

MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



HRH The Prince of Wales is pictured at the Dominion Theatre talking to members of Unity, the band which won The Prince's Trust Band Competition, and who appeared on stage along with Madness, Pete Townshend, Joan Armatrading and other rock stars at last week's BPI-sponsored Rock Gala. Among the prizes presented to Unity was £2,000 worth of musical equipment donated by Music & Video Week.

Great Gala

THE BPI-sponsored Prince's Trust Rock Gala at London's Dominion Theatre last week was "a great success" according to BPI director general John Deacon.

"We don't know yet how much it will have raised in total for the Trust," added Deacon, "but there will also be the money raised from the record and from the film of the evening, as well as from ticket sales."

The sell-out concert featured a range of top rock artists who gave their services free of charge (see Performance p27), it was recorded by the Island Mobile and filmed by Trilion for Home Video Productions.

Government U-turn on copyright

THE GOVERNMENT has executed a U-turn in its thinking on copyright reform and is now prepared to bring in new legislation without waiting for EEC directives. This is in direct contrast to previously voiced indications that "Community considerations" would come before UK action.

In the Commons last week MP John Fraser told the House that "waiting for Europe to do things has proved disastrous for trade" and asked under secretary of state for trade Iain Sproat to confirm that, if legislation is needed, "we will legislate for our own best interests without waiting for Europe".

Sproat answered with a clear-cut: "Yes, if necessary."

Earlier Sproat had said that the Government was "considering" a levy on blank tapes. This could be taken as a softening of the Government's attitude to a levy in view of the scepticism of last year's Green Paper on the subject.

And Dr Gerard Vaughan, the minister for consumer affairs, said that although the consultation period on the Green Paper ends at the end of August, "some of the most important views are yet to arrive". But he added: "We shall take urgent action."

PolyGram shines in 2nd quarter

EMI MANAGED to creep back to top the market share tables in the second quarter, while CBS slumped into second place, WEA remained steady, and only the PolyGram companies showed any real growth.

The April-June figures, based on the BMRB chart panel samples, show EMI top singles company with 12.5 per cent, despite losing a couple of per cent on the first quarter, and top albums company with 13.5 per cent, an improvement on the first quarter.

CBS took 12.3 per cent of the singles market compared with 14.8 in the first quarter and 18.1 in the same quarter last year, and 12.4 per cent of albums compared with 19 in the first quarter.

Phonogram turned in its best figures for some time with 10.5 per cent (singles) and 7.5 per cent (albums) and Polydor qualified for third place in albums with 11.7. Shown as a combined total, the three PolyGram companies achieved 21.3 per cent of albums and 18.8 of singles.

Polydor/EG was top albums label with 9 per cent and Epic top singles label with 6.7. Top chart album for the quarter was Stiff's Complete Madness and top single was Ebony And Ivory by Paul McCartney and Stevie Wonder.

In the publishers' section, EMI Music came top individual publisher and Warner Bros top corporate.

● Full market survey details — see p19.

BRANSON EXPANDS VIRGIN FURTHER IN EUROPEAN MOVES

By JIM EVANS

VIRGIN RECORDS has unveiled plans for extensive expansion of its operations in Europe. From September 1, it will be operating independently in five major European markets, having set up companies in Germany and the Benelux countries.

With Virgin France already operating, the company will be employing over 50 people to administer its European set-up.

Ariola, with whom Virgin has had a licensing agreement in Europe for 10 years, will still provide pressing and distribution facilities in the previously mentioned territories and

will continue to act as licensees for Virgin in Spain, Switzerland and Austria.

Virgin chairman Richard Branson commented: "We have enjoyed a very happy relationship with Ariola in Europe and their help has enabled us to reach our present position where we can take our first independent steps in these territories."

The establishment of independent operations comes at a time when Virgin is enjoying considerable success in these territories as well as the well-catalogued success in the UK and US. In Germany, for example, Virgin is currently top of the singles chart with OMD's Maid Of Orleans.

Virgin Records (France), the company's first sortie into Europe, has made "astonishing strides" according to Branson. "Since we went independent in France the four

major acts to become available — Julien Clerc, Téléphone, Valerie Lagrange and Taxi Girl — have all signed to Virgin," he said. "They have all proved to be tremendous signings, with Téléphone selling over half a million albums there and Julien Clerc not far behind."

Virgin Records (Germany) will be headed by Udo Lange, formerly international and marketing head at Ariola. He will be backed up by Dirk Hohmeyer, also formerly with Ariola, and Michael Beck, who will be product managers for the German company. The Benelux operation will be headed by Dirk De Vries, another experienced former Ariola man.

"By going independent in France we increased our turnover there in two years from £2m to £9m. In our first independent year in these new territories we are projecting a turnover of £25m," said Branson.

K-tel to take UK rock into US with TV compilation album

TV MERCHANDISING company K-tel is to take new British talent into the US market through a TV-advertised compilation album. "We are very aware of the new sounds being developed here in the UK and we want to help the invasion of the US market," said K-tel International vice-president Raymond Kives in London last week.

"We want to help British record companies to position themselves in the US. With a good British rock compilation album sold as a concept we can help to break acts."

Kives flew in to London last week to take over running the UK company personally in the wake of MD Colin Ashby who, with A&R manager Nigel Mason, quit to set up a rival TV record company (MW July 24).

He intends to spend at least six weeks here before making a decision on a replacement for Ashby. "We are not a one-man band company," said Kives, "we have a good team and I intend to reorganise the company to become much more aggressive and much more new-product oriented. I plan to take a very aggressive position in the UK market."

Obviously speaking in the threat of competition from Ashby's new company in mind, Kives warned of too many TV merchandisers weakening the market and urged record companies to "support the TV marketers which are independent and financially stable".

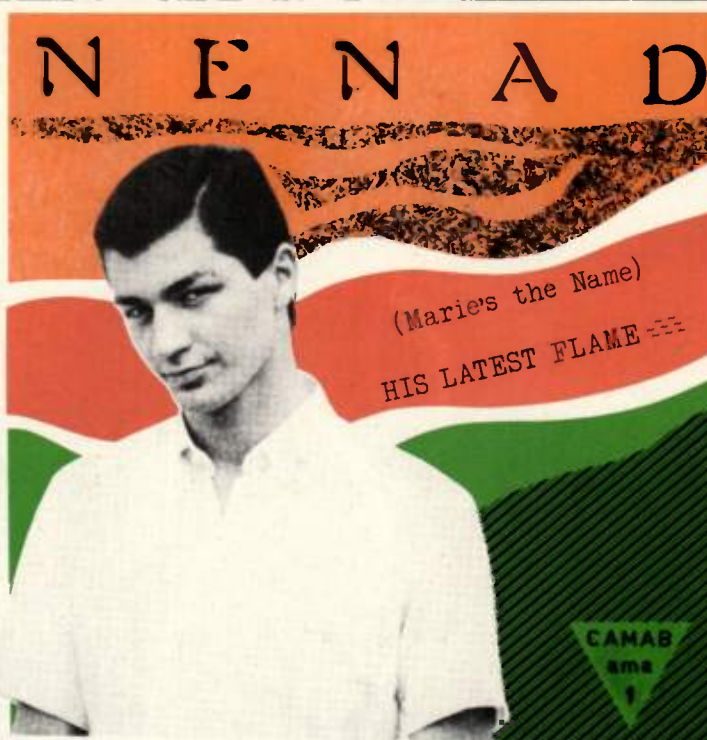
He added: "We do our own distribution and have no dependence on any record company — we will take tracks from everybody. We are now ten years old and we are here to stay."

● K-tel has 15 albums lined up for release in the next six months — details of its autumn campaigns on page two.

Video Extra

IN THIS month's Video Extra there is news of a revolutionary new scheme to introduce a new plastic consumer card to video software rental, plus doubt about who has the rights to UA's catalogue.

Trade minister Iain Sproat reveals latest government thinking on piracy and "nasties" in an exclusive interview, while the industry bodies disclose their own plans to crack down on piracy and illegal screenings. High street rental giant Video At Home also comes under scrutiny.



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Big launch for du Maurier follow up

DU MAURIER is following up its highly successful Beethoven Symphonies with a set of even more popular repertoire to be launched in November with similar massive media backing.

Like the Beethoven set, it will be the first time that the works — Tchaikovsky's Nutcracker, Swan Lake and Sleeping Beauty — have been available in one 8LP set in digital (and on cassette). And they will once again be performed by the Philharmonia Orchestra, but this time under John Lanchbery, best known for his work with the Royal Ballet.

Much of the interest, however, centres on the marketing

plans. The Beethoven Symphonies set — performed by the Philharmonia under Sanderling — was notable in that it was claimed to be the fastest selling set of its kind.

Launched at the end of last year, in time for the Christmas market, it sold over 100,000 LP/cassette units within the first four months — in other words, more than 10,000 sets.

This was largely due to the promo campaign and careful merchandising which will now also back the new set. Like its predecessor, the Tchaikovsky set will appear in the red and silver colours of the du Maurier cigarettes.

An additional boost to the set, which the Philharmonia and Lanchbery are just completing in EMI's No 1 Studio in Abbey Road, will be a foreword by the doyenne of dancers, Dame Margot Fonteyn.

Test run for Sayer TV ads

CHRYSLIS IS currently running a test TV campaign in the Granada region for the Leo Sayer album, World Radio. The campaign started on July 28 and runs for a three week period. Depending on results, other TV areas will follow. Sayer's Greatest Hits package achieved sales approaching the 1m mark through TV advertising. Display packs for World Radio are available free from PolyGram, order No. DPLS5.

K-tel 'Classics' campaign

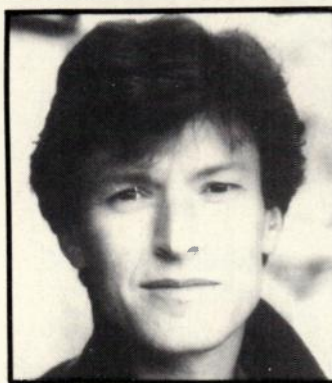
K-TEL'S MAJOR television promotions in the next couple of months centre around Can't Stop The Music the follow-up album to the multi-million worldwide seller, Hooked On Classics, featuring the Royal Philharmonic Orchestra, and a new album by Shirley Bassey — her first for four years.

Hooked On Classics 2 (K-tel ONE 1173) again features the LPO conducted by Louis Clark and will be TV advertised nationwide from early August — a single, If You Knew Sousa (And Friends) on RCA is already in the chart. The LPO are currently in the US, where it recently appeared before

100,000 people at one open-air concert, and there are plans for similar "Hooked On Classics" gigs here.

The Bassey album, Love Songs (Applause APKL 1163), was recorded for Artie Mogul's MOR-orientated label last year, but release has been delayed until now owing to the singer's ill-health.

TV advertising has already begun in Harlech and Granada, and will go nationwide in September when Bassey starts her postponed tour. A single will also be taken from the album.



THE NEW album from Steve Winwood (above), Talking Back To The Night (ILPS 9777), is released on August 2 and Island is backing it with a substantial marketing campaign.

Nationwide window displays, consumer music paper ads and co-operative advertising with Our Price and WH Smiths are scheduled and last week, Island sales manager Ray Cooper hosted special dealer playbacks in Glasgow, Manchester, Birmingham and London.

Winwood's last album, Arc Of A Diver, was one of the success stories of 1981. The album hit the number one spot in the US, selling over 1m units and returning platinum in the process. It also went platinum in Australia and gold in the UK, Holland, New Zealand, Sweden and Belgium.

DJM IS to release its first picture disc album since Elton John's Captain Fantastic on August 6, and is backing it with one of its biggest campaigns for years.

The album is The Magician (DJF 20578) by former Toyah keyboards player Adrian Lee and the picture disc, which is a limited edition of 5,000, will sell for the normal DJM album price.



Extensive press advertising is spearheaded by a double page colour centre spread in Record Mirror, there will also be co-operative advertising with the multiples, window and in-store displays, plus advertising on the front of London Transport buses for the month of August. A single, Do As The English Do, is released August 20.

THIS MONTH sees the re-release of a number of reggae albums from the Trojan vaults, including two early Gregory Isaacs albums, In Person (TRLS 102) and All I Have Is Love (TRLS 121), neither of which has been generally available for two years, plus the compilation album, Club Reggae (TRLS 97).

Also reissued is a limited edition of the three album boxed set, The Trojan Story (TALL 100) and currently in preparation is The Trojan Story Vol 2 (TALL 200), another three-album boxed set featuring 40 classic tracks from the ten year period 1971-1981.

AFTER SEVERAL delays in the remixing, The Pink Fairies' album, Live At The Roundhouse 1975 (WIK 14), has finally been released on Big Beat. The first 5,000 copies are pressed in pink vinyl and the album has an inner sleeve featuring a potted history of The Fairies by Boss Goodman, the band's original road manager. Distribution is through Pinnacle.

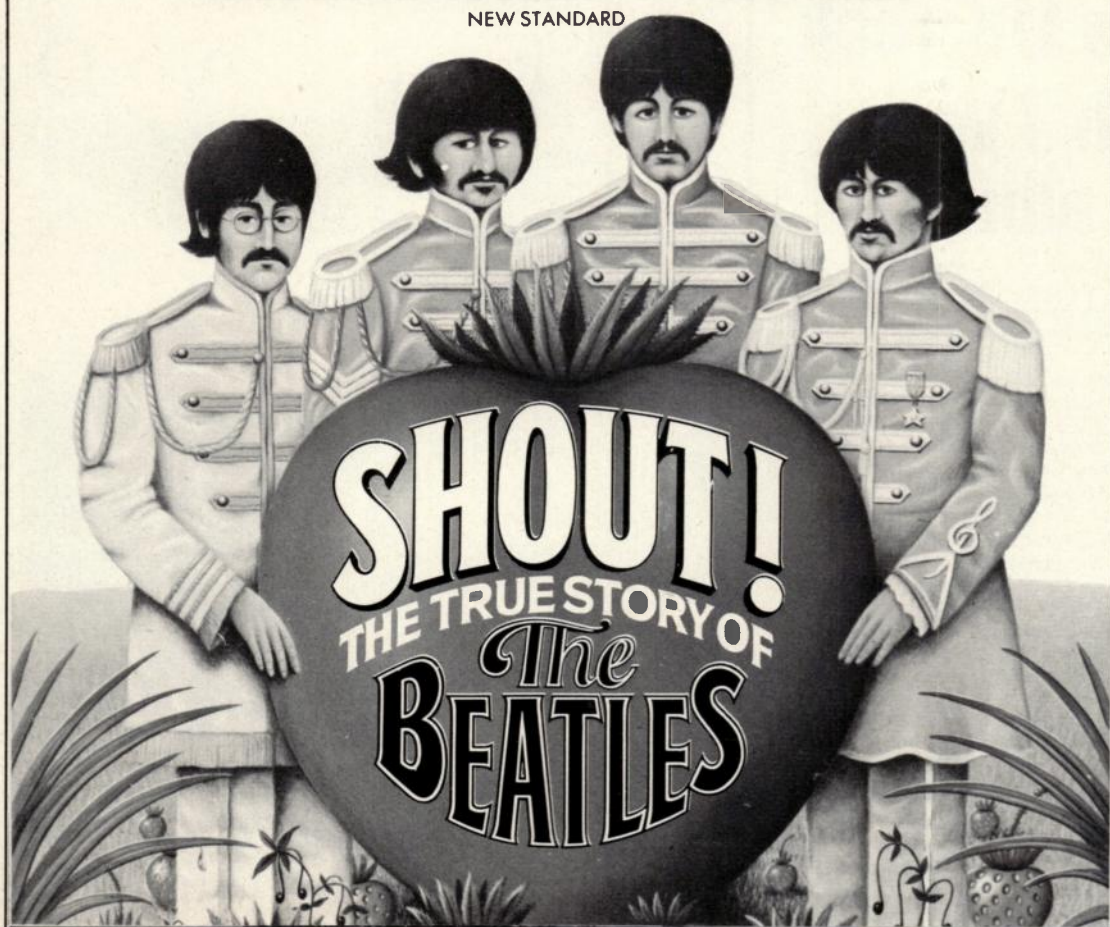
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SHOUT!
BY

PHILIP NORMAN

'THE DEFINITIVE STORY OF THE BEATLES.'

NEW STANDARD



Noise system promotion

CBS AND Telefunken are launching a co-ordinated advertising campaign in consumer publications and at major audio/video fairs to publicise and promote the CBS CX noise reduction system in Europe.

Telefunken has begun distribution of the first CX consumer decoding hardware on the Continent, with two record players with integrated CX decoder and a separate decoder unit with stocks reportedly available of 40,000.

The system will be spotlighted at the consumer audio/video fairs in Dusseldorf and Amsterdam next month.

CBS is expanding its catalogue of CX-encoded albums in Europe with back catalogue items by Simon and Garfunkel, Billy Joel and ELO among others at no increase in price, and the label released its first seven CX classical albums in Germany earlier this month.

Airplane launches new CIC packaging

AIRPLANE IS the autumn blockbuster to be used by CIC to launch a new dealer price category at £33.50 excluding VAT.

The September 1 release date also marks the introduction of new packaging for its cassettes and three anti-piracy devices.

The new "E" price category — added to the existing "A", "B", "C" and "X" categories — will include all future major new releases, though does not affect any items in the existing catalogue.

Airplane, seen by CIC as a potentially huge moneyspinner in the same league as Star Wars, will be available in all three formats and the cassettes will be the first from the company to be packaged in triple-standard white plastic library boxes. The boxes will also have the CIC logo embossed on them as an additional deterrent to pirates.

All new releases from Airplane onwards will be marketed in the new packaging, though for the time being CIC's existing catalogue will continue to be available in the cardboard slip-case packaging currently used by the company.

As well as the embossed library box two further new anti-piracy devices being launched with the Airplane cassettes are a special security label and a digital read-out on the tape itself.

The security label contains a watermark logo which will only show up under ultra-violet light and is attached to the cassette in such a way that it cannot be effectively removed.

On the tape the digital read-out shows that the cassette was duplicated at Kay Laboratories, CIC's only authorised duplication house.

The release will be backed by an extensive marketing campaign which will include point-of-sale material, trade and consumer press advertising and window displays at key video outlets throughout the country.

Japanese take action on rentals

TOKYO: The Japanese composers and publishers society JASRAC is taking court action in an attempt to stem the rise of record rental shops in Japan. It is suing the Reikodo company, Japan's biggest record rental chain which has over 100 outlets and 750,000 members.

JASRAC is seeking an injunction to restrain what the society describes as "a damaging trade which threatens the livelihoods of writers and musicians and infringes copyright law". Its action follows a similar lawsuit brought last year by 13 Japanese record companies against four rental chains. That case is still continuing.

Reikodo's 26 year-old chief, Kiyokazu Ohura, has offered to pay some form of royalty to copyright owners; he plans to have over 200 franchises within a year and over a million members.

His biggest shop in the centre of Tokyo has 1,800 square feet of floor space and averages 600 customers a day borrowing two to three records each. Ironically Ohura also plans to start a record label for new artists distributed through his own stores.

● In its submission on the Green Paper, the BPI has voiced its concern at the "very realistic prospect that record rental businesses will soon burgeon in this country", and claims that rental has lost the Japanese industry 35 per cent of its business.



NORMAN DIVALL, press officer at Phonogram for the last five years, has left the company and can be contacted at 821-7473. Divall, who has worked in both PR and journalism, intends to return to freelance work... Following the departure of Steve McCaughy, Peter Price takes up the position of head of promotions at MCA Records. Price was formerly at Virgin for six years and also worked at Record Merchandisers for two years. Phil Smith continues as promotion manager, reporting to Price who will be responsible for all MCA's video activities... The Station Agency, formed 14 months ago by Steve Hedges, Chris Hutchings, Andy Woolliscroft and Fize Sagar, has added Grant Carlton to the staff. He has been running the Gleekclub agency for the past year, and brings with him Blancmange, The Monochrome Set, and The Passage. Already on the Station roster are Genesis, OMD, Madness, Peter Gabriel, Bow Wow Wow, Thompson Twins, Echo and the Bunnymen, Teardrop Explodes, Gregory Isaacs Fun Boy Three and Peter Tosh... Lynne Peacock has been promoted at Magnet and will now be covering national promotion, marketing and press... At RCA, Roger Semon has been promoted to the new position of manager, singles marketing and promotion... Carl Gant.

RM reports sales up by 22 per cent

RECORD MERCHANTS' gross sales for the year ending June 1982 were £42.3m, up 22 per cent on the previous year, RM's commercial director David Hammond told his sales force at a special RM workshop in Newcastle last week.

"These figures demonstrate that we have quite clearly outperformed the music market as a company and indeed, our sales growth has outstripped the market in full-price albums, tapes and singles as individual trading sectors," commented Hammond.

Looking to the future, Hammond said that RM is budgeting to increase gross sales by some 12 per cent in the 1982/83 period. He added that also during the next 12-month period RM will be placing a much greater emphasis on its mid-price album catalogue: "Our mid-price range must be much more aggressively stocked, marketed and sold by all of us in all our accounts."

The coming year will also see more co-operative promotional activity. "We intend to play an even more active role as the catalyst between our customers and our



HAMMOND: more aggressive stocking

suppliers in generating promotional activity and money that will increase our sell-through at store level and demonstrate to our customers and suppliers that we are determined to aggressively market the pre-recorded music proposition through our outlets," said Hammond.

Opening the workshop, RM managing director Hasan Akhtar revealed that the company will be investing £1½m in the current financial year. This money is being largely spent on bar-coding experiments, further warehouse order processing facilities and extending the company's computer capacity.

War helped give ILR clear lead over BBC

THE THIRST for news during the Falklands crisis helped to boost independent local radio's listening figures by four per cent giving the network an adult audience of 52 per cent — a clear lead over the individual BBC stations, according to the latest JICRAR figures issued last week.

JICRAR showed BBC Radio One's adult audience dropping from 47 per cent to 45 per cent and Radio Two from 40 to 39 per cent.

London's Capital Radio showed a six per cent rise in female listeners, perhaps reflecting the new policies of programme director Jo Sandilands, but the station's most spectacular success is the Saturday morning Pick Of The Pops Take Two by Alan Freeman which showed a 28 per cent increase.



RCA'S LATEST signing are hard rock band Spider, who were introduced to the label by Ensign MD Nigel Grainge. All the group's product will appear with the Ensign logo on the RCA label, and the first, a single, Rock & Roll Forever Will Last, due for release in late August, will include a 10,000 limited edition of a free single, Amazing Grace Medley. Pictured above are (l to r standing) Paul Williams (product manager, RCA); Sniffa, Rob E Burrows; Brian Burrows; Chris Hill (Ensign); Col Harkness; (seated) Maggi Farran (Spider's manager); Don Ellis (RCA MD) and Nigel Grainge (Ensign MD).

Virgin and Palace sign video software deal

VIRGIN RETAIL is stepping up significantly its commitment to video software following a deal concluded between the stores group's managing director Steve Mandy and Nik Powell, owner of the Video Palace.

From September 1 the Video Palace will stock and rack each Virgin record shop with more than 500 video titles. Edinburgh, Peterborough, Portsmouth and Plymouth will be the first four launched, rapidly followed by the other 17 shops in the chain in groups of four.

Having signed the deal Powell is sub-contracting the administration of it to Chris Stylianou's Kace video distribution company which will handle the physical racking of the stores.

Tapes will initially be available in VHS format only, though the other formats will be introduced as stock is increased. Rental charges will be set at £1.95 overnight and £2.95 for a weekend.

Taped magazine folds

SFX, THE magazine on audio cassette, has gone into receivership after 17 issues. Lack of advertising is blamed for its failure.

"We would certainly have hoped for a higher level of advertising, particularly from record companies, for whose acts we have provided such valuable publicity," said managing director Hugh Salmon.

Big names on second issue from PRT jazz series

PRT RECORDS has now released the second album series under the banner of Jazz Reactivation. This second series contains many of the big names in the jazz world, including Count Basie, John Coltrane and Thelonious Monk.

PRT is planning to build up the series to include at least 100 titles culled from jazz catalogues such as Vogue, Chess, Roulette and the Charlie Parker catalogue.

Jazz Reactivation has its own label identity, is packaged in a specially designed sleeve and carries a retail price of £2.99. PRT is backing the releases with selected advertising in jazz publications and point of sale material.

Synthesists fights back

THE UNION of Sound Synthesists has set up an "active pressure group to monitor the activities of people who aim to restrict the use of computers and synthesisers in sound and vision recording and live performance"

Further details can be obtained from DSS, PO Box 37b, East Molesey, Surrey, KT8 9JB.

QUESTION: What comes After The Goldrush?

ANSWER: Another Hit!

"Only the lonely"

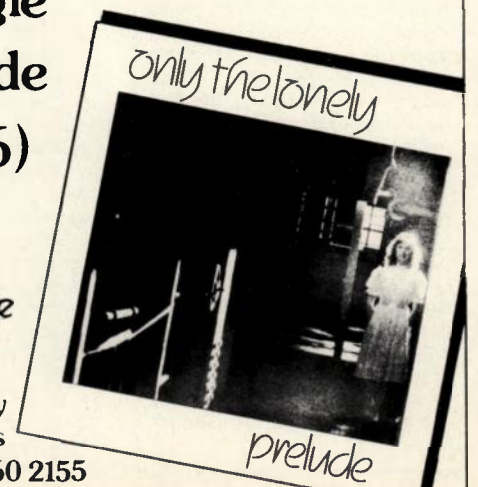
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Distribution 01-960 2155



NEWS

Indie group creates new areas of membership

By CHRIS WHITE

THE RECENTLY formed Independent Record Label Association is expanding existing categories of membership to include unsigned bands who are looking for an indie record deal, and also labels that want to be included in the ILA's computer service to the retailers and media but do not necessarily want to join the organisation full-time.

Until now, membership has been in three categories: indie labels going through independent distribution, labels which are to all intents and purposes independent but using a major company for distribution, and indie labels licensed to a major label.

ILA co-founder John Bassett said: "Our computer service has been extremely successful — we have a membership of some 150 labels now and all information about the labels, product and artists is co-ordinated by the computer and available to retailers, the media and other interested parties."

"The computer is able to track down any particular record either by title, artist or label, and the reaction has been very good."

He added, "We have decided to make this a specific service — labels that don't wish to be a full member can have any release listed on the computer for £3. Similarly, a lot of unsigned bands have been getting in touch with the ILA, asking us about labels that they could get in contact with."

"For £15 a year, we will send out tapes of their recordings to the indie labels that we feel would be interested in their products and, although we obviously can't guarantee results, it does give them an opportunity to get in contact. A lot of the young bands until now have had no idea how to get in touch with record companies — similarly we can offer them cut-price facilities for such things as studio time and pressings."

Latest "indies" to join the ILA include Clay, Swoop, TW, Shockwave and Galaxy. The organisation also has a new direct line: (01) 580-6176, in addition to the existing numbers, 505-4732 and 637-2111.



CARRERE UK has picked up Italian stars Ricchi and Poveri whose Sara Perche ti Amo has sold over 4m records worldwide and their first UK release will be an English version, *Make It With Me*. Signing (?) the deal are (l to r) Simon Cowell, Ellis Rich (E & S Music), Monika Dahl, international manager of Baby Records, Freddy Naggier, president of Baby Records, and (seated) Carrere UK MD Freddy Cannon.

New contender in budget field

A NEW competitor, Everest Records, has entered the budget record market with an initial release of 19 albums retailing at £1.99 each and including material licensed from RCA and Celebrity Records. Another 21 releases are planned in September.

Initial titles include Best Of Neil Sedaka, The Great Duke Ellington, Chuck Berry Live, Shakin' Stevens and The Sunsets, The Gene Vincent Album and Elvis In Hollywood, while other names included in the series are Vince Hill, Harry Secombe, Artie

Shaw, the Frank Chacksfield Orchestra, Billy Jo Spears and Bob Marley.

Everest sales and marketing manager Ron Winter said: "We are a new company which started operations in March, although this is our first release schedule. Most of the product licensing deals were made at Midem."

Winter pointed out that many of the Everest albums are 16 or even 20-trackers. "We're aiming to provide value for money, and at £1.99 for albums and £2.20 for tapes, we're cheaper than our

two main competitors. A lot of thought has also gone into the sleeves which are to the standard of full-price album jackets."

Everest Records, based at Ryland House, Ryland Road, London NW5 (01-485-8704), has its own distribution set-up, Cassion Records, for the South while Wynd-Up is looking after distribution in the North of England.

● The label is not connected with the US Everest label distributed here via Parnote.

MU pop session rates rise by 7 per cent

A NEW collective one-year agreement between the Musicians Union and the BPI took effect from July 1 covering recording session rates. The general (pop) recording rates have been raised by approximately seven per cent and the scale for listed symphony, opera and ballet orchestras by about 3.5 per cent.

The general recording rates are now £45.50 (three-hour session) and £35.60 (two-hour session). The symphonic rates become £43 (three hours) and £34.45 (two hours) for section principals; £39.50 and £29.55 for principals; £37.50 and £27.25 for sub-principals, and £35 and £26.30 for rank & file.

The increase applicable to portage payments and rates payable to musical directors,

arrangers and copyists will be in line with the increase in the general recording rate.

Agreement has also been reached with the MU on revisions to the promotional films payment scales. A fee of £30 will be paid in respect of each musician for the incorporation of a record track into a promotional film, and will be paid, as under existing arrangements, at the time when it is intended to make the film, irrespective of the plans for subsequent use.

A TV transmission fee of £35 per musician will become payable when transmission is made. This fee will cover six transmission units, a network transmission representing three units and a non-network transmission representing one unit. Further transmission may be

purchased on the same basis, ie £35 for each cycle of up to six transmission units.

The principle has also been accepted between the BPI and the MU to explore a satisfactory procedure whereby recordings made by BPI members for the production of commercial sound recordings can be incorporated into TV programmes which are primarily concerned with records, such as Top Of The Pops.

As both the agreement of the broadcasters and the need to safeguard the interests of all parties will be necessary before such a procedure can be implemented, further discussions with the broadcasters and the MU will be necessary on this issue.

An expert's opinion of Sting's contract

CONTRACT EXPERT Edward Oldman told the High Court last week that the division of publishing royalties in Sting's contract with Virgin Music was "harsh — even for a new artist".

The contract, signed in 1976, entitled Virgin to 50 per cent of Sting's publishing royalties in the first three years and 40 per cent in the second two years.

"It was a very poor contract from the writer's point of view," Oldman, a solicitor, told Mr Justice Mars-Jones, giving evidence in Sting's action against Virgin.

Sting claims the contract was "unfair and unequal" and is suing for the return of the copyright in his songs and an alleged £700,000 mechanical royalties made from them.

Oldman, a solicitor, suggested that the contract should have given the company 50 per cent in the first two years, 40 per cent for the next two and 25 per cent for the final year as a "minimum" split in the interest of the artist.

Virgin denies that the publishing company took advantage of Sting, leader of a group called Last Exit at the time he signed to it, and says the company did its best to promote him.

The case was continuing at *MW's* press time.

Intervision to buy Alpha

INTERVISION IS to buy Alpha Films in a deal worth £1.8m at a time when there is increased speculation about the possibility of the video distribution company headed by John Bentley merging with fellow independent Home Video Holdings.

The Alpha deal involves the purchase of 4m preferred ordinary shares in Alpha which owns the rights to 26 films including *The Exterminator*, *Alligator*, *The Brood*, *Raid* and *Kentucky Fried Movie*. The deal awaits the approval of Intervision shareholders at an extraordinary set for August 4.

Hansa makes UK cutbacks

THE UK Hansa operation is being slimmed down and a new address and new licence deals are sought. General manager Dave Croker said that the Hansa office must change address before September anyway, and the move will be used as an opportunity to reduce the staff still further — probably to only three people, from the current six.

