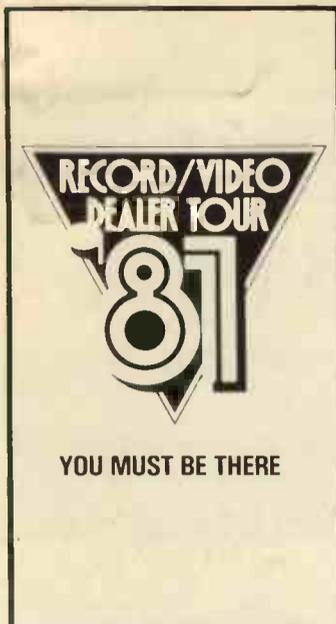


MUSIC & VIDEO WEEK

Europe's leading music business paper 90p



THE THIRD annual Music & Video Week Dealer Tour visits seven major UK cities this month — don't forget the dates: Bristol Holiday Inn (September 15), Birmingham Albany Hotel (17), Newcastle Gosforth Park (21), Glasgow Albany Hotel (22), Leeds Queens Hotel (24), Manchester Piccadilly Hotel (28), London Dorchester Hotel (30).

BPI uncovers council house cache

WHEN BPI solicitors, armed with an Anton Piller order, visited the home of suspected counterfeiters earlier this month, they discovered a secret trap door under the living room carpet.

This trap door led to what Mr John Baldwin, acting for the BPI, described in the High Court last week as an "Aladdin's Cave" of equipment that could be used for counterfeiting.

Jacqueline and Donald Kane had excavated the ground beneath their council house in Rowlands Gill, Newcastle, and built a fully-equipped studio to produce what the BPI claims are counterfeit cassettes.

Solicitors found in the studio, tapes, various items of recording equipment, two high-speed duplicators, alleged counterfeit inlay cards and boxes of raw material. And Kane admitted to the BPI that he has made "at least 12,000 cassettes this year".

In court, the Kanes gave undertakings for 21 days not to deal in counterfeit cassettes. They will appear in the High Court again on September 16.

In addition, the BPI has also obtained an injunction against the Kanes which effectively freezes all their assets which include all money in their bank account, two cars and two flats.

Also in court were Philip Manning of Rowlands Gill and Frederick Lavender, tenant of the Towneley Arms public house, Rowlands Gill.

Manning is a barman at the Towneley Arms and is alleged by the BPI to have acted as a distributor of the cassettes, using the pub as an ordering and collection point for the tapes. Lavender is alleged to have had knowledge of Manning's activities, and gave undertakings for 21 days not to deal in alleged counterfeit cassettes pending a full trial of the action.

Plaintiff in the case is CBS UK, suing on behalf of itself and all other members of the BPI.

Muppets head Precision Video campaign



WALTER WOYDA

THE SALES conference season got underway last week with Precision Video unveiling a £100,000 plus marketing campaign for a strong package of releases headed by The Great Muppet Caper.

In revealing his autumn plans, Precision Video's Walter Woyda reiterated his belief in the strength of the sales market. "Rental is being over-emphasised," he told his sales force. "Video has a great potential as far as sales is concerned and dealers will discover that in the long term this is where their big profits will come from."

Precision Video's advertising and display material will feature somebody smashing a television screen with the theme: "If you don't like the programme, don't take it out on the TV set — Precision has the alternative".

Precision's marketing push includes extensive trade and consumer advertising, 100,000 full colour catalogues, 250,000 release leaflets, full colour posters and 20 x 60 inch displays for dealers, plus padblocs and keyrings for promotion.

Woyda also announced a deal with the German company Videoring, to distribute the company's catalogue exclusively in the UK and Eire. Videoring's repertoire ranges from music programmes, such as Boney M and Eruption In Concert, to cartoons, Kung Fu films and a Formula One Motor racing cassette.

As well as Precision's own releases, the conference also showcased licensed and distributed label product from IPC Video, Mountain and Rainbow Video, Derann, Videoview and Videomedia, OVS, plus accessories from 3M.

BETTERIDGE QUILTS CBS — RUSSELL RETURNS AS MD

DAVID BETTERIDGE is quitting the managing director's chair at CBS UK after two-and-a-half years in order to "take over a greater control of my personal business interests", and will be replaced early next year by Paul Russell, currently head of CBS Australia and a former business affairs manager in the UK company.

