	£25.76 DP	EMI
UNION CITY	Alpha Video	A A0368	£39.95	Int
VILLAIN	EMI Video	VHS: EVH 20261/ Beta: EVX 40261	£24.46 DP	EMI
YOUNG BEDMATES	World of Video		£39.95	Self
ZOMBIES - DAWN OF THE DEAD	Alpha Video		£39.95	Int

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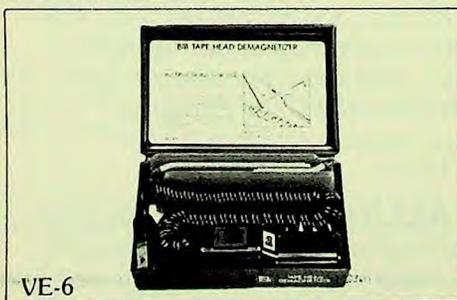
VE-15



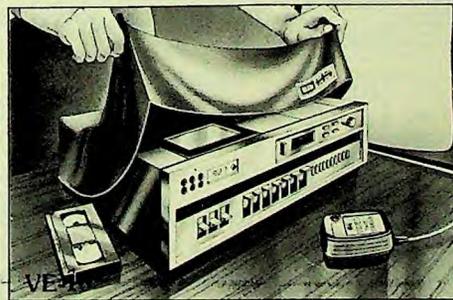
VE-13



VE-12



VE-6



VE-9

- VE-2 The complete VCR maintenance kit.
- VE-3 Video Tape Eraser.
- VE-4 Dustaway Air Blast.
- VE-5 5 Tape Head Cleaning Tools.
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- VE-13 Lens Care Kit.
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- VE-15 Antistatic TV Screen Treatment.
- VE-16 VCR Dust Cover.
- VE-17 Video Cassette Title, plus Label Kit.

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# VIDEO EXTRA

## Stereo TV to make debut at Berlin trade conference

WHILE VIDCOM will be the major international video event of the year, the calendar is filling up fast with other exhibitions and conferences and there are two either side of Vidcom.

In Berlin from September 4 to 13 the Audio and Video Fair is placing more emphasis on video than in the past and there will be a wide range of new hardware and software on show.

Of special importance to music video producers will be the latest advances in multi-channel television sound and while leading

manufacturers will have sets on view, West German TV station ZDF will be using the occasion to start broadcasting programmes in stereo.

From September about 65 per cent of the West German public will be able to receive television sound in stereo and demand for stereo video is expected to accelerate.

Among other developments at the Berlin fair is the GOKO Multi-Media Video Album from ERNO. This enables photographs, postcards, slides and amateur film to be transferred to tape, using fade-ins and an effect mixing desk, and the end result is claimed to be near to a

professional studio production.

Across the Atlantic in Florida from November 1 to 5 the first Videxpo will be held in conjunction with Musexpo, the annual music fair.

Organiser Roddy Shashoua aims to attract all facets of the video industry from the US and abroad, including video producers and manufacturers, video programming directors, video service and facilities companies, cable TV programmers, plus distributors and retailers.

Among Videxpo activities will be a Video Programming And Marketing Seminar.

## News in brief...

VIDEO TAPE distribution company Iver Film Services will get an injection of new capital following the take over of the company by Amalgamated Film Enterprises, a feature film production subsidiary of financial and banking services group Choulartons PLC. The company has taken a 51 per cent stake in Pinewood based Iver and the new funds are intended to help Iver increase its library of titles considerably. As a result of the purchase Charles J. Choularton and Stuart Lyons join George Davis and Wendy Moorhen on the Iver board.

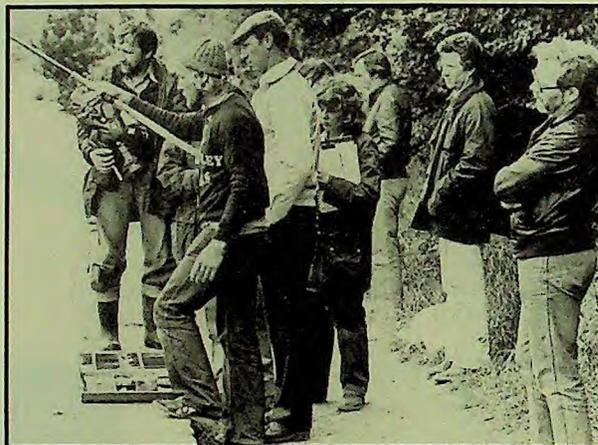
have found in stocking adult films. All films on this label — the initial releases number six titles — will show the British Board Of Film Censors certificate, the date of certification, the certified length in minutes and 35mm feet, category of certification and Board of Trade registration number, plus both the name of the production company and the UK film distributor. The company is also anxious that these titles can be put on open display, so packaging will be carefully selected and approved by the Advertising Council.

VIDEO PROGRAMME Distributors is making its Inter-Ocean range of titles available in the V2000 format from this month, though demand is expected to exceed supply for some time due to the limited availability of blank 2x2 hour tapes. VPD's releases now available in the new format include Halloween and Assault On Precinct 13.

THE INSTANT and overwhelming success of the BBC and Thames versions of the Royal Wedding has almost obscured a third, filmed version produced by Movietone News and distributed by Rank. Lasting 30 minutes in VHS and Beta, this compilation of wedding highlights has a retail tag of £24.95.

VTV, THE Yorkshire based video company which specialises in producing in-depth reports of the UK and European international car rally scene, has released its first cassette, Forest Feast, in both VHS and Betamax. The 40 minute tape covers the recent Scottish and Welsh rallies and VTV aims in this and future releases to combine action from the rally stages with commentary and a music score. Forest Feast is available on a rental or sales basis either direct from VTV in Bradford (Tel: 0274 29691) or from Centre Video, with a retail price of £24.95.

WORLD OF Video 2000 has introduced the French Label in order to overcome problems wary wholesalers and retailers



### Great British Fishing from Thorn EMI

THORN EMI Video programmes has begun to commission programme material for the new VHD video disc system and among the first productions — which will be included in the VHD launch catalogue in June, 1982 — is Great British Fishing, featuring footballer and keen angler Jack Charlton.

Great British Fishing is produced by Peter Watson-Wood for JDF, the joint venture of advertising and marketing consultancy John Drewry Associates, and Filmscreen, formed by Watson-Wood and director Alan Ravenscroft to create programming for TV and videogames.

Pictured are participants and production crew.

# THE MERCHANT IVORY COLLECTION

Home Video Productions are proud to announce the acquisition of the exceptional Merchant Ivory Collection, some of the most highly acclaimed movies produced in recent times. And now for the first time on video in the UK, Home Video Productions present the first of these truly great classics for your customers' home video entertainment.



**THE EUROPEANS.** Based on an early novel by Henry James and set in the countryside around Boston in 1850, this film tells the story of Baroness Munster and her brother Felix, who leave Europe to seek out the wealthy American cousins they have heard of but never met in the hope of improving their sagging fortunes. It's an evocative tale about European experience versus American innocence. Starring Lee Remick. VHS101 BETA101B

**SHAKESPEARE-WALLAH.** A simple and delightful story about a troupe of Shakespearean actors touring around India and performing wherever they can in a struggle to keep going. A story filled with joy, grief and the total fascination of the travelling theatre. Starring Felicity Kendal. VHS102 BETA102B



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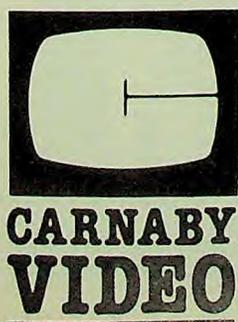
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MVV 29/8/81

**MUSIC & VIDEO WEEK**

# VIDEO general Top 20

TITLE:	DISTRIBUTOR
1 (-) THE ROYAL WEDDING	BBC/3M
2 (-) THE ROYAL WEDDING	Thames/EMI
3 (-) ELECTRIC BLUE 006	Electric Video
4 (-) THE KIDNAPPING OF THE PRESIDENT	Guild
5 (1) EMMANUELLE	Brent Walker
6 (-) SCANNERS	Guild
7 (-) GREASE	CIC
8 (11) ELECTRIC BLUE 005	Electric Video
9 (14) MONTY PYTHON AND THE HOLY GRAIL	Brent Walker
10 (3) DAMIEN (OMEN II)	Magnetic Video
11 (-) ALIEN	Magnetic Video
12 (2) BILLY CONNOLLY BITES YER BUM	Chrysalis
13 (-) ELECTRIC BLUE 002	Electric Video
14 (8) THE OMEN	Magnetic Video
15 (-) ABBA VOLUME II	Intervision
16 (-) THE EXORCIST	Warner Bros
17 (5) BLAZING SADDLES	Warner Bros
18 (9) JAWS	CIC
19 (17) CABARET	Rank
20 (-) ONE FLEW OVER THE CUCKOO'S NEST	EMI

# VIDEO music Top 20

TITLE:	DISTRIBUTOR
1 (-) GREASE	CIC
2 (16) ABBA VOLUME II	Intervision
3 (3) CABARET	Rank
4 (4) A STRANGE CASE OF ALICE COOPER	Magnetic Video
5 (-) THE SOUND OF MUSIC	Magnetic Video
6 (-) SATURDAY NIGHT FEVER	Magnetic Video
7 (6) STAMPING GROUND, Pink Floyd/Various	Intervision
8 (11) IRON MAIDEN	EMI
9 (7) MOTORHEAD	Spectrum
10 (5) ABBA VOLUME I	Intervision
11 (10) THE TOURING PRINCIPLE '79, Gary Numan	Warner Bros
12 (1) THE ROSE	Magnetic Video
13 (-) ELVIS PRESLEY - KING OF ROCK 'N' ROLL	World Of Video 2000
14 (17) TO RUSSIA WITH ELTON	PRT
15 (18) EAT TO THE BEAT, Blondie	Brent Walker
16 (14) WOODSTOCK	Warner Bros
17 (15) ELTON JOHN IN CENTRAL PARK	VCL
18 (-) TINA TURNER AT THE APOLLO	VCL
19 (20) ELVIS IN HAWAII	Mountain Video
20 (-) LIVE AND DANGEROUS, Thin Lizzy	VCL

# Four great actresses could be entertaining your customers tonight.

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

## THERE GOES THE BRIDE STARRING TWIGGY

This movie tells the story of the chaotic events that befall a neurotic advertising executive, Tim Westerby (Tom Smothers), on the day of his daughter's wedding, when he's faced with dreaming up a slogan for a brassiere manufacturer. He is inspired to use a life-sized cardboard cut-out of a 1920's 'flapper' for his advertising scheme but after an accidental blow on the head, he suffers the hallucination of the cut-out coming to life (Twiggy).

VHS 007 BETA 007/B

## STEVIE STARRING GLENDA JACKSON

Glenda Jackson gives a brilliant screen performance as the obscure English poetess and novelist, Stevie Smith, who died in 1971 aged 69. An outwardly conventional woman but with a deep-seated fear of middle-class institutions like marriage and religion, Stevie Smith won the Queen's gold medal for her poetic works. Mona Washbourne plays her maiden 'Aunt Lion', Trevor Howard plays Stevie's literary friend and Alec McCowan her suitor.

VHS 006 BETA 006/B

## ZERO TO SIXTY STARRING JOAN COLLINS

After being framed into a crippling alimony bondage by his calculating wife and his own unscrupulous attorney, Michael Nolan (Darren McGavin) leaves the court to find the only thing he has left, a fancy car, being swiped by a street-wise sixteen year old working for a repossession gang. He gives chase and as a victim of both sides of the law, decides to join the rowdy gang, through which he meets and falls in love with Gloria (Joan Collins).