In the 18 months since setting up the UK office, Hansa's London staff level has already been greatly reduced from the original 15 or so. Croker is seeking licence deals which will leave Hansa free to place its product where it thinks best; but it is likely that something close to an exclusive deal with a UK major will emerge.

WEA raises its prices

WEA IS the latest major to announce price rises. The group's seven-inch singles now have a dealer price of 85p which brings them into line with EMI and RCA at the top end of the market.

The revised WEA price structure is now as follows: seven-inch singles, dealer price 85p; 12-inch singles stay at £1.49; mid-price albums stay at £1.99; standard back catalogue albums now £3.20; new release albums continue at £3.20; mid-price double albums up to £3.96; back catalogue double albums stay at £4.50; new release double albums down from £4.87 to £4.50.

Annette Peacock Bootleg warning

ANNETTE PEACOCK'S *Ironic Records* has issued a new warning regarding an alleged bootleg recording, *Annette Peacock Live In Paris*.

Last December Peacock obtained a High Court injunction restraining any unauthorised person from dealing with the album. In a new statement she warns that anyone handling, dealing or distributing *Live In Paris* without her prior consent will be "subject to immediate proceedings". Her current release is *Skyskating on the Ironic label*.

Singles file

ALVIN STARDUST'S new single, I Want You Back In My Life Again, is also available as a limited edition picture disc. Also available in the same format on Stiff is Shopping Around, from new signing Sylvia and The Sapphires... On August 6, Motown releases Diana Ross' 1973 recording of Old Funky Rolls; the B-side features the 1979 recording of The Boss... Queen's latest, Back Chat (EMI), is available in both seven and 12-inch and is taken from the recent Hot Space album... Georgie Fame pays a musical tribute to Alex Hurricane Higgins on The Hurricane, released on Avatar.

AN UNUSUAL release from Arista sees a Charley Pride song adapted to reggae. Someone Loves You Honey sung by June Lodge and Prince Mohammed was a big seller in Jamaica, spending two months at number one there... Can't Take My Eyes Off You by Boystown Gang on ERC Records is now available in 12-inch. For every 10 ordered, from PRT, dealers get on free copy... London-based trio I Level make their debut on Virgin on August 6 with Give Me. It was recorded in London's Music Works Studios where band member Joe Dworniak is an in-house engineer.

BLUE RONDO A La Turk have their third single released on their own Diable Noir label via Virgin on August 6. Entitled The Heavens Are Crying, it is available in both seven and 12-inch, with the 12-inch featuring the obligatory longer "club-mix"... Ace Records subsidiary Thrust Records is releasing a comedy CB/trucking single, Cuddly Bear by Tyke & Tina Trucker, with promotional copies installed in jukeboxes in transport cafes.

MODERN ROMANCE'S new single on WEA is a Tony Visconti-produced version of Cherry Pink & Apple Blossom White which was a double number one in 1955 for its originators Perez Prado and Eddie Calvert.

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GANG OF FOUR
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JOAN JETT & THE BLACKHEARTS
THE POLICE
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THIRD WORLD
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AIRPLAY ACTION

Breakers

Records appearing on Airplay Action pages for first time.

DIANA ROSS-23 stations; THE FUN BOY THREE-22; TIGHTFIT-22; BAD MANNERS-21; ALVIN STARDUST-20; NICOLE-19; AVERAGE WHITE BAND-17; KENNY ROGERS-17; JACKSON BROWNE-16; TOM TOM CLUB-16; BA ROBERTSON-14.

(see opposite page for full details)

BOW WOW WOW-Louis Quatorze-RCA 263 (R) Luxembourg-A List; Pennine-A List; Centre-B List; Mercia-B List; Trent-B List; Aire-B List; Hallam-B List; Tees-B List; Clyde-B List; Moray Firth-B List; North Sound-B List.

JOHNNY LOGAN-Oriental Eyes-Epic EPC A2553 (C) Plymouth-A List; Centre-A List; Manx-A List; Moray Firth-A List; Swansea-A List; BBC Ulster-A List; Severn-B List; West-Hitpick; Essex-Hitpick; Orwell-B List; Tees-B List.

MELANIE-Detroit Or Buffalo-RCA 253 (R) BBC Scotland-A List; Moray Firth-A List; Tay-A List; Luxembourg-B List; Severn-Hitpick; Essex-B List; Beacon-B List; Aire-B List; Pennine-B List; City-Hitpick; Piccadilly-B List.

THE ASSOCIATES-18 Carat Love Affair-Associates ASC 3 (W) BBC Scotland-A List; Plymouth-B List; Trent-B List; Pennine-B List; Tees-B List; Piccadilly-B List; Clyde-B List; Tay-Hitpick; CBC-B List.

BOYSTOWN GANG-Can't Take My Eyes Off You-ERC ERC 101 (A) Plymouth-A List; Severn-A List; Orwell-A List; Trent-A List; Clyde-A List; Downtown-A List; City-Hitpick; Piccadilly-B List; North Sound-B List.

KATE BUSH-The Dreaming-EMI 5296 (E) Severn-A List; Luxembourg-Hitpick; Radio 210-B List; Centre-B List; Mercia-Hitpick; Pennine-B List; Clyde-B List; BBC Wales-Hitpick; CBC-B List.

DAVE EDMUNDS-From Small Things Big Things Come-Arista ARIST 478 (F) Severn-A List; BBC Scotland-A List; DevonAir-Hitpick; Centre-B List; Aire-Hitpick; Pennine-B List; City-Hitpick; Piccadilly-B List; Swansea-Hitpick.

VIC YOUNG-Blind Date-BSB 021 (C) Severn-A List; Tees-A List; Swansea-A List; Plymouth-B List; West-Hitpick; Centre-B List; Mercia-B List; Piccadilly-B List; CBC-B List.

ELVIS COSTELLO & THE ATTRACTIONS-Man Out Of Time-F. Beat XX28 (W) DevonAir-A List; Severn-A List; Luxembourg-B List; Radio 210-B List; Beacon-Hitpick; Hallam-B List; Clyde-B List; Tay-B List.

PETE TOWNSHEND-Uniforms-Atco K11751 (W) Victory-A List; Severn-A List; Radio 210-Hitpick; Essex-Hitpick; Orwell-B List; Trent-B List; Pennine-B List; City-Hitpick.

ALABAMA-Take Me Down-RCA 251 (R) Plymouth-A List; Severn-A List; BRMB-A List; Trent-A List; West-Hitpick; Aire-B List; Piccadilly-B List.

MARIETTA-Do You Wanna Dance-Polydor POSP 483 (F) Radio 210-A List; Tees-A List; Luxembourg-B List; Plymouth-B List; Orwell-B List; Aire-B List; West Sound-B List.

ROSE ROYCE-Still In Love-Epic EPC A2615 (C) Tay-A List; Radio 210-B List; Plymouth-B List; Beacon-Hitpick; Centre-Hitpick; Aire-B List; Tees-Hitpick.

TOYAH-Ieya-Safari SAFE 28 (SP) Severn-A List; West-A List; Pennine-A List; City-B List; Forth-B List; Tay-B List; CBC-B List.

Radio 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication (7am to midnight weekdays, 7am-7.30pm Saturday, 8am-7pm Sunday).

19 (14)	KID CREOLE: Stool Pigeon	9 (11)	CHERI: Murphy's Law	6 (10)	IMAGINATION: Music And Lights
19 (19)	YAZOO: Don't Go	9 (9)	DOLLAR: Videotheque	6 (6)	THE JAM: Just Who Is The Five O'Clock Hero
18 (13)	IRENE CARA: Fame	9 (—)	ELKIE BROOKS: Nights In White Satin	6 (—)	KEYS: Suspicious
17 (14)	BANANARAMA: Shy Boy	9 (14)	JUNIOR: Too Late	6 (6)	PSYCHEDELIC FURS: Love My Way
17 (16)	DEXYS: Come On Eileen	9 (14)	SHALAMAR: A Night To ...	6 (—)	TALK TALK: Today
16 (19)	MADNESS: Driving In My Car	9 (16)	TRIO: Da Da Da	6 (5)	WAVELENGTH: Hurry Home
15 (7)	BELLE STARS: Clapping Song	9 (—)	TIGHTFIT: Fantasy Island	5 (—)	THE ASSOCIATES: 18 Carat Love Affair
14 (16)	STEVE MILLER: Abracadabra	9 (6)	VIC YOUNG: Blind Date	5 (—)	AVERAGE WHITE BAND: You're My Number One
13 (10)	DAVID ESSEX: Me And My Girl	8 (—)	BLANCMANGE: Fael Me	5 (—)	CHAS & DAVE: Margate
13 (16)	HOT CHOCOLATE: It Started ...	8 (11)	CAPTAIN SENSIBLE: Happy Talk	5 (8)	THE CLASH: Rock The Casbah
13 (13)	VISAGE: Night Train	8 (—)	DAVE EDMUNDS: From Small Things Big Things Come	5 (—)	DENNIS BROWN: Love Has Found Its Way
12 (8)	CLIFF RICHARD: The Only Way Out	8 (5)	FUN BOY THREE: Summertime	5 (6)	GARY U.S. BONDS: Soul Deep
12 (—)	THE FIRM: Arthur Daley	8 (9)	ROCKY SHARPE & THE REPLAYS: Clap Your Hands	5 (6)	KING TRIGGER: The River
12 (7)	PAUL McCARTNEY: Take It Away	8 (—)	TOTO COELO: I Eat Cannibals	5 (—)	THE MCCRARYS: Love On A Summer Night
11 (10)	DONNA SUMMER: Love Is In Control	8 (—)	LEO SAYER: Heart	5 (9)	MIDGE URE: No Regrets
11 (11)	ODYSSEY: Inside Out	7 (6)	NATASHA: Iko Iko	5 (—)	SCRITTI POLITTI: Asylums In Jerusalem
10 (10)	BLONDIE: War Child	7 (8)	BA ROBERTSON: Dot Dot Dot	5 (6)	TEARDROP EXPLODES: Tiny Children
10 (—)	HAYSI FANTAYZEE: John Wayne Is Big Leggy	6 (—)	THE BRAT: Chalk Dust	5 (6)	TREVOR WALTERS: Loving As One
10 (15)	JAPAN: I Second That Emotion	6 (7)	BRIGHT NOVIK & M: Danube	5 (—)	10CC: Run Away
10 (9)	PATRICE RUSHEN: I Was Tired Of Being Alone	6 (—)	ELVIS COSTELLO: Man Out Of Time		
10 (—)	THE STRANGLERS: Strange Little Girl				
9 (—)	BUZZ: Hit The Road Jack				

Radio 2

Based on weekday daytime plays Friday to Thursday in the week preceding publication.

7 (—)	CROSBY, STILLS & NASH: Wasted On The Way	4 (—)	CAPTAIN SENSIBLE: Happy Talk
7 (—)	10CC: Run Away	4 (7)	IRENE CARA: Fame
6 (6)	GIDEA PARK: Beach Boy Gold Part II	4 (5)	CHICAGO: Hard To Say I'm Sorry
6 (6)	PAUL McCARTNEY: Take It Away	4 (4)	NEIL DIAMOND: Ee Mine Tonight
5 (—)	THE BEATLES: Movie Medley	4 (5)	DOLLAR: Videotheque
5 (7)	SHEENA EASTON: Machinery	4 (—)	THE DOOLEYS: Will You Or Won't You
5 (—)	HOT CHOCOLATE: It Started With A Kiss	4 (5)	THE FIRM: Arthur Daley I's Alright
5 (—)	LIQUID GOLD: Where Did We Go Wrong	4 (—)	MODERN ROMANCE: Cherry Pink And Apple Blossom White
5 (4)	JOHNNY MATHIS: Somethin's Goin' On	4 (—)	WILLIE NELSON: Always On My Mind
5 (5)	CLIFF RICHARD: The Only Way Out	4 (5)	ODYSSEY: Inside Out
5 (—)	ALVIN STARDUST: I Want You Back In My Life Again	4 (44)	RPO/LOUIS CLARK: If You Knew Souse (And Friends)
4 (—)	JACKSON BROWNE: Somebody's Baby	4 (6)	STRAWBERRY PARK: Summer Is A Coming
4 (5)	BUCKS FIZZ: Now Those Days Are Gone		

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 01291)

Previous week's plays in brackets.

Add ons

Number of additional playlists over previous week's Airplay Action listing.

MADNESS + 12
SHEENA EASTON + 11
10CC + 10
DEXYS MIDNIGHT
RUNNERS + 7
CARLY SIMON + 7
NEIL DIAMOND + 6
THE STRANGLERS + 6
BUZZ + 5
KID CREOLE & THE CONONUTS + 5
RANDY EDELMAN + 5
JUNIOR + 5
THE BELLE STARS + 4
ELKIE BROOKS + 4
PHILIP LYNOTT + 4
THE MCCRARYS + 4
SURVIVOR + 4

YOU'VE
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HAPPY
TALK,
NOW IT'S
TIME FOR
LOOSE
TALK



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The 75 most played records in the UK

★ Hitpick/Record of the week

● **A list**

$O = B \text{ list}$

Distributors code — see singles releases page

S. EAST

S. WEST

EAST

MIDLANDS

Luxembourg

Radio London

Capital

Radio 210

Victory

DevonAir

Plymouth Sound

Severn Sound

West

Essex

Hereford

Orwell

Beacon

BRMB

Centre

Chiltern

Mercia

Trent

The 75 most played records in the UK

AIRPLAY ACTION

★ = Hitpick/Record of the week
● = A list
○ = B list
Distributors code — see singles releases page

NORTH

N.E.

N.W.

SCOTLAND

WALES

N.I.

Aire

Hallam

Pennine

Metro

Tees

City

Manx

Piccadilly

BBC Scotland

Clyde

Forth

Foray Firth

North Sound

Tay

West Sound

BBC Wales

CBC

Swansea Sound

BBC Ulster

Downtown

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FLYING HIGH BUCKS FIZZ

NOW THOSE DAYS ARE GONE ARE YOU READY

is the current hit single from the album
RCA 241
RECORD RCALP 8000 · CASSETTE RCAK 8000
Produced and arranged by Andy Hill for Big Note Productions Ltd.

Two smash albums, 5 hit singles on the trot and a growing reputation for professional excellence, Bucks Fizz have achieved more in just over 12 months than most recording artists hope to in a lifetime. Bucks Fizz are currently on a massive sell-out 40 date U.K. Tour. Their schedule also takes in extensive radio and press promotion which will make the demand for product even greater....so with Bucks Fizz flying so high the question is "are you ready?"



RCA

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

MUSIC WEEK

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ORDER FORM CHART● = PLATINUM
(One million sales)● = GOLD
(500,000 sales)● = SILVER
(250,000 sales)**TOP 75 SINGLES**

£ sales increase over last week

▲ positions 1-20 50% sales increase over last week, position 21-50 25% sales increase over last week

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number (distributor)	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number (distributor)
1	1	5	FAME Irene Cara (Michael Gore) Warner Bros Music	Polydor/RSO 90 (F)	£ 39	56	2	WAR CHILD Blondie (Mike Chapman) Chrysalis Music	Chrysalis CHS 2624 (F)
▲ 2	9	5	COME ON EILEEN Dexys Midnight Runners & The Emerald Express (Langer/Winstanley) EMI Music	Mercury/Phonogram DEXYS 9 (F)	40	33	5	JUST WHO IS THE 5 O'CLOCK HERO The Jam (Peter Wilson/The Jam) Morrison Leahy Music	Polydor 2059 504 (IMS/F)
£ 3	5	3	DON'T GO Yazoo (Clarke/Miller/Radcliffe) Sonet	Mute YAZ 001 (RT/SP)	41	NEW		MY GIRL LOLLIPOP (My Boy Lollipop) Bad Manners (Roger Lomas) Planetary Nom (London)	Magnet MAG 232 (A)
£ 4	6	2	DRIVING IN MY CAR Madness (Langer/Winstanley) Nutty Sounds/Warner Brothers	Stiff BUY 153 (C)	= 41	37	10	WORK THAT BODY Diana Ross (Diana Ross) Sunbury/Carlin/Copyright Control	Capitol CL 241 (E)
£ 5	2	5	DA DA DA Trio (Klaus Voorman) EMI Music	Mobile Suit Corporation/Phonogram CORP 5 (F)	£ 43	71	2	JOHN WAYNE IS BIG LEGGY Haysi Fantayzee (Tony Visconti) Chrysalis/Carlin	Regard RG 100 (R)
£ 6	4	5	SHY BOY Bananarama (Jolley/Swain) Red Bus Music	London NANA 2 (F)	44	48	4	POSTMAN PAT Ken Barrie (Bryan Daly) Post Music	Post Music PP 001 (A)
£ 7	8	4	IT STARTED WITH A KISS Hot Chocolate (Mickie Most) Chocolate/RAK	RAK 344 (E)	45	40	4	I WAS TIRED OF BEING ALONE Patrice Rushen (Mims Jr/Rushen) Baby Fingers (Leosong)	Elektra K13184 (W)
8	3	7	ABRACADABRA The Steve Miller Band (Miller/Mallaber) Heath Levy	Mercury/Phonogram STEVE 3 (F)	46	46	3	MARGATE Chas & Dave (Chas & Dave) Chasdave Music	Rockney KOR 15 (A)
£ 9	14	5	I SECOND THAT EMOTION Japan (John Punter) Jobete Music	Hansa HANSA 12 (A)	£ 47	52	5	LOVE HAS FOUND ITS WAY Dennis Brown (Gibbs/Lindo/Brown) Rondor Music	A&M AMS 8226 (C)
10	7	8	A NIGHT TO REMEMBER Shalamar (Leon F Sylvers III) Chappell Music	Solar K13162 (W)	£ 48	54	3	IEYA Toyah (Steve James/Toyah) Sweet 'n' Sour Songs	Safari SAFE 28 (SP)
▲ 11	26	2	STOOL PIGEON Kid Creole & The Coconuts (August Darnell) Island Music	Ze/Island WIP 6793 (E)	49	NEW		ALWAYS ON MY MIND Willie Nelson (Chips Moman) Screen Gems EMI	CBS A2511 (C)
12	13	6	NIGHT TRAIN Visage (Midge Ure/Visage) Metropolis/Warner Bros/Mood/Hot Food/Virgin	Polydor POSP 441 (F)	£ 50	72	2	TAINTED LOVE Soft Cell (Mike Thorne) Burlington Music	Some Bizzare/Phonogram BZS 2 (F)
13	10	8	INSIDE OUT Odyssey (Jimmy Douglass) MCA Music	RCA 226 (R)	51	NEW		LOVE MY WAY The Psychedelic Furs (Todd Rundgren) April Music	CBS A2549 (C)
£ 14	17	3	THE ONLY WAY OUT Cliff Richard (Richard/Pruess) Rockfield/Warner Bros	EMI 5318 (E)	52	NEW		MACHINERY Sheena Easton (Christopher Neil) Dick James Music	EMI 5326 (E)
£ 15	20	6	ME AND MY GIRL (NIGHT-CLUBBING) David Essex (David Essex) April/Imperial Wizard	Mercury/Phonogram MER 107 (F)	53	27	9	BEATLES MOVIE MEDLEY The Beatles (George Martin) Northern Songs	Parlophone R6055 (E)
16	11	7	NOW THOSE DAYS ARE GONE Bucks Fizz (Andy Hill) Paper Music/Blg Note	RCA 241 (R)	54	NEW		EYE OF THE TIGER Survivor (Jim Peterik/Frankie Sullivan) Warner Bros Music	Scotti Brothers SCT A2411 (C)
£ 17	21	7	VIDEOTHEQUE Dollar (Trevor Horn) Island/Perfect Songs	WEA BUCK 4 (W)	55	NEW		FEEL ME Blancmange (Mike Howlett) Cherry Red Music	London BLANC 2 (F)
18	12	6	MUSIC AND LIGHTS Imagination (Swain/Jolley) Red Bus (Music Int'l)	R&B RBS 210 (A)	56	NEW		SUMMERTIME The Fun Boy Three (The Fun Boy Three) Chappell Music	Chrysalis CHS 2629 (F)
▲ 19	35	2	STRANGE LITTLE GIRL The Stranglers (The Stranglers/Steve Churchyard) Plumshaft/EMI Music	Liberty BP 412 (E)	57	58	3	RED SKIES The Fixx (Rupert Hine) Heath Levy/EMI Music	MCA FIXX 3 (C)
£ 20	25	5	TAKE IT AWAY Paul McCartney (George Martin) MPL Communications	Parlophone R6056 (E)	58	47	5	HEAT OF THE MOMENT Asia (Mike Stone) Warner Bros/Island	Geffen GEF A2494 (C)
21	15	9	IKO IKO Natasha (Tom Newman) Carlin	Towerbell TOW 22 (A)	59	59	3	SOUL DEEP Gary U.S. Bonds (Springsteen/Steve) Heath Levy Music	EMI America EA 140 (E)
22	18	7	MURPHY'S LAW Cherl (James/Hunt) Copyright Control	21/Polydor POSP 459 (F)	£ 60	66	2	STAR Second Image (Roy Carter) Second Image	Polydor POSP 457 (F)
▲ 23	36	3	THE CLAPPING SONG The Belle Stars (Peter Collins) EMI Music	Stiff BUY 155 (C)	61	55	7	TINY CHILDREN The Teardrop Explodes (Langer/Winstanley) Zoo/Warner Brothers	Mercury/Phonogram TEAR 7 (F)
£ 24	30	4	CHALK DUST—THE UMPIRE STRIKES BACK The Brat (Kaye/Wilder) Northpond/Consortway/Rocket	Hansa SMASH 1 (A)	62	53	4	RENDEZVOUS Tygers Of Pan Tang (Peter Collins) ATV Music	MCA 777 (C)
£ 25	28	4	TOO LATE Junior (Bob Carter) Junior M/Samuel/EMI Music	Mercury/Phonogram MER 112 (F)	£ 63	69	2	LOSING MY GRIP Samson (Tony Platt) Stab/Zomba Music	Polydor POSP 471 (F)
26	19	8	NO REGRETS Midge Ure (Ure/Hudson) Westminster Music	Chrysalis CHS 2618 (F)	64	NEW		MAN OUT OF TIME Elvis Costello & The Attractions (Geoff Emerick) Plangent Visions F. Beat XX 28 (W)	
£ 27	32	4	LOVE IS IN CONTROL (FINGER ON THE TRIGGER) Donna Summer (Quincy Jones) Carlin/Rondor	Warner Brothers K79302 (W)	65	34	12	I'VE NEVER BEEN TO ME Charlene (Miller/Gordy/Costa) Jobete	Motown TMG 1260 (R)
£ 28	39	3	ARTHUR DALEY ('e's Alright) The Firm (Lister/O'Connor) Bark Music	Bark/Stiff HID 1 (C)	66	NEW		CAN'T TAKE MY EYES OFF YOU Boystown Gang (Bill Motley) EMI Music	ERC ERC 101 (A)
29	23	7	FREEBIRD Lynyrd Skynyrd (Al Kooper) MCA Music	MCA 251 (C)	67	NEW		LOVE ON A SUMMER NIGHT The McCrarys (Wayne Henderson) Silver Carvings Music	Capitol CL 251 (E)
30	16	6	HAPPY TALK Captain Sensible (Tony Mansfield) Williamson Music	A&M CAP 1 (C)	68	43	12	HUNGRY LIKE THE WOLF Duran Duran (Colin Thurston) Tritac/Carlin	EMI 5295 (E)
31	24	5	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) AC/DC (Robert John Lange) J Albert & Son	Atlantic K11721 (W)	69	NEW		LOUIS QUATORZE Bow Wow Wow (Kenny Laguna) April Music	RCA 263 (R)
32	31	6	ROCK THE CASBAH The Clash (Mick Jones) Nineden	CBS A2479 (C)	70	NEW		SECRET HEART Tightfit (Tim Friese-Greene) Zomba Music	Jive JIVE 20 (C)
▲ 33	38	3	NIGHTS IN WHITE SATIN Elkie Brooks (Gus Dudgeon) Tyler Music	A&M AMS 8235 (C)	71	NEW		ONLY THE LONELY (KNOW THE WAY I FEEL) Prelude (Prelude) Acuff Rose Music	After Hours AFT 06 (C)
▲ 34	42	2	THE HANGING GARDEN The Cure (The Cure/Phil Thornalley) APB Music	Fiction FICS 15 (F)	72	45	4	LOVELY MONEY The Damned (The Damned/Tony Mansfield) Rock Music	Bronze BRO 149 (F)
35	22	7	HEART (STOP BEATING IN TIME) Leo Sayer (Arif Mardin) Gibb Bros Music/Chappell	Chrysalis CHS 2616 (F)	73	NEW		SAVE US Philip Jap (Trevor Horn) Carlin Music	A&M AMS 8217 (C)
36	29	8	LAS PALABRAS DE AMOR Queen (Queen/Mack) Queen Music/EMI Music	EMI 5316 (E)	74	NEW		IF YOU WANT MY LOVE Cheap Trick (Roy Thomas Baker) Screen Gems EMI	Epic EPC A2406 (C)
▲ 37	49	2	TODAY Talk Talk (—) Island Music	EMI 5314 (E)	75	61	11	GOODY TWO SHOES Adam Ant (Ant/Marco/Hughes) EMI Music	CBS A2367 (C)
£ 38	41	4	HURRY HOME Wavelength (Christopher Neil) Neon Music	Ariola ARO 281 (A)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 750 conventional record outlets.				

TITLES A-Z (Writers)

Abracadabra (Miller)	8
Always On My Mind (Christopher/Thompson/James)	49
A Night To Remember (Meyers/Sylvers/Beard)	10
Arthur Daley ('e's Alright) (Lister/O'Connor)	28
Beatles Movie Medley (Lennon/McCartney)	53
Can't Take My Eyes Off You (Crewe/Gaudio)	66
Chalk Dust — The Umpire Strikes Back (Foster/Valling/Kitter)	24
Clapping Song, The (Chase)	23
Come On Eileen (Rowland/Paterson/Adams/Billingham)	2
Da Da Da (Remmiller/Kralle)	5
Don't Go (Clarke)	3
Drinking In My Car (Baron)	4
Eye Of The Tiger (Sullivan/Peterik)	54
Fame (Gore/Pitchford)	1
Feel Me (Arthur/Luscombe)	55
For Those About To Rock (We Salute You) (Young/Johnson)	31
Freebird (Collins/Van Zant)	29
Goody Two Shoes (Ant/Marco)	75
Hanging Garden, The (Smith/Tolhurst/Gallup)	34
Happy Talk (Rodgers/Hammerstein II)	30
Heart (Stop Beating In Time) (B. R & M Gibb)	35
Heat Of The Moment (Wetton/Dowse)	58
Hungry Like The Wolf (Duran Duran)	68
Hurry Home (Thompson)	38
Icy (Wilcox/Bush/Bogen)	48
If You Want My Love (Nielsen)	74
Iko Iko (R&B Hawkins/Jones)	21
Inside Out (Reel)	13
I Second That Emotion (Robinson/Cleveland)	9
It Started With A Kiss (Brown)	7
I've Never Been To Me (Miller/Hirsch)	65
I Was Tired Of Being Alone (Rushen/Mims Jr/Washington/Ehigior)	45
John Wayne Is Big Leggy (Caplin/Garner/Healy)	43
Just Who Is The 5 O'Clock Hero (Waller)	40
Las Palabras De Amor (May)	36
Losing My Grip (Samson/Thunderstick/Aylmer/Bruce)	63
Louis Quatorze (McLaren/Barbarossa/Ashman/Gorman)	69
Love Has Found Its Way (Brown/Brown)	47
Love Is In Control (Finger On The Trigger) (Jones/Ross/Temperton)	27
Lovely Money (Scabbes/Gray/Vanlan/Sensible)	72
Love My Way (Ashton/Butler/Butler/Ely)	51
Love On A Summer Night (Henderson/Runner)	67
Machinery (Downes)	52
Man Out Of Time (Costello)	64
Margate (Hodges/Peacock)	46
Me And My Girl (Night-Clubbing) (Essex)	15
Murphy's Law (Hunt/Joseph)	22
Music And Lights (Jolley/Swain/John/Ingram)	18
My Girl Lollipop (My Boy Lollipop) (Levy/Roberts)	41
Nights In White Satin (Hayward)	33
Night Train (Strange/Ure/Currie/Egan/Formala)	12
No Regrets (Rush)	26
Now Those Days Are Gone (Hill/Martin)	16
Only The Lonely (Know The Way I Feel) (Orbison/Melson)	71
Only Way Out, The (Martinez)	14
Postman Pat (Daly)	44
Red Skies (Curnin/West-Oram/Woods/Greenall/Barrett)	57
Rendezvous (Johnson/Stephen/Maher)	62
Rock The Casbah (The Clash)	32
Save Us (Jap)	73
Secret Heart (Fairweather/Page)	70
Shy Boy (Jolley/Swain)	6
Soul Deep (Carson)	59
Star (Foster)	60
Stool Pigeon (Darnell)	11
Strange Little Girl (Black/Burnell/Cornwell/Greenfield/Warming)	19
Summertime (Gershwin)	56
Tainted Love (Cobb)	50
Take It Away (McCartney)	20
Tiny Children (Cope)	61
Today (Hollis/Webb/Brenner/Harris)	37
Too Late (Giscombe/Carter)	25
Videothèque (Horn/Darlow)	17
War Child (Harris)	39
Work That Body (Ross/Chew)	41

DISTRIBUTORS CODE
—SEE
SINGLES RELEASES
PAGE

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.

AFRICAN AND WHITE, China Crisis, Inevitable/Virgin INEV 011

ASYLUMS IN JERUSALEM/JACQUES DERRIDA, Scritti Politti, Rough Trade RT 111

BEACH BOY GOLD PART II, Gidea Park featuring Adrian Baker, Polo POLO 22

CLAP YOUR HANDS, Rocky Sharpe and The Replays, RAK 345

DANUBE, Brigit Novik & M, Stiff BUY 151

ENDLESSLY, John Foxx, Virgin VS 513

HAPPY HOUR, Deodato, Warner Brothers K17960

HARD TO SAY I'M SORRY, Chicago, Full Moon K79301

I EAT CANNIBALS, Toto Coelo, Radialchoice/Virgin TIC 10

IF YOU KNEW SOUSA (AND FRIENDS), Louis Clark conducting The Royal Philharmonic Orchestra, RCA 256

KEEP ON, D Train, Epic/Prelude EPC A2543

LET IT WHIP, Dazz Band, Motown TMG 1270

LOVE'S BEEN A LITTLE HARD ON ME, Juice Newton, Capitol CL 248

MR BLUNT, Kissing The Pink, Magnet KTP 1

PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111

REFUGE, Tom Petty & The Heartbreakers, MCA 778

THE RIVER, King Trigger, Chrysalis CHS 2623

RUN AWAY, 10CC, Mercury/Phonogram MER 113

RUN LIKE HELL, Peter and The Test Tube Babies, No Future OI 15

SENSITIVE, Mick Karn, Virgin VS 508

THANKS TO YOU, Sinnamon, PRT BKS 3

THE THEME FROM 'MISSING', The Shadows, Polydor POSP 485

UNDER THE BOARDWALK, Tom Tom Club, Island WIP 6762

WHAM RAP!, Wham, Inner Vision IVL A2442

WHEN THE HANGOVER STRIKES, Squeeze, A&M AMS 8237

How important is a trade association?

THE RESPONSE by the trade to RAVRO's calls for revitalisation of the organisation has prompted one obvious question. Does the record and video trade want a collective voice at all?

RAVRO badly needs to know whether the dealers it is trying to serve want it to go on trying.

Five minutes spent by each MW retail subscriber in briefly putting the answers to this RAVRO questionnaire into a letter and sending it to the Secretary would settle this important question.

The address to write to is the same as that on the membership application form printed at the foot of this page.