Although he has some business interests outside music, Betteridge says his future plans centre on staying within the music industry, and while he has yet to make his plans known, it seems likely that he will be setting up his own company either independently or in association with a third party.

"I am talking to other people," he told *MW*, adding that although he had "immensely enjoyed" his time with CBS and believed that "both the company and certainly myself have benefited from the association", he thought the time was now right to move into a different situation where he could have more control and "make all the decisions".

Announcing his decision to leave CBS, Betteridge

pointedly pays tribute to chairman Maurice Oberstein: "My one significant regret in leaving is that I have built up a very strong regard for Maurice Oberstein, both as a friend and as a business colleague."

Betteridge is leaving the company at a time when it has achieved its best market share for some years, and under his managing directorship it has apparently prospered during a period when many other companies have failed or been cut back. He joined CBS in 1978 after a stint as MD of Probe Records and was head of Island Records during some of its best years.

Oberstein commented that while he regretted Betteridge's decision, he also understood his desire to commit more time to his "personal extensive business interests" and added: "David goes with the sincere thanks and best wishes of all of us here in CBS following his very significant contribution to our success."

The in-coming managing director, Paul Russell, is well-known to longer-serving staff at Soho Square as he was CBS UK's business affairs manager for some time before moving to the parent company office in New York as vice president, administration, CRI. He was subsequently appointed managing director of CBS Australia.

CBS prepares for lift-off of MGM video venture

THE WRAPS come off CBS' plans to market video cassettes in the UK next week when details of its joint operation with MGM — to be called MGM/CBS Home Video — will be revealed at a London press conference.

Launch releases are expected to draw heavily on Hollywood studio archives and will include 2001: A Space Odyssey, The Wizard Of Oz, That's Entertainment and Jailhouse Rock. Special interest features encompassing classical music, ballet and rock are also

Job boost for RCA's Ellis and Lavish

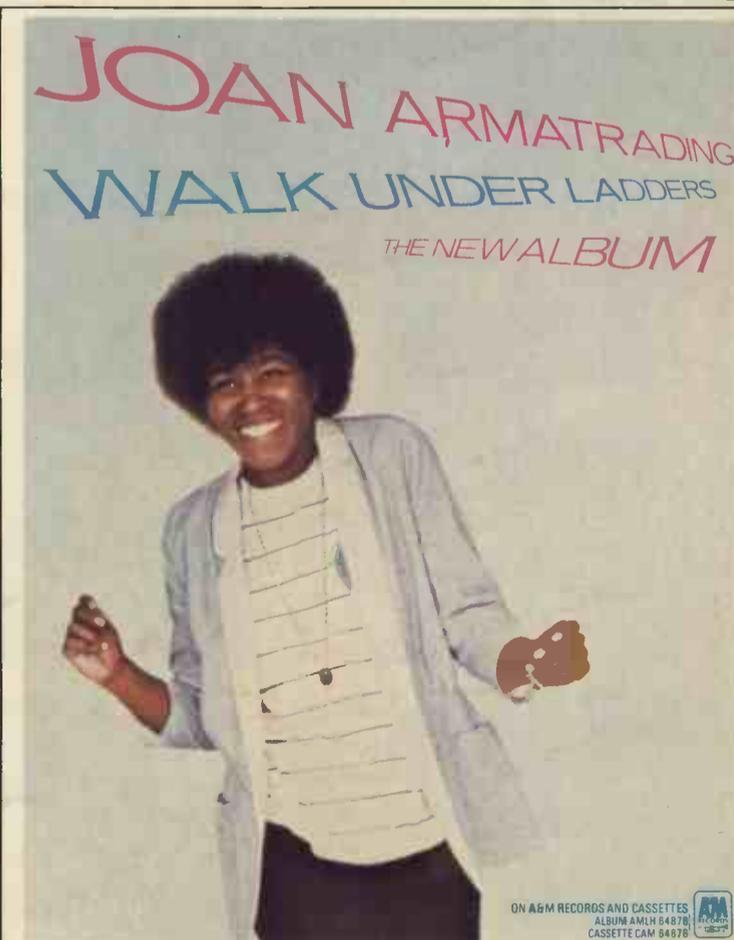
RCA RECORDS UK managing director Don Ellis and financial director Ed Lavish have had their responsibilities expanded to include RCA's European record operations. An official announcement of their new titles and details of their responsibilities was expected this week.

promised, including an ELO programme.