VHS 005 BETA 005/B

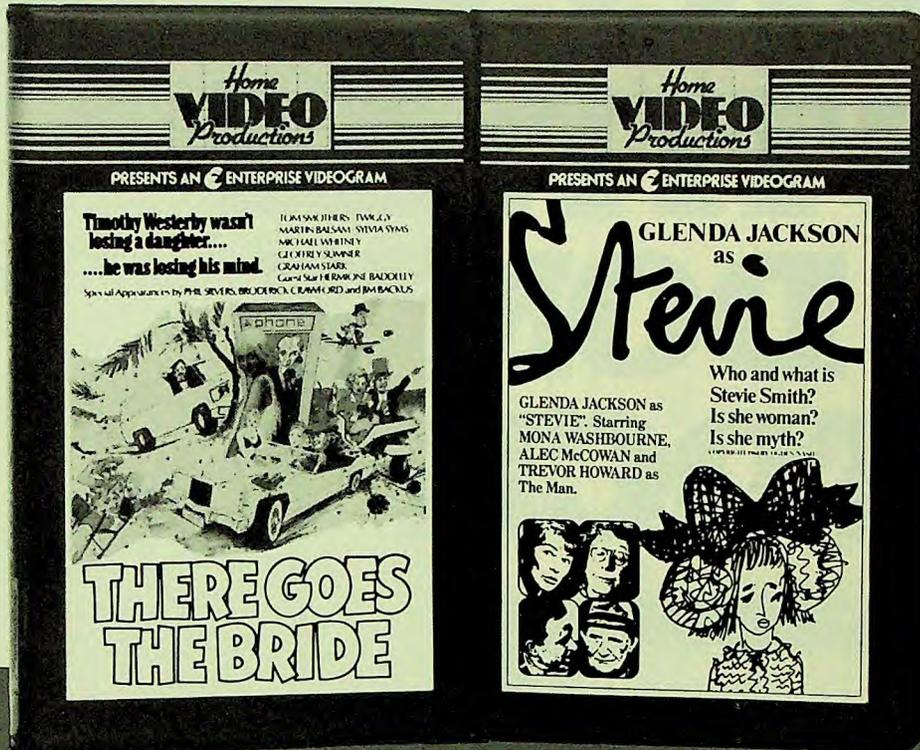
## WHY NOT STAY FOR BREAKFAST? STARRING GEMMA CRAVEN

George (George Chakiris), a fussy civil servant bachelor living in New York whose two main loves in life are pot plants and thirties music, finds his life abruptly shattered one evening when the extremely pregnant Louise (Gemma Craven) knocks at the door to cadge five dollars after leaving her boyfriend. She proceeds to give birth to a baby boy and ends up staying with George, and then the fun begins.

VHS 004 BETA 004/B



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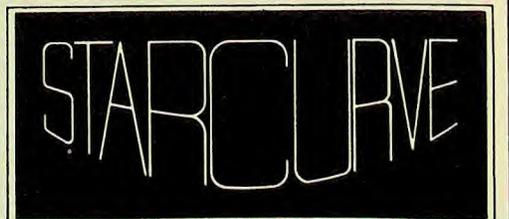
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13 Daily Woman

14 Beggars Banquet

<b>16</b>	<b>WUNDERBAR</b> Tempole Tudor	Stiff BUY 120
<b>17</b>	<b>SI SI, JE SUIS UN ROCK STAR</b> Bill Wyman	A&M AMS 8144
<b>18</b>	<b>STARTRAX CLUB DISCO</b> Various	Pickys KSY 1001
<b>19</b>	<b>THE THIN WALL</b> Ultravox	Chrysalis CHS 2540
<b>20</b>	<b>CHANT NO. 1 (DON'T NEED THIS PRESSURE ON)</b> Spandau Ballet	Reformation/Chrysalis CHS 2528
<b>21</b>	<b>TAKE IT ON THE RUN</b> Reo Speedwagon	Epic EPC A 1207
<b>22</b>	<b>RAINY NIGHT IN GEORGIA</b> Randy Crawford	Warner Brothers K 17840
<b>23</b>	<b>FOR YOUR EYES ONLY</b> Sheena Easton	EMI 5195
<b>24</b>	<b>WALK RIGHT NOW</b> Jacksn	Epic EPC A 1294
<b>25</b>	<b>I LOVE MUSIC</b> Enigma	Creole CR 14

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## 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.

<b>ANOTHER ONE BITES THE DUST</b> , Eastwood/General Saint, Greensleeves GRED 56
<b>BETCHA WOULDN'T HURT ME</b> , Quincy Jones, A&M AMS 8157
<b>BRASS ON 45</b> , Ivor Biggin & The T. Kups, Beggars Banquet BOP 6
<b>BURNIN' FOR YOU</b> , Blue Oyster Cult, CBS A 1453
<b>DO YOU LOVE ME?</b> , Patti Austin, QWest K 17838
<b>DON'T STOP YOUR LOVE</b> , Kelly Marie, Calibre PLUS 8
<b>DON'T WANT TO WAIT ANYMORE</b> , Tubes, Capitol CL 208
<b>FIELDS, Skids</b> , Virgin VS 401

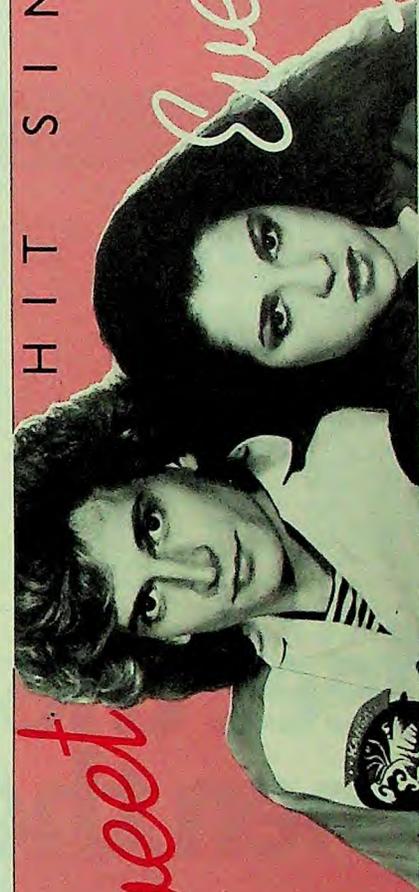
<b>41</b>	<b>NEW SOUVENIR</b> Orchestral Manoeuvres In The Dark	Dindisc DIN 24
<b>42</b>	<b>EVERLASTING LOVE</b> Rex Smith/Rachel Sweet	CBS A 1405
<b>43</b>	<b>BODY TALK</b> Imagination	R&B RBS 201
<b>44</b>	<b>SHE'S A BAD MAMA JAMA</b> Carl Carlton	20th Century TC 2488
<b>45</b>	<b>(COVER PLUS) WE'RE ALL GROWN UP</b> Hazel O'Connor	Albion ION 1018
<b>46</b>	<b>AIN'T NO MOUNTAIN . . . I REMEMBER ME</b> Boystown Gang	WEA DICK 1
<b>47</b>	<b>AS THE TIME GOES BY (VOCAL)</b> FunKapolitan	London LON 001
<b>48</b>	<b>NEW HANDS UP (GIVE ME YOUR HEART)</b> Ottawan	Carrere CAR 183
<b>49</b>	<b>OUTSIDE INSIDE</b> Classic Nouveaux	Liberty BP 403
<b>50</b>	<b>WALKIN' INTO SUNSHINE</b> Central Line	Mercury MER 78

<b>66</b>	<b>LAY ALL YOUR LOVE ON ME</b> Abba	Epic EPCA 131456
<b>67</b>	<b>NEW FEEDING TIME</b> The Look	MCA 736
<b>68</b>	<b>I LOVE YOU, YES I LOVE YOU</b> Eddy Grant	Ice/Ensign ENY 216
<b>69</b>	<b>TROUBLE BOYS</b> Thin Lizzy	Verrigo LIZZY 9
<b>70</b>	<b>DANCE ON</b> Mojo	Creole CR 17
<b>71</b>	<b>NEW AUDIO VIDEO</b> News	George GEORGE 1
<b>72</b>	<b>NEW BEACH BOYS MEDLEY</b> Beach Boys	Capitol CL 213
<b>73</b>	<b>LADY (YOU BRING ME UP)</b> Commodores	Motown TMG 1238
<b>74</b>	<b>COMPUTER LOVE/THE MODEL</b> Kraftwerk	EMI 5207
<b>75</b>	<b>NEW URGENT</b> Foreigner	Atlantic K 11665

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.

<b>LIFT YOUR VOICE &amp; SAY</b> , Love Unlimited Orchestra, Unlimited Gold ULG 1496
<b>LIVE A LIFE</b> , Black Slate, Ensign ENY 215
<b>MEMORIES</b> , Mike Berry, Polydor POSP 287
<b>NICE &amp; SOFT</b> , Wish, Excaliber EXC 511
<b>PAPA'S GOT A BRAND NEW PIG BAG</b> , Y Y10
<b>PRETEND</b> , Alvin Stardust, Stiff BUY 124
<b>RIDING ON A FANTASY</b> , Rah Band, DJM DJS 10973
<b>YOU'LL SURE LOOK GOOD TO ME</b> , Phyllis Hyman, Arista ARIST 424

# Rex Smith and Rachel Sweet



HIT SINGLE

# Superlative Love



AI405

## PUBLISHING

Edited  
by  
NIGEL HUNTER

# New PRS theatre rates cover 'interpolated' music

THE PERFORMING RIGHT Society has recently concluded negotiations with the Theatres' National Committee on revisions to its tariff of royalties for performances of its worldwide music repertoire in theatres.

The charges cover overture, entr'acte and exit music; "incidental" or "curtain" music to stage plays (accompanying music which is not audible to the

characters), and interpolated music (music not specially written for the production, but performed by or audible to the characters).

The charges for the first category now range from £37.50 per annum for provincial repertory theatres to £150 per annum for the largest West End theatres. For the second category, they range from £2.37 per week to £6.25 per week.

All these charges are to be adjusted for inflation each year by reference to movements in the Retail Price Index. The rates for the first two categories are revisions of those existing for a number of years, but until this agreement was made, royalties for interpolated music were not prescribed, and the charges for each use were negotiated on an *ad hoc* basis.

Now a standard scale of charges exists for interpolated music for the first time. When the duration of PRS-controlled music in a show occupies more than 30 per cent of the total running time, the charge is a percentage of the box office receipts, rising in a graduated scale from one per cent for between 30 and 35 per cent of the running time to six per cent where PRS-controlled music lasts for 70 per cent or more of the running time. In the latter case, however, the rate is reduced to five per cent until recoupment of production costs or for the first 26 weeks, whichever is the shorter period. When the duration of PRS music is less than 30 per cent of the

total running time, the royalty is calculated on a scale ranging from 33p to £76 per performance, depending on the category of the theatre and the duration of the music.

The PRS stresses that its licence for interpolated music is not automatic. For instance, it cannot license the dramatic use of songs or other excerpts from musicals or other grand right works, the dramatised performances of some American works, or performances of musical works specially written for a theatrical production when performed in conjunction with that production. Furthermore, the PRS will in some circumstances — normally where an exclusive licence is envisaged — relinquish the right to license performances in favour of the individual copyright owner.

Therefore, no licence for interpolated music will normally be granted by the PRS unless, at least 30 days before the date of the first performance, the prospective licensee gives notice to the PRS of the full details of the work or works to be performed, the manner and duration of the performance, the name of the production in which they are to be performed, and the dates and venue of the performances.

Pantomimes are not licensed under this tariff (T), but under a separate Tariff V, and performances in municipal theatres are covered by Tariff M.



THE CURE have signed an exclusive publishing agreement with Intersong International for the world, excluding the UK, the US, Canada, Australia and Japan, and covering their entire catalogue including their latest album *Faith* released by Fiction Records. The band are touring the US and Australia, and will play French dates in September when their next single is due for release. Seen from left are Ita Martin (APB Music), Lawrence Tolhurst (Cure), Mike Hedges (producer), Robert Smith, Simon Gallup (Cure), and Hein van der Ree (Intersong International general manager).

## BASCA Gold Badge awards

THE BRITISH Academy of Songwriters, Composers & Authors has announced the recipients of its Gold Badge of Merit for this year. The badge is awarded in recognition of services to British music.

Those selected are Ronnie Aldrich, Frank Chacksfield, Johnny Hamp, Doris Hare, Roy Hudd, Herbert Kretzmer, Norman Newell, Tommy Steele, Ian Stewart, Peter Stroud, Len Thorpe, and Muriel Young.

The badges will be presented at a Connaught Rooms Lunch on October 14. Anyone wishing to attend should contact BASCA at 148 Charing Cross Road, London, WC2 on (01) 240 2823. The lunch will cost £13 per head.

## MPA fair attracts the dealers

THE PRINTED Music Fair, organised by the Music Publishers' Association, attracted nearly 400 dealers from all parts of the UK and Eire to the Waldorf Hotel in London (August 16-18).