- 1 Do you think there is need for a record retailers trade association?
- 2 RAVRO is the only record retailers' trade association. What would you like it to do?
- 3 What should the yearly membership subscription be? £10? £15? or £20?
- 4 Should we hold regular meetings around the country?
- 5 If so, where do you suggest?
- 6 Should we produce a regular newsheet?
- 7 If so, how often? Quarterly, half-yearly or annually?
- 8 Should we have meetings with record manufacturers?
- 9 If so, should they be between officers of RAVRO and the companies concerned, or open meetings?
- 10 Should we go ahead with a buying group plan for members?

More members needed if aims to be achieved

THE ONE thing that was very clear from the attendance at both meetings was that RAVRO must have more members if it is to achieve any of the aims that the record trade claims to hold dear.

Having announced that a special-price membership of RAVRO only — at less than half the cost of becoming a full MTA member — is now being offered to record and video dealers, MW is offering its subscribers a chance to back RAVRO by completing the application form here and now.

Secretary Arthur Spencer-Bolland points out:

"There is strength in numbers: the more members we have, the more effective we can be.

"RAVRO guards the interest of all our members relative to legal, parliamentary and trade actions and practices; we also keep in constant contact with H.M. Customs and Excise with special reference to VAT regulations and with record manufacturers to voice the dealers' views when a new scheme or product is launched.

"We are already taking action on many of the ideas proposed, and in particular we are attempting to arrange for small localised groups of independent dealers to come together to form small purchasing units.

"This is just one of our immediate plans, which include meetings with two major record manufacturers during August and a further two in September. Reports on these meetings will be available at the meeting on September 28.

"We need your support.

"Join us now by completing the form below and sending your membership application of immediately. For £17.50 plus £2.62 VAT (total, £20.12) you can become a member of RAVRO (the Record and Video Retailers Organisation). This subscription carries your membership through until September 30, 1983.

To: The Secretary, RAVRO,
PO Box 249, London, W4 5EX.

I wish to enrol as a member of RAVRO and enclose
herewith my cheque for £20.12.

Name of individual

Name of Business

Address

Telephone No Date

RAVRO debates reveal quietly determined mood

LOOKING AT the handful of people who had assembled within the first half-hour of the first open RAVRO meeting, in London, chairman Alan Davison ruefully speculated: "Perhaps there really are only four dealers who want a say in anything."

And he was forced to express much the same sentiments the following night at the Birmingham meeting.

The obvious question which he, as the organisation's new chairman, had to pose to thirty dealers who did attend was: "Does the trade want a dealer organisation, and is there any point in organising meetings?"

Although the mood of those at the meetings was far from optimistic, almost everyone was determined not to be defeated by the apparent lack of interest from their fellow record retailers.

Davison, his new vice chairman David Fox of Fox's in Doncaster, and MTA/RAVRO secretary Arthur Spencer-Bolland were given a firm go-ahead to arrange another meeting — and were promised the support of those present in attempts to get more dealers to attend.

Taking the indies up on their support for more meetings, Spencer-Bolland has arranged a third open forum. This will be at The Crest Hotel, Hinckley Road, Walsgrave, Coventry, at 7.30pm on September 28.

The lack of numbers at the meetings did not, however, mean a lack of discussion. The retailers who attended were all ready to take a straight and grimly realistic look at their trade and businesses and to discuss their problems.

While accepting the principles of free enterprise ("He who buys most gets the best price," as Stephen Bourne of Liquorice Pizza in Boreham Wood, Herts, succinctly put it) — and rejecting as "utopian" any calls for the manufacturers to give trade discounts which actually favour the indies over the multiples — there was a strong feeling at both meetings that some realistic pleas for help could be made.

Les Griffin of LNA Records in Rushton, Northants, asked that RAVRO should suggest that bulk discounts be given only were the recipient was saving the manufacturer the cost of distribution.

"It is quite reasonable that the manufacturers should give bigger discounts for bulk orders from multiples and big chains of shops — but if they are then going to deliver that bulk order in small quantities to individual shops in that chain, we should insist that each of those shops gets only the same discount as any single indie putting in a similar order."

At both meetings it was stressed that the cost of distribution is accepted to be one of the manufacturers' greatest financial burdens, so any dealers' scheme which offers to cut this cost should earn an increase in trade discount.

This idea led to the revival of plans for indie group buying schemes. Enthusiasm for bulk buying was this time, however, not directed towards any plan for a countrywide RAVRO-organised scheme, since it was realised that this would require RAVRO to set up its own distribution network, and so put itself to the same expense from

which the trade is intending to save the manufacturers.

It was agreed that the only workable idea was one which would involve small groups of not more than six shops all in the same area. Joint orders could then be delivered to one shop, from which others in the group could easily fetch their own share of the stock.

Davison suggested that setting up buying groups could usefully lead to RAVRO becoming regionalised. Buying together would increase dealer contact, which could be taken one step further with the arrangement of regular RAVRO meetings in cities and towns all over the country, drawing members from smaller and much more convenient areas than in the past.

Demonstrating the pessimistic humour which is very much a feature of the recession-hit record trade, Melvin Samuels of A1 Stores in London rounded off the Southern leg of the bulk-buying debate by remarking: "When you are all wrong about the expected 'big seller' at least this way you will be sharing the pain!"

Small order surcharge

AT BOTH meetings dealers suggested that RAVRO should discuss the small order surcharge with the record companies.

This, it was agreed, is "a fair deterrent to regular offenders" and justifiably aims to recoup part of the distribution cost from dealers who frequently send in orders which are below the minimum.

However, Davison was asked to discuss the possibility of a check being made — possible as part of the computer programme when invoices are being made up — to allow exemption of dealers who normally order well in excess of minimum, but occasionally put in small orders — for specialist product, or for customer requests.

An indie classical dealer, it was pointed out, is particularly vulnerable, since much of his trade is in single orders for specially-requested albums. On a rare album on an imported label through a specialist importer, for example, the surcharge can equal the trade price of the record — thus making it effectively unsaleable.

Davison was asked to suggest dealers who make infrequent small orders should pay postage only, not a surcharge.

Record hire

THE HIRING out of records — a practice which is reported by *Billboard* magazine to be growing slowly in the US trade — was a subject which caused considerable protest at the UK manufacturers' "inconsistent" attitude.

Record companies, dealers felt, should openly acknowledge that most records borrowed from public libraries are taped at home by the borrower. If the libraries are to be allowed to lend records, the manufacturers cannot justify issuing writs against record dealers who hire out records.

'Every record bought from a cut-price merchant is a nail in the coffin of the music industry'

—Les Griffin of LNA Records

One suggestion was that the record companies should accept a scheme whereby any dealer who hires out albums should pay part of the hire fee back to the copyright holder as a royalty.

Fight discounting

DISCOUNTING WAS voted the most important issue in the trade by far. Apart from the already much-argued question of how bulk buyers and traders in imports can and do sell chart albums for little more (or often less) than the normal trade price — so creaming off the higher turnover end of the trade — the meetings were concerned about the wider effects of price-cutting.

"The public has no idea what the true value of a record is any more," Davison remarked, to strong approval from both meetings. Several dealers reported being accused by customers of profiteering when they attempted to sell albums at full price in the teeth of competition from local deep discounters.

The general feeling was that discounting is the disease which will kill the indie record trade — leaving all sales in the hands of high-turnover chains, which, will then severely restrict the availability of catalogue, specialist and new artist product.

The dealers urged that the manufacturers, "who must want to see an end to discounting as much as we do," should pool contributions towards advertising records as valuable entertainment — comparatively cheaper than any other form, and more durable.

Griffin suggested: "There could be a campaign in the pop press pointing out that every record bought from a cut-price merchant is another nail in the coffin of the music industry which provides record buyers with the variety they demand."

"The public should be told: 'Buy from your local specialist record shop while he is still there. If you don't use him, you'll lose him, and then you'll have to buy what you're allowed to buy, from the big stores.'"

Record Tokens

AT THE Birmingham meeting Leicester dealer Jack Ainley asked if RAVRO would take up the question of record tokens with the manufacturers.

RAVRO should also suggest, said Ainley, that the BPI should absorb the three per cent loss which the retailer now bears (the difference between the 11 per cent profit on selling a token stamp and the 14 per cent commission charged by EMI Record Tokens when crediting dealers with the value of tokens they have redeemed).

"The industry could then go ahead and have record tokens sold in every kind of outlet, not just record shops," he suggested, "because record tokens are almost certain to be exchanged for records (unlike other gift tokens) and manufacturers and record shops would benefit."



JOE JACKSON

HIT ALBUM

NIGHT AND DAY

On Record & High Quality Chromdioxid Cassette



TOP 100 ALBUMS

MUSIC
& VIDEO
WEEK

1	1	FAME Original Soundtrack—Various	•	Polydor/RSO 2479 253
2	16	THE KIDS FROM FAME Various		BBC REP 447
3	1	THE LEXICON OF LOVE ABC	•	Neutron/Phonogram NTRS 1
4	3	LOVE AND DANCING The League Unlimited Orchestra	•	Virgin OVED 6
5	4	AVALON Roxy Music	•	EG (Polydor) EGHP 50
6	9	COMPLETE MADNESS Madness	•	Stiff HIT-TV 1
7	12	TROPICAL GANGSTERS Kid Creole & The Coconuts		Ze/Island ILPS 7016
8	5	PICTURES AT ELEVEN Robert Plant		SwanSong SSK 59418
9	6	THE CONCERT IN CENTRAL PARK Simon and Garfunkel	•	Geffen GEF 96008
10	10	ABRACADABRA The Steve Miller Band		Mercury/Phonogram 6302 204
11	8	MIRAGE Fleetwood Mac		Warner Brothers K56952
12	7	STILL LIFE (AMERICAN CONCERT 1981) The Rolling Stones	•	Rolling Stones Records CUN 39115
13	18	TUG OF WAR Paul McCartney	•	Parlophone PCTC 259

34	39	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
35	49	TIN DRUM Japan	•	Virgin V 2209
36	35	BODY TALK Imagination	•	R&B RBLP 1001
37	42	PEARLS Elkie Brooks	•	A&M ELK 1981
38	59	A CONCERT FOR THE PEOPLE (BERLIN) Barclay James Harvest		Polydor POLD 5052
39	65	THE SINGLES Roy Wood		Speed SPEED 1000
40	22	THE CHANGELING Toyah	•	Safari VOOR 9
41	41	ORIGINAL MUSIQUARIUM I Stevie Wonder	•	Motown TMSP 6012
42	29	GOOD TROUBLE REO Speedwagon		Epic EPC 85789
43	32	SWITCHED ON SWING The Kings Of Swing Orchestra		K-tel ONE 1166
44	46	STAGE-STRUCK David Essex		Mercury/Phonogram MERS 4
45	NEW	CAN'T STOP THE CLASSICS Louis Clark conducting The Royal Phil. Orch.		K-tel ONE 1173
46	37	THE NUMBER OF THE BEAST Iron Maiden	•	EMI EMC 3400

68	69	DURAN DURAN Duran Duran	•	EMI EMC 3372
69	43	I'VE NEVER BEEN TO ME Charlene		Motown STML 12171
70	54	4 Foreigner	•	Atlantic K 50796
71	55	EYE IN THE SKY The Alan Parsons Project		Arista 204 666
72	95	LOVE HAS FOUND ITS WAY Dennis Brown		A&M AMLH 64886
73	90	JUNKYARD The Birthday Party		4AD CAD 207
74	79	ON THE LINE Gary U.S. Bonds		EMI America AML 3022
75	77	12 GREATEST HITS VOLUME 2 Neil Diamond		CBS 85844
76	61	THE GIFT The Jam	•	Polydor POLD 5055
77	57	THE CONCERTS IN CHINA Jean Michel Jarre	•	Polydor PODV 3
=77	84	WILD DOGS The Rods		Arista SPART 1196
79	97	THE WALL Pink Floyd	•	Harvest SHDW 411
80	48	LOVE SONGS Shirley Bassey		Annalase APKL 1163

TALENT

Edited
by
CHRIS WHITE

DOLLAR RECENTLY visited Record Merchandisers to present the company with a silver disc for selling more than a quarter of a million units of their singles during the last 12 months. Pictured above (left to right): David Van Day, Hasan Akhtar (Record Merchandisers managing director), Thereze Bazar, and Ashley Abram (product manager).



CURRENTLY RECORDING a new album, Shakin' Stevens took the time to drop into Epic Records' Soho Square office to pick up a double-platinum award for his last LP, Shaky, and a gold disc for the single, Oh Julie. Pictured with him, left to right, are: Frank Brunker (Epic product manager), Vince Connolly (head of Epic product), Paul Russell (CBS/Epic managing director), Jonathan Morrish (head of press and publicity), Freya Miller (manager), Ian Groves (EPA marketing director), Barry Humphreys (head of product management), Martin Nelson (field services manager) and Judd Lander (head of promotion).

Eastern promise of IndiPop LP

THE RELEASE on the Virgin label of the album The IndiPop Compilasion album is notable for two reasons. First, it is an unusual album release of music that features the merging of two musical styles — Indian and UK — and second, it is the culmination of some 18 months' work by producer/writer Steve Coe.

Coe, who has previously worked with people like Francis Rossi, Dan McCafferty and Iris Williams, is responsible for bringing IndiPop to a wider audience than it might otherwise have achieved.

"It took a year of concentrated effort to break Monsoon," says Coe. "A year of sticking my neck on the line. When I first heard this music, I

was convinced that here was a musician medium that should sell.

"We eventually broke Monsoon and got the media coverage for this area of music. But in the course of doing this, I got to hear a lot more music that was basically pop music with a strong Indian influence."

Now the album has arrived — and does indeed feature a wide cross-section of musical styles. As well as two tracks from Monsoon, there are a number of other cuts that could well make it in their own right.

Of particular note are the Suns of Arqa, a Manchester band who play Indian reggae, Sulaeman — the most popular bamboo flute player in Indonesia, and the group Disharhi who sing in Bengali and come from London's East End.

Chart newcomer

SOUTHEND BAND Talk Talk have had two very minor hits in recent months, but now Today (EMI 5314), their first major seller, looks like confirming many people's faith in the band.

The group features founder and singer Mark Hollis, Paul Webb, Lee Harris and Simon Brenner. They met when Webb and Harris were working with Hollis' brother Ed on some sessions in a Southend studio; he mentioned some songs that his brother had written and hoped to record. Keith Aspdon of Island Music heard them, and felt strongly enough about the band's potential to leave Island and manage them.

Talk Talk signed a worldwide deal with EMI shortly afterwards, toured with Duran Duran and released two singles, Mirror Man and Talk Talk. Today, their third, is taken from the debut LP, The Party's Over, recorded at Chipping Norton Studios and mixed by Mike Robinson.

Production company launched

WRITER AND producer Pierre Tubbs, who has two US number one hits to his credit, has teamed up with former Average White Band drummer Stuart Francis, to form their own production company, The Universal Record Company, based at 5 Darcote Road, London SW18 (tel: 01-870 1683).

Current projects include Detroit singer Marsha Raven, whose single, I Like Plastic, has recently entered the French charts, and 16-year-old Coventry singer Niki London.

Also being produced by Tubbs and Francis are black three-piece band Free Hand, which includes ex-GAP Band guitarist Glen Nightingale, Max Meldau, and Tony Head, acting and singing brother of Murray Head.

News in brief...

RECENT CHART topper Charlene will be taking part in the Greenbelt Festival held at Knebworth between August 27 and 30. Other attractions at the event will include a Radio One live roadshow-style broadcast, and a headlining appearance by Noel Paul Stookey, who is one third of Peter, Paul and Mary... Elvis Costello is currently producing top Australian band Mental As Anything, only the third time that he has produced another act... The Blues Band are planning yet another UK tour, for October and November, but in the meantime play a series of warm-up gigs in the London area... Dr Feelgood return to the road in the autumn with a different line-up and will have an album released to tie in with their live dates.

Talent tips

TV AND Video Connection is searching for "the look and sound which epitomises the music and film scene of the Eighties" for a television production which gets underway in the autumn, and intends to capture the mood of the new wave music movement. The company is looking for two girl singers, three bands and numerous other aspiring pop and rock performers who could fit the bill.

CONTACT: TV & Video Connection, Priory House, Kingsgate Place, London, NW6, tel: (01) 328-7265.

SINGER AND writer Malcolm Forest has signed a licensing deal for his new country LP with RCA Electronica in Brazil, and is looking for a similar deal in the UK. The album was recorded in Nashville and co-produced by Paul Whitehead of Audio Media Records. A single, Just A Woman, has been featured in a Brazilian TV series.

CONTACT: MDK Communications, Caixa Postal 13030, Agencia De Correios Tucuruvi, 01000 Sao Paulo, Brazil.

A NEW European jazz competition is planned to take place in Leverkusen, West Germany, between October 13 and 16 and entries are invited from jazz groups based in Europe whose members are all under the age of thirty. Initial selection will be on the basis of a cassette tape submitted by each group; eight groups will go forward to the finals of the competition which take the form of live concerts at the Leverkusen Festival. Closing date for entries, August 25.

CONTACT: The International Jazz Federation, 35 Great Russell Street, London, WC1 3PP.

HICKORY WIND, a seven-piece band with a line-up that includes accordion, trombone, two saxes and synthesizer, are looking for a recording deal. The group have two songs included on the latest Video On tape, and also have a cassette tape available. Manager Robert O'Reilly says: "Hickory Wind's music is changing all the time — they are currently writing songs which bring their Irish folk roots to the fore."

CONTACT: Rob O'Reilly, 22 Lumden Avenue, Shirley, Southampton. Tel: (0703) 781618.

FOUR-PIECE band Claire Hamill and Transporter, which also features Mark Birmingham, Barry Francis and Bernie Brummel, are looking for a recording deal. They appear on the David Essex Showcase this Saturday (31), performing Kids On The Run, written by Hamill who last year supported Wishbone Ash on their tour.

CONTACT: Nick Austin, 8 Hogarth Road, London, SW5. Tel: (01) 370 6175.

PAUL ROLAND, founder and motivator of Midnight Rags who released the Werewolf Of London album on Ace Records last year, is looking for management. Roland currently has a new single, Dr Strange, available on Aristocrat Records through Stage One. It has been produced by ex-Radio Stars and John's Children frontman, Andy Ellison.

CONTACT: Paul Roland, 17 Westpark Avenue, Cliftonville, Margate, Kent. Tel: Thanet (0843) 28408.



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Edited
by
SUE FRANCIS

BROADCASTING

Bob Kennedy takes reins at Centre

BOB KENNEDY, former MD of Standard Broadcasting and recently MD of Satellite TV, is now the acting chief executive of Centre Radio in Leicester.

The station has undergone a number of changes, according to chairman Peter Bailey, who himself has been in office just two months. Kennedy replaces Ken Warburton who resigned the post for personal reasons.

Centre Radio came on air in September 1981, and has not found the going easy.

Kennedy was on the board of many radio stations via his Standard Broadcasting investment connection, and is rumoured to be short-listed for the Capital Radio MD position.

At Centre he will be examining what the company does and how, and generally managing the station for three months until a new chief executive can be found.

Capital's Maggie Norden quits to join TV-AM team

MAGGIE NORDEN is leaving Capital Radio after nine years to join TV-AM, the commercial breakfast TV venture due to go on air in February.

She joins the station in December as associate producer looking to develop children's programmes and features. "We want to anchor the kids first thing in the morning including the thinking toddlers and the unemployed young adults", says Norden. "They are calling this

programme an electronic newspaper and I expect it to be fast and furious."

At Capital Maggie Norden worked on the station's excellent Set Book series and Hullabaloo where she interviewed many leading recording artists. More recently she was a producer/presenter in the features department.

She has also had experience with the lightweight ENG equipment and feature-producing, which TV-AM

will require for its programming, and last summer she produced for the North American TV and cable market a thirty-minute documentary on the New Romantic movement.

"I am really looking forward to concentrating on the craftsmanship side of the media," she told *Music & Video Week*. "I am quite happy not being a presenter but instead having time to originate ideas."

She leaves Capital at the end of September for a two-month holiday.

Financial perils of a news station

AN INTERESTING difference between operating a music-orientated radio station or a news-orientated one is highlighted in LBC's re-application for its ILR contract.

It points out that a news station is immensely labour intensive, with LBC's 181 member staff costs accounting for sixty per cent of LBC/IRN's total costs.

A music orientated ILR station has its music royalties and copyright fees fixed to a percentage of their income and therefore they decline when there is a drop in advertising revenue, but LBC has no such cushion.

London Sound, which is applying for LBC's London news and information ILR contract, points out that according to IBA research, only 54 per cent of LBC's potential audience have ever listened to the station, whereas 75 per cent have listened to Capital Radio.

And of those 54 per cent, only 15 per cent listen regularly compared to 35 per cent regular Capital listeners.

However, London Sound does accept that a speech station must necessarily be dominated by a music station in its area. They would use music only to build bridges between speech items.

Strong line-up for the first Leeds folk festival

THE FIRST Leeds Folk Festival, jointly promoted by Radio Aire and the Leeds City Council, takes place at Temple Newsom Park from September 10-12. Among the thirty acts appearing are the Maddy Prior Band, Tony Capstick, Richard and Linda Thompson, The Fureys and David Arthur, Moving Hearts and Prelude.

The festival combines a series of ten major concerts with the Tykes-Folk Convention and the Yorkshire Craft Fair on the 22-acre site. The main concerts will take place in two large marquees, each holding over 3,000 people. The Folk Convention on an adjacent site brings together several hundred singers, dancers and musicians from folk clubs throughout the North. A third site

contains the Yorkshire Craft Fair.

Radio Aire will be recording up to 50 hours of the three-day event. Enquiries from other radio stations for tapes will be handled by Geoff Sargieson, the station's programme controller.

Reigate applications

THE IBA is inviting applications for the contract to provide an independent local radio station for the Reigate and Crawley area. The predicted population coverage for VHF is 280,000 with 370,000 for medium wave daylight coverage. As usual, the IBA seeks a contractor which will combine popular programming with public awareness of local affairs.



BBC CHAIRMAN George Howard greets Her Majesty The Queen as she arrives at St Paul's Cathedral for the Beeb's 60th birthday anniversary service and thanksgiving earlier this month.

BBC share loss

THE BBC'S share of TV audience (combining BBC 1 and BBC 2) declined in June — to 51.2 per cent against 53.46 per cent in May. Conversely, ITV's share increased to 48.76 per cent from 46.54 per cent. The BBC's loss was caused by BBC 2's share dropping to 12.07 per cent from May's 16.53 per cent. BBC 1's share increased to 39.1 per cent from 36.93 per cent.

Edited
by
NIGEL HUNTER

PUBLISHING

Light music is neglected —but Farnon keeps busy

ROBERT FARNON winced perceptibly as the background music issuing forth from the ceiling of a Guernsey hotel restaurant asserted itself during a break in the conversation.

"That's me," he confessed, "and the pianist is Bill McGuffie, although I'll forgive you for not recognising either of us."

Closer attention to the ceiling serenade confirmed the initial impression that it could be virtually anybody on piano, but there was that distinctive touch to the orchestrations that has long been a Farnon trademark.

"One has to be unobtrusive rather than ambitious on assignments like that," smiled

Farnon, nodding towards the ceiling.

Unobtrusiveness is a Farnon characteristic in personal terms, but his composing and arranging, even for background music, cannot be totally hidden under an unobtrusive bushel.

Ever since he arrived in the UK during the war with the Canadian band of the Allied Expeditionary Force, Farnon has been in a class on his own musically, and his compositions are a mainstay of Chappell's light music library.

He decided to stay after the war, and the Forties and Fifties were graced by musical cameos such as Portrait Of A Flirt, Manhattan Playboy and Peanut Polka and superb orchestral evocations like Melody Fair and Journey Into Melody.

His reputation as an arranger and conductor brought him international fame and commissions and the title of "The Guv'nor" bestowed upon him by Frank Sinatra, who visited London specially to record his Reprise album Great Songs From Great Britain for the benefit of Farnon arrangements and a British orchestra conducted by The Guv'nor.

The Seventies and Eighties have turned the UK into a barren desert as far as light music is concerned, with the BBC providing just about the only oasis. Farnon has remained busy, however, with arresting TV themes such as Colditz and Secret

Army, BBC conducting assignments and frequent appearances on the Continent and elsewhere in cities and countries where light music is not neglected and consequently thrives.

Farnon, a long-time Guernsey resident, is also active in the symphonic realms of music. Earlier this year a work commissioned by the Vancouver Symphony Orchestra was premiered.

It's a symphonic suite entitled Hands Across The Border in five movements, "inspired by the natural beauty of Canada and the US" and a tribute to symphonic impresario Danny Newman, who retired this year.

Another current Farnon project is a trumpet concerto for Mel Broiles, lead trumpet with the New York Metropolitan Opera Orchestra. An LP assignment was an MPS album with George Shearing of well-known standard ballads.

He also writes for the Children's Film Foundation, and attends the regular meetings of the Robert Farnon Appreciation Society, which has celebrated its quarter century of existence.

"I still write on impulse as well as for specific commissions," he said, "and I keep the impulsive pieces for future reference."

And there's the occasional background music project.

"But I think two of those in a row would destroy any arranger."

Len Beadle and MAM organisation part due to 'split loyalties'

LEN BEADLE is leaving the MAM Publishing organisation at the end of this week after 18 months.

He will run his Beadle Music enterprise from his home thereafter until he locates suitable premises in town. Beadle joined MAM, taking his newly-formed Beadle Music with him, after heading the April Music office in the UK.

Martin Pursey, who left EMI Music Publishing to work with Beadle, is remaining with MAM Publishing.

"I've thoroughly enjoyed myself at MAM over the last 18 months," Beadle told *MW*, "but it has become something of a case of split loyalties with my own Beadle Music, which I think should now be separate and independent. The parting is completely amicable."

Beadle Music's temporary location is The Old Cottage, Lunces Common, Haywards Heath, Sussex (tel: 0444 457454).

Hoagy Carmichael television production to be networked

THE LATE Hoagy Carmichael is the songwriter subject of a Scottish TV production to be networked by ITV on August 15 at 10.30pm under the title of Hoagy — The Old Music Master.

The show will feature Georgie Fame and Annie Ross singing Carmichael standards such as Skylark, Stardust, Two Sleepy People and My Resistance Is Low.

Fame will also be seen in interviews recorded at Carmichael's Palm Springs home with the writer a few months before his death at 81.

The musical director is David Pringle, and the STV show is produced and directed by Clarke Tait.

Southern signs Pennine deal

SOUTHERN MUSIC has signed a three-year deal with Pennine Songs to represent the latter in the UK and other territories. Pennine is a joint venture headed by Barry Mason and Alan Hawkshaw.

US row over exemption bill

WASHINGTON: The American Senate has passed a bill that would exempt non-profit veterans and fraternal organisations from music copyright liability.

The measure has dismayed both the ASCAP and BMI performing rights societies, which are now lobbying to prevent the bill from being passed in the House of Representatives. It cannot be enacted in law unless it is passed in this chamber as well as the Senate.

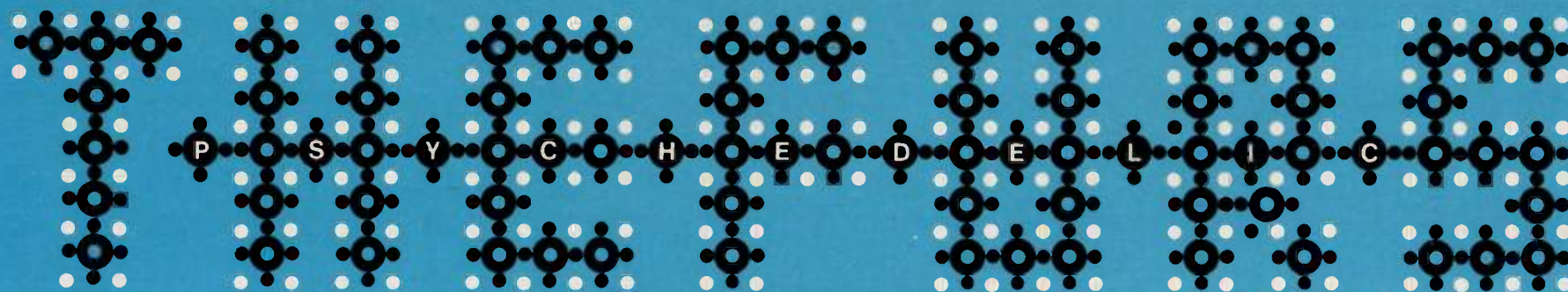


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MUSIC
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1	1	FAME		Polydor/RSO 90
2	9	COME ON EILEEN		Mercury/Phonogram DEXYS 9
3	5	DON'T GO		Mute YAZ 001
4	6	DRIVING IN MY CAR		Stiff BUY 153
5	2	DA DA DA		Mobile Suit Corporation/Phonogram CORP 5
6	4	SHY BOY		London NANA 2
7	8	IT STARTED WITH A KISS		RAK 344
8	3	ABRACADABRA		Mercury/Phonogram STEVE 3
9	14	I SECOND THAT EMOTION		Hansa HANSA 12
10	7	A NIGHT TO REMEMBER		Solar K13162
11	26	STOOL PIGEON		Zel/Island WIP 6793
12	13	NIGHT TRAIN		Polydor POSP 441
13	10	INSIDE OUT		RCA 226
14	17	THE ONLY WAY OUT		EMI 5318
15	20	ME AND MY GIRL (NIGHT-CLUBBING)		Mercury/Phonogram MER 107
16	11	NOW THOSE DAYS ARE GONE		RCA 241
17	21	VIDEOTHEQUE		WEA BUCK 4

26	19	NO REGRETS		Chrysalis CHS 2618
27	32	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)		Warner Brothers K79302
28	39	ARTHUR DALEY ('e's Alright)		Bark/Stiff HID 1
29	23	FREEBIRD		MCA 251
30	16	HAPPY TALK		A&M CAP 1
31	24	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)		Atlantic K11721
32	31	ROCK THE CASBAH		CBS A2479
33	38	NIGHTS IN WHITE SATIN		A&M AMS 8235
34	42	THE HANGING GARDEN		Fiction FICS 15
35	22	HEART (STOP BEATING IN TIME)		Chrysalis CHS 2616
36	29	LAS PALABRAS DE AMOR		EMI 5316
37	49	TODAY		EMI 5314
38	41	HURRY HOME		Ariola ARO 281
39	56	WAR CHILD		Chrysalis CHS 2624
40	33	JUST WHO IS THE 5 O'CLOCK HERO		Polydor 2059 504
41	NEW	MY GIRL LOLLIPOP (My Boy Lollipop)		Magnet MAG 232
=41	37	WORK THAT BODY		Capitol CL 241

51	NEW	LOVE MY WAY		CBS A2549
52	NEW	MACHINERY		EMI 5326
53	27	BEATLES MOVIE MEDLEY		Parlophone R6055
54	NEW	EYE OF THE TIGER		Scotti Brothers SCT A2411
55	NEW	FEEL ME		London BLANC 2
56	NEW	SUMMERTIME		Chrysalis CHS 2629
57	58	RED SKIES		MCA FIXX 3
58	47	HEAT OF THE MOMENT		Geffen GEF A2494
59	59	SOUL DEEP		EMI America EA 140
60	66	STAR		Polydor POSP 457
61	55	TINY CHILDREN		Mercury/Phonogram TEAR 7
62	53	RENDEZVOUS		MCA 777
63	69	LOSING MY GRIP		Polydor POSP 471
64	NEW	MAN OUT OF TIME		F.Beats XX 28
65	34	I'VE NEVER BEEN TO ME		Motown TMG 1260
66	NEW	CAN'T TAKE MY EYES OFF YOU		ERC ERC 101
67	NEW	LOVE ON A SUMMER NIGHT		Capitol CL 251

VIDEO EXTRA

published by MUSIC & VIDEO WEEK

A new scheme to 'revolutionize' the rental clubs

THE HIGH Street video rental club system could be revolutionised by a new "deposit" card scheme being launched on September 1 by Clive Selwood, Simon Henson and Charles Vere Nicoll.