Dealers will be offering "the same high standard of presentation, promotion and 'all round' support they associated with CBS Records". Ordering is via the Barlby Road distribution centre and all titles will be available in VHS and Beta formats.

MGM/CBS Home Video will be launched in the UK by its co-chairmen, Cy Leslie and Peter W. Kuyper, and CBS UK chairman Maurice Oberstein.

TOP LEVEL decisions at a reportedly fiery specially-summoned board meeting of Lord Grade's Associated Communications Corporation last week may result in changes affecting its subsidiaries PRT Records and Video. An ACC spokesman was unable to comment on industry speculation at *MW*'s press time.



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ON A&M RECORDS AND CASSETTES
ALBUM AMEN 84878
CASSETTE CAM 84878



RINGO STARR has signed to Neil Bogart's Boardwalk label — licensed here by CBS — and his first album for the label, *Stop And Smell The Roses*, is due for release in October.

The album features Ringo performing songs "written and produced for him" by Paul McCartney, George Harrison, Ron Wood, Harry Nilsson and Stephen Stills.

In characteristically zany mood Ringo is pictured at the "contract signing" ceremony with Bogart in Los Angeles.

Lightning price changes

LIGHTNING HAS increased the trade price of Old Gold/Revival singles to 79p, with a suggested retail price of £1.35p. Commented a spokesman, "We have held our prices for a year whilst absorbing costs passed on to us and for contractual obligations also, our prices must fall in line with those of other manufacturers.

Old Gold has recently acquired product from "numerous major labels" and an "absolute avalanche of oldies releases is scheduled for the autumn." These include hits from Dave Davies, Lonnie Donegan, Brotherhood Of Man, Gilbert O'Sullivan, Petula Clark, Sandie Shaw, Acker Bilk, Herd, Marty Wilde, Pretty Things, Chris Montez, Brenda Lee, Bill Haley, Brian Hyland, The Rubettes, Frankie Avalon, The Springfields, The Monkees, Drifters and many others.

Polydor mixture of old and new

ALBUMS FROM Ian Dury, Godley & Creme, The Shadows and The Bee Gees (via RSO) are included in Polydor's autumn schedule. There will also be debut releases from a number of new signings to the label.

The Dury Album, set for release this month, is untitled as yet; Godley & Creme's LP *Ismism* includes the current single *Under Your Thumb* and is released this week. Also released this month will be Sad Cafe's debut album for Polydor and an LP from Cozy Powell who recently signed to the label.

A substantial campaign will back the new Shadows album, *Hits Right Up Your Street*, with television advertising starting in the ATV region on September 16.

The Bee Gees' album *Living Eyes* is set for October release, with a single due in mid-September. Also out in October will be the debut

Autumn albums

album from Victorian Parents, entitled *Silence Follows*. Candidate, who used to record for Rak, have signed to Polydor and their first album for the label, *Positives*, is released in October, as will be a double low-price *Rainbow* album, featuring various remixes and singles. A heavy push can be expected for Bagatelle's first UK album which was produced by Gus Dudgeon.

November sees the release of a Siouxsie & The Banshees singles album, a new Visage album and an eight-album boxed set of Phil Spector material.

Bucks Fizz management team sells half interest to Delfont

THE MANAGEMENT company behind Eurovision Song Contest Winners Bucks Fizz has sold a 50 per cent interest to Bernard Delfont Ltd on behalf of Trusthouse Forte Leisure of which Delfont is chairman and chief executive.

The deal represents a remarkable achievement by two 31-year-old former singers and dancers, Jill Shirley and Jenny Dunster, who founded Razzamatuzz Management and Productions three-and-a-half years ago and have been largely responsible for the slick marketing of Bucks Fizz since their Euro win.

Now, using Delfont's capital, they are hoping to expand. They will be looking for young talent in the music business and developing their service in the pop video field.