Companies exhibiting were Chappell, Cramer, EMI Music Publishing, Faber, Fentone, Middle 8 Music, Novello, Oxford University Press, Peters Edition, Schirmer, and Studio.

A raffle ticket was given to dealers each time they made an order, and the winner of the draw, Whitwams of Winchester, won a fortnight's holiday for two in Corfu.

An MPA spokesperson told *MW* that the fair was extremely successful and well-received, and another was being contemplated for next year.

# 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.

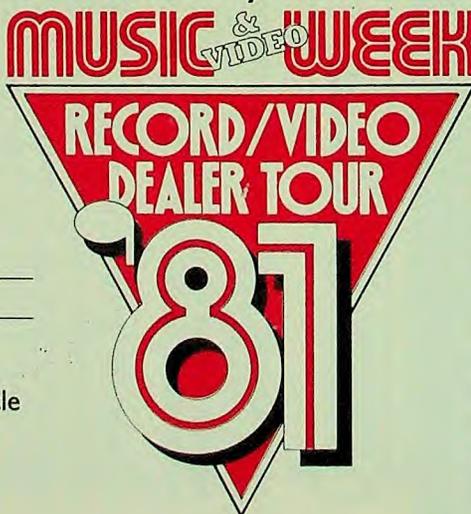
Practically every company that is worth knowing in the record/video Industry will be there; so don't miss your chance to meet the people who matter to your business.

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Edited  
by  
DAVID DALTON

# BROADCASTING

## Radio Hallam rock musical

A BRAND new rock musical is to have its premier at Radio Hallam.

Written by Ernest Marvin, the Sheffield-based station's head of religious programmes, and journalist and broadcaster (and incidentally *MW's* singles reviewer) Tony Jasper, it is called *Warning! Religion Can Damage Your Health*.

It features Anne-Louise Wakefield, star of the London production of *The Rocky Horror Show* and tells the story of an ordinary working man's conversion to religion and the effect this has on his friends and family. The musical was recorded at The Crucible Studio in Sheffield with a cast of West End and television actors and musicians, and will be transmitted by Hallam before the end of the year.

Marvin is the station's producer of religious programmes and a local clergyman.

## Leeds and Leicester stations ready to go

LEEDS AND Leicester will be the latest cities to gain ILR coverage in current moves in Independent Local Radio, while Guildford, in Surrey, is the latest franchise to be offered by the IBA.

Leeds-based Radio Aire will be one of the largest ILR stations on air with 1.4m potential listeners when it goes on air at 6am on Tuesday, September 1. It will be the twenty-eighth ILR service to open and the third in Yorkshire.

Initially programmes will run from 6am to 10pm, though regular test transmissions, including music, have already started. The station is transmitting on 828kHz (362 metres) medium wave and 94.6MHz VHF/FM, in stereo.

Consistent VHF/FM reception is expected for at least 1m people, while 1.3m people live in the nominal service area for the daytime medium wave transmissions. The IBA says transmissions should be well

received not only in urban Leeds but also in surrounding parts of West Yorkshire including Castleford, Pontefract, Wakefield, Morley, Pudsey and Dewsbury.

There will be some overlapping of the area served by Pennine Radio at Bradford but the IBA does not expect that this should cause any interference problems.

Independent Local Radio comes to Leicester one week later on September 7 at 6am when Centre Radio launches its first programmes, reaching more than 1/2m listeners. Centre Radio — the third new ILR service this year — will run from 6am to 9pm, Monday to Saturday, and from 7am to 9pm on Sundays in the short term.

Like Radio Aire, test transmissions (including music) have already started and the station can be found on 1260kHz (238 metres) medium wave and on 97.1MHz VHF/FM. Consistent VHF/FM reception should be possible for 460,000 people, while 550,000 live in the nominal daytime medium transmission area.

While these two latest ILR stations get underway, applications for the Guildford, Surrey, franchise are being invited by the IRA and the closing date is November.

This is one of the three remaining areas from the list of 15 stations authorised by the Home Secretary in November, 1979. East Kent and Barnsley have still to be advertised.

The predicted population in the Guildford VHF/FM coverage area is 420,000, with 1/2m in the medium wave daytime coverage area.



FORTH NOSTALGIA specialist Ken Haynes has been paying a special tribute to American artist Charlie Kunz on his late night Saturday show *Ain't They Sweet*. Following enthusiastic response to playing some of his recorded material, Haynes has gone a step further by recording the inimitable sound himself on piano in the Forth studios.

## News in brief...

THE FIGURE for gross advertising revenue during the first six months of this year accruing to ILR does not make encouraging reading — only 1.9 per cent higher than the equivalent figure for 1980. Revenue for June, 1981, totalled £3,928,532...In the face of such figures Capital Radio hikes its basic ad rates by 10 per cent from September but introduces some more discount packages...The IBA has appointed Edwin Riddell to the new post of chief radio programming officer and Sheila Porritt has been appointed principal radio programming officer. They will both be particularly involved with the supervision and evaluation of the ILR companies' programming...

Radio Luxembourg's Rob Jones has become one of the few UK DJs to win the mainly American-dominated *Billboard* awards, having been named International Air Personality Of The Year. Also one of the youngest award winners the 26 year-old from Liverpool has been working on the commercial station for three years after joining from Liverpool-based Radio City...Earlier this month 20 hospital stations were linked by a network of music landlines to bring to an audience estimated at more than 80,000 live coverage of the Game Fair at Buckingham. It was the first time that the 20 stations, covering about 150 hospitals around the country, have been linked in this way.

## Manx gunning for business

MANX RADIO has for the first time produced a glossy 15 page booklet aimed at its local advertisers, containing summarised and simplified data from the Isle of Man commercial station's recent audience survey.

With local business representing 80 per cent of Manx's income, the station felt that efforts should be made to present a clear picture of who listens and what the station can do for the island's business community.

Manx's Stewart Watterson comments: "In common with most commercial stations we suffer from an outside impression that it's mainly C2Ds and Es that listen, yet in actual fact our audience is virtually a cross section of the island's population, and we're hitting four out five of them regularly every week. So we hope to improve local appreciation over the next month or two to prove the unique value of the medium to advertisers."

Edited  
by  
NICOLAS SOAMES

## More from Unicorn

FOLLOWING THE release earlier this year of Tippett's *Shires Suite* and Young's *Virages Region* (UNS 267), John Goldsmith's Unicorn Records is shortly to bring out another album of English contemporary music.

This time it is devoted to two young composers, Simon Bainbridge and Oliver Knussen, and comes as the result of a collaboration between the company and the Arts Council, as part of an Arts Council series to promote English composers on disc.

The works — recorded on Unicorn's Sony digital equipment — are Bainbridge's *Viola Concerto* played by the distinguished violist Walter Trampler and Knussen's *Third Symphony*.

The record (RHD 400) is scheduled for release in October.

## News in brief...

SIR COLIN Davis, Music Director of the Royal Opera House, Covent Garden, has been appointed the new principal conductor of the Bavarian Radio Symphony Orchestra in Munich.

The new post, which he takes over in September 1983, will not affect his work at Covent Garden, a spokesman explained, but it may restrict his guest appearances with other orchestras.

CBS MASTERWORKS has signed a licensing and co-production agreement with Fonit-Cetra, a leading classical music label based in Italy which will allow CBS to license Fonit-Cetra releases throughout the world apart from Italy.

The agreement covers a variety of classical releases including the first recording ever of Mussorgsky's recently revised and expanded operatic masterpiece *Salammbô*, a recording of duets with Maria Callas and Gianni Raimondi and an album of music by Salieri.

## Two contests get underway

FIFTY SINGERS from the US, Australia, Israel, Japan, India and Europe took part in the opening rounds of the Benson and Hedges Gold Award held at the Guildhall School of Music and Drama this month (August 19, 20).

Twelve singers were chosen to go to the quarter finals at the Snape Maltings, Aldeburgh, in September. The final is on October 4, with the top prize of £2,500 plus a series of engagements.

Fifty of the world's best young guitarists have also been selected to appear in a competition, this time the first Segovia International Guitar Competition sponsored by the Sherry Producers of Spain.

Segovia himself will head the international jury, and the competition takes place in Leeds Castle, in October. Prize money totals £6,450 plus European engagements for the winners. There are twelve British competitors.

## Good compilation of early Bartok works

The *Wooden Prince*, The *Miraculous Mandarin*, *Dance Suite*, *Bluebeard's Castle*, *Bartok*. BBC Symphony Orchestra, Tatiana Troyanos, Siegmund Nimsgern, soloists, Pierre Boulez. CBS 79338.

This is a good compilation of Bartok's stage works which all date from the early part of Bartok's life when his uncompromising spirit blossomed with violent vigour. As expected, Boulez gives glittering and clear performances. Every thread in even a complex sound panorama is displayed, yet not with an unthinking democracy — bite and drama is there. One can almost forgive, therefore, a very French feeling of poise which is certainly not Hungarian, because Boulez is so persuasive — when listening, it is hard to imagine the music being played any other way.

*Piano Sonatas, Volume 2 1799-1801*, Beethoven, Malcolm Binns, piano. D183D3.

What with John Lill, Bernard Roberts and Malcolm Binns all at it, the market must now be saturated for complete Beethoven piano sets by English pianists. Actually, the Binns set really deserves a place because the music is all performed on original instruments — in fact it is a typically fine Florilegium package, attractive and scholarly in the way it has been put together. As can be expected, the performances on original instruments bring an extra edge of struggle to the music. The works refuse to flow so smoothly and inevitably as on a modern

## Reviews

grand. As Binns, a most underrated pianist, works his way through the *Moonlight* and the *Pathétique* — the two named Sonatas in this box — or the *Opus 27 No 1* — you can feel Beethoven pushing forward the frontiers of piano music in particular and musical invention in general. This set is a real eye-opener for any Beethoven lover, and especially recommendable to a collector who already has a more conventional complete set.

*Symphony No 2*, Elgar, LPO, Vernon Handley. CFP 40350.

This comes a year after the very successful recording of Elgar's *Symphony No 1* with the same forces. Equally as popular, the *E flat* symphony has all the Elgarian trademarks of expansive melodies and Handley lets the broad sweep of sound unfold leisurely. The work is fairly well recorded, from Barenboim to Barbirolli, but as so often with CFP's English records, the performance competes on an equal basis for the critical honours, and wins hands down on price — at least for the consumer.

*Schwanengesang*, Schubert, Hermann Prey, Leonard Hokanson, 2531 325.

This great Schubert song cycle is not particularly well recorded —

there is Dieskau's 1962 version with Gerald Moore, and Peter Schreier's version from 1975, so another is welcome. Prey's recording was made at a 1978 Schubertiade concert and so it is different in atmosphere from the other two. Only occasionally — such as at the beginning of *Der Doppelgänger* — is the audience obtrusive, but this is more than compensated for by the profoundly musical skill of Prey who is matched perfectly by Hokanson. Obviously, some songs fare better than others — *Die Stadt* and *Doppelgänger*, for instance, are more effective than *Der Atlas* — but it is a good alternative to Dieskau.

*Quartet for Piano and Strings, No 1 Op 25*, Brahms, Les Musiciens. HM 40 1062.

Les Musiciens first came to my notice with strong performances of string music by Schubert and here, with pianist Jean-Claude Pennerier, they give an equally strong performance of this quartet. Actually, the music, which has moments of bravura and intimacy, is Schubertian in some respects and shows again that these players can be reckoned with other flexible chamber music groups, though they have yet to become well-known.

*Final Alice*, David del Tredici. Chicago Symphony Orchestra, Barbara Hendricks, Sir Georg Solti. XDL 7516.

This is a crazy work, full of pastiche, madness and vivacious orchestral flourishes mirroring the bizarre nature of Louis Carroll's creation. Del Tredici displays his virtuosity by using every orchestral and dramatic device in the book and ends up, not with a mess as could so easily have happened, but with a genuine entertainment.