Known as the Video Deposit Card, the scheme will be offered to multiples and independent dealers on a licensing basis and the aim of the three principals is to create what they describe as "the definitive national video club operating with the convenience of any High Street outlet."

For an annual fee of £9.95 the scheme will provide a deposit card which the customer will hand to the VDC dealer, allowing him to rent any

cassettes at the dealer's standard rental terms, but without the further burden of a monetary deposit or club membership fee. The card is then retained until the tape is returned.

For a licence fee of £100 the dealer is promised that about 100,000 cards will be in circulation within the first three months of the launch date. The company predicts "dramatically increased software business" for participating retailers and also reckons that paperwork will be reduced.

The dealer will receive total insurance of his tapes and in the event that a tape is not returned, Video Deposit Card will reimburse

the full cost of the tape to the dealer on receipt of the card and the transaction slip. A further dealer incentive will be a commission of £2 for every member a VDC licensed dealer enrolls.

The company hopes that VDC will come to symbolise an honest and reliable service as only established bona fide video dealers will be accepted into the system and VDC intends to withdraw the licence on any evidence of piracy activities.

All consumer members will receive a free directory of VDC outlets, detailing formats stocked and so on. A second family card will also be issued for an additional annual fee.



THE TEAM launching Video Deposit Card on September 1 are (pictured, left to right) Charles Vere Nicoll, Clive Selwood and Simon Henson. Selwood is a former marketing director of CBS Records, Pye Records and was international vice president of Elektra Records. Henson was a director of TV direct response company Tellydisc, while Vere Nicoll is chairman of Tellydisc and a director of HandMade Film Distributors.

Intervision gets Govt go-ahead on Rothmans ads deal

INTERVISION'S INNOVATIVE deal with Rothmans for advertising on X-rated video cassettes seems secure following a statement from secretary of state for social services Geoffrey Finsberg, on behalf of the Government. Intervision and Rothmans came under fire from anti-smoking campaigners at the British Medical Association and Action on Smoking and Health for what they saw as an attempt to get around the ban on tobacco advertising on television.

They called on the Government to act to close this supposed loophole, but in a written answer to a question by Labour MP Renee Short, who asked if he would "seek an end to the incorporation of tobacco advertisements in home video cassettes", Finsberg replied: "No, but I hope that, in accordance with the spirit of the voluntary agreement between the Government and the tobacco industry, any advertisements for cigarettes and hand-rolling tobacco will be confined to cassettes intended for an adult audience and will carry a Government health warning."

Both Rothmans and Intervision are understood to be happy to comply with these conditions.

CBS-Fox confirmed

ALTHOUGH THE deal between CBS and 20th Century-Fox has been formally signed and sealed, the name of the president worldwide of the joint venture has yet to be revealed (at time of going to press).

Fox chief Steve Roberts has been ruled out and speculation suggests that someone from outside the two companies — possibly from MCA or RCA — will be appointed.

For the UK company it is "business as usual", though the new deal means another name change for 20th Century-Fox Video to CBS-Fox Video. An announcement regarding the appointment of a general manager for CBS-Fox Video is also expected shortly and is likely to come from a UK company in an industry allied to video.

The new joint venture is unlikely to have any immediate effect on the running of CBS-Fox Video UK and any tie-ups with CBS here are likely to be in the areas of sales and distribution.

WHV clears 'doubts' on its rights to distribute UA films

IN A letter to dealers Warner Home Video has reaffirmed its right to distribute its first crop of United Artists films. And newly-appointed chief executive Ed Byrnes provides the clear implication that a rumour campaign has been started in an attempt to disrupt WHV's latest leasing drive.

"We understand that some doubt may recently have been aroused in your mind about our right to distribute in this country video cassettes bearing the following titles," he tells dealers and goes on to list the latest UA titles.

The letter follows many calls from anxious dealers and in reassuring them, Byrnes writes: "We would point out that, as regards these titles, our rights may not, at present, be exclusive — i.e. we may not be

the only company entitled to distribute them. This does not, however, in any way affect our right to distribute them or your right to hire them from us.

"Please let us know if any suggestion to the contrary is made to you as regards our right to distribute these titles or any of them, and we shall take appropriate action."

While Warner Home Video has access to a large slice of UA's top catalogue, Intervision still has rights to distribute certain titles in the UK and confusion may also have arisen following the recent formation of the MGM/UA partnership.

● Latest releases from WHV are *Altered States*, *Excalibur*, *Goodbye Girl*, *Change Of Seasons*, *Eyes Of A Stranger*, *Chain Reaction*, *Summer Of '42*, *The Devils*, *Towering Inferno*, and *Jane Fonda — Workout*.

Fly to Vidcom

VIDCOM IS drawing near yet again and if you are thinking of making the trip down to Cannes in October, you might consider letting us look after your travel arrangements for you. For more information on this special flight — at just £162 — see page 9.

Standards legislation possible says trade secretary Sproat

WHILE THE appetite for terror movies appears to continue unabated, it seems that legislation to control the content of video programmes is a possibility, as revealed exclusively to Video Extra by Iain Sproat, under-secretary of state for trade (full interview with Sproat, see p6).

Lightning Records and Video is launching its LRV label with *Drive In Massacre*, while one of the latest releases on VPD's Replay label is *Cannibal Apocalypse*, starring John Saxon.

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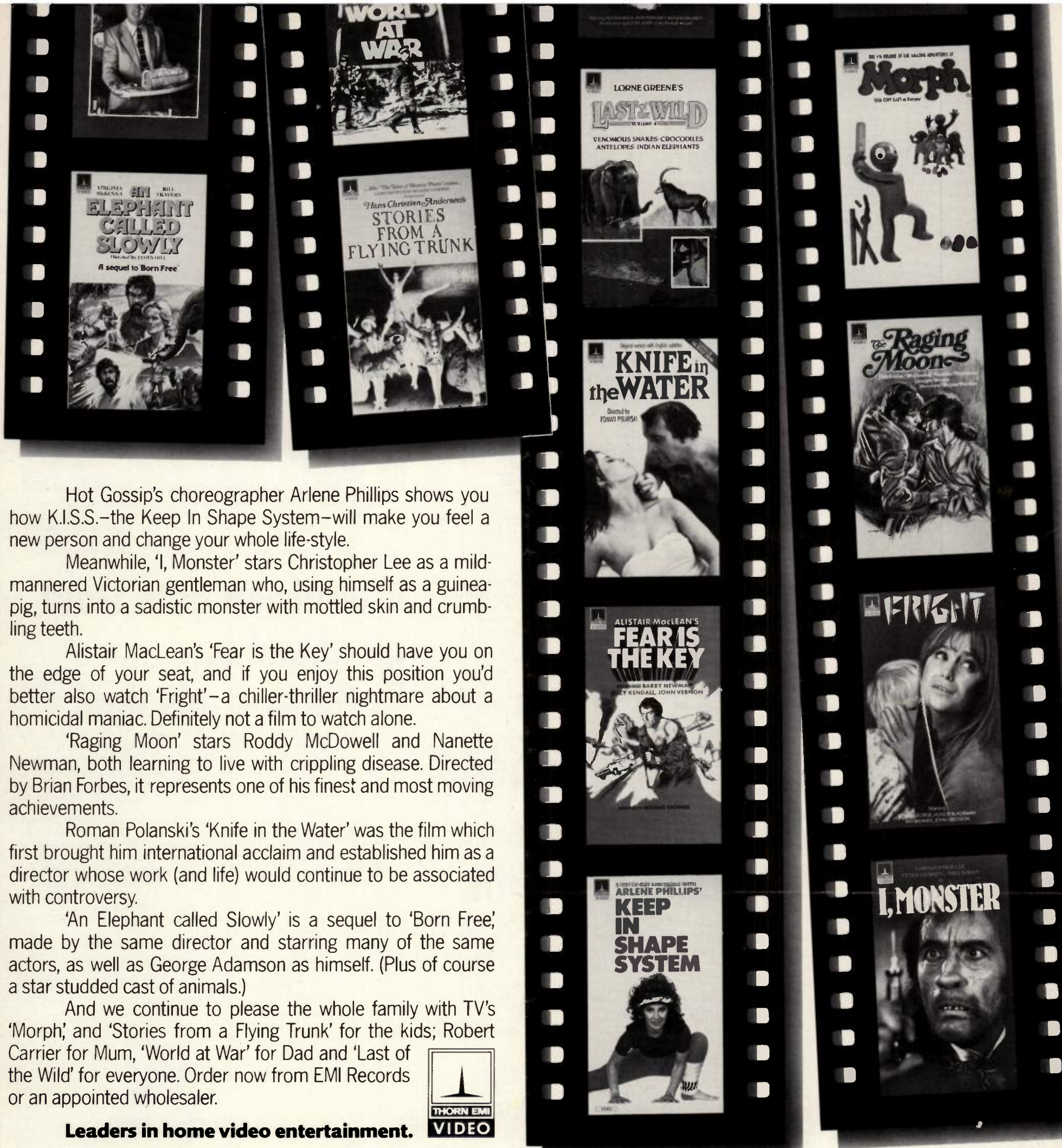
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INSIDE:

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● New releases 12.



Hot Gossip's choreographer Arlene Phillips shows you how K.I.S.S.—the Keep In Shape System—will make you feel a new person and change your whole life-style.

Meanwhile, 'I, Monster' stars Christopher Lee as a mild-mannered Victorian gentleman who, using himself as a guinea-pig, turns into a sadistic monster with mottled skin and crumbling teeth.

Alistair MacLean's 'Fear is the Key' should have you on the edge of your seat, and if you enjoy this position you'd better also watch 'Fright'—a chiller-thriller nightmare about a homicidal maniac. Definitely not a film to watch alone.

'Raging Moon' stars Roddy McDowell and Nanette Newman, both learning to live with crippling disease. Directed by Brian Forbes, it represents one of his finest and most moving achievements.

Roman Polanski's 'Knife in the Water' was the film which first brought him international acclaim and established him as a director whose work (and life) would continue to be associated with controversy.

'An Elephant called Slowly' is a sequel to 'Born Free', made by the same director and starring many of the same actors, as well as George Adamson as himself. (Plus of course a star studded cast of animals.)

And we continue to please the whole family with TV's 'Morph', and 'Stories from a Flying Trunk' for the kids; Robert Carrier for Mum, 'World at War' for Dad and 'Last of the Wild' for everyone. Order now from EMI Records or an appointed wholesaler.

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Trade groups unite in anti-piracy federation

IN CONFIRMING the agreement between the three trade associations most concerned with video and film distribution in the UK to combat piracy, the British Videogram Association, the Society of Film Distributors and the Motion Picture Export Association of America have announced that their co-operation will take the form of a new anti-piracy federation.

The new organisation will comprise a large team of investigators backed up by administrative and technical staff, based in central London. A director general to head the federation is currently being recruited.

While the federation will be in

operation by September, the three trade associations will in the meantime continue their co-ordinated campaign against video pirates.

In a remarkable token of recognition for dealer organisation the Video Trade Association, the three industry organisations have issued a statement on the sale and rental of illegitimate pre-recorded video cassettes, outlining to the VTA their future intentions.

The statement reads:—

1 Continuation of the present level of trading in illegitimate cassettes would ensure the early end of any business in video software, for honest and dishonest traders alike, and would have a disastrous effect on the cinema industry — exhibition and production.

2 The creation of new media for satisfying public demand for entertainment and information is not ending with the video cassette — therefore it is important that this rot is stopped now, before it eats away the foundations on which thriving future industries can grow.

3 We are therefore taking action:

(a) Our forces against videogram theft are being integrated and reinforced;

(b) This federation will be headed by an exceptional individual whose appointment will be announced within weeks. A rapidly expanded team of investigators will be directed from premises which have already been acquired;

(c) The federation will have every resource it needs;

(d) Lobbying for early, significant

increases in the present derisory penalties for criminal activity is extensive and will continue until penalties genuinely deter. Additionally, every available civil action will be used to the full;

(e) Each type of theft will be targeted — from major counterfeiters to back-room duplicators and every retailer of infringing videograms. Similar action will be taken against unauthorised public screening. Nothing will be said before action is taken. Every channel open to us as professional communicators will be used to publicise the results of federation actions.

(f) The federation will co-operate fully with reputable members of the video trade and the cinema industry, will be very accessible by telephone, and will learn quickly to distinguish the malicious from the genuine trader who shares our ambitions for a long-term business serving the public to the benefit of all concerned.

The recent annual report of the BVA paid tribute to reputable videogram dealers throughout the UK... "Every one of them appears to be surrounded by parasites making no contribution to the future of this industry."



WARNER HOME Video is setting up its own specialist sales force and has appointed Bernard Blann (above) as national sales manager to carry out recruitment and training.

Blann will report to director of marketing David Rozalla and working under him will be sales administration manager Debbie Crossan, southern area manager Ian Andrew and northern area manager Kevin Cockram.

Blann was formerly with Gillette and Lyons.

MPEAA crackdown on illegal screenings

MEMBERS OF the Motion Picture Export Association of America are undertaking what they describe as "a major crackdown" on illegal public screenings of their top movie titles on video cassette.

The film and video film companies are concerned that the explosive growth of the video market over the last couple of years has led to the widespread practice of cassettes of films being shown illegally in hotels, pubs, discotheques, night clubs and other places. Some coach operators are even screening videos to keep passengers amused on long journeys.

MPEAA legal head Brian Norris comments: "Illegal public performances of video tapes is now a major problem in this country and we are determined to stamp out this practise."

"Films can only be screened in public on video if express permission has been granted by the film or video distributors who control these rights."

The association warns that anyone found screening video

cassettes in a public place without authority is liable to be prosecuted and could be sued for substantial damages.

An example of the legitimate exploitation of public screening rights to video titles, Home Video Communications has launched a new offshoot, On-Coach Video, to provide a video package for coach operators.

The package incorporates the installation of specialist video equipment on coaches and the supply of 400 films authorised for group viewing to be screened during travel.

On-Coach Video has recently signed an agreement with Trathens/National Express to install the facility on their jointly-operated Rapide service (see picture below).

"The concept behind On-Coach Video is that it is the ideal way for operators to attract passengers and thus is an effective promotional tool," says HVC group marketing and development consultant Bob Jacob, who has developed the idea.



CELEBRATING THEIR new agreement, Home Video Communications' Bob Jacobs and National Express's Bob Tate shake hands at Victoria Coach Station, London, after a press demonstration of the Rapide Manchester to London service. Home Video Communications' subsidiary On-Coach Video will supply video equipment and a selection of 400 films for viewing on the Trathens/National Express Rapide coach routes.

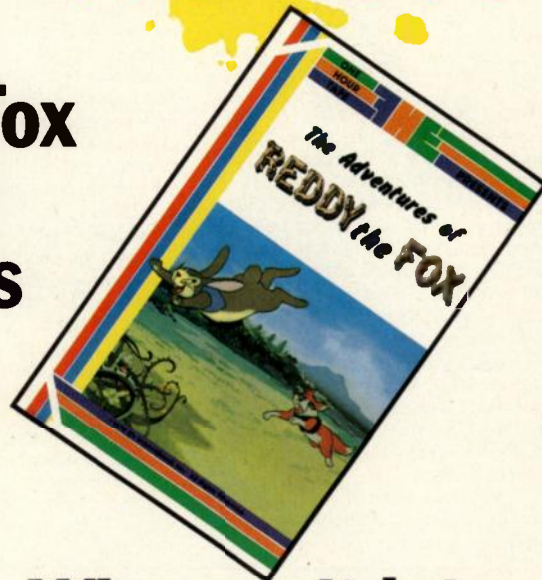
Thorn EMI leisure losses

IN SPITE of buoyant profits for the company as a whole (MW July 24), the Films, Video Software and Leisure Group of Thorn EMI — which includes Thorn EMI Video Programmes — showed a loss of £10m on turnover of £97.4m for the year ending March 31, 1982, compared to a profit of £2.8m on a turnover of £92.2m last year.

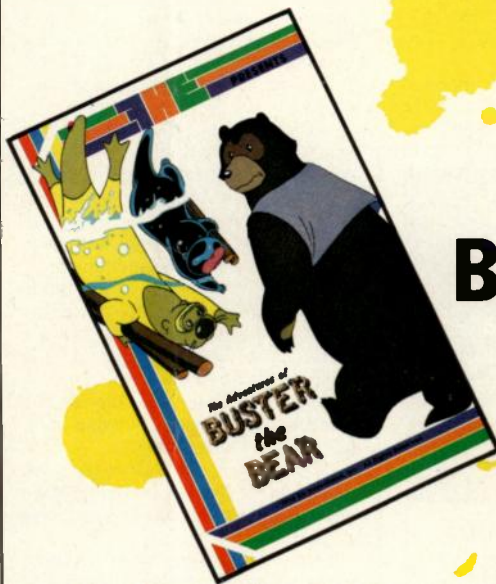
Commenting on this aspect of the figures in his statement to shareholders, Thorn EMI chairman Sir Richard Cave says: "We have continued to invest in the development of our video software business and demand rose during the year in line with the increasing public awareness of our product. Thorn EMI Video Programmes has consolidated its position as a leading UK distributor and has also established itself in Europe, the USA and Australia. Commitments made in earlier years together with recent trends in the film business have resulted in losses."

VIDEO FOR CHILDREN

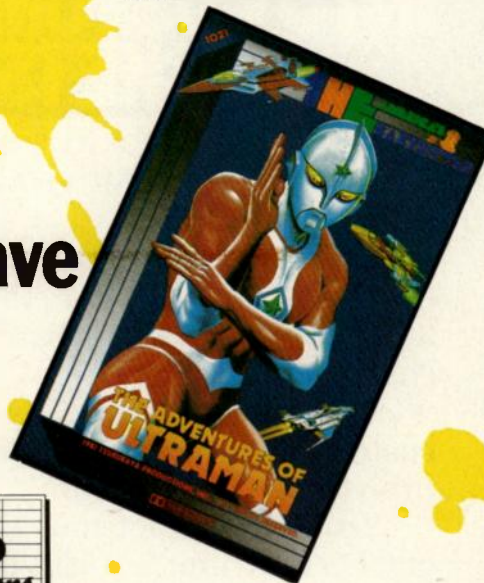
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FEATURE

It has been said that selling-in to Video At Home can mean the difference between profit and loss on an individual title — such is the power and influence of its decisions on what it feels the public might want to see. Much of that power is wielded by general manager Jim McQuilkin, so his philosophy of the video business makes essential reading for programme distributors. SIMON STEELE provides the insight.

The power principles

THE IMPRESSIVE buying power of Video At Home places it in an enviable position in the video retailing sector — particularly since the flood of blockbusters released by the majors has created a fiercely competitive software arena.

Video At Home services the three TV and video rental chains, Radio Rentals, DER and MultiBroadcast with software, covering a total of 1,200 outlets. The company orders



about 1,700 copies of a big film, so it is no surprise that, in the words of Jim McQuilkin, "the path to our door is a very busy one".

And the competition for a Video At Home order is likely to become even more intense as the year draws on. The company's latest Summer '82 catalogue contains about 250 titles, and McQuilkin says this will only rise to about 350 by the end of the year.

With the traditional boom in software releases in the autumn and the pre-Christmas build-up, Video At Home is going to have a lot of hard choices to make.

"The problem at the moment is not the titles you choose but the titles you have to reject — many of

them excellent titles which we know we'll rent," says McQuilkin.

"We know the number of titles we can stock and do justice to them. Our main consideration is allocation of space. On the financial side, if we're taking in 1,700 copies of a title, and we take in 6 or 10 titles at a time, you can see why we are very selective about what we take in," he adds.

"We negotiate terms that are beneficial to us. We try to achieve what we think is fair for the distribution we have on a national basis. Normal negotiation goes on and both sides have got to make a profit on it."

When the company was launched at the beginning of 1981 the catalogue contained less than 100 titles. This has grown steadily, and now McQuilkin claims: "We have the finest collection of films available in one catalogue."

The latest catalogue contains a full range of films from the three leasing companies, Warner Home Video, RCA/Columbia and 20th-Century Fox. Previously the only titles stocked which were subject to the unpopular leasing principle were Disney titles — a sign of Video At Home's belief in the strong future of the children's video market.

Video At Home's stocking principles rest firmly on a belief in "giving the people what they want". This policy, combined with the unavoidable drawback of space restrictions, has brought accusations that Video At Home, along with the other TV rental chains' software operations, is only interested in tried-and-trusted product from the majors, and is in danger of becoming simply a "Top 40" video shop.

"Our principles haven't changed from the beginning," says McQuilkin, "that is, to provide our

renters with a choice of good class, interesting films.

"Our catalogue has changed in the light of experience, and in the light of demand for particular films," he adds.

Video At Home's computer at Swindon produces a Top 20 chart based on rental transactions throughout the network (see Video Extra charts, page 10). The chart provides Video At Home with an instant guide to consumer preferences.

"Generally speaking people do seem to want the Class A titles as we call them, the big blockbusters. When we introduce a new range these are the ones people fasten on to," says McQuilkin.

"We can never hope to stock the full range of titles, nor would we wish to. Some libraries boast they have 3,000 titles. We stock selected titles of a quality nature."

Some stock decisions are simple, says McQuilkin. "First of all there are the major titles you should stock if you want to attract the customers with a selection of up-to-date releases. There's a second string where we have to make a decision, which is purely a commercial decision based on our knowledge of the market."

Due to the number of titles becoming available, the company is mainly sticking to what it considers to be Class A titles now.

"The true 'A's are easily identifiable' but with the borderline ones we have to take a decision," says McQuilkin.

"In the early days of video everybody was grabbing everything that was available to build up a decent library. We were a bit more selective but even so there's a lot in the initial library we wouldn't even consider now."

As part of its policy to research specific areas of the market before making a firm commitment, Video At Home has been experimenting with music programmes.

"We've been carrying out some test exercises at selected branches," explains McQuilkin. "Everyone thinks there's going to be a big market there sooner or later, but our tests have shown that at the moment it's not there."

"It may be that music tapes are a saleable rather than a rentable item, but we don't know."

"Even so, we don't ignore it — we test it to see if it's something we should be doing to increase this market."

Some titles spring from nowhere to dominate the chart. "There's The Exterminator, which had no publicity, no cinema exposure, and it suddenly took off. It must have spread through word of mouth."

"There's no secret about most of the films in our chart though, they're well-known films. People like the thrill-a-minute films which frighten them. It used to be Dracula, but nowadays it's films like The Exterminator. And it wouldn't take much betting to guess that Mad Max and Friday The 13th would get to the top of the chart."

"Then when Chariots Of Fire won the Academy Award, you don't have to be very clever to realise it's going to jump into the number one position, which it did."

"We'd love to make a profit on



VIDEO AT HOME'S Jim McQuilkin and Liz Stockwood: "The more hardware that's out there, the more the software business will continue to increase . . ."

every title, but we don't yet. There are certain titles you must stock to cater for the market — the evergreens I don't think will ever make an excellent profit, but there is still a market for them," says McQuilkin.



"Yet you don't stock these in as much depth as the other titles. You take less and move the titles around. If Newcastle suddenly goes mad over On The Waterfront, we'll move stock up there."

Another common criticism levelled at operations such as Video At Home by, for instance, video software specialists, is that TV and video hardware come first in the list of priorities, and the software is merely a sideline.

So, the critics claim, the TV rental companies are prepared to cut their rates and take a loss on software, which they see primarily as providing a service to their VCR renters, while the independent outlets relying on software rental suffer from the competition.

Video At Home was set up purely for the purpose of providing a software service to the three VCR rental companies, as Video At Home commercial manager Liz Stockwood, whose job concerns the day-to-day liaison with the three companies, indicates when she explains the origins of the company.

"The parent company, Thorn EMI TV Rentals, felt it should give its renters something a little bit extra, and it also wanted to engender the loyalty to get them into the shops," she says.

"We're here to provide the three companies with the finest range we can put together," adds McQuilkin.

So is software a loss leader for the hardware chains?

"Not by any means," says McQuilkin. "We're just beginning to get into profit now we've learned all the lessons and got the distribution right, the right supplies and so on."

He stresses that software is seen as a profitable area of business in its own right.

The company's awareness of the need to give an impressive software service to its hardware customers has led to some strict quality control procedures, as Liz Stockwood explains.

"When new stock arrives at our central warehouse it is 100 per cent mechanically checked and then they're batch-checked, and if a fault is discovered they will be sampled more and more in depth. In the past we have rejected total deliveries."

McQuilkin says the high cost of quality control "has paid its way as far as we're concerned. We have a lot of very expensive hardware out there which we don't want to damage."

McQuilkin is pleased that his figures are continually improving, despite some worried reports from other sections of the trade about a downturn in the market.

Video At Home claims to be "the major video software business in the UK," with 320,000 members.

Every VCR renter automatically becomes a member for the life of his VCR contract, which accounts for the high membership figures, but obviously a percentage of these will be "dormant members" — hardware renters who don't bother with renting films.

The boom in hardware due to the World Cup, which McQuilkin describes as "unbelievable — better than the Royal Wedding," will eventually boost software figures.

"Hardware at the moment is fantastic — so that's more potential members, who are going to hire more tapes," says McQuilkin.

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FEATURE

Parliament wakes up to piracy

ANYONE WHO knows the workings of Parliament would realise how slim the chances are of a Private Member's Bill passing unhindered through both houses, particularly a Bill which has originated in the Lords.

Lord Fletcher's Bill (the implications of which for the trade are explained in an article below) managed just that. And a large slice of the credit must go to Iain Sproat, for although Lord Fletcher initiated the Bill and Conservative MP Michael Shersby sponsored it in the Commons, it would have been easy for the Government to scupper the move, pending its own recommendations for a complete overhaul of copyright legislation.

In fact, Sproat did his best to smooth the passage of this amendment to the 1956 Copyright Act, though the Government's initial reaction was to block such piecemeal legislation.

Very difficult

"Private Member's Bills from the House of Lords can be very difficult and at first it was decided not to push it through," Sproat explains. "There is a big distinction between Private Member's Bills and Government legislation."

The change of heart came about because the Government recognised that piracy has grown to such proportions that urgent action, even if not providing the complete answer, was desirable. Sproat



handled the Bill rather than trade minister Dr Gerard Vaughan, who normally deals with copyright matters, "because I felt strongly about it".

"A situation where three out of four video cassettes are pirate copies is intolerable."

Pressure of time and the subject matter prevented the Government introducing a Bill such as Lord Fletcher's, says Sproat, but he does not rule out the possibility of further Private Member's Bills to provide yet more interim legislation.

"When the next batch of members' names are drawn we'll see

Video is becoming more and more a "live" topic in Parliament, finally reflecting the concern for the future which has already built up within the business.

When an early-day motion calling for the Government to stamp out piracy was put before the House of Commons, 141 MPs from both sides of the House registered their support.

Taking a particular interest in the subject on behalf of the Government is Iain Sproat (left), under-secretary of state for trade and minister with special responsibility for the film industry.

His main areas of deep concern are video piracy and the so-called "nasties" — terror movies which have recently brought the industry into disrepute — and he talks candidly on both these subjects to Video Extra's editor DAVID DALTON.

what further can be done," he says and if there are members whose names are drawn who do not have a Bill to propose, the Government might suggest a video-related subject.

One area many would like to see covered is that of the criminal penalties for video piracy, which amount to a maximum total £50 fine for a first offence. Sproat intimated during the Commons debate on Lord Fletcher's Bill that he would have been happier if it had included provisions for an increase in the penalties.

"Everybody is aware that the fines

are trifling at £2 per infringing copy and £50 per transaction," he says, and talking of possible future levels of penalties, he adds: "I'm a layman and would prefer to leave it to the courts to say what is right in each individual case."

A Private Member's Bill seems the most likely way of effecting any changes for some time as full copyright legislation will have to wait for consideration of submissions made in this country, plus consultation within the EEC, yet Sproat does not agree with one MP's suggestion that it might take as long as three years.

"That might be too pessimistic," he reckons. "The good thing about taking a long time is that it should help us to get it right, though the bad thing is obviously that there is a need for some changes very quickly."

Sproat rejects one interim solution that has been suggested to combat piracy, at least at consumer level, and that is to make all videograms available for rental only.

"We wouldn't want to restrict the market in any way. What we want is the cleanest solution possible that the man in the saloon bar will approve and understand."

"What we want to do is look at the whole area. At the moment we have a 1927 statute — that's the time of Al Jolson and The Jazz Singer!"

One recent video development

likely to attract Parliamentary action and possibly legislation is the advent of the "nasties". Many people feel they go well beyond reasonable limits in packaging, display and advertising, which is often more gory than the content.

"Legislation on nasties is certainly one of the options but we must balance the need for speed with the need for thoroughness," Sproat comments. "Nasties may be just the right area for Private Member's Bills."

"I am writing to the Home Office, saying: 'What are you doing about these films?'"

"I thought I ought to see what these videos were really like and when I sent an official out, even the catalogues brought back were really horrifying."

The British Videogram Association has attempted to bring some order into the field of video content by initiating a committee, set up in conjunction with the British Board of Film Censors, to look at the possibility of categorising video programmes, as films are in the cinema. Yet Sproat does not seem very impressed with the idea.

Self-regulation

"If I could find a way for self-regulation in the industry, I would be very pleased."

"It seems to me, though, that there is a very big difference between certification in the cinema and on video in the home. They are not parallel situations and I would be surprised if certification were to provide all the answers."

"However, we need to know about all the work that trade bodies like this are doing as one thing we are short of in all areas like this is ideas. They are performing a public service in tackling these problems."

The lesson is clear that the Government is waking up to the problems and needs of the burgeoning video industry and it is up to all interested parties to lobby to help shape the future they want for this industry.

Fletcher's Act—the implications

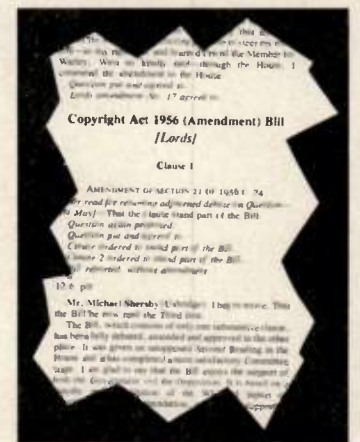
THE PRACTICAL effect of Lord Fletcher's amendment to the 1956 Copyright Act is to close an existing loophole in the criminal law affecting video piracy and to give the copyright holders — the film and video companies — more muscle in seeking criminal prosecution of pirates and counterfeiters.

The Copyright Act 1956 (Amendment) Act (the Bill was given royal assent two weeks ago) states that to be in possession, by way of trade, of infringing copyright material should be an offence under the Copyright Act.

Until the introduction of this legislation mere possession of pirated product by retailers, wholesalers or manufacturers was not necessarily an offence unless it could be proved that they were actually dealing in the product.

Now, although it still has to be satisfactorily shown that the suspected pirate dealer knew that the offending videograms were illegal — described as "guilty knowledge" — the onus is much more on the possessor to prove he had no idea the product was illegal.

In the past the police have been criticised for not taking positive



action against video piracy, though Iain Sproat (see feature above) hopes that this stiffening in the law will draw the attention of the police to this growing area of criminal activity.

The police might still be reluctant to act while the fines remain so paltry, yet Sproat says: "We all know that Chariots Of Fire, for instance, is not available for sale, so if someone continues to sell it, then the police should step in."

'Now the onus is much more on the possessor to prove he had no idea the product was illegal...'

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FEATURE

LPs and video—the price gap narrows

SEVERAL SMALL companies and enterprising individuals have attempted to show that a pop promo film does not necessarily need £10,000 worth of special effects, exotic locations and fashionable extras to make them work.