Lord Delfont commented: "I am



JILL SHIRLEY (left) and Jenny Dunster.

always keen to support exciting young talent, whether on stage or management, and I anticipate these two go-ahead executives will widen our company interests and lead us into new areas."



ADDING TO her considerable collection of gold and silver discs, Kate Bush was presented with further awards for sales of her last album, *Never For Ever*, and the single *Babooshka*. EMI managing director Cliff Busby presented her with a gold and silver disc respectively, at a small party held at EMI House. Ms Bush is currently completing her fourth album, due for release in early autumn.

Elvis gets segue treatment

ELVIS PRESLEY is the latest artist to get the medley treatment with a six-song segue single performed by Deke Rivers on the Ace Records label (NS 71), distributed by Pinnacle. The B side contains edited excerpts from Presley's press conference in Vancouver in 1957.

● Eight Blondie hits are featured in another medley single called *Platinum Pop by This Year's Blonde* on Creole (CR 19), produced by Nigel Wright and Les McCutcheon for Skratz Music Productions.

● Five Rubettes hits are featured on *Rockin' Rubettes Party 45* (Polydor POSP 342).

Ronco launches 'two for one' album set

FOLLOWING THE success of its Disco Nites and Disco Daze albums, Ronco is launching another two LPs in its "buy one and get one free" series.

Titled *Superhits 1 and 2* (catalogue number RCL 2058 A & B), the compilation set includes the latest Number One hit single *Japanese Boy* by Aneka. Both LP and cassette will retail at £5.49.

Television advertising starts on September 9 in London, Midlands and Trident, going national on September 16.

including *Sugar Baby Love*, *Juke Box Jive* and *I Can Do It*.

Three Phonogram 12-inch singles

PHONOGRAM is releasing three new singles in 12-inch formats. Dennis Bovell's doubled A-sided *Bertie/Bettah* (Fontana BOV 7 and BOV 12) is picture-bagged and features remixed versions of songs from his *Brain Damage* LP. The US disco hit, *First True Love Affair* by Jimmy Ross (MF I and MF I) is also picture-bagged, while *Afraid Of Mice's* second single for Charisma, *Intercontinental/What Shall We Do* (CB 389 and CB 389 12) features an extra track, *Have A Nice Day*, on the 12-inch version.

Kingdom signs Reds

KINGDOM RECORDS has signed US group The Reds, based in Philadelphia and formerly on A & M Records. The group are currently on a coast-to-coast US tour and hope to extend it to Europe in the Autumn. An album, *Stronger Silence*, will be released at the end of this month, with a promotional single.

● Penthouse Records have a ska medley *Skas 45* by The Ska-Dows (PENT 45), via Pinnacle.

THE JACKSONS
NEW SINGLE
'TIME WAITS FOR NO ONE'

from the album and cassette 'Triumph' EPC 86112 ☎ 40-86112
Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barby Road, London W10

EPC A1579

Autumn albums

MCA

MCA'S AUTUMN schedule includes the following albums: The Crusaders' Standing Tall (MCP 3122) which features Joe Cocker on two tracks including the single, I'm So Glad I'm Standing Here Today; Nils Lofgren's Night Fades Away (MCF 3121); Spyro Gyra's Free Time (MCF 3119); The Look (MCF 3120), their debut album featuring their hit singles, I Am The Beat and Feeding Time; Rossington Collins Band's This Is The Way and a new album from The Tygers Of Pan Tang.

Al Jolson — 20 More Golden Greats (MCTV 5) will be backed with television advertising in the Midlands and in London.

A further five albums are being added to MCA's £2.99 range (dealer price £1.82): The Best Of Teresa Brewer, Judy Garland Greatest Hits, The Best Of Peggy Lee, The Best Of Louis Jordan and The Best Of Deanna Durbin.



NILS LOFGREN new MCA album.

Chrysalis

THE NEW Ultravox album, Rage In Eden (CHR 1338), produced once again by Conny Plank, is set for release on September 11 and Chrysalis will be backing it with a campaign that runs right through to Christmas. Included are full-page ads in all the music papers, a Capital Radio campaign from September 7, two different types of posters for window and in-store use and a major billboard site in London for the month of November.

GREG LAKE has signed to Chrysalis and releases his first album for the company, entitled simple Greg Lake, on October 2. Lake, a founder member of both ELP and King Crimson, had a big hit single with I Believe In Father Christmas in 1975.