16	10	STARS ON 45	•	CBS 86132
17	25	BUCKS FIZZ	•	RCA RCALP 5050
18	20	ANTHEM	•	Safari V00R 1
19	19	BEST OF MICHAEL JACKSON	•	Motown STMR 9009
20	18	KINGS OF THE WILD FRONTIER	•	CBS 84549
21	12	KOD KOD	•	Chrysalis CHR 1347
22	NEW	CURED	•	Charisma CDS 4021
23	21	BAD FOR GOOD	•	Epic/Cleveland EPC 84361
24	27	JU JU	•	Polydor POLS 1034
25	33	MAKIN' MOVIES	•	Vertigo 6359 034
26	16	NO SLEEP TIL HAMMERSMITH	•	Bronze BRON 535
27	39	TRAVELOGUE	•	Virgin V 2160
28	23	CATS	•	Polydor CATX 001
29	24	FACE VALUE	•	Virgin V 2185
30	22	20 GOLDEN GREATS	•	Capitol EMTV 1
31	28	STARTRAX CLUB DISCO	•	Pickys KSVA 1001
32	42	SIGNING OFF	•	Graduate GRADLP 2
33	36	CHRISTOPHER CROSS	•	Warner Brothers K 56789

49	45	THE DUDE	•	A&M AMLK 63721
50	54	JAZZ SINGER	•	Capitol East 12120
51	46	RUMOURS	•	Warner Bros. K 56344
52	70	FOUR	•	Atlantic K 50796
53	55	MAGNETIC FIELDS	•	Polydor POLS 1033
54	48	PIRATES	•	Warner Bros K 56816
55	38	SUPER TROUPER	•	Epic EPC 10022
56	NEW	LEVEL 42	•	Polydor POLS 1036
57	51	LONG DISTANCE VOYAGER	•	Threshold TXS 139
58	—	BEATLES BALLADS	•	Parlophone PCS 7214
=58	87	DEDICATION	•	EMI America AML 3017
60	60	BEATLES 1962-1966	•	Parlophone PCSP 717
61	65	DIRE STRAITS	•	Vertigo 9102 021
62	57	FIRE OF UNKNOWN ORIGIN	•	CBS 86137
63	58	OFF THE WALL	•	Epic EPC 83468
64	53	BORN TO RUN	•	CBS 69170
65	88	RED	•	Island ILPS 9625
66	59	4 SYMBOLS	•	Atlantic K 50008
67	50	ONE DAY IN YOUR LIFE	•	Motown STML 12158

83	—	DOUBLE FANTASY	•	Geffen K 99131
84	69	TRIUMPH	•	Epic EPC 86112
85	NEW	SHORT BACK & SIDES	•	Chrysalis CHR 1326
86	95	ONE STEP BEYOND	•	Siff SEEZ 17
87	61	WHA'PPEN	•	Go-Feet BEAT 3
88	86	BREAKING GLASS	•	A&M AMLH 64820
89	—	DARK SIDE OF THE MOON	•	Harvest SHVL 804
90	78	THE FRIENDS OF MR. CAIRO	•	Polydor POLD 5039
91	75	ROCKS THE WORLD	•	CBS 85027
92	71	MADE IN AMERICA	•	A&M AMLK 63723
93	73	20 GOLDEN GREATS	•	Motown EMTV 21
94	64	GREATEST HITS VOL. 2	•	Epic EPC 10017
95	72	HIGH & DRY	•	Vertigo 6359 045
=95	98	DR. HOOK'S GREATEST HITS	•	Capitol EST 26037
97	81	BLACK UHURU	•	Virgin VX 1004
98	58	SPECIALLY FOR YOU	•	MCA MCF 3114
99	63	SKY 3	•	Ariola ASKY 3
100	NEW	MILES HIGH	•	EMI EMC 3374

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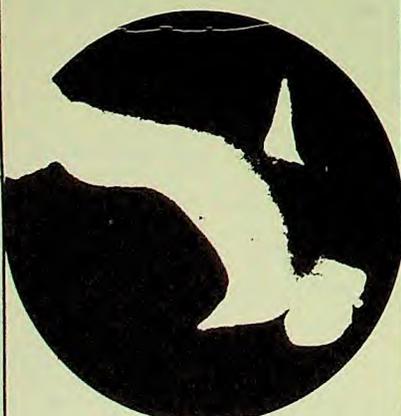
\*The British Market Research Bureau Ltd wish it to be understood that all titles appearing at the lower end of the album chart are selling over the counter in similar volumes.

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MODE  
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AND MANY  
MORE

Edited  
by  
PATRICK SULLIVAN

**JAZZ**

## Pizza Express festival on the water

THE 1981 Pizza Express Jazz Festival set sail from Charing Cross Pier at 8pm on Saturday, August 22.

"Captain for the day" Peter Boizot and his "mate" K C Sulkin had press-ganged an all-star cast aboard The Elizabethan, newly-commissioned recreation of a British-built Mississippi paddle steamer and recent star of BBC 2's 6.55 Special.

On board were two saxophone stars from the US, Sonny Stitt and Benny Walters, plus the Pizza Express All Stars with Jeanie Lamb, Beryl Bryden and the Johnny Parker Jazzband.

For those of iron disposition there was a full poached salmon buffet and as the boat has a convertible roof, weather was not too much of a problem.

## Stan Tracey busy on LP for his own Steam label

WHILE THE rest of you were crushed in The Strand or quietly having a tippie in front of the TV on July 29, Pianist/composer Stan Tracey was laying down the tracks for his new album The Crompton Suite. To be released on his own Steam label early in September, the suite features Stan's Sextet, comprising Stan on piano, Art Themen, Don Weller and Tony Coe (reeds), Roy Babbington (bass) and Stan's son, Clark on drums. The album has been engineered by Greg Jackman and the results are evidently something special.

Details from (01) 769 4310.

## Dickie Dirts sponsors jazz week

DICKIE DIRTS, he of the jeans and canny advertising, enters the field of music sponsorship by providing backing for the 13th Camden Jazz Week to be held at London's Round House during the week October 26-31. Organised as usual by the Jazzcentre, the festival remains one of this country's longest-running events of its kind.

Further information can be obtained from Alan Giddings on (01) 580 8532.

## Tubby at the top of his game

TUBBY HAYES

Tubbs' Tours. Mole 4. Original Recording produced by Terry Brown. Re-Issue produced by Peter Bould.

The people at Mole Jazz have an uncanny knack of picking just the right material for their fledgling label. Their previous three albums have all hit the jazz best-seller lists and there is no reason why this super set will not do the same. Hayes remains a highly-respected name in jazz circles simply because he was a superb artist and one of the few Brits able to live with their American counterparts. The music, a big band outing full of bite, even has a slight air of nostalgia to help it along and Tubby, tearing into his solos with that cheerful ferocity, sounds at the top of his game. Oh for the Sixties.

\*\*\*

JOE PASS

Live At Donte's. Pablo Double 2620 114.

Guitarist Joe Pass has a lot to thank Norman Granz for and has repaid that debt by never putting out a duff performance on Granz's Pablo label. Now and then an ordinary one maybe (by his standards anyway) and there was the danger that he would fall into the Oscar Peterson trap of making just too many recordings for his own good. This set is a bit special though. Recorded 'live' at a small Los Angeles club Pass digs in hard on some good tunes with just the right support from bassist, Jim Hughart and drummer Frank Severino. Nice one Joe.

\*\*\*

## Reviews

JIMMY SMITH

Bashin'. Verve 2304 481. Producer: Creed Taylor.

A blast from the past with organist Jimmy Smith playing in the gutsy style which made him such a huge selling artist back in the Sixties. Bashin', first issued in 1969, pitches him against a big band on side one and with his trio on the reverse. Included is his big hit Walk On The Wild Side, and the album comes over as a mix of slow burn and steam heat. A belter that still sounds good.

\*\*\*

FREDDIE HUBBARD

Live at the Northsea Jazz Festival 1980. Pablo 2620 113. Double.

After his excursion into the crossover field Hubbard is back playing jazz and this set shows just what a superb technician he is. He flirts here with a little out-of-tempo stuff, a spot of free-form and even a brief splurge of funk but in the main it's good honest trumpet-blowing, always classy, sometimes inspired. The enthusiastic audience help things along and for my money, this is the best album Hubbard has made in a long time.

\*\*\*

DIZZY GILLESPIE

Digital at Montreux 1980. Pablo Live D 2308226. Producer:artist.

An unusual line-up of trumpet, guitar and drums gels nicely on yet another set from Montreux where recording engineers must outnumber musicians. This album is getting exposure on the radio jazz

programmes and, perhaps because of the sparse personnel, Diz seems to take things a little more seriously than of late except for Git That Booty which finds him displaying his prowess on the Jews Harp.

\*\*

ANTONIO CARLOS JOBIM PLAYS

Verve 2304 502. Produced by Creed Taylor.

I guess the bossa nova just got played to death but at its best it carried an almost hypnotic appeal. This set finds the style at its very best in the hands of a genius from Brazil named Antonio Carlos Jobim. Backed by a string orchestra Jobim works his subtle magic on his own beautiful tunes, remember The Girl From Ipanema?, Corcovado, One Note Samba?, Meditation? and Desafinado? all Jobim tunes which he plays here on piano and guitar. Lovely music, super album.

\*\*

KRIS MORGAN

For a Woman in Love. WEA K 58264. The debut from Morgan — directing a German orchestra which is probably delighted that the LP sleeve awards all its members total anonymity — is a collection of the wettest possible arrangements of pop compositions (most taken at funeral pace). Somewhere way below the market for the grand and glossy Rock Classics albums and the merrily trivialised Hooked On Classics, there is a market for this.

\*

Three pages of  
single reviews

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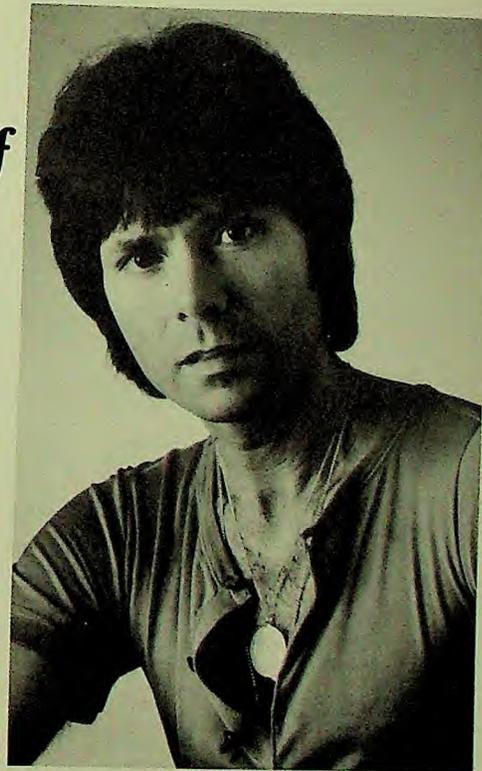