The latest newcomer to the field, Leicester-based CB Video, appears to be smashing the fee scale to pieces with its list of sample costings ranging from £400 down to an amazing £75. The top rate (although CB will budget for as sophisticated a production as anyone cares to commission) provides a three camera mix, drop-in inserts, scripted production, set, artwork, props and costumes, while £75 gets the basic



three camera mix and not a lot else.

The company is run by video software rental shop proprietor Paul Axelrad and local band concert booker Steve Sheasby, and while they do not pretend to provide the sort of lavish finished product served by the likes of Brian Grant, David Mallett or Mike Mansfield, they reckon to produce a reasonable video showcase for a new young

band. For £175 a band will get a three camera mix, drop-in inserts, set arrangement and props.

"We want to go in at this level because we feel there is a need not being catered for," says Axelrad. "Even if a band is on the dole, they can still afford their own video promo tape."

The company has its own studio and Axelrad started off doing VHS

versions for local bands. Now all artists are recorded on to U-Matic and while sound is not recorded live, there is full sound synching.

All vision mixing is done live, though the company is planning to get an editing suite, and no film is used.

"We don't totally control the production so that if the band has some ideas of their own they can contribute," says Axelrad.

CB Video has also seen the cassette sales and promotional potential of its operation and the most recent fruits of its labours is Prelude To Leicester — a 60-minute tape containing 15 tracks by unsigned bands from Leicester.

The tape costs £9.95 and Axelrad reckons CB is effectively "breaking the barrier between the LP and the video". The artists split profits with CB Video on a 50:50 basis.

The promotional aspect of the tape, Axelrad reckons, is that it enables record company talent-spotting A&R departments to check 15 new bands in one go for just £9.95.

"We want record companies to buy the tape (and we've got more compilations planned) as we reckon we're saving them money," says Axelrad.

One area of video production which certainly seems to be flourishing is music production, with a relatively small group of established directors and producers finding themselves much in demand, while there are many talented newcomers aiming to make it.

Benefiting from the music video boom — but at very different ends of the scale and in different ways — are the two companies featured here — new production outfit CB Video and big league facilities company Trilion Video.

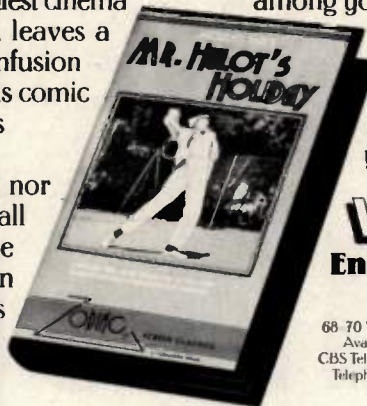
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This man could wreck your holiday plans!



Trilion — live and flourishing

TAKE A look at the HMV music video chart at any one time and it is likely that about half of the titles listed will have been recorded using Trilion Video crews and equipment.

Trilion is involved in such recordings at the rate of one or two a week and recent artists have included The Jam, Meat Loaf, Queen at Milton Keynes, Willie Nelson and Ashford and Simpson.

The company finds that it is shooting fewer promo films but the live concert bookings remain healthy.

"We don't work in film as it's not right for live concerts," says production co-ordinator Sheila Cane. Five cameras and two VTRs tend to be what are asked for and we would always recommend two VTRs, though we have done a number of concerts using just one.

"A good crew such as we have cannot make a bad performance good, but I feel we can enhance a moderate performance and produce a good programme," she asserts.

Cane has been with Trilion for seven years and says with confidence: "By now we know all the pitfalls."

"It's essential to know how to get in and get out of a venue fast. Knowing that we have got to get it in one and be in and out within an eight-hour day makes for marvellous discipline and professionalism."

It might seem strange to hear from such a professional company where each member of staff takes a pride in the job that they hardly ever see the programmes they have been involved in.

"We have no direct interest in whatever happens to the master once it leaves the building," says Cane. "It can be used for cassette, disc, satellite or whatever — It doesn't affect us."

"That is why we should not be affected by future trends in the industry. People will always want to make programmes and use facilities."

Part of the widening range of



TRILION: live concert bookings remain healthy

programme interests for Trilion was the recording of Nicholas Nickleby which gained the company a great deal of kudos.

There have been few great technical advances recently, though sound quality is naturally all-important and Trilion provides stereo one inch masters recorded through a 48-track mixer.

One area into which Trilion seems unlikely to move — unless some of the recently rumoured takeover plans come to fruition and provide a fresh injection of cash — is programme origination.

"If the circumstances were right, we might want to own a piece of the production but the rights area is so complicated and you can end up spending all your time monitoring your investment," says Cane.

"We are not programme appraisers."

Not programme appraisers but certainly programme makers with their comprehensive broadcast standard facilities, taking in land lines to the Post Office tower, two studios, edit suite facilities, viewing room, Chroma-key, Quantel optical effects, plus a fleet of outside broadcast trucks.

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Hotel accommodation should be booked directly via the Vidcom office in London, tel. 01-499 2317.

In addition to this, other private hotel accommodation can be arranged. Please contact Paul Vasdev of The Travel Business on 01-299 1621.

If you have any problems or wish to know further details please contact Avril Barrow at Music & Video Week who will look after your requirements.

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MUSIC & VIDEO WEEK

VIDEO CHARTS

HMV (Features)

1 (—) Star Wars	20th Century Fox (S)
2 (—) American Werewolf In London	Spectrum (PG)
3 (—) BBC Royal Wedding	BBC (3M)
4 (3) Where Eagles Dare	MGM/UA (CBS)
5 (—) Ben Hur	MGM/UA (CBS)
6 (8) Tom & Jerry I	MGM/UA (CBS)
7 (5) The Godfather II	CIC (CBS)
8 (—) Monty Python & The Holy Grail Brent Walker (V)	
9 (2) My Fair Lady	MGM/UA (CBS)
10 (—) Monty Python's Life Of Brian	Thorn EMI (E)

HMV (Music)

1 (1) Complete Madness	Stiff Films (S)
2 (—) Transglobal Unity Express	Spectrum (PG)
3 (—) OMD — Live At The Theatre Royal	Virgin (C/I)
4 (—) The Best Of Blondie	Chrysalis (CBS)
5 (6) Siouxsie and The Banshees	Spectrum (PG)
6 (—) Kate Bush Live at Hammersmith	Thorn EMI (E)
7 (7) Pink Floyd Live at Pompeii	Spectrum (PG)
8 (3) Videostars	Thorn EMI (E)
9 (2) Rock Flashback — Deep Purple	BBC (3M)
10 (5) Physical — Olivia Newton-John	Thorn EMI (E)

TERRY BLOOD

1 (—) Scheherazade	TCX (I)
2 (—) Ben Hur	MGM/UA (CBS)
3 (—) Demon Seed	MGM/UA (CBS)
4 (—) Nuclear Countdown	VCL (S)
5 (2) Complete Madness	Stiff Films (S)
6 (—) Tom & Jerry II	MGM/UA (CBS)
7 (—) Demented	VPD (S)
8 (—) Telefon	MGM/UA (CBS)
9 (—) Child Of Love	Media (VPD)
10 (—) They All Loved Him	Go Video (I)

CARNABY WYNDUP

1 (—) Tom & Jerry II	MGM/UA (CBS)
2 (—) Ben Hur	MGM/UA (CBS)
3 (—) Telefon	MGM/UA (CBS)
4 (—) Shaft	MGM/UA (CBS)
5 (—) The Haunting Of Julia	Media (VPD)
6 (—) Child Of Love	Temple (S)
7 (—) Demented	VPD (S)
8 (—) Demon Seed	MGM/UA (CBS)
9 (—) Home Sweet Home	Media (VPD)
10 (—) To All A Goodnight	Media (VPD)

S GOLD & SONS

1 (—) Tom & Jerry II	MGM/UA (CBS)
2 (—) Scheherazade	TCX (I)
3 (—) Ben Hur	MGM/UA (CBS)
4 (—) Demon Seed	MGM/UA (CBS)
5 (—) Death Hunt	20th Century Fox (S)
6 (—) Telefon	MGM/UA (CBS)
7 (—) Complete Madness	Stiff Films (S)
8 (—) Nuclear Countdown	VCL (S)
9 (—) 72 Desperate Rebels	Video Playback (S)
10 (—) Shaft	MGM/UA (CBS)

LIGHTNING

1 (—) Star Wars	20th Century Fox (S)
2 (1) Complete Madness	Stiff Films (S)
3 (—) Fame	MGM/UA (CBS)
4 (—) Tom & Jerry II	MGM/UA (CBS)
5 (4) Drive In Massacre	Lightning (S)
6 (—) American Werewolf In London	Spectrum (PG)
7 (6) Last House On The Left	Replay (VPD)
8 (—) Bob Marley & The Wailers Live!	Island (C/I)
9 (—) Telefon	MGM/UA (CBS)
10 (—) Ben Hur	MGM/UA (CBS)

VIDEO AT HOME

1 (8) Mad Max	Warner Home (S)
2 (2) Chariots Of Fire	20th Century Fox (S)
3 (1) Stir Crazy	RCA/Columbia (S)
4 (4) Midnight Express	RCA/Columbia (S)
5 (3) Friday The 13th	Warner Home (S)
6 (—) Superman II	Warner Home (S)
7 (—) Every Which Way But Loose	Warner Home (S)
8 (—) Any Which Way You Can	Warner Home (S)
9 (—) Superman — The Movie	Warner Home (S)
10 (7) The Exorcist	Warner Home (S)

GLOBAL

1 (—) Nuclear Countdown	VCL (S)
2 (—) Star Wars	20th Century Fox (S)
3 (—) American Werewolf In London	Spectrum (PG)
4 (—) Death Hunt	20th Century Fox (S)
5 (—) Death Weekend	Videomedia (CBS)
6 (—) Murphy's War	VCL (S)
7 (—) Escape To Galaxy 3	VCL (S)
8 (1) Alligator	Alpha (IV)
9 (—) Night Porter	Intervision (S)
10 (8) Triple Cross	VCL (S)

CENTRE

1 (—) Demon Seed	MGM/UA (CBS)
2 (—) Telefon	MGM/UA (CBS)
3 (—) Scheherazade	TCX (I)
4 (—) Demented	Media (VPD)
5 (—) The Haunting of Julia	Media (VPD)
6 (—) Alien Terror	VTC (CBS)
7 (—) Ben Hur	MGM/UA (CBS)
8 (—) Black Cat	VTC (CBS)
9 (—) Shades Of Blue II	Astra (I)
10 (—) Pinnochio	Fletcher (S)

SOLOMON & PERES

1 (—) Star Wars	20th Century Fox (S)
2 (—) Massacre at Central High	VCL (S)
3 (—) Jacqueline Bouvier Kennedy	Videoform (S)
4 (—) American Werewolf In London	Spectrum (PG)
5 (1) Triple Cross	VCL (S)
6 (—) Alien Terror	VTC (CBS)
7 (—) Drive In Massacre	Lightning (S)
8 (—) The Fifth Offensive	Videomedia (CBS)
9 (—) Black Cat	VTC (CBS)
10 (—) High Ice	Spectrum (PG)

WARNERS (Rental Only)

1 (—) Goldfinger	
2 (—) From Russia With Love	
3 (6) Mad Max	
4 (—) Hang 'Em High	
5 (—) Carrie	
6 (—) Rocky	
7 (—) Rollerball	
8 (7) Friday The 13th	
9 (—) Last Tango In Paris	
10 (—) Bananas	

• Charts refer to transactions during the week ended July 17. The key to the distributors' code is on page 12. Figures in brackets refer to positions in the last Video Extra.

Legislation at last in the fight against video piracy

DAVID DALTON

Miami show for Chevy

BERNARD CHEVRY, chairman of the Midem Organisation in Paris (organ of Vidcom, MIP-TV and Vidcom festivals), is now aiming to apply his expertise to the US market by setting up a show in Florida covering "every phase of video telecommunications".

The American Market for International Programmes (AMIP), as the convention is to be called, will be held from November 7-10 in 1983 at Ft. Lauderdale Beach. Chevy is linking with New York-based National Video Clearinghouse Inc to stage the event which will...

Piracy, ethics dominate VTA debate

By SIMON STEELE

Thomson/AEG deal off

PARIS: French electronics giant Thomson has withdrawn from discussions with troubled West German firm AEG...

Intervision-Rothmans deal runs into opposition

INTERVISION HAS come under fire from the anti-smoking lobby for its deal with Rothmans to feature cigarette advertising on future adult and X-rated video releases.

of this kind

Health have called for government action to close the loophole. Intervision does not intend to bow to pressure and stresses that the ads will be on X-rated material only.

As a former chairman of Pearl and Dean and chief executive of Mills and Allen, Intervision managing director... "It's a very important step...

Forum backs Bill to beat pirate trade

The first Video Trade Association... Forum showed the...

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FOLD THREE

TUCK THIS END IN

NEW RELEASES

A — PRT I — Indies
C — Centre S — Self
E — EMI V — VideoSpace
IV — Intervision PG — PolyGram

Title	Label	Catalogue No(s) VHS/Beta/V2000	Dealer Price £	RRP £	Dist.
A CHANGE OF SEASONS	Warner Home	WEV/WEX 61245	RENT	—	S
ADVENTURES OF BUSTER THE BEAR, The	Home Video Prods	VPA 040/VPB 040	—	30.00	CBS
ADVENTURES OF REDDY THE FOX, The	Home Video Prods	VPA 043/VPB 040	—	30.00	CBS
ADVENTURES OF ULTRAMAN, The	Home Video Prods	VPB 039/BPB 039	—	44.00	CBS
ALTERED STATES	Warner Home	WEV/WEX 61076	RENT	—	S
AMAZING SPIDER-MAN, The	Guild Home	—	—	—	S
AN ELEPHANT CALLED SLOWLY	Thorn EMI	TVC 90 0755 2/TXC 90 0755 4	31.96	—	E
AROUND THE WORLD IN 80	Fletcher	V 182	27.50	39.95	S
DAYS/JOHNNY APPLESEED	20th Century Fox	1138	30.00	—	S
AVALANCHE EXPRESS					
BLACK TULIP, The	VCL	P255D	—	—	S
BLACK UHURU — TEAR IT UP — LIVE	Island Pictures	IPV 003L	19.95	—	C/I
CAIN'S CUT THROATS	VTC	1024	32.95	—	CBS
CANNIBAL APOCALYPSE	Replay	—	—	—	VPD
CAPTAIN AMERICA	Guild Home	—	—	—	S
ROBERT CARRIER PRESENTS — FOOD,	Thorn EMI	TVD 90 0756 2/TXD 90 0756 4	25.50	—	E
WINE AND FRIENDS VOLUME IV	Warner Home	WEV/WEX 61244	RENT	—	S
CHAIN REACTION, The	Temple	—	—	—	S
CHILD OF LOVE	Fletcher	V 181	27.50	39.95	S
CINDERELLA/PUSS IN BOOTS/PAUL	20th Century Fox	1137	30.00	—	S
BUNYAN	Island Pictures	IPV 004L	19.95	—	C/I
CONQUEST OF THE PLANET OF THE APES					
KID CREOLE AND THE COCONUTS — LIVE					
IN CONCERT "AT THE RITZ" NEW YORK					
DEATH THREAT	Merlin	M251	30.00	—	VCL
DEATH WEEKEND	Videomedia	HVM/BVM/PVM 1025	—	—	CBS
DELIRIUM	VTC	1022	32.95	—	CBS
DEMENTED	VPD	—	—	—	S
DESERT FOX, The	20th Century Fox	1014	30.00	—	S
DEVILS, The	Warner Home	WEV/WEX 61110	RENT	—	S
DRIVE-IN MASSACRE	Lightning	LRV 101	—	—	S
EMBRYO	Videofarm	MGS 4	32.50	—	S
ESCAPE FROM GALAXY III	VCL	P256D	—	—	S
EXCALIBUR	Warner Home	WEV/WEX 72018	RENT	—	S
EYES OF A STRANGER	Warner Home	WEV/WEX 61123	RENT	—	S
FEAR IS THE KEY	Thorn EMI	TVB 90 0222 2/TXB 90 0222 4	33.26	—	E
FELIX THE CAT (5)	Intervision	A-A0421	—	—	S
FELIX THE CAT (6)	Intervision	A-A0422	—	—	S
FIRE OVER ENGLAND	Videomedia	HVM/BVM/PVM 4416	—	—	CBS
JANE FONDA WORKOUT, The	Warner Home	WEV/WEX 990011	RENT	—	S
FOURTH VOLUME OF THE AMAZING	Thorn EMI	TVF 90 0758 2/TXF 90 0758 4	17.98	—	E
ADVENTURES OF MORPH	Thorn EMI	TVC 90 0759 2/TXC 90 0759 4	31.96	—	E
FRIGHT					
GET RITA	Fourmatt	—	30.00	—	I
GOIN' COCONUTS	Videofarm	MGT 9	27.50	—	S
GOODBYE GIRL	Warner Home	WEV/WEX 61185	RENT	—	S
GOOFS FROM THE CUTTING ROOM	Fourmatt	—	30.00	—	I
FLOOR					
HAMMER HOUSE OF HORROR —					
Guardian Of The	Precision	VITC/BITC/CRITC 2119	30.00	40.99	A
Abyss & The Carpathian Eagle					
HAMMER HOUSE OF HORROR — Growing	Precision	VITC/BITC/CRITC 2121	30.00	40.99	A
Pains &					
The House That Bled To Death	Precision	VITC/BITC/CRITC 2120	30.00	40.99	A
HAMMER HOUSE OF HORROR — Children					
Of The Full Moon	Precision	VITC/BITC/CRITC 2118	30.00	40.99	A
& Visitor From The Grave					
HAMMER HOUSE OF HORROR — Charlie	Precision	VITC/BITC/CRITC 2116	30.00	40.99	A
Boy &					
The Thirteenth Reunion	Precision	VITC/BITC/CRITC 2117	30.00	40.99	A
HAMMER HOUSE OF HORROR — Witching					
Time & The Silent Scream	Precision	VITC/BITC/CRITC 2117	30.00	40.99	A
HAMMER HOUSE OF HORROR — The Two					
Faces Of Evil	Precision	VITC/BITC/CRITC 2117	30.00	40.99	A
& Rude Awakening					

NEW RELEASES

Title	Label	Catalogue No(s) VHS/Beta/V2000	Dealer Price £	RRP £	Dist.
HAUNTING OF JULIA, The	VPD	—	—	—	S
HOME SWEET HOME	VPD	—	—	—	S
HOUSE OF EXORCISM	VTC	1021	32.95	—	CBS
IDAHO TRANSFER	Fourmatt	—	30.00	—	I
I, MONSTER	Thorn EMI	TVC 90 0761 2/TXC 90 0761 4	31.96	—	E
INFERNO	20th Century Fox	1140	30.00	—	S
ISLAND OF DR MOREAU, The	Guild Home	—	—	—	S
JULIA	20th Century Fox	1091	30.00	—	S
KNIFE IN THE WATER	Thorn EMI	TVE 90 0732 2/TXE 90 0732 4	22.24	—	E
LADY, STAY DEAD	Intervision	A-A0398	—	—	S
LAST OF THE WILD — VOLUME IV	Thorn EMI	TVE 90 0769 2/TXE 90 0769 4	22.24	—	E
LEARN ABOUT YOGA	Videomedia	HVM/BVM/PVM 9002	—	—	CBS
LEGEND OF BLOOD CASTLE, The	Replay	—	—	—	VPD
LILACS IN THE SPRING	Videomedia	HVM/BVM/PVM 4414	—	—	CBS
LOVE BY APPOINTMENT	VTC	1020	32.95	—	CBS
MASSACRE AT CENTRAL HIGH	Merlin	M252	30.00	—	VCL
MIGHTY THOR, The	Guild Home	—	—	—	S
MISS NUDE PAGEANT, The	Fourmatt	—	22.50	—	I
MONTENEGRO	Guild Home	—	—	—	S
MR HULOT'S HOLIDAY	Videomedia	HVM/BVM/PVM 4415	—	—	CBS
MR ROSSI LOOKS FOR HAPPINESS	Videomedia	HVM/BVM/PVM 2116	—	—	CBS
MURPHY'S WAR	VCL	P202D	—	—	S
NUCLEAR COUNTDOWN (Twilight's Last Gleaming)	VCL	P250D	—	—	S
ORCHESTRAL MANOEUVRES IN THE DARK — LIVE AT THE THEATRE ROYAL, DRURY LANE	Virgin Video	—	—	24.99	C/I
ARLENE PHILLIPS' KEEP IN SHAPE SYSTEM	Thorn EMI	TVF 90 0961 2/TXF 90 0961 4	17.98	—	E
PICTURE MUSIC	EMI Music	TVE 90 0555 2/TXE 90 0555 4	22.24	—	E
PRELUDE TO LEICESTER	CB Video	—	—	9.95	S
RAGING MOON, The	Thorn EMI	TVC 90 0272 2/TXC 90 0272 4	31.96	—	E
REMARKABLE ROCKET	Videofarm	MGK 1	13.50	—	S
ROBIN HOOD/TOM SAWYER/A CHRISTMAS TREE	Fletcher	V 184	27.50	39.85	S
SLEEPING BEAUTY/ALICE IN WONDERLAND/HIAWATHA	Fletcher	V 183	27.50	39.95	S
SNOW WHITE/ARABIAN NIGHTS/YANKEE DOODLE	Fletcher	V 185	27.50	39.95	S
SORCERERS APPRENTICE, The	Videofarm	MGK 2	13.50	—	S
STORIES FROM A FLYING TRUNK	Thorn EMI	TVD 90 0760 2/TXD 90 0760 4	25.50	—	E
STROSZEK	Palace	—	—	—	C/I
SUB-MARINER	Guild Home	—	—	—	S
SUMMER OF '42	Warner Home	WEV/WEX 61033	RENT	—	S
SWAN LAKE	Videomedia	HVM/BVM/PVM 2117	S	—	CBS
SWISS FAMILY ROBINSON/ROBINSON CRUSOE/POPEYE	Fletcher	V 186	27.50	39.95	S
3 IN THE ATTIC	Guild Home	—	—	—	S
TO ALL A GOOD NIGHT	VPD	—	—	—	S
TOWERING INFERNO	Warner Home	WEV/WEX 61253	RENT	—	S
TOWN THAT DREADED SUNDOWN, The	Guild Home	—	—	—	S
HARRY TRACY — DESPERADO	Intervision	A-A0243	S	S	S
TINA TURNER — QUEEN OF ROCK 'N' ROLL	VCL	Z257G	—	—	S
20,000 LEAGUES UNDER THE SEA/JACK O'LANTERN	Fletcher	V 180	27.50	39.95	S
VISA 1	Motor Sport Video	—	—	29.95	S
WITCH, The	VTC	1019	32.95	—	CBS
WORLD AT WAR, The — PARTS 21 & 22	Thames	TVB 90 0828 2/TXB 90 0828 4	33.26	—	E
WORLD CUP — ESPANA '82	Thames	TVE 90 1001 2/TXE 90 1001 4	22.24	—	E

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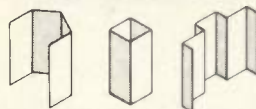
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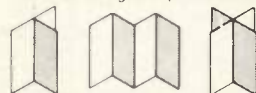
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21	15	I KO I KO Natasha	Towerbell TOW 22
22	18	MURPHY'S LAW Cheri	21/Polydor POSP 459
23	36	THE CLAPPING SONG The Belle Stars	Stiff BUY 155
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25	28	TOO LATE Junior	Mercury/Phonogram MER 112

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43	71	Haysi Fantayzee	Regard RG 100
44	48	POSTMAN PAT Ken Barrie	Post Music PP 001
45	40	I WAS TIRED OF BEING ALONE Patrice Rushen	Elektra K13184
46	46	MARGATE Chas & Dave	Rockney KOR 15
47	52	LOVE HAS FOUND ITS WAY Dennis Brown	A&M AMS 8226
48	54	IEYA Toyah	Safari SAFE 28
49	NEW	ALWAYS ON MY MIND Willie Nelson	CBS A2511
50	72	TAINTED LOVE Soft Cell	Some Bizzare/Phonogram BZS 2

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68	43	REMYNISCENT LINE THE TURTLES Duran Duran	EMI 5295
69	NEW	LOUIS QUATORZE Bow Wow Wow	RCA 263
70	NEW	SECRET HEART Tightfit	Jive JIVE 20
71	NEW	ONLY THE LONELY (KNOW THE WAY I FEEL) Prelude	After Hours AFT 06
72	45	LOVELY MONEY The Damned	Bronze BRO 149
73	NEW	SAVE US Philip Jap	A&M AMS 8217
74	NEW	IF YOU WANT MY LOVE Cheap Trick	Epic EPC A2406
75	61	GOODY TWO SHOES Adam Ant	CBS A2367

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PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111
REFUGE, Tom Petty & The Heartbreakers, MCA 778
THE RIVER, King Trigger, Chrysalis CHS 2623
RUN AWAY, 10CC, Mercury/Phonogram MER 113
RUN LIKE HELL, Peter and The Test Tube Babies, No Future OI 15
SENSITIVE, Mick Karn, Virgin VS 508
THANKS TO YOU, Sinnamon, PRT BKS 3
THE THEME FROM 'MISSING', Shadows, Polydor POSP 485
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LP REVIEWS

TOP 50

LOUIS CLARK

Hooked On Classics 2. K-tel ONE 1173. Producers: Jeff Jarratt, Don Reedman. Sub-titled Can't Stop The Classics, this is the same style medley mixture as before with Clark hurrying the Royal Philharmonic Orchestra and occasionally the Royal Choral Society through brief snatches of classical themes covering romance, opera, baroque, Vienna and Sousa marches. A certain seller, although one wonders whether the formula isn't fraying somewhat at the edges now.

DONNA SUMMER

Warner Brothers K 99163. Producer: Quincy Jones. Her star is no longer in the ascendant here, but she is still a highly polished performer (though Moroder managed to do something for her recordings that Jones can't quite match). If there's life left in disco in the general pop chart, this should be up with the better sellers.

General

VARIOUS ARTISTS

98.7 Kiss FM. Prelude EPC 22138. The magic words "American Radio Mixes", plus the presence of D-Train's You're The One For Me, plus the fact that all disco music sales get a boost in the summer — should all combine to make this one a strong seller in its own market, and a probable for chart entry.

CASIOPEA

Mint Jams. Alpha ALR 20002. Producer: Shunsuke Miyazumi. The Japanese may be good at copying and improving on some Western innovations, but if this LP is anything to go by, jazz-funk is not one of them. Though Casiopea (above, right) are well known at home in Japan and have had releases in the US, this live recording is their first UK effort and it is hard to see a market for this gutless, bland material when the jazz funk being produced on our own doorsteps is enjoying such a renaissance.

*

THE CHURCH

The Blurred Crusade. Carrere CAL 140. Back in their native Australia, The Church have been acknowledged by critics as one of that country's better rock bands. This is their second album release and while the band do have a lot of potential, live appearances and press exposure are going to be important for sales.

**

JERRY LEE LEWIS

Whole Lotta Shakin' Goin' On. CFM 515

The Bumpin' Piano Cat. CFM 514.

The Great Ball Of Fire. CFM 516. Three Sun albums re-released in 10-inch format by Charly with more or less original packaging. The Pumpin' album is in fact Lewis' debut album and the others were recorded in 1957 and 1958. The sound reproduction on all three is good and the music speaks for itself. Perhaps we should just echo Ding Dong's modest sleeve note: "This feller plays piano and sings like no other cat bar none!"

Budget/MOR

NEIL SEDAKA

The Tra-La Days Are Over. Polydor 2459 315. Producers: artist in association with 10cc.

ACE

Six-a-Side. Polydor 2478 159.

Two more releases in the Polydor Special Price series (dealer price £1.82), the former showcasing the 1973 mood of Sedaka, moving from pop to cabaret but still writing and singing well; while the latter is the one, excellent, LP from the one-time Anchor artists who proved to be shooting stars.

** (each album)

KLAUS WUNDERLICH

Rendezvous. EMI Odeon ODN 1006. Producer: artist.

PHIL KELSALL

Meet At The Tower. EMI NTS 234. Producer: Bob Barratt.

Wunderlich is now an international doyen of pop-orientated organists, and this selection of what he terms "anti-stress music" conjured out of his Wersi-Organ Helios is pleasant and notable for its organ-ised instrumental effects. Kelsall is the current upholder of organ traditions at the Blackpool Tower following in the organ stops of Ernest Broadbent and Reginald Dixon. His album is suitably bright and breezy in its choice of medleys, and both LPs are worth stocking in your instrumental browsers.

** (both albums).

BOXCAR WILLIE

The Best Of Boxcar Willie. Pickwick SHM 3117. Earlier this year Warwick Records did well with a TV-advertised Boxcar Willie compilation so this budget LP from Pickwick should also be a good seller.

VARIOUS ARTISTS

Rock Hard Hits. Pickwick SHM 3113.

Dynarock! SHM 3115.

Street Beat SHM 3116.

Three rock-orientated budget albums from Pickwick which bring the company even further into the contemporary music market. Rock Hard Hits features material leased from CBS (Toto, Ted Nugent, REO Speedwagon and Blue Oyster Cult) while the other two albums feature Chrysalis acts Debbie Harry, Linx, Pat Benatar, Stiff Little Fingers and Robin Trower.

*** (each album)



CASIOPEA: hard to see a market.

VARIOUS

Motown Love Songs. Pickwick TMS 3509.

Smokey Robinson — Hot Smokey. Pickwick TMS 3510.

Michael Jackson — Ain't No Sunshine. Pickwick TMS 3511.

Midnight Love Affair. Pickwick SHM 3114.

The first three budget albums are additions to the series of Motown albums recently released by Pickwick, and represent excellent value for money. Love Songs includes contributions by Diana Ross, The Commodores and Brenda Holloway, while the Robinson and Jackson LPs are strong in musical content. Midnight Love Affair doesn't feature Motown material but band recordings from CBS including Teddy Pendergrass, the O'Jays and Billy Paul.

*** (each album)

VARIOUS ARTISTS

All Around Cowboys. INTS 5189

BING CROSBY — ROSEMARY CLOONEY

Fancy Meeting You Here INTS 5217

JERRY REED

20 of the Best. INTS 5117.

Three more on the RCA International label, the first featuring the once popular and now endearingly dated sound of the singing cowboys (Roy Rogers, Pee Wee King, Lorne Greene, Jimmie Driftwood and others, plus suitable cuts by Willie Nelson, Hank Snow and Jim Reeves). The Crosby-Clooney LP has all the gentle charm one associates with those two swinging crooners, and the Reed album is a good sample of his output, including Guitar Man US Male, East Bound And Down, and Texas Bound and Flyin'

** (each album)

Jazz by Pat Sullivan

CLIFFORD BROWN/MAX ROACH

Pure Genius Vol. 1, Electra Musician 52 388. Producer: Max Roach. An aptly-titled and valuable recording featuring one of jazz's most sorely missed talents, trumpeter Clifford Brown. Taped some 26 years ago by Brown's wife, this "live" session has been lovingly brought to life by engineer Art Shifrin who has done wonders in restoring the sound quality. The quality of the music too is, as one might expect, simply brilliant featuring one of the finest small groups ever assembled with a young Sonny Rollins, Richie Powell on piano and bassist, George Morrow. Certain seller.

CLARKE TERRY

The Happy Horns of Clarke Terry, Jasmine JAS 28. This was one of the best albums from the Impulse label, now part of an extensive re-issue programme by Jasmine Records. Terry, a true virtuoso of the trumpet and flugelhorn, takes a solid band including Ben Webster and Phil Woods, through an imaginative programme of standards such as Ellington's Rockin' In Rhythm, seldom heard tunes such as the Bix classic In A Mist and his own Return to Swahili. Music that sounds as fresh today as it did 18 years ago when it was laid down.