Featured with Lake on the album are Garry Moore on guitar, Tommy Eyre on keyboards, Tristram Margetts on bass and Ted McKenna on drums. The album features 10 new songs and will be backed with a substantial marketing campaign. Lake and the band made their live debut at Reading last weekend and on October 8 embark on a 17-date UK tour.

Cherry Red

TWO NEW albums are released by Cherry Red this week. Perspectives and Distortion is a compilation album featuring 17 acts including Claire Thomas, Eyeless In Gaza, Kevin Coyne, and Morgan Fisher. Commented a spokesman for Cherry Red: "The album is notable in that both sides are around 30 minutes long and such value for money has been reflected in the advance orders which already exceed 10,000."

Also released is the new album

by A Tent, entitled Six Empty Places and features, among others, Gavin Povey (ex-The Edge) and saxophonist DuDu Pukwana.

Cherry Red is launching a bi-monthly information booklet, *New Puritan*. It is free and has complete up-to-date information on all Cherry Red artists and the New Puritan movement in general. It can be obtained by post only (including self-addressed envelope) from Cherry Red, 53 Kensington Gardens Square, London W2.

Moves..

RAY STOCK'S Mustard Promotions has moved to 49, Arlington Gardens, Chiswick, London W4. Tel: 01-747 0903.

JET RECORDS has moved to International House, 62/72 Chiltern Street, London W1. Tel: 01-486 4444.

OLIVER SMALLMAN Promotions/Ramalan Music has moved to 38, North Row, London W1. Tel: 01-409 0287/491 3175.

MAURICE KINN Productions has moved from Brighton to 30, Knightsbridge Court, Sloane Street, London SW1. Tel: 01-235 1343/4.

PROMOTION AND agency company Asgard has moved to 155/7 Oxford Street, London W1. The telephone number remains 01-734 3426.



THE HOLLYWOOD Exiles have signed a worldwide deal with RCA and their first single, *Anonymous Letters*, is released this week. The inking of the deal solves the mystery of certain anonymous letters which have been received throughout the industry during the last two weeks. Pictured (l to r): Mitch Leslie (Exiles), Ed Lavish (deputy managing director RCA), Mick Bienvenu (Exiles), Loui Beau (Exiles), Chris Constantino and Ray Weston (Exiles), Claire Russell (Bright Music) and John Howes (deputy managing director RCA).



IT WAS Nuts To Towerbell quite literally last week when Tongue 'N' Cheek turned up at the label's North London offices in grass skirts and flower garlands to sign a recording deal with Towerbell boss Bob England. The deal is for the duo's new single, *I Should CoCo (Nuts To You)*, which is a re-recording of the advertising jingle for the new rum-based liqueur, Cocoribe. Pictured above along with the nuts and Bob England are Tongue 'N' Cheek, alias Julia Johns (left) and Cathy Shostak.



Hi-Tension sign to EMI

HI-TENSION, one of the pioneers of British funk, have signed a EMI Records (UK). Their first single for the label, *We've Got The Funk (12)* EMI 4225 was released in 12" form this week, to be followed by the 7" version on September 7.

Arista deal for Myton

CEDRIC MYTON, lead singer with The Congos, has signed a long-term recording deal with Arista and releases his first single, *Can't Take It Away*, this week. On the Beat's Go-Fest label, the single comes in both 7" and 12" forms, with the latter being an extended disco mix and featuring an extra track.

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Wilko on Fresh

FRESH RECORDS release their first single by Wilko Johnson this week, in collaboration with Pete Mannheim's Nighthawk Records. Entitled *Casting My Spell On You (FRESH 31)*, the single follows Johnson's previous Fresh release, the album, *Ice On The Motorway*.