CHART FOR  
WEEK-ENDING  
AUGUST 29

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# TOP 100 ALBUMS

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

This Last Wks on			TITLE/Artist (producer)	Label number	This Last Wks on			TITLE/Artist (producer)	Label number
Week	Week	Chart			Week	Week	Chart		
1	2	4	TIME Electric Light Orchestra	Jet LP 236 (C) C: JETCA 236	52	70	6	FOUR Foreigner (Robert John Lange)	Atlantic K 50796 (W)
2	3	9	LOVE SONGS Cliff Richard (Various)	EMI EMTV 27 (E) C: TC-EMTV 27	53	55	13	MAGNETIC FIELDS Jean Michel Jarre (Jean Michel Jarre)	Polydor POLS 1033 (F) C: POLSC 1033
3	1	4	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC REP 413(A) C: ZCH 413		54	48	4	PIRATES Rickie Lee Jones	Warner Bros K 56816 (W) C: 456816
4	5	16	SECRET COMBINATION Randy Crawford (Tommy Lipuma)	Warner Brothers K 56904 (W) C: K4-56904	55	38	9	SUPER TROUPER Abba (Andersson/Ulvaeus)	Epic EPC 10022 (C) C: 40-10022
5	4	10	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TCEMC 3372	56	—	—	LEVEL 42 Level 42	Polydor POLS 1036 (F) C: POLSC 1036
6	—	—	SHOT OF LOVE Bob Dylan	CBS 85178 (C)	57	51	15	LONG DISTANCE VOYAGER Moody Blues (Pip Williams)	Threshold TXS 139 (F) C: KTXC 139
7	13	13	PRESENT ARMS UB40 (UB40)	Dep Int. LPDEP 1 (SP) C: CADEP 1	58	—	1	BEATLE BALLADS Beatles	Parlophone PCS 7214 (E) C: TC-PCS 7214
8	6	16	HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700	58	87	2	DEDICATION Gary U.S. Bonds	EMI America AML 3017 (E) C: TC-AML 3017
9	11	8	KIM WILDE Kim Wilde (Ricky Wilde)	RAK SRAK 544 (E)	60	60	6	BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
10	8	3	PRETENDERS II Pretenders	Real SRK 3572 (W)	61	65	3	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: 7231 015
11	7	42	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	62	57	6	FIRE OF UNKNOWN ORIGIN Blue Oyster Cult (Martin Birch)	CBS 85137 (C)
12	14	22	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)	63	58	11	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 4083468
13	17	5	ROCK CLASSICS LSO/Royal Choral Society (D. Reedman/J. Jarratt)	K-tel ONE 1123 (K) C: CE 2123	64	53	12	BORN TO RUN Bruce Springsteen (J. Landau/B. Springsteen)	CBS 69170
14	9	129	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	65	88	12	RED Black Uhuru	Island ILPS 9625 (E) C: ICT 9625
15	15	4	BELLA DONNA Stevie Nicks	WEA K 99169 (W)	66	59	4	4 SYMBOLS Led Zeppelin	Atlantic K 50008 (W)
16	10	16	STARS ON 45 Star Sound (Jaap Eggermont)	CBS 86132 (C) C: 40-86132	67	50	7	ONE DAY IN YOUR LIFE Michael Jackson	Motown STML 12158 (E) C: TC-STML 12158
17	25	4	BUCKS FIZZ Bucks Fizz	RCA RCALP 5050 (R) C: RCAF 5050	68	83	2	REPRODUCTION Human League	Virgin V 2133 (C)
18	20	14	ANTHEM Toyah (Nick Tauber)	Safari VOOR 1 (SP) C: VOORC 1	69	52	6	PRECIOUS TIME Pat Benatar	Chrysalis CHR 1346 (F)
19	19	9	BEST OF MICHAEL JACKSON Michael Jackson	Motown STMR 9009 (E) C: TC-STMR 9009	70	—	—	BLACK & WHITE Pointer Sisters	Planet K 52300 (W)
20	18	41	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	71	—	—	BOY U2	Island ILPS 9646 (E) C: ZC1 9646
21	12	4	KOO KOO Debbie Harry	Chrysalis CHR 1347 (F) C: ZCHR 1347	72	67	67	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2
22	—	—	CURED Steve Hackett	Charisma CDS 4021 (F) C: 7144 153	73	99	2	NIGHTCLUBBING Grace Jones	Island ILPS 9624 (E) C: ICT 9624
23	21	17	BAD FOR GOOD Jim Steinman (Todd Rundgren/Jim Steinman)	Epic/Cleveland EPC 84361 (C)	74	77	13	HEAVEN UP HERE Echo & The Bunnymen (Hugh Jones)	Korova KODE 3 (W)
24	27	10	JU JU Siouxsie & The Banshees (Nigel Gray/Siouxsie & The Banshees)	Polydor POLS 1034 (F) C: POLSC 1034	75	—	1	FLESH & BLOOD Roxy Music	Polydor POLH 002 (F) C: POLMC 002
25	33	44	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6369 034 (F) C: 7150 034	76	76	15	THEMES Various	K-tel NE 1122 (K) C: CE 2122
26	16	10	NO SLEEP TIL HAMMERSMITH Motorhead (Vic Mallea)	Bronze BRON 535 (F) C: BRONC 535	77	79	3	SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel	CBS 69003 (C) C: 40 69003
27	39	4	TRAVELOGUE Human League	Virgin V 2160 (C)	78	—	—	DIANA & MARVIN Diana Ross/Marvin Gaye	Motown STMS 5001 (E)
28	23	5	CATS Various	Polydor CATX 001 (F) C: CATXC 001	79	66	4	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C) C: 4096000
29	24	16	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	80	85	3	BACK IN BLACK AC/DC	Atlantic K 50735 (W) C: 450735
30	22	5	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E) C: TC-EMTV 1 2123	81	74	8	DIFFICULT TO CURE Rainbow	Polydor POLD 5036 (F) C: POLDC 5036
31	28	5	STARTRAX CLUB DISCO Various	Picky KSYA 1001 (F)	82	56	20	COME AND GET IT Whitesnake (Martin Birch)	Liberty LBG 30327 (E) C: TC-LBG 30327
32	42	50	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	83	—	1	DOUBLE FANTASY John Lennon	Geffen K 99131 (C) C: K4-99131
33	36	28	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 - 56789	84	69	4	TRIUMPH Jacksons	Epic EPC 86112 (C) C: 40 86112
34	49	4	SHAKIN' STEVENS Shakin' Stevens (Donny Marchand)	Hallmark Pickwick SHM 3065 (-)	85	—	—	SHORT BACK & SIDES Ian Hunter	Chrysalis CHR 1326 (F)
35	41	9	JUMPIN' JIVE Joe Jackson (Joe Jackson)	A&M AMLH 68530 (C) C: -	86	95	2	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZC-17
36	26	44	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	87	61	16	WHA'PPEN The Beat (Bob Sargeant)	Go-Foot BEAT 3 (F)
37	—	—	CALIFORNIA DREAMIN' Various	K-tel NE 1126 (K) C: CE 2126	88	86	13	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820
38	30	20	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F) C: CE 2126	89	—	1	DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804 (E) C: TC-SHVL 804
39	29	32	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	90	78	8	THE FRIENDS OF MR. CAIRO Jon & Vangelis (Vangelis)	Polydor POLD 5039 (F) C: POLDC 5039
40	34	15	EAST SIDE STORY Squeeze (R. Bechirian/E. Costello)	A&M AMLH 64854 (C)	91	75	8	ROCKS THE WORLD Third World	CBS 85027 (C)
41	35	25	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331	92	71	10	MADE IN AMERICA Carpenters (Richard Carpenter)	A&M AMLK 63723 (C) C: CKM 63723
42	47	5	VISAGE Visage	Polydor 2490 157 (F) C: 3184 157	93	73	4	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E) C: TCEMTV 21
43	37	17	KILIMANJARO Teardrop Explodes (Chameleons/Langer/Winstanley/Howlett)	Mercury 6359035 (F) C: 7150035	94	64	4	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40 10017
44	40	17	DISCO DAZE & DISCO NITES Various	Ronco RTL 2066 (B)	95	72	6	HIGH & DRY Def Leppard (Robert John Lange)	Vertigo 6369 045 (F)
45	44	11	MISTAKEN IDENTITY Kim Carnes (Val Garay)	EMI America AML 3018 (E) C: TC-AML 3018	95	98	2	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037
45	31	3	THE LAST CALL Anti Pasti	Rondelet ABOUT 5 (SP) C: CARB 5	97	81	2	BLACK UHURU Black Uhuru	Virgin VX 1004 (C)
47	43	6	MUSIC OF COSMOS Various	RCA RCALP 5032 (R)	98	58	7	ESPECIALLY FOR YOU Don Williams	MCA MCF 3114 (C) C: MCFC 3114
48	32	47	GUILTY Barbra Streisand (Gaulton/Richardson/Gibb)	CBS 86122 (C) C: 40 86122	99	63	4	SKY 3 Sky	Ariola ASKY 3 (F) C: ZCASKY 3
49	45	20	THE DUDE Quincy Jones (Quincy Jones)	A&M AMLK 63721 (C)	100	—	—	MILES HIGH John Miles	EMI EMC 3374 (E)
50	54	40	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120					
51	46	4	RUMOURS Fleetwood Mac	Warners Bros. K 56344 (W) C: 456344					

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"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.

# BACK TO THE 60'S

A TOP 5 SINGLE...  
NOW COMES  
THE ALBUM

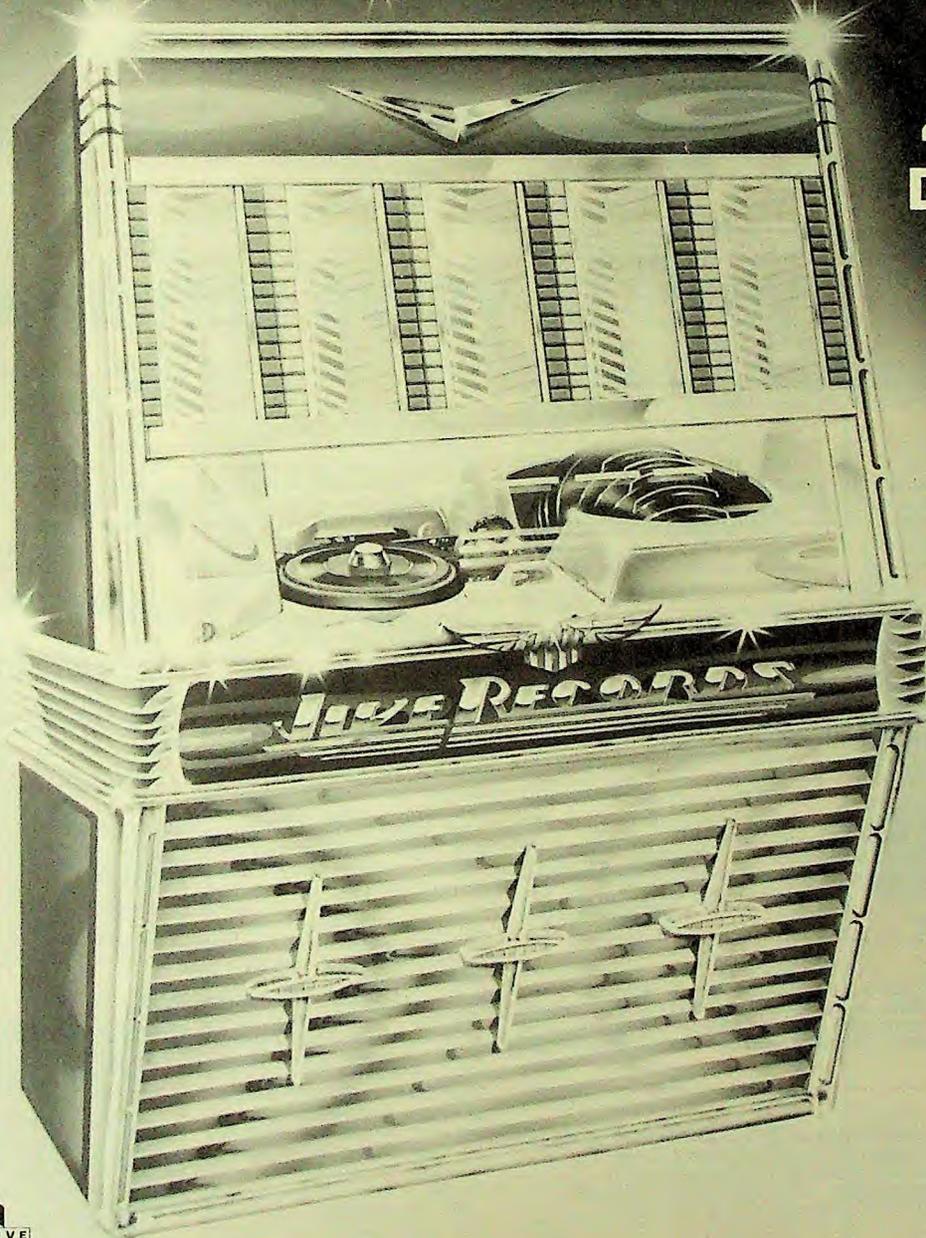


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- OH PRETTY WOMAN
- MONY MONY
- SHERRY
- JUST ONE LOOK
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- ★ **WINDOW  
DISPLAYS**



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SELECT SINGLES

NEW SINGLES

Artist/A Side/B Side/Label

Cat. No. Dist.