MARTIN TAYLOR

Skye Boat Concord CJ 184 (IMS Import) Producer: Frank Dorritte. Martin Taylor has been playing jazz since, at the age of 16, he did the occasional gig with a band led by "Herr" Lennie Hastings. Somewhere along the way he caught the ear of Stephane Grappelli and has become an important member of Steph's backing group, with all the subsequent exposure doing wonders for his career. It was during the US tour with the violinist that arrangements with Concord were made and the results confirm that Taylor, now 25, is a talent to be reckoned with. The accent here is on melody but everything is played in Taylor's own distinctive style, deceptively gentle with a firm foundation of hard swing.

CHARLIE PARKER

Now's The Time Verve (mono) 2304 095 Fine re-issue of vintage "Bird" who was in searing form on the two sessions which make up this album. The title track and Confirmation are classics of the genre and the alternate takes of Kim, Cosmic Rays and Chi Chi (three versions) remind us of just how fertile Parker's imagination was. This is an essential record for Bird fanciers and the more particular will be pleased that the erroneous crediting of all tracks to a quartet comprising Parker, pianist, Al Haig (no not him!), bassist, Percy Heath and drummer Max Roach, which appeared on the original issue, has been corrected, with Hank Jones and Teddy Kotick listed as pianist bassist on side one.

Nostalgia

LEROY ANDERSON

Conducts Leroy Anderson. MCL 1690.

CONNIE BOSWELL

Sand in my Shoes. MCL 1689.

DICK POWELL

Collectables. MCL 1691

HOAGY CARMICHAEL

16 Classic Tracks. MCL 1962

BILLIE HOLIDAY

16 Classic Tracks MCL 1688

Latest batch of budget price (RRP £2.99) catalogue compilations and reissues from MCA — in a nostalgia series which seems to be proving popular with the trade, and at a price which is proving popular with the public. Good content, reasonable packaging, helpful sleeve notes — all contribute to a distinct feel of value for money.

THE BOSWELL SISTERS.

It's The Girls. ASV AJA 5014. This features Connie Boswell, and title track is getting an airing in the new film version of the hit TV show Pennies From Heaven.

*** (each LP)

Indies

PLUNKY AND THE ONENESS OF JUJU.

Every Way But Loose. Buddah BDLP 4069. Distribution: PRT. The title was number one in disco charts for five weeks earlier this year, so there must be consumer interest in this album which features an American re-mixed version of the single. The LP, distributed by PRT, is being backed up by a poster and press advertising campaign.

CANDI STATON

Suspicious Minds. Sugarhill SHLP 1005. Distribution: PRT. Featuring the recent title-track single, Candi Staton's new LP is her first for two years and also the first for Sugarhill. Also includes the new single, Count On Me — this album reunites Staton with producer Dave Crawford who was responsible for her Young Hearts Run Free and Nights On Broadway hits. Maybe the formula will work again.

SEARCH

Search. Phillyworld PWLP 101. Distribution: PRT. Debut album from Philadelphia funk band who earlier this year had a disco hit with Like The Way (You Funk With Me), included here. Also featured is the new single, Peanut Butter and Jam.

**

JEDRZEI DMOCHOWSKI

Stallions of My Heart. Whaam Records WHAAM B4. Producer: artist. Distribution: Rough Trade. This is an extraordinary collection of songs whose range of styles is only matched by a number of emotions it manages to inspire — sadness, joy, mirth and reflection. Dmochowski, who wrote all the songs, sounds at times like a warbling young Marc Bolan, at times like a gruff Bob Dylan and occasionally like a coy Paul McCartney. Sometimes he sounds plain silly, but it's all fresh, exciting stuff, with the artist's humour shining through. This is definitely one to try if you're confident of the adventurousness of your clientele. Watch this one.

Cast recordings

ORIGINAL CAST RECORDINGS

Song and Dance. Polydor PODV4. "Original Cast" here means Marti Webb and the show orchestra conducted by Harry Rabinowitz, featuring the cellists prominently on the Dance LP; the brilliant dancing and choreography makes no impact on vinyl except in the tap sequence. This means a 2LP "compilation" of two Lloyd Webber compositions — both already available on album separately — rearranged for the stage show with a few additions by ALW and Don Black. Will sell to many who saw the (very successful) show, and to some who mistake it for a new ALW creation.

Dreamgirls. Geffen Records. GEF 85578. Broadway cast of the musical based on the career of The Supremes does justice to a strong score which evokes the period, the style and the whole soulful emotionalism of the rise and rise of this kind of music. Though musically capable of selling on its own merits, the album will need the show to boost it into really good sales here, unless tracks get well plugged on radio.

**

Heavy metal

COLD CHISEL

Circus Animals. Polydor Super POLS 1065. Producers: artists and Mark Opitz. This Australian band have given themselves the traditionally ugly name most heavy metal outfits boast, and their music, also, is that of the old school — Gillan, Rainbow, etc. This should appeal to UK HM fans who have adopted Rose Tattoo and AC/DC without a trace of xenophobia. Grinding vocals give way to softer ones on the occasional slowie, but for the most part the pace is frenetic. Well worth recommending to HM fans among your clientele.

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84	89	MAKIN' MOVIES Dire Straits	●	Vertigo/Phonogram 6359 034
85	70	ALL THE GREAT HITS Diana Ross	●	Motown STMA 8036
86	98	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	●	RCA INTS 5063
87	92	PENTHOUSE & PAVEMENT Heaven 17	●	Virgin V2208
88	—	STRAIGHT BETWEEN THE EYES Rainbow	●	Polydor POLD 5056
89	80	ALL THE BEST COWBOYS HAVE CHINESE EYES Pete Townshend		Atco K50889
90	82	SHAPE UP & DANCE WITH ANGELA RIPPON (Vol 2) Angela Rippon	●	Lifestyle LEG 2
91	99	KILLERS Kiss		Casablanca/Phonogram CANL 1
92	63	SELECT Kim Wilde	●	Rak SRAK 548
93	94	CHRISTOPHER CROSS Christopher Cross	●	Warner Brothers K 56789
=93	96	THROWIN' DOWN Rick James		Motown STML 12167
95	74	NIGHT AND DAY Joe Jackson		A&M AMLH 64906
96	—	ARCHITECTURE & MORALITY Orchestral Manoeuvres In The Dark	●	Virgin DID 12
97	56	GOLD Steely Dan		MCA MCF 3145
98	—	STRAIGHT FROM THE HEART Patrice Rushen		Elektra K52352
99	73	1982 Status Quo	●	Vertigo/Phonogram 6302 189
100	NEW	IN CONCERT The Rolling Stones		Decca (Holland) 6640 037

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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."

Week-ending July 31, 1982

NEW

= NEW ENTRY — 1 = RE-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)

Compiled by BMRB for the BPI, Music & Video Week and BBC, based on 250 from a panel of 750 conventional record outlets. Qualification: LPs with a dealer price of £1.75 and upwards.

“TOO-RYE-AY”

KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS

Featuring The Single COME ON EILEEN

ORDER FROM POLYGRAM 01 590 6044

NEW LP

LP - MERS 5
CASS - MERSC 5
Available on Cassette

MUSIC & VIDEO WEEK

MUSIC MARKET SURVEY

PERFORMANCE RATINGS FOR APRIL-JUNE '82

The graphs and performance surveys were prepared from statistics supplied by BMRB based on a weekly sample of sales through 250 record shops in the UK. Albums are those with a dealer price of not less than £1.75.

SINGLES: MARKET SHARES %

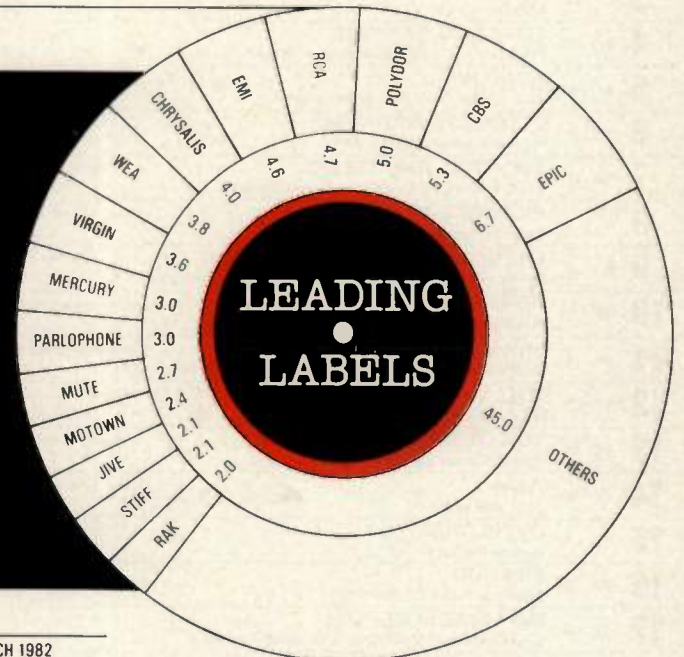
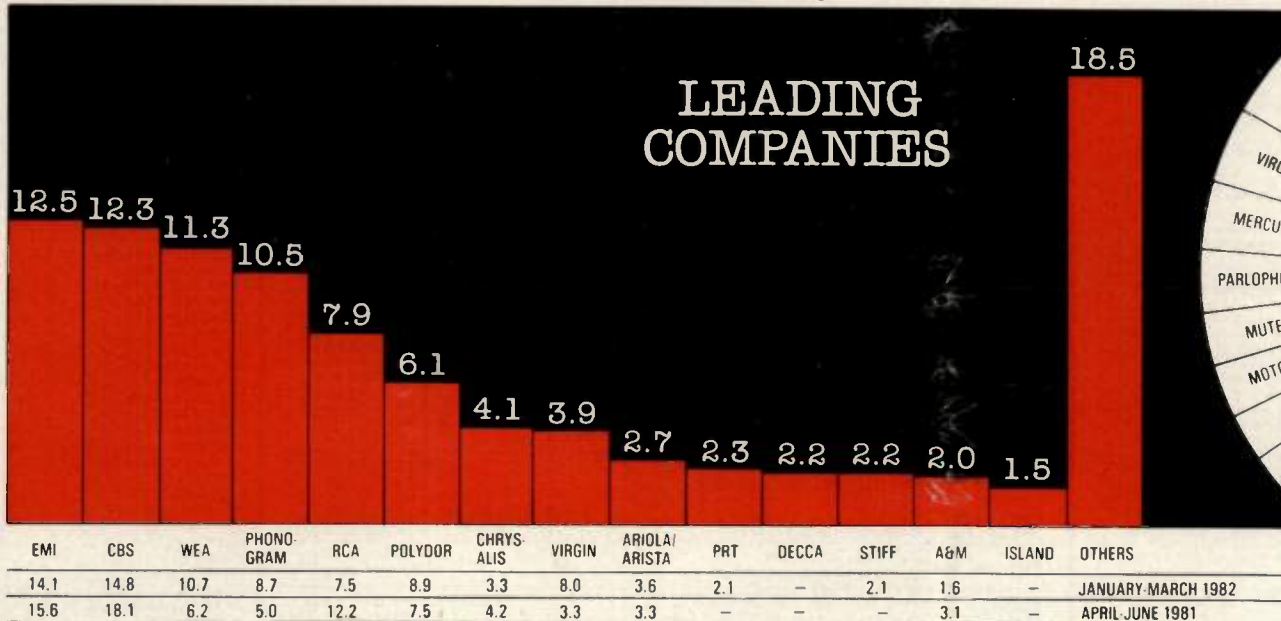


CHART PERFORMANCE SURVEY

ARTISTS

- 1 Paul McCartney with Stevie Wonder
- 2 Adam Ant
- 3 Yazoo
- 4 ABC
- 5 Madness
- 6 PhD
- 7 Tightfit
- 8 Nicole
- 9 Shalamar
- 10 England World Cup Squad

PRODUCERS

- 1 Trevor Horn
- 2 George Martin
- 3 Andy Hill
- 4 Ant/Marco/Hughes

- 5 Langer/Winstanley
- 6 Clarke/Radcliffe/Miller
- 7 Cy Langston/PhD
- 8 Tim Friese-Greene
- 9 Robert Jung
- 10 Colin Thurston

WRITERS

- 1 Paul McCartney
- 2 Ant/Marco
- 3 Vince Clarke
- 4 ABC
- 5 Hymas/Diamond
- 6 Barson/Thompson
- 7 Siegel/Greedus
- 8 Souer/Duiser
- 9 Hodges/Peacock
- 10 Hill/Martin

PUBLISHERS (Individual)

- 1 EMI Music
- 2 Warner Brothers Music
- 3 Chappell Music
- 4 Jobete Music
- 5 RAK Publishing
- 6 Carlin Music
- 7 Virgin Music
- 8 Sonet Publishing
- 9 Zomba Publishers
- 10 MPL Communications

PUBLISHERS (Corporate)

- 1 Warner Brothers Music
- 2 EMI Music
- 3 Chappell Music
- 4 Carlin Music

TOP 10

- 1 Ebony And Ivory, Paul McCartney with Stevie Wonder, Parlophone R6054
- 2 Goody Two Shoes, Adam Ant, CBS A2367
- 3 Only You, Yazoo, Mute MUTE 020
- 4 I Won't Let You Down, PhD, WEA K79209

- 5 House Of Fun, Madness, Stiff BUY 146
- 6 A Little Peace, Nicole, CBS A2365
- 7 The Look Of Love, ABC, Neutron/Phonogram NT 103
- 8 Fantasy Island, Tightfit, Jive JIVE 13
- 9 This Time (We'll Get It Right)/England, We'll Fly The Flag, England World Cup Squad, England ER 1
- 10 Torch, Soft Cell, Some Bizzare/Phonogram BZS 9

ALBUMS: MARKET SHARES %

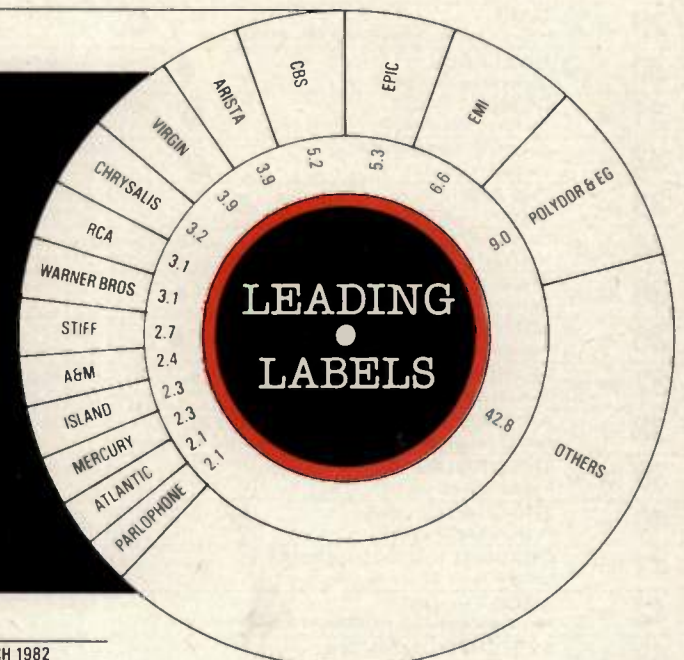
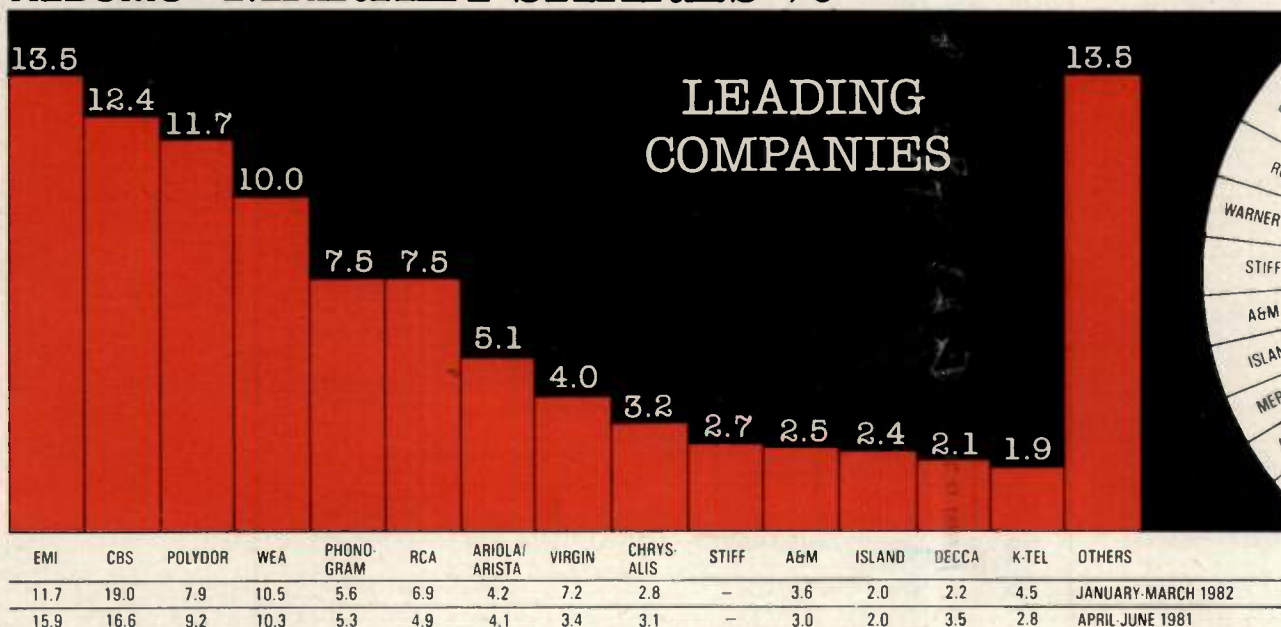


CHART PERFORMANCE SURVEY

ARTISTS

- 1 Madness
- 2 Roxy Music
- 3 Barry Manilow
- 4 Paul McCartney
- 5 Duran Duran
- 6 Haircut One Hundred
- 7 Iron Maiden
- 8 Barbra Streisand
- 9 Status Quo
- 10 Queen

PRODUCERS

- 1 Langer/Winstanley

- 2 Rhett Davies/Roxy Music
- 3 Barry Manilow
- 4 George Martin
- 5 Colin Thurston
- 6 Bob Sargeant
- 7 Martin Birch
- 8 Status Quo
- 9 Nigel Wright
- 10 Vangelis

TOP 10

- 1 Complete Madness, Madness, Stiff HIT-TV 1

- 2 Avalon, Roxy Music, EG (Polydor) EGHP 50
- 3 Barry Live in Britain, Barry Manilow, Arista ARTV 4
- 4 Tug Of War, Paul McCartney, Parlophone PCTC 259
- 5 Pelican West, Haircut One Hundred, Arista HCC 100
- 6 The Number Of The Beast, Iron Maiden, EMI EMC 3400
- 7 Rio, Duran Duran, EMI EMC 3411
- 8 Love Songs, Barbra Streisand, CBS 10031

- 9 1982, Status Quo, Vertigo/Phonogram 6302 189
- 10 Chariots Of Fire, Vangelis, Polydor POLS 1026

MISCELLANEOUS/SOUNDTRACKS

- 1 Chartbusters (Ronco)
- 2 Shape Up and Dance with Angela Rippon (Volume 2)

- 3 Disco UK & Disco USA (Ronco)
- 4 James Bond Greatest Hits
- 5 Music Of Quality and Distinction (Volume One) — BEF
- 6 Action Trax (K-tel)
- 7 Overload (Ronco)
- 8 Turbo Trax (K-tel)
- 9 Fame — Original Soundtrack
- 10 Shape Up and Dance with Felicity Kendal (Volume 1)

CHART FOR
WEEK-ENDING
JULY 31

ORDER FORM CHART

TOP 100 ALBUMS

— NEW ENTRY
— 1 — RE-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)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number (Distributor) C: Cassette
1	1	5	FAME Original Soundtrack—Various (Michael Gore)	Polydor/RSO 2479 253 (F) C: 3216 265
2	16	2	THE KIDS FROM FAME Various (Barry Fasman)	BBC REP 447 (A) C: ZCH 447
3	1	5	THE LEXICON OF LOVE ABC (Trevor Horn)	Neutron/Phonogram NTRS 1 (F) C: NTRSC 1
4	3	3	LOVE AND DANCING The League Unlimited Orchestra (Martin Rushent)	Virgin OVED 6 (C) C: OVEDC 6
5	4	9	AVALON Roxy Music (Rhett Davies/Roxy Music)	EG (Polydor) EGHP 50 (F) C: EGHP 50
6	9	14	COMPLETE MADNESS Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV 1
7	12	13	TROPICAL GANGSTERS Kid Creole & The Coconuts (August Darnell)	Zel/Island ILPS 7016 (E) C: ICT 7016
8	5	4	PICTURES AT ELEVEN Robert Plant (Robert Plant)	SwanSong SSK 59418 (W) C: SK4 59418
9	6	20	THE CONCERT IN CENTRAL PARK Simon and Garfunkel (Simon/Garfunkel/Ramone/Halee)	Geffen GEF 96008 (C) C: 40/96008
10	10	7	ABRACADABRA The Steve Miller Band (Miller/Mallaber)	Mercury/Phonogram 6302 204 (F) C: 7144 204
11	8	4	MIRAGE Fleetwood Mac (Buckingham/Dashut/Caillat/Fleetwood Mac)	Warner Brothers K56952 (W) C: K4 56952
12	7	8	STILL LIFE (AMERICAN CONCERT 1981) The Rolling Stones (The Glimmer Twins)	Rolling Stones CUN 39115 (E) C: CUN 39115
13	18	13	TUG OF WAR Paul McCartney (George Martin)	Parlophone PCTC 259 (E) C: TC-PCTC 259
14	17	16	ASIA Asia (Mike Stone)	Geffen GEF 85577 (C) C: 40/85577
15	14	5	OVERLOAD Various (Various)	Ronco RTL 2079 (B) C: 4CRTL 2079
16	20	19	FRIENDS Shalamar (Leon F Sylvers III)	Solar K52345 (W) C: K452345
17	13	4	IMPERIAL BEDROOM Elvis Costello & The Attractions (Geoff Emerick)	F.Beat XXLP 17 (W) C: XXC 17
18	11	3	SCREAMING FOR VENGEANCE Judas Priest (Tom Allom)	CBS 85941 (C) C: 40/85941
19	15	11	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
20	27	6	NON-STOP ECSTATIC DANCING Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZX 1012 (F) C: BZM 1012
21	19	12	NIGHT BIRDS Shakatak (Nigel Wright)	Polydor POLS 1059 (F) C: POLSC 1059
22	—	—	DONNA SUMMER Donna Summer (Quincy Jones)	Warners Brothers K99163 (W) C: K4 99163
23	23	8	THREE SIDES LIVE Genesis (Genesis)	Charisma/Phonogram GE 2002 (F) C: GEMC 2002
24	25	5	FABRIQUE Fashion (Zeus B Held)	Arista SPART 1185 (F) C: TCART 1185
25	33	13	ARE YOU READY Bucks Fizz (Andy Hill)	RCA RCALP 8000 (R) C: RCAF 8000
26	21	5	HAPPY TOGETHER Odyssey (Jimmy Douglass)	RCA RCALP 6036 (R) C: RCAF 6036
27	24	29	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40 10031
28	31	8	WINDSONG Randy Crawford (Tommy Lipuma)	Warner Brothers K57011 (W) C: K4 57011
29	26	40	DARE Human League (Martin Rushent/Human League)	Virgin V 2192 (C) C: TCV 2192
30	28	12	HOT SPACE Queen (Queen/Mack)	EMI EMA 797 (E) C: TC-EMA 797
31	34	11	COMBAT ROCK The Clash (The Clash/Glyn Johns)	CBS FMLN 2 (C) C: FMLN 40/2
32	38	19	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F) C: POLSC 1026
33	36	3	THE ANVIL Visage (Visage/Midge Ure)	Polydor POLD 5050 (F) C: POLDC 5050
34	39	186	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40 82419
35	49	35	TIN DRUM Japan (Steve Nye)	Virgin V 2209 (C) C: TCV 2209
36	35	40	BODY TALK Imagination (Tony Swain & Steve Jolley)	R&B RBLP 1001 (A) C: ZCRB 1001
37	42	37	PEARLS Elkie Brooks (Gus Dudgeon)	A&M ELK 1981 (C) C: CLK 1981
38	59	2	A CONCERT FOR THE PEOPLE (BERLIN) Barclay James Harvest (Harvest/Lawrence/Southerington)	Polydor POLD 5052 (F) C: POLDC 5052
39	65	2	THE SINGLES Roy Wood (Various)	Speed SPEED 1000 (A) C: ZCSPE 1000
40	22	7	THE CHANGELING Toyah (Steve Lillywhite)	Safari VOOR 9 (SP) C: VOORC 9
41	41	11	ORIGINAL MUSIQUARIUM I Stevie Wonder (Stevie Wonder)	Motown TMSP 6012 (R) C: CTMSP 6012
42	29	3	GOOD TROUBLE REO Speedwagon (Cronin/Richrath/Bearish/Gratzer)	Epic EPC 85789 (C) C: 40/85789
43	32	10	SWITCHED ON SWING The Kings Of Swing Orchestra (Bob James/Julian Lee)	K-tel ONE 1166 (K) C: OCE 2166
44	46	7	STAGE-STRUCK David Essex (David Essex)	Mercury/Phonogram MERS 4 (F) C: MERC 4
45	—	—	CAN'T STOP THE CLASSICS Louis Clark/The Royal Philharmonic Orch (Jarrett/Reidman)	K-tel ONE 1173 (K) C: OCE 2173
46	37	16	THE NUMBER OF THE BEAST Iron Maiden (Martin Birch)	EMI EMC 3400 (E) C: TC-EMC 3400
47	50	22	PELICAN WEST Haircut One Hundred (Bob Sargeant)	Arista HCC 100 (F) C: TCHC 100
48	58	11	THE EAGLE HAS LANDED Saxon (Saxon)	Carrere CAL 137 (R) C: CAC 137
49	59	4	FOR THOSE ABOUT TO ROCK AC/DC (Robert John Lange)	Atlantic K50851 (W) C: K4 50851
50	66	2	NOT SATISFIED Aswad (Aswad/Michael Campbell)	CBS 85666 (C) C: 40/85666
51	45	38	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number (Distributor) C: Cassette
52	46	34	NON-STOP EROTIC CABARET Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZ LP 2 (F) C: BZ MC 2
53	87	2	THE PARTY'S OVER Talk Talk (—)	EMI EMC 3413 (E) C: TC-EMC 3413
54	71	19	FIVE MILES OUT Mike Oldfield (Mike Oldfield)	Virgin V2222 (C) C: TCY 2222
55	67	26	ALL FOR A SONG Barbara Dickson (Mike Batt)	Epic EPC 10030 (C) C: 40 10030
56	68	9	THE HUNTER Blondie (Mike Chapman)	Chrysalis CDL 1384 (F) C: ZCDL 1384
57	30	3	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029
58	40	16	A FLOCK OF SEAGULLS A Flock Of Seagulls (Mike Howlett)	Jive HOP 201 (C) C: HOPC 201
59	62	11	SULK The Associates (Mike Hedges/Associates)	Associates ASCL 1 (W) C: ASCC 1
60	44	5	TURBO TRAX Various (Various)	K-tel NE 1176 (K) C: CE 2176
61	64	2	ASSEMBLAGE Japan (Singer/Morodo/Punter)	Hansa HANLP 1 (A) C: ZCHANLP 1
62	52	14	BARRY LIVE IN BRITAIN Barry Manilow (Barry Manilow)	Arista ARTV 4 (F) C: ARTVC 4
63	53	7	TROOPS OF TOMORROW Exploited (Tony Spath/Exploited)	Secret SEC 8 (C) C: TSEC 8
64	78	50	RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W) C: 456344
65	72	18	SKY 4—FORTHCOMING Sky (Sky/Clark/Bendall)	Ariola ASKY 4 (A) C: ZCASK 4
66	83	11	BROADSWORD AND THE BEAST Jethro Tull (Paul Samwell-Smith)	Chrysalis CDL 1380 (F) C: ZCDL 1380
67	51	9	JJ Junior (Bob Carter)	Mercury/Phonogram MERS 3 (F) C: MERSC 3
68	69	10	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
69	43	3	I'VE NEVER BEEN TO ME Charlene (Ron Miller)	Motown STML 12171 (R) C: CSTML 12171
70	54	35	FOREIGNER Foreigner (Robert John Lange)	Atlantic K 50796 (W) C: K450796
71	55	10	EYE IN THE SKY The Alan Parsons Project (Alan Parsons)	Arista 204 666 (F) C: 404 666
72	95	3	LOVE HAS FOUND ITS WAY Dennis Brown (Gibbs/Lindo/Brown)	A&M AMLH 64886 (C) C: CAM 64886
73	90	2	JUNKYARD The Birthday Party (Tony Cohen)	4AD CAD 207 (I/P) C: None
74	79	4	ON THE LINE Gary U.S. Bonds (Bruce Springsteen/Miami Steve)	EMI America AML 3022 (E) C: TC-AML 3022
75	77	7	12 GREATEST HITS VOLUME 2 Neil Diamond (Various)	CBS 85844 (C) C: 40/85844
76	61	20	THE GIFT The Jam (Peter Wilson)	Polydor POLD 5055 (F) C: POLDC 5055
77	57	12	THE CONCERTS IN CHINA Jean Michel Jarre (Francis Dreyfus)	Polydor PODV 3 (F) C: PODVC 3
78	84	2	WILD DOGS The Rods (Canedy/Feinstein/Pearson)	Arista SPART 1196 (F) C: TCART 1196
79	97	2	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC-SHDW 411
80	48	3	LOVE SONGS Shirley Bassey (Johnny Harris)	Applause APKL 1163 (K) C: APKL 2163
81	—	1	HUNKY DORY David Bowie (Ken Scott)	RCA INTS 5064 (R) C: INTK 5064
82	100	11	WE ARE... THE LEAGUE Anti-Nowhere League (Aurable Prods)	WXYZ LMNOP 1 (P/FP) C: LMNOPC 1
83	93	7	SHAPE UP & DANCE/F. KENDAL (Vol One) Felicity Kendal (Martin Levan)	Lifestyle LEG 1 (C) C: LEGC 1
84	89	3	MAKIN' MOVIES Dire Straits (Irvine/Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
85	70	7	ALL THE GREAT HITS Diana Ross (Various)	Motown STMA 8036 (R) C: STMA 8036
86	98	2	THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	RCA INTS 5063 (R) C: INTK 5063
87	92	9	PENTHOUSE & PAVEMENT Heaven 17 (BEF)	Virgin V2208 (C) C: TCV 2208
88	—	1	STRAIGHT BETWEEN THE EYES Rainbow (Roger Glover)	Polydor POLD 5056 (F) C: POLDC 5056
89	80	5	ALL THE BEST COWBOYS HAVE CHINESE EYES Pete Townshend (Chris Thomas)	Atco K50889 (W) C: K4 50889
90	82	16	SHAPE UP & DANCE/A. RIPPON (Vol Two) Angela Rippon (R. Simon)	Lifestyle LEG 2 (C) C: LEGC 2
91	99	6	KISS Kiss (Michael James Jackson)	Casablanca/Phonogram CANL 1 (F) C: CANLC 1
92	63	11	SELECT Kim Wilde (Ricky Wilde)	Rak SRAK 548 (E) C: TC-SRAK 548
93	94	30	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 56789
94	96	2	THROWIN' DOWN Rick James (Rick James)	Motown STML 12167 (R) C: CSTML 12167
95	74	5	NIGHT AND DAY Joe Jackson (Kershnerbaum/Jackson)	A&M AMLH 64906 (C) C: CAM 64906
96	—	1	ARCHITECTURE & MORALITY Orchestral Manoeuvres In The Dark (Mainwaring/Howlett/OMD)	Virgin DID 12 (C) C: DIDC 12
97	56	5	GOLD Steely Dan (Gary Katz)	MCA MCF 3145 (C) C: MCFC 3145
98	—	1	STRAIGHT FROM THE HEART Patrice Rushen (Mims Jr/Rushen)	Elektra K52352 (W) C: K4 52352
99	73	15	1982 Status Quo (Status Quo)	Vertigo/Phonogram 6302 189 (F) C: 7144 189
100	—	—	IN CONCERT The Rolling Stones (The Rolling Stones)	Decca (Holland) 6640 037 (IMS/F) C: None