Advertisement

MIDEM'82

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

AFRICA
Decca (West Africa) Ltd

FINLAND
Valintatalo Oy

DENMARK
Medley Records

FRANCE
Scorpio Music

EAST GERMANY
V E B Deutsche Schallplatten

PORTUGAL
Radio Triunfo, Lda

UK
E and S Music Ltd

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

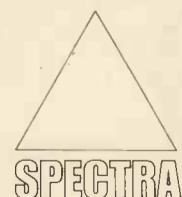
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International Exhibition Organisation Ltd,
4th Floor, 9 Stafford Street, London W1.
Tel: 01-499 2317. Telex: 25230

MOTHER'S RUIN

NEW SINGLE

"Streetfighter"

Available on:



Spectra Records SPC1 Telephone: 01-863 0635
Order from: Pinnacle Telephone: 0689 73146

NEWS

World Of Video 2000 introduces rental scheme

WORLD OF Video 2,000 is the latest video distribution company to introduce a rental scheme, following the CIC model of a one-time surcharge on the dealer price.

The scheme allows unrestricted home rental or exchange facilities for their entire catalogue which includes such titles as *The Hills Have Eyes*, *The World Is Full Of Married Men*, *Julia*, *Human Experiments* and *Don't Answer The Phone*.

Product supplied on this basis will carry a one-time surcharge on the dealer price which eliminates some paperwork and royalty returns from the dealer who may then rent or exchange as often as he likes.

New dealer price lists incorporating the surcharge, estimated by the company to be less than one standard weekly rental charge as levied in most library

Singapore pirates raided

SINGAPORE: The UK and the rest of the world can expect less pirate material coming their way following a successful operation here, which broke the backbone of Singapore's music piracy industry recently, writes *Tan Boon Peng*.

A police raid on a factory resulted in the seizure of 340,000 illegal cassettes destined for export and carrying the labels of EMI, PolyGram, WEA and Baal.



JIM MAZZA, president EMI America/Liberty Records Inc., has been appointed to the EMI Music Worldwide management board. Mazza has been with EMI Music since 1969 when he joined Capitol Records. He joins Ken East and Tony Todman from the UK, Charles Fitzgerald, David Lawhon, Fred Willms and Don Zimmerman from the USA on the board which is chaired by Bhaskar Menon... Annie Challis has been appointed Phonogram special projects manager, with responsibilities for the development within the company of Rocket Records artists, in addition to certain Phonogram acts. She joined the company three years ago as head of radio promotion... John White, former senior technician with PRT for 17 years, to West Drayton as quality/technical manager at WEA plant, with responsibility for technical functions (soon to include in-house processing of lacquers).

schemes, will be sent to dealers on request. To facilitate the changeover to rental or exchange, any existing inventories or product previously delivered to the trade as "outright sale only" titles may now be legitimately used in rental/exchange libraries without payment of the rental surcharge.

For further details dealers are asked to telephone Ray Linton in

Leeds (0532 706066) or Tony Barden in London (01-540 8813).

An associate company of World Of Video 2000 — PALS — which has managed a home-user video cassette exchange operation for more than a year is now able to extend this service to commercial video rental libraries, providing for bulk exchange of present stock for new titles.



CHAPPELL INTERNATIONAL recently held a repertoire meeting for many of the company's representatives from Chappell European territories. International personnel converged at the company's Park Street headquarters for two days of discussions, seminars, meetings and social functions. Pictured at a cocktail party at the end of the two-day meeting are (l to r): Nicholas Firth (president Chappell International), Jonathan Simon (managing director Chappell Music UK) and Heinz Voigt (president PolyGram publishing division).

Regal entertainment centre set for November launch

THE REGAL Entertainment Centre, a new complex combining a recording studio, a 750-seat concert hall, a restaurant and two bars, will open officially in Hitchin, Hertfordshire, on November 6.

The enterprise, based in a former cinema built in 1937, is headed by Tony Moore, who previously worked for RCA Records as a sales representative and has a family timber business. General manager is Andy Cowan Martin, formerly with Pebble Beach Studios and Pepper Records.

Renaissance come back with Illegal

RENAISSANCE RELEASE their first recordings for two years via a new deal with Illegal Records. A single, *Fairies* (ILS 0025) is issued on September 18. An album, *Camera*, will be in the shops from October 2. The group now consists of three members — Annie Haslam, Jon Camp and Michael Dunford. Commenting on the move to Illegal, Annie Haslam stated, "We felt inspired by the trend of independent labels and by the freedom and creative control possible within their structures. We'd had enough of being dictated to by the majors." The band plans a UK tour through October.