AIRPORT AND DEAN LOST IN SPACE/Windows In The Sky (Polydor)  
ARISTA FUNKSTERS EP (Arista)

POSP 312  
ARIST 12 430

F  
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AUGUST 28, 1981  
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BOLAN, Marc YOU SCARE ME TO DEATH/The Perfumed Garden... (Cherry Red)  
BOVELL, Dennis 'Blackbeard' BERTIE/Bettah (Fontana)  
BRIGHT, Bette SOME GIRLS HAVE ALL THE LUCK/Tender Touch (Korova)  
BYRD, Donald LOVE HAS COME AROUND/Loving You (Elektra)  
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MAG 205  
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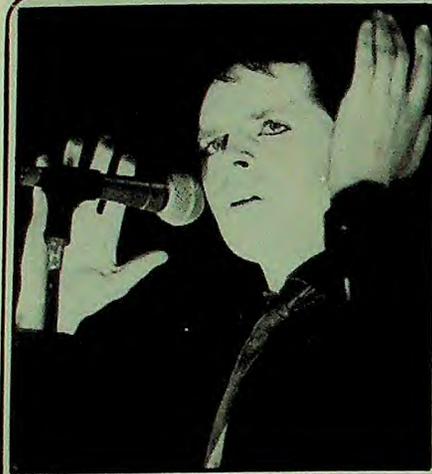
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VAL 03  
RCA 63

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**CHART CERTS:**  
GARY NUMAN (pictured above)  
She's Got Claws (Beggars Banquet BEG 62, WEA)  
JOHN FOXX  
Europe After The Rain (Virgin VS 393(12), Virgin)

OTHERS:

ALVIN STARDUST  
Pretend (Stiff BUY 124, CBS) Old style sound, plus timing - 2:35. Artist sounds American. Song has catchy rhythm. Prospects for the artist who had seven hits in the Seventies and was formerly Shane Fenton.

BILLY SQUIER  
The Stroke (Capitol CL 214, EMI) Off Don't Say No, major US hit with Queen feel and dubious lyric for UK airwaves. Capitol also pushing flip My Kinda Lover which has heavyish riffs, hard drums, like other side slowish but picks up pace on title line.

PHYLLIS HYMAN  
You Sure Look Good To Me (Arista ARIST (12) 4224, PolyGram) High-flying disco smash at moment, takes time but once girl back-ups soothe, caress it assumes jaunty saucy air with disco beat always prominent.

ARCHIE BELL  
Any Time Is Right (Excaliber BKS(L) 1, PRT) Expert mix, disco monster, crossover every chance, class all the way.

THE SHADOWS  
Telstar (Polydor POSP 316, PolyGram) Seems faster than original version (Tornados 1, 1962), as ever catchy, here immaculate performance, production, clean crisp guitar.

SLITS  
Earthbeat (CBS A1498, CBS) Sounds as if Toyah has sisters in nunnery who have been to Africa. The group, formerly with Island, had a minor hit, Typical Girls (60, 1979).

IAN DURY  
Spasticvs Avtisticvs (Polydor POSP 285, PolyGram) Familiar talk/sing, jerky beat, easily picked up lines, bits of lyric might worry some, has catchy underlying rhythm line but not magic of say '78-79 hits which include What A Waste. Hit likely.



ALVIN STARDUST: has chart prospects

**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 50

Edited  
by  
**TERRI ANDERSON**

**STUDIOSCENE**

# Two London studios buy SSL boost

TWO LONDON studios — Battery in Willesden and RG Jones of Wimbledon — are both looking to improve the facilities they offer through the installation of Solid State Logic systems.

At Battery the new system is already in operation. The acoustic design of the project was masterminded by Keith Slaughter, and the focal point of the control room is the 40-input SSL Master Studio System — which is hooked up to a Studer A80 Mk3, and A80R twin tracks. A Studer A68 monitor amplifier and a pair of Urei 813s complete the picture.

One of the first projects to be scheduled into Battery since the refurbishments is the mix-down of the new AC/DC album, co-ordinated by producer Mutt Lange. Other bands booked in include Trust and Krokus.

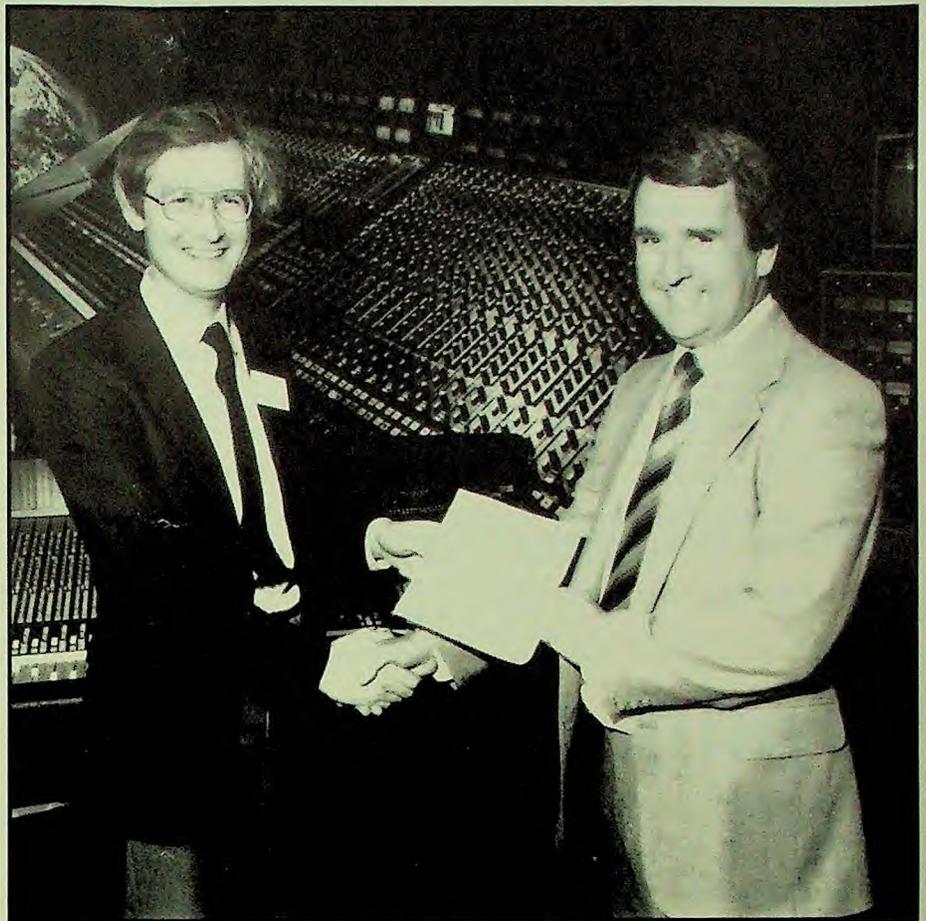
At RG Jones, a major studio redesign is taking place involving the installation of a 4000 E Series Master Studio System. The SSL will be interfaced with a Studer A80 Mk3 in a control room that will have

completely new acoustic architecture by Eastlake.

The Total Recall Studio Computer will provide all title, track, cue and mix listings, either on a video screen, or on a printed copy for production planning outside the studio — as well as a sophisticated computer controlled autolocator, and a frame accurate programmable drop-in routine. In addition, the Total Recall system will allow the engineer to remember the set-up of the entire console's input/output module controls at the push of a button.

Robin Jones, of RG Jones whose recent clients include Cliff Richard, Barbara Dickson, Leo Sayer, the Rah Band and Kate Robbins, comments: "One of the things that attracted me about the system is that hooking up a synchroniser to an already integrated Studio System is a neat and easy task, and the inevitable expansion to 48-track recording and to audio/video sweetening for video discs will be very cost effective."

The SSL system will be on line at RG Jones from early October.



**ROBIN JONES** (right) of RG Jones Recording Studios of Wimbledon presents Solid State Logic's managing director, **Colin Sanders**, with the formal order for an SL 4000 E Series Master Studio System.

# Hammering away at Bray

TWO DISMEMBERED hands covered in blood are a ghoulish reminder of Bray Sound Studios' past — not that visitors who spot the grisly objects lying near the console need fear that the same fate could befall them. They are in fact props, left over from the days when all the famous Hammer horror films were made on the adjoining film plot!

## Modern equipment

The recording studios are housed in a building which was originally an 18th century dairy outhouse, but which some three decades ago became a preview theatre for the film studios.

Five years ago, budding producer and musician Adam Francis was offered the defunct premises and started Bray Sound Studios. Today boasting modern recording equipment, and facilities which have attracted such names as Chas & Dave, Marianne Faithfull, jazz/funk outfit Incognito (comprising two of the members of Light Of The World), and members of Steeleye Span.

In 1972 Francis had his first

"studio" (comprising a Revox and microphone) in a cellar underneath a Maidenhead music shop. Eventually he progressed to four-track and started recording two local musicians, Wild Willy Barratt and John Otway — the first time either had worked in a studio.

Three years later, Francis got his own eight-track studio, and a recording and production deal with EMI, working alongside Nick Brind, and releasing several singles under the name Joe Public.

"I realised that I would have to start looking for bigger premises," he says "and somebody mentioned a disused preview theatre on the old Hammer film lot, complete with an old film projector and workshop space." He built his control room and studio, for which early customers were, Kit Hain and Julian Marshall (just prior to their success with Dancing In The City).

In 1977 the Studios went 24-track and again, at the beginning of last year, they were closed down for several months to allow rebuilding in the control room (which has an MCI console) supervised by Eddie Veale. Bray re-opened for business in August 1981, and since then a wide selection of artists and musicians have used its facilities including Chris Rea, who has done all the backing tracks for his next LP there, Incognito, Marian Montgomery and Laurie Holloway, songwriters Guy Fletcher and Doug Flett, and Keith West (of Excerpt From a Teenage Opera fame).

Francis is studio manager and does a lot of production work himself and the studio has its own

in-house engineer, Stewart Eales. However, other engineers frequently avail themselves of its facilities, including Tony Patrick (who has worked with Uriah Heep in the past) and PRT's Paul Libson.

## Outsiders welcome

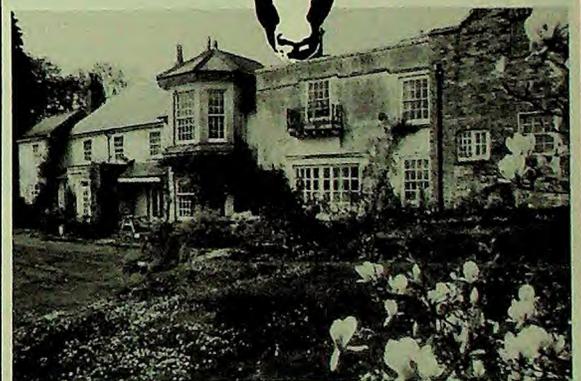
"We have tried to aim more for in-house production although we welcome outsiders," says Francis. "A lot of people with great talent are still trying to get record deals, and when we come across artists and musicians with potential, we like to be able to give them good recording facilities."

Bray Sound Studios are located at Downs Place, Water Oakley, Windsor, Berks. Tel: 0628 22115. Rates are £36 per hour, or £400 per day.

## Band from Chipping

THE LABEL set up by Chipping Norton Studios in 1977 (to issue product from the Olympic Runners and its various members) is that behind local Oxford band Bernie and the Mysterons. Their first single, *Another Night*, is now out, and the band will be doing a 20-date tour in October. Meanwhile, the studio has seen sessions by Duran Duran, Bow Wow Wow, *Our Daughter's Wedding* (all produced by Colin Thurston), Marianne Faithfull — and the old faithful, Gerry Rafferty, who used Chippy for his album work again.

More studio news  
overleaf



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# More room for Red Bus Studios

GROWTH OF business at Red Bus Studios in North West London is elbowing out the record label side of the company. In order to provide recreation facilities for the increasing numbers of clients (and their entourages) the label offices are going to move out of the first floor suite above the studios, as soon as suitable office space nearby can be found.

There are also tentative plans to build a second, separate studio. But both those ideas will be given plenty of careful thought before investments are made in these financially uncertain days.

The fact that the Red Bus label offices are moving out to give the studios more breathing space is, however, no guide to the relative importance of the two sides of the business.

Eliot Cohen, studio manager, looks back on the three years since the studios were created as part of the Red Bus group of companies and states: "The companies which will survive the recession are those which have studios as a second string. Just to run a studio these days is very hard, but here we can fill any time which is not booked out with our own acts — keeping the studio busy and saving the label money." Hits by Kelly Marie and Imagination are among the results of this sensible policy.