ARTISTS

ABC	49
AC/DC	58
A FLOCK OF SEAGULLS	82
ANTI-NOWHERE LEAGUE	14
ASIA	59
ASSOCIATES, The	50
ASWAD	80
BASSEY, Shirley	73
BIRTHDAY PARTY, The	56
BONDS, Gary U.S.	74
BOWIE, David	81
BROOKS, Elkie	37
BROWN, Dennis	72
BUCKS FIZZ	25
CHARLENE	69
CLARK, Louis & The RPO	45
CLASH, The	31
COSTELLO, Elvis & The	17
CRAWFORD, Randy	28
CREOLE, Kid & The	7
Coconuts	93
CROSS, Christopher	75
DIAMOND, Neil	55
DICKSON, Barbara	84
DIRE STRAITS	19
DURAN DURAN	44
ESSEX, David	63
EXPLOITED	1
FAME (Film)	24
FASHION	11
FLEETWOOD MAC	70
FOREIGNER	23
GENESIS	38
HARVEST, Barclay James	47
HAIRCUT ONE HUNDRED	87
HEAVEN 17	29
HUMAN LEAGUE	36
IMAGINATION	46
IRON MAIDEN	95
JACKSON, Joe	76
JAM, The	93
JAMES, Rick	36
JAPAN	77
JARRE, Jean Michel	66
JETHRO TULL	18
JUDAS PRIEST	67
JUNIOR	83
KENDAL, Felicity	2
KIDS FROM FAME, The (TV)	43
KINGS OF SWING ORCHESTRA, The	91
KISS	4
LEAGUE UNLIMITED ORCHESTRA, The	13
MCCARTNEY, Paul	6
MADNESS	62
MANILOW, Barry	34
MEAT LOAF	10
MILLER BAND, The Steve	26
ODYSSEY	54
OLDFIELD, Mike	96
ORCHESTRAL MANOEUVRES IN THE DARK	15
OVERLOAD	71
PARSONS PROJECT, The Alan	8
PINK FLOYD	30
PLANT, Robert	51
QUEEN	88
RAINBOW	42
REO SPEEDWAGON	90
RIPPON, Angela	77
RODS, The	12
ROLLING STONES, The	100
ROSS, Diana	85
ROXY MUSIC	5
RUSHEN, Patrice	98
SAXON	21
SHAKATAK	16
SHALAMAR	9
SIMON & GARFUNKEL	57
SKY	65
SOFT CELL	20
STATUS QUO	99
STEELY DAN	97
STREISAND, Barbra	27
SUMMER, Donna	22
TALK TALK	53
TOWNSHEND, Pete	89
TOYAH	40
TURBO TRAX	60
VANGELIS	32
VISAGE	33
WILDE, Kim	92
WONDER, Stevie	41
WOOD, Roy	39

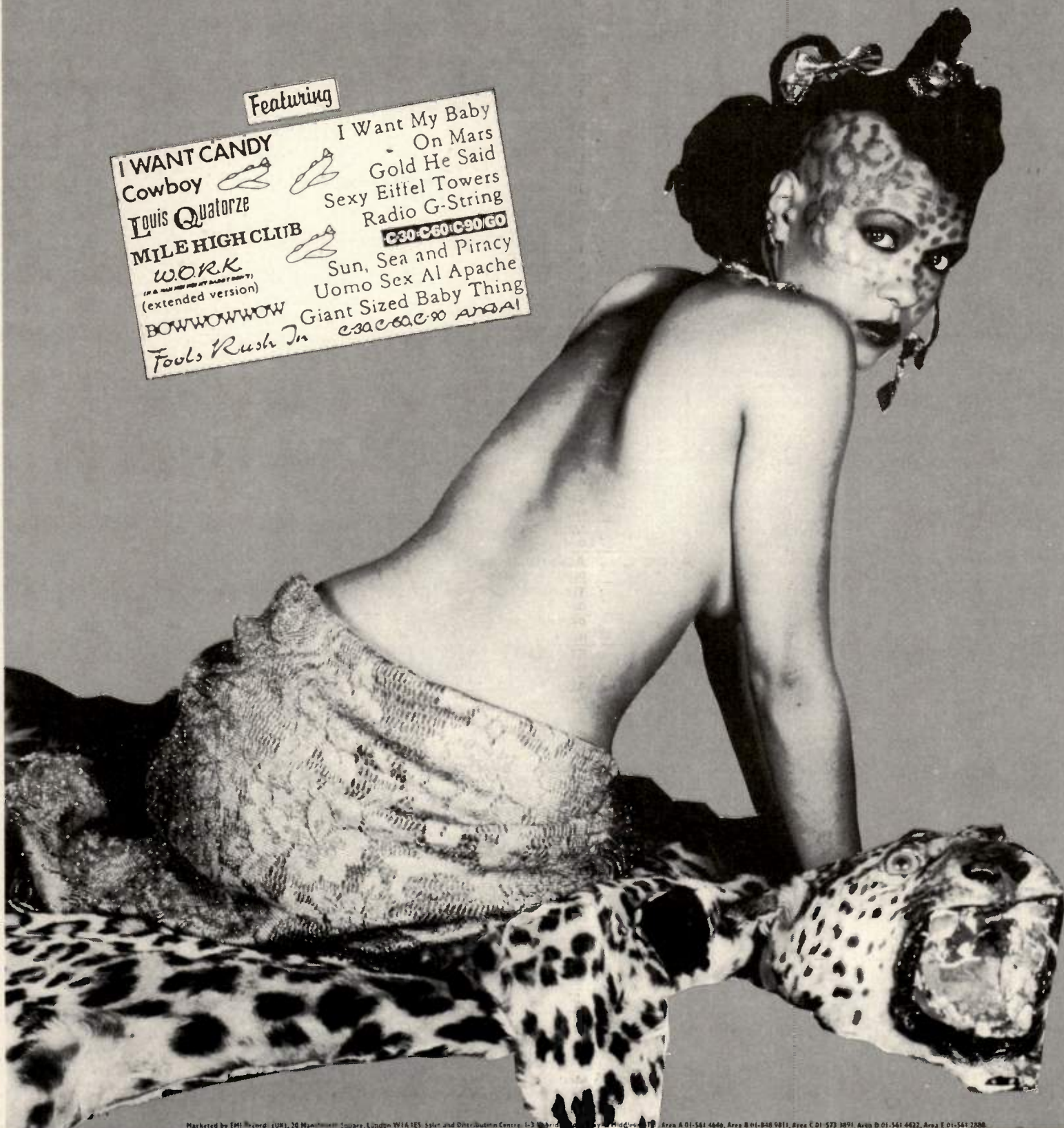
DISTRIBUTORS' code
— see singles releases
pageCompiled by BMRB for the
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I WANT CANDY

16 Original Recordings on E.M.I. Records and Tapes

◀BOWWOWWOW▶

EMC 3416



Featuring

I WANT CANDY	I Want My Baby
Cowboy	On Mars
Louis Quatorze	Gold He Said
MILE HIGH CLUB	Sexy Eiffel Towers
WORK	Radio G-String
(extended version)	C30-C60-C90-GO
BOWWOWWOW	Sun, Sea and Piracy
Fools Rush In	Uomo Sex Al Apache
	Giant Sized Baby Thing
	C30-C60-C90-GO

Marketed by EMI Records (UK), 20 Manly Street, London W14 7ES Sales and Distribution Centre, 1-3 Midland Street, London W1A 0AB Area A 01-561 4646, Area B 01-561 4647, Area C 01-573 3891, Area D 01-561 4432, Area E 01-561 2886

SELECT SINGLES



BUSTER BLOODVESSEL: of Bad Manners

CHART CERTS:
NICOLE
Give Me More Time (CBS A2647, CBS).
BAD MANNERS
My Girl Lollipop (Magnet (12) MAG 232, PRT).
KOOL & THE GANG
Big Fun (De-Lite DE(X)7, PolyGram).
YAZOO
Don't Go Remixes (Mute (12) YAZ001, Rough Trade/Spartan).
BOW WOW WOW
Louis Quatorze (RCA 263, RCA).
CHARLENE
It Ain't Easy Comin' Down (Motown TMG 1272, RCA).
KATE BUSH
The Dreaming (EMI 5296, EMI).
PINK FLOYD
When The Tigers Broke Free (Harvest HAR 5222, EMI).

Surprise release pick:
SQUEEZE
When The Hangover Strikes (A&M AMS 8237, CBS).
Torch smoulderer.

Hard Rock Pick:
DEMON
Have We Been Here Before (Carrere CAR 249, RCA).
TOM PETTY
Refug e (MCA MCA(P) 778, CBS).

Revival Pick:
T REX
Children Of The Revolution EP (MARC 20(EP) EMI):

Reggae Pick:
SANDRA REID
Ooh Boy (Sir George (12) TRY 3) Top Ranking). New catalogue number, licensing.
JUNE LODGE
Someone Loves You Honey (Dance/Arista ARIST 477, PolyGram). Crossover potential.

Disco Pick:
PATRICK BOOTHE
Never Knew Love Like This Before (Streetwave STR A(13)2596, CBS).
DISTINCTION
That's The Way I Like It (Hansa HANSA (12) 16, PRT).
TONY CROCKETT
Queen Of Hearts (Alternative ALT 010, Pinnacle).
SEARCH
Peanut Butter And Jam (Philly World Records PWSL 103, PRT).

New Band Pick (first single):
THE PENCILS
Watching The Tears (Next NX 701, CBS).

Indie Pick:
WEEKEND
Past Meets Present/Midnight Slows (Rough Trade RT 107, Rough Trade).
THE SWIM
Talking To A Shadow (ZimZam ZZ4, Indies).
HURRAH!
The Sun Shines Here (Kitchenware SK2, Red Rhino/Rough Trade).
GAMMER AND HIS FAMILIARS
Will The New Baby (Gammer GAMMER 5, (IKF).

Ballad Pick:
THE BAND AKA
When You Believe In Love (Epic EPC (13)A2602, (CBS).

Personal Pick:
SUN YAMA
Subterranean Homesick Blues (Statik TRANS-1, Stage One).
THE GIST
Love At First Sight (Rough Trade RT085, Rough Trade).

Futurist Pick:
CHINA CRISIS
African And White (Inevitable INEV 011 (12).
BLANCMANGE
Feel Me (London BLANC 2, PolyGram).

CONTINUED ON FACING PAGE

NEW SINGLES

Artist A-Side / B-Side Label No (Distributor)

ALICE, Lymm YOU KEEP ME HANGING ON/Pretty Girl **RSR RSR 01** 12" only (P)
ALLY, Patrick JUST ANOTHER NIGHT/You Are All I Need **Tabz TRD 14382** 12" only (JS)
ASSOCIATES, The 18 CARAT LOVE AFFAIR/LOVE HANGOVER (Double A Side) **Associates ASC 3** Pic Bag (W)
ASSOCIATES, The 18 CARAT LOVE AFFAIR/Voluntary Wishes Swopit Productions/Love Hangover **Associates ASC 3T** 12" Pic Bag (W)
ATKINSON, Sweet Pea **GIRLS FALL FOR ME/**Shall I Wait **Island WIP 6808; 12WIP 6808** 12" (E)
BALL, Kenny And His Jazzmen **CLAP TRAP PART I/**Part II **Mont MM 101** (SP)
BOLAN, Marc **SING ME A SONG/**Endless Sleep/The Liac Hand Of Menthol Dan Rarn **MBFS 001** 12" Pic Disc (P)
BOOKER T & THE MG's SOUL LIMBO/Soul Clap '69 **Stax STAX 1011** (R)
BRAITHWAITE, Norman **Albert CAN'T FINISH THE SONG/**Why Do I Go Fishin' **Solid STOP 002** Pic Bag (SO)
CABELL, Sly **FEELIN' FINE/**Feelin' Fine (Special Club M.x) **Virgin VS 525** Pic Bag; **VS 525** 12" 12" Pic Bag (C)
CHARLENE IT AIN'T EASY COMIN' DOWN/Nunca He Ido Mell/I Could See Myself **Motown TMG 1272** Pic Bag (R)
CHURCH, THE ALMOST WITHOUT YOU/Life Speeds Up **Carrere CAR 247** Pic Bag (R)
CLIFF, Jimmy **MIDNIGHT ROCKERS/**True Lover **Oneness ONE 002** 12" only (JS)
CLIFF, Jimmy **ROOTS RADICAL/**Rub A Dub Partner **CBS A2604** Pic Bag (C)
CLIFFORD, Linda **RED LIGHT/**Half And Monty (Instrumental) **RSO RSD 64** Pic Bag (F)
CLIFFORD, Linda **RED LIGHT** (FULL LENGTH VERSION)/IRENE CARA: Hot Lunch **RSO RSOX 64** 12" (F)
CLIQUE AFRIQUE CLIQUE AFRIQUE/(Part 2) **PRT 7P 245** Pic Bag; **12P 245** 12" (A)
COOLAH JAH IS FOR EVERYONE/Partial Rhythm **Pops PBR 001** 12" only (JS)
COSTELLO, Elvis And the Attractions **MAN OUT OF TIME/**Town Cryer **F.Beats XX28** Pic Bag (W)
COSTELLO, Elvis And the Attractions **MAN OUT OF TIME/**Town Cryer/Imperial Bedroom **F.Beats XX28T** 12" (W)
CROCKETT, Tony **QUEEN OF HEARTS/**Plane Jane **Alternative ALT 010S** 12" only (P)
CULTURE, Bobby **HEALTH AND STRENGTH/**Buenos Cias **Leggo LG 003** 12" only (JS)
DANIELS, Jill **RASTAFARIAN DELIGHT/**Crying Again **Jade JD 3** (P)
DEMON HAVE WE BEEN HERE BEFORE?/Victim Of Fortune **Carrere CAR 249** Pic Bag (R)
DENYM **BEAUTY/**Selassi I **Occult S82 CU51351** (Self)
DISRUPTERS, The **SHELTERS FOR THE RICH** (3-Track EP) **Radical Change RC 2** Pic Bag (BK/I)
DREAD, Sammy **BE MINE/**(Version) **Love Light LJ 001** 12" only (JS)
DRIFTERS, The **YOU BETTER MOVE ON/**Save The Last Dance For Me **Atlantic K11743** Pic Bag (W)
DUNE **DANCIN' HEATWAVE/**Lovers Run Away! **Ultra ULT 1002** Pic Bag (A)
DUNN & BRUCE **STREET SHOUT FOR JOY/**Yearnin' & Burnin' **Satril SAT 500** (SP)
DUNN & BRUCE **STREET SHOUT FOR JOY/**Yearnin' And Burnin' (Extended Version) **Satril 12 SAT 500** 12" (SP)
FABULOUS FIVE, The **OOH AAH/LEE PERRY**: Dreadlocks In Moonlight **Island IPR 2056** (E)
FAME, Georgie **THE HURRICANE/**The Hurricane Part II (Instrumental) **My MY 001** (C)
FARMERS BOYS, The **WHATEVER IS HE LIKE/**I Lack Concentration **Backs Recording Company NCH 001** Pic Bag (BK/I)
FITZROY, Edi **CHANT IT TO THE RHYTHM/**The Truth **Musical Ambassador MAP D001** 12" only (JS)
FRACTURE A SIGN/eba **Shock SHOCK 1** (RT)
GEILS BAND, J **LOVE STINKS/**Till The Walls Come Tumblin' Down **EMI America EA 141** Pic Bag (E)
GO-GOs, The **VACATION/**Beatnik Beach **I.R.S./A&M GON 103** (C)
HAMILTON, Ray **TAKE YOUR TIME/**Take Your Time: The Ultimate Mixx **Excaliber EXC 522; EXCL 522** 12" (A)
ICON **AD DON'T FEED US SHIT EP** **Radical Change RC 3** Pic Bag (BK/I)
INDEX **THE LOVE YOU'VE BEEN FAKIN'/**(Instrumental) **Excaliber EXC 521; 12EXCL 521** 12" (A)
JUDAS PRIEST YOU'VE GOT ANOTHER THING COMING/Exciter (Live Version) **CBS A2611** Pic Bag (C)
KADETTES FIREBALL XL5/eba **Blank GET 1** Pic Bag (Menace Breakers/I)
KIDS FROM FAME, The **HI FIDELITY/**I Still Believe In Me **RCA 254** (R)
KING, Evelyn **LOVE COME DOWN/**(Instrumental) **RCA RCAT 249** 12" (R)
KOOL & THE GANG **BIG FUN/**Get Down On It (Extended Re-mix) **Delite DE 7** Pic Bag (F)
KOOL & THE GANG **BIG FUN** (LONG VERSION)/Get Down On It (Extended Re-mix) **Delite DEX 7** Pic Bag (F)
LAMB, Annabelle I **KNOW HOW LOVE GOES/**Electronic Toys **A&M AMS 8240** Pic Bag (C)
LATTER, Gene **ROCK BABY ROCK/**Sweet Sugar Ray **Magnet MAG 230** (A)
MANEATERS 9 TO 5/**SUZI PINNS**: Jerusalem **EGO (Polydor) EGO 8** Pic Bag (F)
MARIETTA DO YOU WANNA DANCE/Only In Your Eyes I See **Polydor POSP 483** Pic Bag (F)
MILLIE SWEET WILLIAM/Wings Of A Dove **Island WIP 6811** (E)
MIRO **MIROE NIGHTS OF ARABIA/**Do Androids Dream **CBS A2429** Pic Bag (C)
MODERN ROMANCE **FEATURING JOHN DU PHEZ** CHERRY PINK AND APPLE BLOSSOM WHITE/Who Is Johr Du Phez **WEA K19245** Pic Bag (W)
MORRIS, David **SATURDAY NIGHT/**(Instrumental) **Beckett BK 54; BKSL 4** 12" (A)
NENAD (MARIE'S THE NAME) HIS LATEST FLAME/Sanja Camab **AMA 1** Pic Bag (A)
NICO AND THE INVISIBLE GIRLS PROCESSIONS/ALL TOMORROW'S PARTIES/NICO: Femme Fatale (Live)/Secret Side (Live) **Half  REC12** 12" (IKF)
O'BRIEN, Dermot **WHAT'S GOING TO HAPPEN TO US/**A Bunch Of Thyme **Ritz RITZ 021** Pic Bag (SP)
ORANGE JUICE TWO HEARTS TOGETHER/Hokoyo (Double A Side) **Polydor POSP 470** Pic Bag; **POSP 470** 10" Pic Bag (F)
PARA MEDICS SQUAD THE MOVEMENT IN TIME EP **Gargoyle GRGL 2** (RT)
PARKS, Lloyd **NO WAR IN THE DANCE/**Rock Rock Rock Plantation **PL 011** 12" only (JS)
PIRATES, The **PETER GUNN** (4-Track EP) **Charly CYX 204** (SP)
POPULAR VOICE HOME FOR THE SUMMER/Hear The Sound **Backs Recording Company NCH 002** Pic Bag (BK/I)
POST, Mike **THEME FROM MAGNUM P.I./**Theme From The Rockford Files **Elektra K13167** Pic Bag (BK/I)
QUEEN **BACK CHAT/**Staying Power **EMI 5325** Pic Bag; **12EMI 5325** 12" Pic Bag (E)
RAPID DANCE FRAGMENTS OF YOUTH/Hidden So Well **Resolute R01** Pic Bag (I)
REEDY, Winston **PARADISE IN YOUR EYES/**Eden View **Dafala DAF 001** 12" only (JS)
ROBERTS, Tommy **THERE'S A DRINK IN IT/**I Don't Want To Go To The Disco **Runaway IUN 505** (A)
ROBERTSON, BA **DOT DOT DOT/**Keep Off The Grass **Asylum K13190** (W)
ROBIN AND THE MAD PROFESSORS MYSTIC LOVING/Special Loving **Ariwa ARI 1006** 12" only (JS)
ROBINSON, Tom **NOW MARTIN'S GONE/**Atmospherics **Panic NIC 1** Pic Bag (SO)
ROCKERS REVENGE WALKING ON SUNSHINE/Rockin' On Sunshine **London LON 11** (F)
ROCKERS REVENGE WALKING ON SUNSHINE/ACCAPELLA SUNSHINE/Rockin' On Sunshine/Walking On Sunshine **London LONX 11** 12"/SWRL 2203 12" (Import) (F)
ROMANELLI **CONNECTING FLIGHT/**Chain Reaction **21/Polydor POSP 484** (F)
SANDFORD, Chas **TEMPTATION/**Julie **Elektra K13188** (W)
SATURNALIA **INSIDE THE DEVIL'S CIRCLE/**The Promise **Burning Worlds BW 1** Pic Bag (Menace Breakers/I)
SCRITTI POLITTI **ASYLUMS IN JERUSALEM/**Jacques Derrida (Double A Side) **Rough Trade RT111** Pic Bag; **RT 111P** Pic Disc (RT)
SCRITTI POLITTI **ASYLUMS IN JERUSALEM/**Jacques Derrida (Extended Version)/A Slow Soul **Rough Trade RT 111T** 12" (RT)
SECTION A **TIME STANDS STILL/**Professional Girls/1982 **Subversive SUB 005** Pic Bag (BK/I)
SHARP, Al **THE POKE/**Keep On Pokin' **Solid STOP 001** Pic Bag; **12STOP 001** 12" Pic Bag (SO)
SIFFRE, Labi **NIGHTMARE/**The Love Thing **Polydor POSP 486** (F)
SIMON, Carly **WHY/CHIC: Why** **WEA K79300** Pic Bag; **K73900T** 12" Pic Bag (W)
STARR, Freddie **GREAT PRETENDER/**Spacerama **Towerbell TOW 24** (A)
SUGARHILL GANG **THE LOVER IN YOU/**(Instrumental) **Sugarhill SH 116; SHL 116** 12" (A)
SUN YAMA **SUBTERRANEAN HOMESICK BLUES/**More Cane Than Abel **trans- TRANS 1** Pic Bag (RT/SO)
SYLVIAN & SAKAMOTO **BAMBOO HOUSES/**Bamboo Music (Double A Side) **Virgin VS 510** Pic Bag; **VS 510-12** 12" Pic Bag (C)
TAURUS **TIME IS TIGHT/**Strike Out **RCA 262** (R)
TOWNSHEND, Pete **UNIFORMS/**Dance It Away **Atco K11751** Pic Bag; **K11751P** Pic Disc (W)
TWISTED NERVE **COURT IN SESSION** (EP) **Playlist PLAY 3** Pic Bag (I)
TZUKE, Judie **LATE AGAIN/**Water In Motion **Chrysalis CHS 2627** (F)
UROPA LULA **OUR LOVE HAS JUST BEGUN/**I Suddenly Remember Something **Arista ARIST 476** Pic Bag; **ARIST 12476** 12" Pic Bag (F)
VAMPIRES **HARRY'S HOUSE/**Mystery And Madness **Next NEX 702** Pic Bag (C)
VENDINO PACT **IDENTICAL TWINS/**Niagara **Manifesto MAN 1** (BK/I)
WARNES, Jennifer **I KNOW A HEARTACHE WHEN I SEE ONE/**Shot Through The Heart **Arista ARIST 480** (F)
YAZOO **DON'T GO (RE-MIX)/**DON'T GO (RE-MIX)/Winter Kills **Mute 12YAZ 001** 12" (RT/SP)

Almost Without You	C	IMarie's The Name/ His	N
Asylums In Jerusalem	S	Latest Flame	P
Back Chat	O	Midnight Rockers	C
Bamboo Houses	O	Movement In Time EP, The	P
Beauty	D	Mystic Loving	R
Be Mine	D	Nightmare	S
Big Fun	K	Nights Of Arabia	M
Can't Finish The Song	B	9 To 5	M
Chant It To The Rhythm	F	No War In The Dance	P
Cherry Pink And Apple Blossom	F	Now Martin's Gone	R
White	M	Ooh Ash	F
Clap Trap Part 1	B	Our Love Has Just Begun	U
Clique Afrique	C	Paradise In Your Eyes	R
Connecting Flight	R	Peter Gunn	P
Court In Session	T	Poke, The	S
Damn' Humwau	D	Processions	N
Don't Feed Us Shit EP	I	Processions Of Hearts	C
Don't Gili	V	Rastafarian Delight	D
Dot, Dot, Dot	R	Red Light	L
Do You Wanna Dance	M	Rock Baby Rock	C
18 Carat Love Affair	A	Roots Radical	M
Feelin' Fine	K	Saturday Night	D
Fireball XL5	K	Shelters For The Rich	D
Fragments Of Youth	R	Shout For Joy	F
Girts Fall For Me	A	Sigh, A	B
Great Pretender	S	Sing Me A Song	B
Harry's House	V	Soul Limbo	S
Have We Been Here Before?	D	Subterranean Homesick Blues	S
Health And Strength	C	Sweet William	M
Hi Fidelity	K	Take Your Time	H
Home For The Summer	P	Temptation	S
Hurricane, The	V	Theme From Magnum PI	P
Identical Twins	F	There's A Drink In It	R
I Know A Heartache When I See	W	Time Is Tight	B
One	L	Time Stands Still	S
I Know How Love Goes	S	Two Heads Together	T
Inside The Devil's Circle	L	Uniforms	O
It Ain't Easy Comin' Down	N	Vacation	G
Jah Is For Everyone	A	Walking On Sunshine	R
Just Another Night	A	Whatever Is He Like	F
Late Again	T	What's Going To	D
Love Come Down	K	Happen To Us	S
Love Hangover	A	Why	D
Lover In You, The	S	You Better Move On	A
Lovers Run Away!	D	You Keep Me Hanging On	A
Love Stinks	G	You've Got Another Thing	J
Man Out Of Time	C	Coming	

Distributor Code

A — PRT 01-640 3344
B — Ronco 01-876 8682
BK — Backs 0603 26221
BM — BiBi Magnetics 021-622 2377
BMD — Black Music Distributors
01-951 3177
C — CBS 01-960 2155
CON — Conifer 08954 40450
CS — Cassion 01-485 8704
D — Arcade 01-485 5622
E — EMI 01-561 8722
F — PolyGram 01-590 6044
FP — Faulty 01-727 0734
G — Lightning 01-969 8344
H — HR Taylor 021-622 2377
I — Cartel (Backs, Rough
Trade) and
Fast Product — 031 661 5811
Probe — 051 236 6591
Red Rhino — 0904 36499
Revolver — 0272 299105
IKF — 02514 20053
ILA — Independent Record Labels
Association 01-637 2111
JS — Jetstar 01-961 5818
K — K-tel 01-992 8000
L — Lugtons 01-348 9122
M — MSD — 01-602 3483
MK — 041-333 9553
MW — Making Waves 01-262 7377
P — Pinnacle 0689 73146
PK — Pickwick 01-200 7000
PR — President 01-839 4672
PRO — Projection 0702 72281
R — RCA 021-525 3000
RT — Rough Trade 01-221 7355
SO — Stage One 0428 4001
SP — Spartan 01-903 8223
T — Trojan 01-961 4565
TOL The Other Labels 01-624 1843
W — WEA 01-998 5929
WU — Wynd Up 061-798 9252
X — Clyde Factors 041-221 9844
Y — Relay 01-579 6125

Total releases: 96

July 30, 1982

NEW ALBUMS

Artist Title Label Cat No/Cassette No Dealer Price (Distributor)