Among the recognised marks of a successful studio are the marks on its walls, furniture and carpets — caused by frequent contact with hands, feet, instrument cases and boxes of assorted gear, and an endless supply

*Cohen: We can fill any time which is not booked with our own acts—keeping the studio busy and saving the label money . . .*

of junk food, drinks and cigarettes. So it is a compliment to say that the elegant decor at Red Bus Studios is in need of a decorative facelift — something Cohen intends it shall have very soon.

Traffic through the two Eastlake-designed studios amounts to an impressive list of artists and producers. There are plenty of UK names (Patti Boulaye, Tina Charles, Marshall Hain, Grace Kennedy, Status Quo, Human League, Swingle II, The Only Ones, Secret Affair, The Damned, The Dooleys, Graham Bonnet and the Blues Band), but there are also an encouraging number of overseas acts, mainly from France, but also a few from the US, Norway, Italy and Israel.

Strangely enough, although Cohen expects the fall in the value of the pound to prove an advantage in pulling in foreign clients, there have been notably fewer Continental and American bookings this year than last. The general expense of getting to, and then staying in, London seems to be the cause for the drop in numbers.

Studio fees at Red Bus (as with almost every other studio in the professional bracket) have not been raised for over a year, remaining at around £55 for the 42-channel MCI-equipped studio one. Cohen believes in encouraging custom by offering reasonable rates, but agrees heartily with recent pronouncements from the APRS committee to the effect that competitive price cutting among studios is a damaging practice which should stop.

## 16 plus Fact File

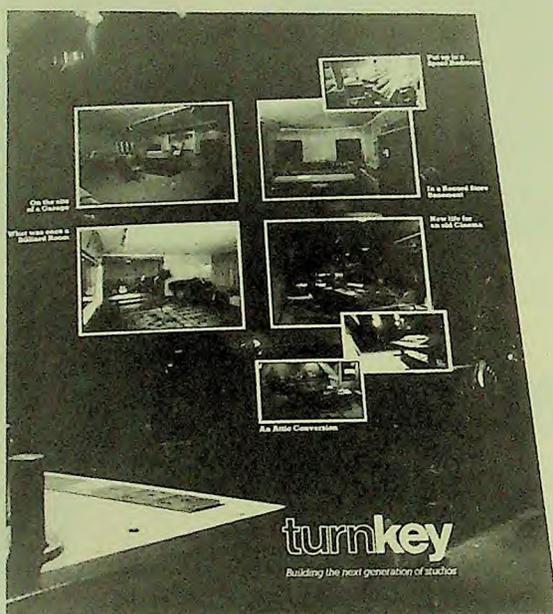
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## All change at DJM



THE REBUILT DJM studio is already working for its living — at the MCI JH500 42-channel computerised desk are Pete Wingfield (right), who is producing new DJM artist Jerome, with resident engineer Dick Plant.

DISMANTLING, REDESIGNING, and relocating a major studio is a big job — and it is one which DJM has just done.

Most studio owners would find merely taking the decision daunting; and going ahead with it would be very difficult, if not impossible, for any large, purpose-built, professional studio — particularly in central London.

But Stephen James, DJM managing director, was in the unique position of having his own studios in his own office block. So, even though the studios were only a few years old, and represented a huge investment in equipment, acoustic construction and decor, he was in a better position to react quickly to a number of circumstances which made a sweeping change in his studio business necessary.

The recession had hit DJM studios in much the same way that it had hit all major studios. But the Dick James Organisation as a whole was in need of room for expansion — mainly for a new computer room and extra offices for the record and publishing companies' royalty departments.

Meanwhile it had become obvious that the spacious audio visual equipped conference room in the DJM House basement had become expendable. DJO conferences tended to take place in the elegant comfort of Dick James's office, and the need for outside bookings did not materialise (the reason is obvious only after it's been pointed out) because people at conferences want to eat there, and DJM had no intention of going into the catering business.

Another factor which added weight to the argument for drastic changes in the studio set-up was

that everyone entitled to a professional opinion on the matter agreed that the sound in the smaller studio two control room was best.

The "new" DJM studio opened a few weeks ago, and there was nothing to indicate that there had ever been a studio and control room on the ground floor. The basement has also completely changed; the conference room has gone, and the studio two rooms have been remodelled into a comfortably-sized main studio, an extra large isolation booth, and an Eastlake control room which was custom designed to vie far more height floor area and machine space than is usual in the deep-trapped Eastlake acoustic constructions.

James says: "We wanted to have a studio more for ourselves than for outside work; also we want to have to compete with some of the prices which some studios are being let for (all the time, not just special deals) nowadays. I will not consider being forced into charging an uneconomical price just to fill the studios."

Aware that the real rate in many professional studios drops regularly to £30-£45 these days, James decided to rebuild his studio into a facility which was small enough to be hired out for £55 an hour (for this year at least) and good enough to attract clients at full rate card prices.

There is plenty of work for the studio within the DJO companies, and the record and publishing companies are taking advantage of a facility which saves them the cost of hiring time at other studios.

But the third party work is already coming in — from those who liked the old studio and approve of the new, enlarged one, and from new clients who need session time at short notice.

Edited  
by  
TERRI ANDERSON

STUDIOSCENE

# Turnkey preparing the creative revolution

"WE ARE building the next generation of studios," says the literature from a certain Barnet-based group of companies. It has long and agile fingers in numerous professional pies — all involving studios or studio equipment — and the people who run the companies talk with confidence of a "studio revolution" in the Eighties.

New generations and revolutions so often feature in publicity and marketing blurbs that premature enthusiastic response is unwise.

But if you agree that an eight-track tape machine costing around £1,000 is a revolutionary idea, then Bandive ranks as a company which is importing and marketing some genuinely innovative electronic equipment.

Bandive will be launching this machine — and other equipment in the new Japanese Fostex range — late next month, but meanwhile the activities of its daughter companies continue to grow (and there is a strong likelihood of even more new offsprings in this family of diverse enterprises).

Turnkey, which is already well-known in the studio business, has in the past year or so been playing midwife at the birth of an increasing number of "new generation" studios — these being fully professional private facilities for musician/producers. Customers for these studio packages — which may

cost around £60,000 in total — have recently included Hank Marvin (his second studio in his garden, and Turnkey built his first, in his attic, as well), Brian Bennett, Rick Parfitt, Dave Gilmour, and Roger Waters. Turnkey's turnover is in seven figures, and it offers a whole package, without restricting itself to any one make of product.

## Demonstrations

Andy Bereza of Turkey recalls that the company started as a kind of extra special equipment shop, "set up to serve the creative musician, and offering demonstrations and tuition in how to use the equipment, and a creative interest as well". Larger studios fitted by Turnkey are Regal in Hitchin, Herts and The Playground in Camden, London. Bereza and his colleagues believe that the next generation of studios will be "closer to the artists" and will not have to be big or costly. "Megastudios will be replaced by cost effective set-ups in basements and attics," Bereza predicts.

Turnkey II is a company which grew naturally out of the first Turnkey; it provides acoustic design and construction. It offers to build a studio from the ground up if necessary; and since it believes that builders and technicians should be particularly conscientious and understanding of musicians' needs,

it promises to stay on site until the studio is commissioned. The company has found quite a lot of work in the Middle and Far East recently.

Then there is the mail order side of the business. Since Turnkey is clearly fascinated by, and experienced in marketing, clever bits of audio equipment at low prices, it is not surprising that one of the biggest sellers on mail order recently has been a Casio V L Tone — a calculator sized instrument with keyboard, auto rhythm section and memory.

It sold 1,000 of those in a month — to professionals not the general public. The way that prices have tumbled (a microphone with a built in echo unit for under £40 for example) is another important part of the "studio revolution", Bereza stresses.

## Mayfair move

PLUS CA change, plus c'est la meme studio — as Mayfair Studios found when delighted clients queued to book its recently completed second studio, which is an exact replica of the old Mayfair room!

# Macca makes a visit to ICC

ICC STUDIOS in Eastbourne celebrated its first birthday as a fully-professional 24-track set-up, and is on the look-out for a big increase in commercial work.

Having decided to spread its net, and to put the ICC name around a lot more than in the past, it has more than gratified to find itself with a booking from a local landowner called Paul McCartney.

As the owner of, and occasional resident at, a farmhouse in Rye, McCartney had apparently heard about the hitherto modest ICC Studios. He dropped in to look around one day, and then booked in with producer George Martin and engineer Geoff Emerick for numerous sessions spanning about six weeks, to work on his forthcoming album.

ICC stands for International Christian Communications, and the studio's associated label still records about 10 white gospel albums there a year. But with the fully-professional facilities in studio one (Trident 32-in., 24-out desk, Lyrec multitrack and Urei 838 monitors) now well established, in addition to the eight-track set-up in studio two, ICC is going pop.

For artists wanting the bracing air of the English South Coast as well as recording facilities, ICC offers residential bookings in its self-catering, four bedroom flat.

ICC is in Silverdale Road, Eastbourne, Sussex (tel: 0323 26134).

# Q gets ready for Christmas

AMONG THE first of the Christmas records to be released this year will be one recorded at Q Studios, in Queniborough near Leicester — and proceeds will go to LAMA, the Leicestershire Appeal for Music and the Arts.

TV personality and musician Richard Stilgoe, with 60-odd children from Broom Leys Junior School in Coalville, invaded the still quite new Q set-up to record *Imitation Myrrh* (written by Stilgoe) and *Christmas Bells* (with words by Stilgoe and music by Don Blakeson, vice-principal of the Leicestershire School of Music).

Stilgoe, the kids and the musicians gave their services free, and Q Studios owner, Lew Branston, donated time and technical facilities.

Q is at 1487 Melton Road, Queniborough (tel: 0533 608813), and offers 24-track facilities in two studios of 450 sq ft and 660 sq ft.



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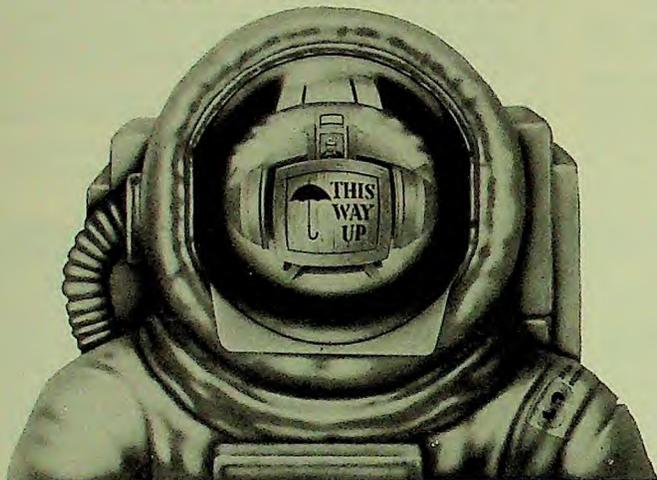
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## American Commentary



### Sutton urges better ads . . . Bootlegging increasing . . . Pre-recorded tape boom

NEW YORK: "The disposable income of the average family is being eroded by inflation to the point where we in the music industry are now in direct competition with McDonald's, Mattel and Honda for leisure market dollars.

"Companies such as these apply advertising as a science. They do not slapdashedly spend money. They research in depth, and they advertise with great power and efficiency. Traditionally, the music business has not done that. We have so many egotists looking for a little piece of the action — the artist, who wants to express his creativity, the record company, which wants to express its creativity, the concert promoter, who wants to express his ego. When you're competing with Honda, Mattel or Pepsi-Cola, your advertising has to be as good as theirs, or you're going to lose in the competition."

So said Derek Sutton, manager of Styx, in an outstanding *New York Times Magazine* article written by Tony Scherman on the "increasingly conservative big business" of rock 'n' roll that focuses on the merchandising of Styx (no doubt the *Times*' graceful way of hedging bets on its "Death Of Rock" piece by Sidney Zion some weeks ago). Sutton is not the first to pit rock against other non-entertainment competitors in the rivalry for disposable income, but he is one of the more colourful in describing his brethren in the business, and what the future holds for creative managers.

"The music industry has traditionally been a bunch of whores, amateurs and egomaniacs," he says, no doubt lovingly. "I, for instance, am growing accustomed to seeing myself not merely as the manager of a rock band, but an executive vice president of a large-volume retail operation."

The piece is one of the best general interest stories to explain the behind-the-scenes machinations of touring superstars from a marketing standpoint, complete with concise definitions of what the functions of various people within record companies are. Some, of course, will no doubt be surprised to learn what's expected of them.