ALLEN, Daevid **DIVIDED ALIEN** PLAYBAX 80 Charly **CR30218/-** £2.78 (SP)
 ANTHONY, Ray **I REMEMBER GLENN MILLER** Capitol **C068-86544/-** £2.89 (CON)
 ANVIL METAL ON METAL **Attic CAT 1130** (cassette) £2.89 (P)
 AURRA **A LITTLE LOVE** Battersea **BATLP 1/-** £3.20 (A)
 BEATLES, The **THE BEATLE INTERVIEWS** Everest **CBR 1008/KCBR 1008** £1.99/£2.20 (CS/WU)
 BEATLES, The Featuring Tony Sheridan **THE SAVAGE YOUNG BEATLES** Charly **CFM 701/-** £2.32 (SP)
 BERRY, Chuck **LIVE** Everest **CBR 1007/KCBR 1007** £1.99/£2.20 (CS/WU)
 BLAKEY, Art & The Jazz Messengers **MOANIN'** Blue Note **BSTF 84003/-** £2.89 (CON)
 BLAKEY, Art & The Jazz Messengers **A NIGHT IN TUNISIA** Blue Note **BSTF 84049/-** £2.89 (CON)
 BROWN, Les **LES BROWN'S IN TOWN** Capitol **C068-86543/-** £2.89 (CON)
 BUCKNER, Milt **ROCKIN' HAMMOND** Conifer **2C 068 85194/-** £2.89 (CON)
 CASTELL, Lacksley **MORNING GLORY** Negus Roots **NERLP 002/-** £2.80 (JS)
 CHACKSFIELD ORCHESTRA, Frank **LOVE IS IN THE AIR** Everest **CBR 1002/KCBR 1002** £1.99/£2.20 (CS/WU)
 CHAIN REACTION **X RATED DREAM** Attic **LAT 1135/-** £2.89 (P)
 CHART INVADERS, The **ROCK 'N' ROLL GREATS VOL 1: DO YOU WANNA DANCE** Everest **CBR 1018/KCBR 1018** £1.99/£2.20 (CS/WU)
 CLARK, Louis conducting The Royal Philharmonic Orchestra **HOOKED ON CLASSICS II - CAN'T STOP THE CLASSICS** K-tel **ONE 1173/-** (K)
 COLTRANE, John **BLUE TRAIN** Blue Note **BSTF 81577/-** £2.89 (CON)
 COOKE, Sam **TWISTIN' THE NIGHT AWAY** Everest **CBR 1012/KCBR 1012** £1.99/£2.20 (CS/WU)
 CRAZY CATS, The **SWISS KISS** Magnum Force **MFLP 012/-** £3.20 (A)
 CROSSFIRE **HYSTERICAL ROCHORDS** WEA **K90032/-** £3.20 (W)
 DANCE, The **SOUL FORCE** Statik **STATLP 12/-** £3.05 (SO/RT)
 DAVIS, Bette **MISS BETTE DAVIS** Platinum **PR1001/-** £2.89 (CON)
 DOMINO, Fats **THE FABULOUS MR D** Conifer **2C 068 83296/-** £2.89 (CON)
 DOMINO, Fats **HERE STANDS FATS DOMINO** Conifer **2C 068 82621/-** £2.89 (CON)
 DOMINO, Fats **I MISS YOU SO** Conifer **2C 068 83295/-** £2.89 (CON)
 DOMINO, Fats **MILLION SELLERS** Conifer **2C 068 83297/-** (CON)
 DOMINO, Fats **THIS IS FATS** Conifer **2C 068 83298/-** £2.89 (CON)
 EEK-A-MOUSE **SKIDIP** Greensleeves **GREL 41/-** £2.80 (JS)
 ELLINGTON, Duke **THE GREAT DUKE ELLINGTON** Everest **CBR 1009/KCBR 1009** £1.99/£2.20 (CS/WU)
 ELLINGTON, Duke **MONEY JUNGLE** Blue Note **BNP 25113/-** £2.89 (CON)
 HANCOCK, Herbie **MY POINT OF VIEW** Blue Note **BSTF 84126/-** £2.89 (CON)
 HAYMES, Dick **MOONDREAMS** Capitol **C068-81989/-** £2.89 (CON)
 HENDRIX, Jimi **RARE HENDRIX** President **ENTF 3000/-** £1.15 (P)
 HILL, Vince **WHILE THE FEELING'S GOOD** Everest **CBR 1016/KCBR 1016** £1.99/£2.20 (CS/WU)
 HOLIDAY, Billie **1942/1951/1954/** Conifer **2C 068 86527/-** £2.89 (CON)
 HOPKINS, Lightnin' **SINGS THE BLUES** Conifer **2C 068 83075/-** £2.89 (CON)
 HOPKINS, Lightnin' **STRUMS THE BLUES** Conifer **2C 068 83076/-** £2.89 (CON)
 JOHNSON, Plas **ROCKIN' WITH THE PLAS** Conifer **2C 068 86529/-** £2.89 (CON)
 JORDAN, Louis **GO BLOW YOUR HORN** Conifer **2C 068 84793/-** £2.89 (CON)
 KING, Earl **TRICK BAG** Conifer **2C 068 83299/-** (CON)
 LEADBELLY **LEADBELLY** Conifer **2C 068 80701/-** £2.89 (CON)
 LEE, Julia **PARTY TIME** Conifer **2C 068 86524/-** £2.89 (CON)
 LONDON, Julie **JULIE IS HER NAME** Conifer **5C 038 52385/-** £2.89 (CON)
 LUSTMORD **LUSTMORD** Sterile **SR 3/-** (RT)
 McAVOY, Gerry **BASSISCS** Bridgehouse **BHLP 005/-** £2.75 (Menace Breakers/I)
 MARLEY, Bob **RIDING HIGH** Everest **CBR 1004/KCBR 1004** £1.99/£2.20 (CS/WU)
 MERRELL, Ray **SEEDS OF LOVE** President **PRX 20/-** £1.54 (P)
 MIDNIGHT STAR **VICTORY** Atlantic **K52394/-** £3.20 (W)
 MILLS, Stephanie **TANTALISINGLY HOT** Casablanca/Phonogram **CANS 2/CANSC 2** £3.05/£3.15 (P)
 MONTENEGRO, Hugo & His Orchestra **BROADWAY MELODIES VOL 1** Everest **CBR 1003/KCBR 1003** £1.99/£2.20 (CS/WU)
 MORGAN, Lee **THE SIDEWINDER** Blue Note **BSTF 84157/-** £2.89 (CON)
 NYLONS, The **THE NYLONS** Attic **CAT 1125** (cassette) £2.89 (P)
 ORIGINAL CAST **SALAD DAYS** That's Entertainment **TER 1018/ZCTER 1018** (A)
 ORIGINAL CAST **VALMOUTH** That's Entertainment **TER 1019/ZCTER 1019** (A)
 ORIGINAL SOUNDTRACK **STAR TREK II** Atlantic **K50905/K450905** £3.20 (W)
 OTIS, Johnny **THE JOHNNY OTIS SHOW** Conifer **2C 068 86528/-** £2.89 (CON)
 PRESLEY, Elvis **ELVIS IN HOLLYWOOD** Everest **CBR 1014/KCBR 1014** £1.99/£2.20 (CS/WU)
 RICHARD, Cliff & The Shadows **DREAM** Conifer **K0622 07614/-** £2.89 (CON)
 RICHARD, Cliff **HOLIDAY CARNIVAL** Conifer **K0622 07616/-** £2.89 (CON)
 ROLLINS, Sonny **A NIGHT AT THE VILLAGE VANGUARD** Blue Note **BSTF 81581/-** £2.89 (CON)
 ROVERS, The **NO MORE BREAD AND BUTTER** Attic **LAT 1118/-** £2.89 (P)
 RYDER, Mitch **SMART ASS** Safari **LONG 6/-** £2.89 (SP)
 SECOMBE, Harry **HOW GREAT THOU ART** Everest **CBR 1017/KCBR 1017** £1.99/£2.20 (CS/WU)
 SEDAKA, Neil **BEST OF NEIL SEDAKA** Everest **CBR 1010/KCBR 1010** £1.99/£2.20 (CS/WU)
 SHADOWS, The **THEME MUSIC FROM "THE BOYS"** Conifer **K0622 07615/-** £2.89 (CON)
 SHADOWS, The **MUSTANG/THEME FROM SHANESHOTGUN/THEME FROM GIANT** Conifer **K0622 07613/-** £2.89 (CON)
 SHAW, Artie & His Orchestra **ARTIE SHAW & HIS ORCHESTRA** Everest **CBR 1013/KCBR 1013** £1.99/£2.20 (CS/WU)
 SHOOTING STAR, 111 **WISHES** Virgin **V2235/-** £3.20 (C)
 SHORE, Dinah **DINAH, YES INDEED** Capitol **C068-85290/-** £2.89 (CON)
 SHORTER, Wayne **ADAM'S APPLE** Blue Note **BSTF 84232/-** £2.89 (CON)
 SHORTER, Wayne **NIGHT DREAMER** Blue Note **BSTF 84137/-** £2.89 (CON)
 SHORTER, Wayne **SPEAK NO EVIL** Blue Note **BSTF 84194/-** £2.89 (CON)
 SIMONE, Nina **MY BABY JUST CARES FOR ME** Charly **CR30217/-** (SP)
 SIRAVO ORCHESTRA, George/Irving Joseph & His Orchestra **RODGERS & HART MEET COLE PORTER** Everest **CBR 1001/KCBR 1001** £1.99/£2.20 (CS/WU)
 SMITH, Jimmy **MIDNIGHT SPECIAL** Blue Note **BSTF 84078/-** £2.89 (CON)
 SMITH, Jimmy **THE SERMON** Blue Note **BSTF 84011/-** £2.89 (CON)
 SOUL, David **THE BEST DAYS OF MY LIFE** President **NRGC 5001** (cassette) £3.04 (P)
 SPEARS, Billie Jo **SUNSHINE** Everest **CBR 1005/KCBR 1005** £1.99/£2.20 (CS/WU)
 STEVENS, Shakin' & The Sunsets **TIGER** Everest **CBR 1000/KCBR 1000** £1.99/£2.20 (CS/WU)
 STORM, Johnny & The Sunsets **FOR GREASY KIDS ONLY** Magnum Force **MFLP 014/-** £3.20 (A)
 THEM Featuring Van Morrison **THEM FEATURING VAN MORRISON** Rock Echo **TAB 45/KTBC 45** £2.03 (P)
 TRIO **TRIO** Mercury/Phonogram **6435 163/7106 163** £3.05/£3.15 (P)
 VAMBE, Lori **DRUMGITTA SOLO** Drumony **DRUM 1/-** £3.05 (Menace Breakers/I)
 VAMBE, Lori **DRUMLAND DREAMLAND** Drumony **DRUM 2/-** £3.05 (Menace Breakers/I)
 VARIOUS **ACTION REPLAY** BBC **REH 441/ZCF 441** £2.43 (A)
 VARIOUS **ALADDIN'S ROCK 'N' ROLL SOCK HOP** Conifer **2C 068 84791/-** £2.89 (CON)
 VARIOUS **A WORLD OF BLUES VOL 1** Conifer **2C 068 83300/-** £2.89 (CON)
 VARIOUS **THE BEST OF ACCORDION & FIDDLE MUSIC** Lismor **LILP 5115/LICS 5115** £2.43 (H/WU/X)
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ARTISTS WITH new releases, from the top: Chuck Berry, David Soul, Nina Simone and Fats Domino.

Distributor code: see singles releases page

Total releases: 101

July 30, 1982

SELECT SINGLES

CONTINUED FROM OPPOSITE

ANTHONY MORE

World Service (Do It DUN 22, Virgin). Almost mid-way handclap, drum beat could have edged near record beginning to give commercial edge in slow beginning of otherwise fine disc where numerous sound elements and heightening of level accompanied by subtle backing changes exquisite.

JEAN CARN

If You Don't Know Me By Now (Motown TMG 1271, RCA). Harold Melvin hit (Pendergrass vocals) revived (9, 1973), given greater vocal theatrics by lady while back-up vocals seem same as HM.

TOM ROBINSON

Martin's Gone (Panic NIC 1, Stage One). Catchy handclapper which thuds along furiously with repetitive title line and a few other other words thrown in.

ALVIN STARDUST

I Want You Back In My Life Again (Stiff BUY 152, CBS). Vocals thinned down for verse while chorus catchy — infectious with Mamas and Papas memories on back-ups, but not enamoured with drift-away fade at end.

NICK GARVEY

Take A Look Over My Shoulder (Virgin VS 504, CBS). US vocal and Stateside air to mid-tempo pleaser, really comes aight in chorus.

DAN DARE

Loose Talk (Jet JET 7025, CBS). Delicious Amanda Michelucci swirls and frolic in backing, every chance of chart.

CHRIS HUNTER

Moody (Polydor POSP 472, PolyGram). Keep This One In Tune already reviewed, this flip now gets push. Atmospheric, slowish cut just right for summer evenings.

JOHNNY LOGAN

Oriental Eyes (Epic EPC A2553, CBS). Joel comparisons in voice inevitable, Euro hit man has pleasant song underpinned by solid drum beat, sweet girls backing.

ROSE ROYCE

Still In Love (Epic EPC A2615, CBS). Off Stronger Than Ever (EPC 85634). Pretty strings swirl, vocals caress but verse too long in coming to emotive somewhat frantically vocalised chorus.

JOHNNY MATHIS

Somethin's Goin' On (CBS A2605, CBS). Friendly, mid-pace charmer which Mathis rides in his effortless talented manner.

QUADS

Still Moments In Time (Rebound REE 1, Indie). Various recent backing bits thrown in to make backing sound with hit feel, vocals best on chorus where urgency shown.

BILL LOVELADY AND SHANKAR (WA K19238, WEA). Plods a little, not uninteresting but not really remembered after several plays.

THE MONROES

What Do All The People Know (Alfa ALF A2468, CBS). No connection with Polydor group (minus "s"), instant pop with vocals at beginning reminding of BJH, passes without grabbing.

RANDOM HOLD

Dancing In The Street (RCA 259, RCA). Familiar classic, voice from over the wall, backing has elements which if partially lost on my hi-fi set-up will certainly disappear elsewhere.

CARLY SIMON

Why (Mirage K79300, WEA). Garish cover but at least on vinyl an improvement, nothing great but there's a sensuous vocal riding on top of jerky rhythmic beat.

THE CRACK

Going Out (RCA 255, RCA). Aggressive, throat-destroying vocals over frenetic beat but Noddy of Slade can do all this better and Slade have more fire, though no-one can deny The Crack have talent.

AVERAGE WHITE BAND

You're My Number One (RCA 250, RCA). Strident falsetto vocal-led number which sounds an album track and not one of group's best anyway.

PLACIDO DOMINGO

Adoro (CBS A2595, CBS). Non-English vocal, album title cut (73652), hardly chart material whatever language, somewhat ordinary song.

UK PLAYERS

Missbehavin' (A&M AMS 8238, CBS). Sprightly clear sounding disco-funk which suggests little why it belongs to few of this kind which regularly chart, even if it sounds not unpleasant.

NEIL DIAMOND

Be Mine Tonight (CBS A2580, CBS). Sounds another well-performed Diamond cut but artist wins and song does not — if charting is the object.

MIKE POST

The Theme From Magnum P.I. (Elektra K13167, WEA). Ordinary somewhat uninspired tune which may well go with movie pics but on its own just another even if writer-arranger is one of best in field.

For swifter review, send your singles direct to:
**TONY JASPER at 29 Harvard Court,
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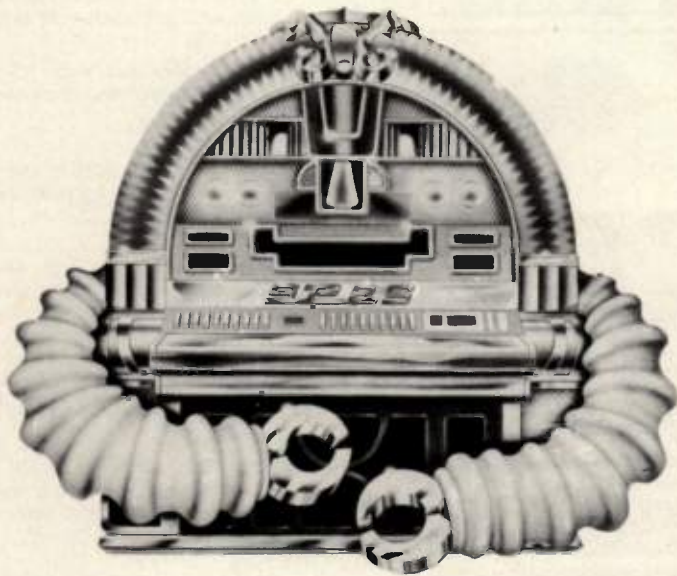
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American
Commentary

Alfa hits zero in US

From IRA MAYER

NEW YORK: Japanese-backed Alfa Records has suspended operations indefinitely, according to label president Bob Fead.

Business goes on as usual elsewhere, with CBS Records International distributing the label outside the US and Canada, and with the parent company continuing on its own in Japan.

Alfa's roster, which includes Lulu and Burton Cummings among others, is formally maintained while the label's sales and marketing prospects are re-evaluated.

□ □ □

MGM/UA HOME Entertainment has acquired worldwide home video rights to the film of *The Compleat Beatles*, a two-volume, 1,000 page, \$40 (£22.86) book published by Delilah Press here.

The "rockumentary", which includes interviews, clips from *A Hard Day's Night* and *Help*, studio footage, and the group's first US press conference, is scheduled for October release on video cassette at \$69.95 (£39.97) and November release on CED video disc at \$29.95 (£17.11).

Delilah is restricted from licensing cable or other broadcast rights until 1984.

□ □ □

AUDIO CASSETTE sales to consumers, industrial and bulk (i.e. duplicator) buyers in the US reached 238.8m units in 1981, a six per cent increase over 1980; total value equals \$289m (£165m), according to a report issued by the ITA tape statistics committee.

VHS video cassette sales reached 20.5m pieces, up 59 per cent on the previous year, while Beta cassettes sold nearly eight million units, an increase of 28 per cent. Total dollar value for video cassettes came to \$341m (£195m), up 47 per cent over 1980.

□ □ □

RCA POSTED sales of \$4.02b for the first half of 1982, with income of \$121m (£69m).

In the company's mid-year report, the records division is cited for improved share of domestic market, while heavy inventories and the continuing cost of introducing the SelectaVision video disc system are blamed for a decline in profits for the consumer electronics division.

RCA has manufactured its five millionth video disc, and hopes to reach a production rate of five million discs annually before the end of this year.

□ □ □

CUTBACKS CONTINUE with lay-offs at Elektra (including senior A&R VP Ken Buttice, East Coast GM Mel Fuhrman, East Coast artist development director Ralph Ebler, and special markets VP Oscar Fields, with further firings expected in the near future), as well as at Capitol and Chrysalis.

□ □ □

SHORTS: PolyGram has finalised acquisition of 20th Century Fox Records. All future Fox releases will be on the Casablanca label, with the exception of Carl Carlton, whose recordings will be issued through RCA... Bill Graham is booking a three-day rock festival for September 3-5 in San Bernardino. Already set are The Police, Tom Petty, Fleetwood Mac, Pat Benatar, Santana, Talking Heads, and B52s.

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CLASSICAL

Two new Serra recordings plus US budget label Everest

Variety from Parnote

LUCIANA SERRA, the Italian coloratura soprano who has made such an impact at the Royal Opera House in performances of Bellini's *La Sonnambula*, has made just two records which are available in this country through Parnote.

One is a recording on Bongiovanni of a live recital made last year with the pianist Goffredo Miglietta in which they perform a range of operatic excerpts — including Ah, Non Credea Mirarti from *La Sonnambula* itself; the other, on Fonit Cetra, features Serra in the new, complete version of Auber's opera *Fra Diavolo* (LMA 3013) with Dupuy and Raffanti.

The records are part of an interesting and varied August release from Parnote. Despite the lull dealers are experiencing in record sales throughout the country, Parnote is adding US budget label, Everest, to its roster, in an attempt to capture part of the market dominated by CFP and Contour, and the cheaper end of EMI's re-issue material.

Everest's scope is wide-ranging — Parnote is bringing over just classical

and jazz product — with major European artists such as Rostropovich and Richter (*The Art of the Cello Sonata*, 3486) as well as Gulda, Kondrashin, Oistrakh, Janet Baker, and many others.

There are also some intriguing historical issues, of Paderewski, Furtwangler, Richard Strauss conducting Also Sprach Zarathustra, and Godowsky, Hofman and Myra Hess recitals.

Parnote also look after Rubini, the Italian label which has been producing some unusual historical items. Two albums are devoted to the Spanish soprano Conchita Supervia (1895-1936) whose career started at the extraordinarily young age of 15 (Rubini GV 580, 583).

There is also a disc of the Basque tenor Isidoro Fagoaga (1895-1976) who was distinguished in that he made a career both as a Verdi and a Wagner tenor, and this record covers both aspects.

The historical issues are of specialist appeal, but another Parnote-distributed label, Hungaroton, has an issue of wider interest in Bartok's *Bluebeard's*



SERRA: such an impact.

Castle (SLPD 12254).

There may have been a surfeit of Bartok records last year following the composer's centenary, but this new version promises to head the market. It is a Hungarian production conducted by Janos Ferencsik, with the Russian bass Yevgeny Nesterenko in the title role and Elena Obraztsova as Judith. It is to be reviewed in *Gramophone* in August.

New Parsifal faces
stiff competition

Parsifal, Wagner, Jordan, Monte Carlo Philharmonic Orchestra, varied soloists, Erato NUM 750105. Digital. 5LPs.

I sat for an afternoon and evening listening to this set and at the end of it I was as profoundly moved as one should be by Wagner's last great work.

The opera here retains its elusive power to sustain interest over a span of time that would normally exhaust the gramophone listener. How much this was due to the fact that it is some time since I listened to Parsifal, and how much because of the performance is difficult to say.

First of all, Armin Jordan enjoys the breadth of Wagner's canvas — one never feels that he is hurrying the pace along. Secondly, without undue patriotism, the English singers are truly outstanding. Yvonne Minton as Kundry and especially Robert Lloyd as Gurnemanz — still a singer not as well known as he deserves — are in superb voice. Lloyd is weary but patient and kind Gurnemanz is unforgettable, and Wolfgang Schone's Amfortas has, also, character.

Only Reiner Godberg as Parsifal does not quite stand with the others — he is a good Wagner tenor, but not yet great.

I think English dealers will have a job selling this set with competition from the recently published Karajan set. Even though Jordan's version may be equally good in many musical respects the market cannot take two such releases within a short space of time.

Having said that, the story may change when the Syberberg film, for which the Jordan version was used as a soundtrack, is released in this country. The controversy could then dramatically affect sales — if the film does get a distributor, every newspaper in the country will carry a story on its involvement of Nazi images and its surrealism. But until then...

The Six Sonatas, Ferruccio Busoni. Michele Campanella. Fonit Cetra ITL 70086.

Busoni (1866-1924) was himself a

titanic pianist in the tradition of Rachmaninov and Godowsky and also a composer of equal power: his piano works have had a lasting fascination for pianists throughout the 20th century.

His broader appeal, however, has not lasted so well, partly because his output is not easy to categorise.

Busoni was not entirely a Romantic composer like Rachmaninov, nor modern as with Schoenberg or Bartok. Elements of lyrical and dramatic expression lie side by side with excursions to the edge of tonality, and his reverence for Bach and the intellectual side of music appeared to confuse the issue.

Perhaps modern audiences are better equipped to cope with this diffuse nature. Certainly, I listened to these Sonatas with continuing concentration, and I intend to spend more time to get to know them.

They are being recorded for the first time, which will perhaps give them a wider market than they would normally have, and will therefore appeal especially to institutions such as schools and colleges, though pianists too will be interested.

There is nothing "little" about these works — they reflect the range of Busoni's musical spirit, ending with a *Carmen Fantasy*. Worth investigating.

Mathis der Maler, Hindemith/L'Enfant Prodigue, Prokofiev. Czech Philharmonic Orchestra, Oskar Danon, 1110 2638 ZA.

The symphony of Mathis der Maler stemmed from an opera the composer wrote on the same subject in the early Thirties. The opera is rarely performed now, but the symphony has stayed as an occasional addition to the main diet of Beethoven etc.

This Supraphon recording has much to recommend it — clear recording, clean, full-blooded playing and the bonus of the Prokofiev ballet which has perhaps been unfairly outshone by Romeo and Juliet. At Supraphon prices, it is a record worth playing in-store to arouse interest.

Reviews

Piano Concerto No 1, Tchaikovsky. Martha Argerich, BRSO. Kondrashin. 6514 118.

This has all the pros and cons of the best live recordings. It is one of Kondrashin's last performances, which gives it a certain historic interest, but the record will sell mainly on the gutsy performance of Martha Argerich. A volume for use as a second version, rather than the first.

Wagner Arias. Kirsten Flagstad. Decca Grandi Voci II.

Since the Grandi Voci series was launched earlier this year, it has proved particularly good value.

It continues with this marvellous issue, recordings made in the late Fifties, well after Flagstad had retired from the stage. It is, however, clear that even at this point in her career, she was head and shoulders above any other Wagnerian soprano of her time, or even for many years before and after.

In these excerpts from *Die Walkure*, Parsifal, Lohengrin, and the complete *Wesendonck Lieder*, Flagstad shows that she has no peer.

Lachrymae, Op 58, Britten. Marchenbilder, Schumann. Hymn-and-Fugue-Tune No 7, Cowells. Infanta Maria, Persichetti. Philip Clark, viola, Bryan Sayer, piano. Ode Record Company, SODE 150. RRP £4.95.

Philip Clark is known by the viola fraternity for his work as a soloist and chamber music player, but this is his first solo record. He now lives in New Zealand and this is a private recording distributed in this country from 98 York Road, Montpelier, Bristol. It is worthwhile considering for its repertoire: Britten's *Lachrymae* is only available on one other record, played by Kodousek on Supraphon, and both performances are commendable. Whereas Kodousek offers Eccles and Rebecca Clarke, as couplings, Clarke offers a wider-ranging choice. This disc shows what good work can be achieved by private recordings.

PERFORMANCE

Prince's Trust Rock Gala

HOPEFULLY, THIS BPI-sponsored event at the Dominion will become an annual happening. Such a showcase as this was, has been long overdue.

From a technical point of view, with so many artists and so much equipment on parade, the sound and the mix are never going to be perfect, but the crew, as well as the artists, did a good job. A few things went wrong, like monitors refusing to co-operate and keyboards being out of tune, but the music shone through.

Madness opened the set with a rendering of the National Anthem played on kazoos, followed by a lively run-through of their greatest hits, closing with their current single, *Driving In My Car*. Unlike many bands that have emerged in the last two or three years, Madness are as strong live as they are on record.

Unity, the winning band in the Prince's Trust competition, are a talented reggae outfit from Birmingham. And on the strength of the two numbers they played, they should go far. As with Joan Armatrading, who was next on the bill, one was left wanting to hear more — but that's always a problem with showcases like this.

Phil Collins, accompanying himself on piano, took the solo spot for *In The Air Tonight*, and played drums on three numbers with Jethro Tull, who went down surprisingly well with the younger elements in the audience.

The "all stars" finale rounded the evening off in style, featuring, among others, Pete Townshend, Midge Ure, Gary Brooker, Mick Karn, Jess Roden and Robert Plant. It was rough round the edges, but it worked.

JIM EVANS

Steve Miller

THEY CALLED him the space cowboy, they called him the gangster of love, and now they could call him the prince of pop, for his latest style is by far the most commercial he has adopted in his career spanning more than 14 years.

Abracadabra — his latest single and album from Mercury — is providing his most successful chart assault for years and last week's Hammersmith Odeon audience, witnessing his first UK visit since as far back as some of them could remember, seemed to accept material from the LP with as much pleasure as the older classics. Lines such as "Abracadabra — I wanna reach out and grab yer" do not seem to be of his best, but the new songs certainly got the audience rocking.

In more than two hours' solid music Miller covered most of his musical history, reaching back to his early Capitol albums, and provided a nice R&B section in which harmonica player Norton Buffalo

shone. Yet the high spots for me were the four songs which exemplified his Seventies' peak, starting with the *Fly Like An Eagle* masterpiece and ending with *The Joker*, which drew the biggest reception of the night.

At the end Miller promised not to leave it so long before he returns to the UK and after such a sparkling performance, he will certainly be welcomed back.

DAVID DALTON

Windy City

HAILED AS one of the most expensive musicals to be mounted in London's West End, *Windy City* — based on the play and film, *The Front Page*, and with a musical score by Tony Macauley, one of the UK's best-known pop songwriters of the late Sixties and Seventies, has many of the ingredients to be a long-running success.

The scenery is stunning and successfully captures the atmosphere of Chicago, the musical score is pleasant, if not exactly memorable, and the script stays true to the original book by Charles MacArthur and Ben Hecht.

The cast includes Dennis Waterman, departing from his familiar TV and pop singing roles, Diana Langton, Anton Rodgers and Victor Spinetti, who all throw endless enthusiasm and energy into the show.

Windy City has been more than two years in production, and is a major gamble for all concerned — hopefully it will be a success, and enhance the UK's reputation for producing good musicals. Surprisingly, there is no original cast recording available at present.

CHRIS WHITE

Blancmange



BLANCMANGE'S Neil Arthur and Steve Luscombe: deserve to make charts.

UNLIKE THE stodgy image their name conjures up, Blancmange proved at the Zigzag Club what a sharply-honed electronic pop-group they are.

With just the basic duo of Neil

Arthur (vocals and occasional guitar) and Steve Luscombe (all electronics), plus guest guitarist David Rhodes, on stage, they made extensive use of pre-recorded backing tapes out of necessity. But the restricted line-up also meant that the sound was both diamond-hard and uncluttered.

Blancmange showed such diverse influences as the Human League and Joy Division, and although this is good company to keep, they ultimately managed to avoid falling into the trap of sounding like either.

Arthur showed himself to be a more than capable vocalist — his voice ranging from a passionate rasp on *Kind Through to rich emotion on I've Seen The Word*, their excellent debut single on Decca, and Waves, The best number of the set.

It was clear why Blancmange have already managed to play prestigious support slots with Grace Jones, Japan and Depeche Mode — their set has not a weak song or filler in it. Even the pastoral instrumental *Sad Day*, from the *Some Bizarre* album of two years ago, stood up to the poppier new material.

Their arrangements tended to be harder than the pure-pop of other electronic groups like Depeche Mode, and, consequently, less obvious chart material. But with the unpredictability of today's record buyers coupled with some day-time airplay it may not be long before Blancmange adopt their rightful position in the Top 20.

JOHN BARTLETT

Buck's Fizz

APPEARING AT Huddersfield Town Hall Buck's Fizz were determined to lay to rest the Eurovision "ghost" that has haunted them for the last 15 months, and proved conclusively that they rate among the best pop acts the UK has today.

The slick choreography, dazzling costumes and lighting affects, and not least their singing and entertaining talents, combined to produce a 75-minute package that is the brightest in town.

Bucks Fizz stay clear of the familiar two boy — two girl pop harmony outfits formula. The spotlight is allowed to fall on each individual, showcasing their individual talents, but there is no stilted approach which has often been the case with similar groups.

They included their best-known hits of course, but it was often on lesser-known numbers like *One Of Those Nights* and the current single, *Now Those Days Are Gone*, that their talent really shone. A preview of their next single, *Easy Love*, from the *Are You Ready?* album, was remarkably staged and the number itself is as different again from any of their previous singles, and likely to give them their fourth number one.

Forget any thoughts that Bucks Fizz are a five hit wonder. They're proof positive that occasionally a good act can emerge from the Eurovision Song Contest. In fact, in this reviewer's opinion, they're the best pop outfit to have succeeded since Abba eight years ago.

CHRIS WHITE

DOOLEY

IN THE interests of journalistic objectivity this column occasionally finds it necessary to criticise industry activities (not always appreciated by those with a less democratic view of the functions of the press), but on the occasion of the **BPI/Prince's Trust Rock Gala** we have nothing but praise for the organisers of an event which was truly a credit to the UK music industry. A slightly more balanced line-up might have made the concert even more enjoyable, and the occasional technical hitches were excusable considering the number of acts and the fast pace, but overall it was a night of which the music industry can feel justifiably proud . . . PolyGram chief **David Fine** looked particularly cheerful chatting with **Prince Charles** after the Rock Gala; maybe he was telling HRH that his company had one, two, three and four on the singles chart and two equal number ones on the LP chart . . . The only record company to get a name check during the Gala was CBS, wrongly credited with having a solo **Robert Plant LP**, much to **Charles Levison's** chagrin.

WE ARE obliged to **Trevor Lyttleton** for illustrating just how slowly grind the wheels of government with the reminder that it is now nine years since **Sir Geoffrey Howe**, when he was minister of state for trade, replying to a question on copyright reform in the House of Commons said that yes, he was aware of the problem of home recording and would be appointing a committee to look into it . . . We'd like to bet that there was some hard-talking at **Dick Asher's** meeting of top CBS brass in Oslo last week . . . **Beeb Records** achieved its highest ever LP chart entry with the TV Fame soundtrack, leased from RCA . . . Chappell's **Jonathan Simon** and **Jimmy Henney** shared a joint "centennial" birthday party last week — the percentage split being Jonathan 40 and Jimmy 60 . . . As the **Sting v Virgin** case runs into its second week and the costs rise, will it turn out to be the UK's most expensive music industry legal battle?

TONY BARROW keen to stress that he was only one of half a dozen people who contributed to the script of the musical **Lennon** (Dooley last week) . . . Memo to **Michael Levy**: see what happens when you cut back your press staff — last week **MW** received one Magnet envelope with nothing inside, then another with a press release about **Bad Manners' My Boy Lollipop** with the claim that, "Millie Jackson never sounded like this" (true, it was Millie Small's hit); and the same release added, "Press enquiries to Sue Landy" (who left the company 18 months ago) . . . The video industry is speculating that the head of the new **CBS-Fox UK** company (See *Video Extra*, centre pages) will come from the record industry, indeed possibly from within CBS Records . . . Anyone who would like to drive around with a POP 100 number plate can purchase it (attached to a 1973 Citroen DS 23) from publisher/musical director **Zack Laurence** . . . A daughter **Charlotte**, to **Celebrity Records MD Gavin Dare** and wife **Sally**.

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20 years ago

EMI STARTS regular monthly releases on twin-track mono tape running at 3 3/4 ips on a five-inch spool . . . Oriole releases an album of edited transcripts of the Eichmann trial, titled *Six Million Accuse* . . . **Derek Lawson**, ex-Associated Recordings, sets up a deletions wholesale warehouse . . . **Mr W. Sparksman**, Pye joint sales manager, leaves to join Associated Recordings . . . The Pilkington Report on broadcasting gives the thumbs down to commercial radio, but BBC TV is to get a second channel . . . **Pat Pretty** appointed press officer of Pye Records . . . Two of Europe's largest record manufacturing companies, Philips of Holland and DGG of Germany are to co-operate, each taking a 50 per cent interest in the other's stock . . . **Frank Ifield's** *I Remember You* sells 250,000 copies in two weeks.

10 years ago

AFTER HOLDING out against the onset of stereo-8 cartridges, Phonogram inventors of the cassette system, and sister company Polydor announces that it is to start releasing product on cartridge as well as cassette . . . A budget label battle looms as **Monty Presky** and **Dave Miller** re-launch the Stereo Gold Award label at 49p RRP . . . **Laurence Myers' Gem Group** merges with **David Joseph's Toby** company to form the Gem Toby Organisation (GTO) . . . RCA launches its quadraphonic disc system, Quadradisc, in the UK . . . **Paddy Fleming** leaves Phonogram after 18 years to join CBS as manager of radio and TV liaison . . . The High Court rules that **Tony Macaulay's** contract with **Schroeder Music** is void after he complained that it was "harsh and oppressive" and that his royalties had been "milked".

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