By IRA MAYER

Among the interesting numbers revealed in the article: the band stands to net approximately \$500,000 (£273,224) on its 111-city Paradise Theatre tour. They expect to gross \$6m (£3.3m) in sales of T-shirts and other paraphernalia, with the band taking home approximately 10 per cent of that.

Sutton estimates tour production costs to be \$4m (£2.2m), with profits from album sales to be in the vicinity of \$1.5m (£819,672) for the year. \$2.5m (£1.4m) in advertising expenses are being shared by the band, and A&M, while the group took out a \$500,000 (£273,224) loan prior to the tour — with Sutton mortgaging his home for \$250,000 (£136,612) to add to the till.

If there is any fault with the article, it is the lack of historical perspective. Sutton is hardly the first rock 'n' roll manager to demand total control over how his band is presented to the public. Colonel Tom Parker, notwithstanding his current legal imbroglio, was surely the pacesetter, and the likes of Bill Aucoin with Kiss and Jacques Morali with Village People have done well enough in that tradition.

Also, the piece makes scant mention of Styx's music, which is probably just as Sutton would have it. One little-known practice he instituted with the co-operation of A&M's PR department was not to send out review copies of the band's last two albums unless a writer specifically requested them.

And why not? The consistent critical pans have done little to stop Styx's three-time triple platinum march to superstardom.

RIAA ANTI-piracy counsel Jules Yarnell estimates that counterfeiting is down to \$100m (£54.6m) annually from its high of \$500m (£273.2m) in the mid-Seventies, and \$400m (£218.6m) as little as a year ago. Bootlegging operations, however, have grown to over \$150m (£54.9m) for the year as compared to \$100m (£54.6m) 18 months ago, according to Yarnell.

While a heavy increase in the number of prosecutions and steep sentences for those found guilty have contributed to the fall-off in counterfeiting activity, it seems logical that the general downturn in sales has also been a factor.

The sad but simple truth is that it wouldn't pay to counterfeit very much these days, while bootleggers are appealing to the on-going (and on-spending) collectors' market.

NARM'S 1980 industry survey shows tape sales accounting for 39 per cent of total pre-recorded music volume, up 20 per cent on the 1979 figures.

Cassettes dominate among tape configurations, pulling a full 60 per cent of the pre-recorded tape market. The study also disclosed that the new mid-price product lines already hold a seven per cent share of overall sales, with a commensurate drop in cut-out strength.

As far as musical categories are concerned, rock dominated with 51 per cent of dollar volume sales, while disco all but disappeared as a category.

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

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## The Great Green Paper debate

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

# Insufficient incentives

SPEAKING AS a record buyer, recording engineer, occasional producer and editor of a professional sound magazine, may I say how refreshing it was to read Barry Fox's comments on the Green Paper and its effects on the record industry (*MW*, August 15).

It has been common knowledge in the studios for some time that the real reasons for falling record sales had little to do with the red herring of home-taping, but much more to do with falling pressing quality, exorbitant pricing, and an over-reliance on the likes of Joe Bogg's Greatest Hits, Vol. 26 as opposed to new talent.

The majority of record buyers (who are also the people who buy tapes, by the way) have far better equipment than a few years ago, and even if pressing quality had remained the same, more faults would have been reported. Yet it has got worse, despite complaints from artists, producers and engineers and, it would seem, the public, who have "voted with their wallets".

And what of that secret report, produced a few years ago, which catalogued faulty records returned to the three major retail chains in the UK? Summaries were apparently sent to the record companies concerned, inviting comments on fault rates which allegedly approached 40 per cent in some cases, but no replies were ever received. The same report also is said to have uncovered the fact that many faulty returns never ended up back at the factory: instead they were dropped off at the next store on the delivery round, to be re-sold and returned again, sometimes over a dozen times, leading to a build-up of faulty stock approaching 90 per cent in some cases.

It is possible to produce high quality records at reasonable prices, even though the public will pay for

quality if it has to. For example, the sales of "super-fi" discs in the US, and even here, where their prices are extortionate and their availability poor.

In view of all this, is it any surprise that people tape their friend's disc because they can't find a good one themselves? Or that two people buy a record, one having the disc and the other a tape, because they wouldn't have bought even one? And isn't it too much to expect a record buyer to purchase a disc for home and a pre-recorded cassette (with incorrect Dolby calibration, incorrect azimuth, no HF response because of 32:1 duplication, and poor tape) for the car or the pocket cassette player, when musicassettes are even more expensive than discs, and of poor quality (both of which encourage copying)?

It's time the record industry realised that the public are not totally cloth-eared, and that they will not accept rubbish forever. It should also realise that high quality product is possible without extortionate pricing, as some British companies have already demonstrated.

It should not waste its money on impossible spoilers, or on campaigning for a tax (sorry, "levy") on tape that will penalise the blind, the home computer user, the journalist and everyone else who uses tape.

It should spend that money instead on making record pressing quality better; on encouraging new acts, and giving them the budgets they need to do the job properly. Simply, on giving the public an incentive to buy records, an incentive based soundly on the high quality of product that we all know is possible, but today is so seldom heard.

**RICHARD ELEN**, Editor, *Studio Sound*, Dingwall Avenue, Croydon CR9 2TA.

## Ignorance is to blame

I HAVE said it before, and I will say it again to all those people who sit in their plush offices saying that home-taping is killing the record business.

The plain truth about home-taping is ignorance: the public don't know or realise that it is an offence. I work behind the counter, and very often get lucrative propositions to make up tapes for customers, who express surprise when I refuse and tell that it is illegal.

Get the Government to enforce a warning notice to be printed on all blank cassettes, like that already in force for cigarettes.

You are all squealing for a levy on blank cassettes. Don't you know there already is one? Philips collects royalties on every cassette manufactured. As the instigator of the "compact cassette", the company should now forego its royalties, and plough them back into the record business. Maybe EMI also as a gesture should give up its profitable blank tape division.

**N STONE**, Record Parlour, Kingsbury Road, London NW9 9HH.

# PERFORMANCE

## Sound Of Music

LONDON'S LATEST musical revival, *The Sound Of Music*, finally opened to the public at London's Victoria Apollo last week. With a budget of £750,000 and £1m already taken in advance bookings, the show is undisputedly one of the hits of the year.

And how can you knock a musical that has been captivating both film and theatre audiences for two decades now, and which still has perhaps the most memorable song score of any Rodgers & Hammerstein production?

Petula Clark has the most challenging role of her long career — and copes admirably. June Bronhill as the Mother Abbess stops the show with *Climb Every Mountain*, while Claire Parker as Liesl and Paul Shearstone as Rolf, the two young lovers, add considerably to the musical element. And of course the children come close to stealing the show several times.

It is a sad reflection of the standard of contemporary musicals that so many revived productions are now enjoying great success in the West End, but shows like *The Sound Of Music* will never die.

An original cast album has been released by Epic, and RCA can probably expect renewed interest in their film soundtrack LP too.

CHRIS WHITE

## Gary US Bonds

THE RE-EMERGENCE into rock music of Gary Bonds is most welcome and most deserved. Encouraged to return from the cabaret circuit by people like Bruce Springsteen and Steve Van Zant,

Bonds — who last toured here in 1962 with Del Shannon — has achieved the comeback of the year.

On one of the hottest nights of the summer, he took the Venue by storm. Backed with a highly competent six-piece band, including Joey Stann on saxophone, Bonds opened with his current hit single, *Jole Blon*, and performed with great soul and feeling through a variety of ballads and rockers.

The appropriately entitled *Daddy's Come Home* was one of the evening's high-points and Springsteen's *This Little Girl*, George Benson's *The Pretender* and *The Beatles' It's Only Love* showed his strong voice at its best.

Bonds' latest album, *Dedication*, on the EMI America label, is sure to receive a sales boost following these gigs and the favourable reviews they've attracted.

JIM EVANS

## Neil Young

DARKNESS, GLOWING red eyes, familiar objects gigantically out of proportion with the stage they are on, and music — the film of Neil Young's 1979 concert tour looks as though it was produced by the Brothers Grimm with Arthur Rackham as artistic director.

And it puts this genre, the concert-tour-as-filmic-art, onto a new creative plane. Lasers, back projection and sophisticated video production techniques have taken visual records of gigs onto a fine, glossy, technological path; this picture has taken a step backwards into pure magic.

Produced by L A Johnson and directed by Bernard Shakey, it is shot through with the weird and

gentle personality of Young himself.

The first half of the concert is dreamlike, with Young singing his reflective, vaguely mystic, songs.

With the appearance of Crazy Horse the scene is transformed into a full-blooded rock concert, laced with acid and wreathed in highly aromatic smoke.

Young and the band do everything everyone wants, every best loved song, and do it superbly.

The live album should be boosted in London as a result of the film's three-week run at Islington Screen on The Green from August 27 — and the picture deserves much wider distribution — but a new studio LP entitled *Reactor* is due for release later this year.

TERRI ANDERSON

## Fairport Convention

THIS YEAR'S two-day Fairport Convention Reunion Festival took place in the delightful setting of Broughton Castle Park, Banbury.

Climax of the Saturday evening was, naturally enough, the Fairport set which featured various line-ups. Despite the numbers — and the distance of many of them from the stage — there was close contact between players and audience. It was all so gentle and relaxed, but at the same time the sound was just right, and the standard of musicianship high.

The weekend had its different highlights for different people, but for many, the apex must have come with Richard Thompson's superb guitar playing towards the end.

Others appearing over the two days included Bert Jansch and the Martin Carthy/John Kirkpatrick Band.

JIM EVANS

# DOOLEY

IT'S SADLY ironic that, as thousands of Elvis Presley fans made the pilgrimage to Memphis to file past his grave on the fourth anniversary of his death, the monetary mire surrounding his financial affairs grew thicker and spread wider. *MW*'s US correspondent Ira Mayer reports that there are indications that investigations may involve the **William Morris Agency** and its former chairman, **Abe Lastfogel** following the report of court-appointed attorney **Blanchard Tual**'s assertions on the handling of Presley's business affairs and estate. The Morris office handled much of Presley's personal and booking matters. The estate itself has been ordered by a Memphis court to seek an audit of Chappell Music, merchandising firm Factors Inc., and the **Tom Parker**-owned Box Car Enterprises. Also, the US tax authorities claim the estate owes over \$14m and are questioning the tax liability on a \$2.2m commission paid to Parker, who is in total seclusion somewhere. There must be a sad country song to be written soon about Presley, the sad country boy who couldn't cope with fame and fortune and didn't get by with a little help from his "friends".

DEBBIE HARRY'S *KOO Koo LP* was test marketed in some ITV areas last Friday night, but the IBA insisted that the acupuncture needles featured on the mildly controversial cover should be removed for TV purposes — which is rather surprising in view of the fact that a gruesome horror movie such as *Omen* is scheduled for ITV viewing in the autumn. . . . Stateside rumour alleges that **Barry Gibb** and **Al Couy** may be forming a label to be released through Elektra. . . . **Dave Mindel**'s *Radioactive Records* enjoying its first US hit with **Eric Hine**'s version of *Not Fade Away*, the number associated with **Buddy Holly** and the *Rolling Stones*. The disc will also be the first to achieve virtual worldwide release for *Radioactive*, launched last April, a matter of considerable satisfaction for Mindel, who got negative response in the UK for the Hine opus. . . . attention footer fans — the **Music Industry Soccer League** is starting up again, and wants to hear from interested teams, who should contact either Pauline at *Rak Records* or Sue at *Heath Levy Music*.

FILLIP FOR **Roddy Shashoua**'s *Musexpo* — RCA will use the Fort Lauderdale meet for a records and publishing international get-together for its Latin American and Asian divisions (the latter including Australia and Japan) with Canadian and French branches also attending. . . . a daughter, **Nichola**, for Phonogram senior product manager **Alan Phillips** and wife **Hilary**. . . . **BBC** deserves congrats for a notable first with its *Royal Wedding LP* and also for topping the video chart with its recording of the same event. Incidentally, it's the first No 1 for the **Prince** and **Princess of Wales**. . . . oi oi — *Sounds* now within 7,100 copies of market leader *NME* with latest ABC UK sales figure of 166,264.

Advertisement

# MIDEM'82

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

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

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