The 24-track studio, known as Regal Sound, is already in operation, with John Dankworth and David Swarbrick among its customers. The Regal's rehearsal facilities have been used by Judas Priest, Dexy's Midnight Runners, Bad Manners and Steeleye Span among others.

The £500,000 complex will employ a staff of 30 when fully operational in November, and Moore and Cowan Martin can be reached on 0462 35494.

CBS building Nigerian office

LAGOS: Work on a complex to house the factory, offices and studio of CBS Nigeria will start here soon, following the signing of a joint venture agreement between CBS and its Nigerian partners, Chief E O Okunowo and his son Chris O Okunowo. Representing CBS was international VP for business development John Dolan and African regional VP Peter Bond.

Chris Okunowo said: "We are happy and proud to be involved with CBS in this project. We believe the Nigerian record industry will benefit enormously."

- 24 (15) GENESIS: Abacab
- 20 (10) ROLLING STONES: Start Me Up
- 17 (8) MODERN ROMANCE: Everybody Salsa
- 16 (13) SOFT CELL: Tainted Love
- 15 (18) ANEKA: Japanese Boy
- 15 (14) BILL WYMAN: Si Si Je Suis Un Rock Star
- 14 (7) BUCKS FIZZ: One Of Those Nights
- 14 (13) TENPOLE TUDOR: Wunderbar
- 13 (16) ROYAL PHILHARMONIC ORCHESTRA: Hooked On Classics
- 13 (15) UB40: One In Ten
- 12 (7) CLIFF RICHARD: Wired For Sound
- 12 (23) ELECTRIC LIGHT ORCHESTRA: Hold On Tight
- 12 (14) RANDY CRAWFORD: Rainy Night In Georgia
- 12 (15) ULTRAVOX: Thin Wall
- 11 (11) DURAN DURAN: Girls On Film
- 11 (9) DOLLAR: Hand Held In Black & White
- 11 (13) HUMAN LEAGUE: Love Action
- 11 (6) PRETENDERS: Day After Day
- 10 (7) ORCHESTRAL MANOEUVRES IN THE DARK: Souvenir
- 10 (8) POINTER SISTERS: Slow Hand
- 10 (15) SHAKIN' STEVENS: Green Door
- 10 (10) STEVIE WONDER: Happy Birthday
- 9 (—) ADAM & THE ANTS: Prince Charming
- 9 (11) EXILE: Heart & Soul
- 9 (8) JOE JACKSON: Jack You're Dead
- 9 (8) LOBO: Caribbean Disco Show
- 9 (—) RONNIE MAYOR: Can't Wait Till The Summer Comes
- 8 (—) ALVIN STARDUST: Pretend
- 8 (6) STAR TRACKS: Star Tracks
- 8 (7) U2: Fire
- 7 (—) DONKEES: Listen To Your Radio
- 7 (8) ENIGMA: I Love Music
- 7 (—) GARY NUMAN: She's Got Claws
- 7 (7) HAVANA LET'S GO: Torpedoes
- 7 (—) HI GLOSS: You'll Never Know
- 7 (5) JOAN ARMATRADING: I'm Lucky
- 7 (8) LOOK: Feeding Time
- 7 (7) NOLANS: Chemistry



- 7 (9) OUR DAUGHTER'S WEDDING: Lawn Chairs
- 7 (—) ODYSSEY: It Will Be Alright
- 7 (7) POLECATS: Jeepster
- 7 (5) REX SMITH/RACHEL SWEET: Everlasting Love
- 6 (—) BRUCE SPRINGSTEEN: Cadillac Ranch
- 6 (—) CENTRAL LINE: Walking Into Sunshine
- 6 (8) FUNKAPOLITAN: As The Time Goes By
- 6 (11) GARY U.S. BONDS: Jole Blon
- 6 (—) IMAGINATION: In & Out Of Love
- 6 (8) JOHN MILES: Turn Yourself Loose
- 6 (1) LEVEL 42: Turn It On
- 6 (6) MATERIAL: Bustin' Out
- 6 (—) RACEY: Little Darlin'
- 6 (5) TEARDROP EXPLODES: Passionate Friend
- 6 (8) TIGHT FIT: Back To The Sixties
- 6 (—) WAY OF THE WEST: See You Shake
- 5 (5) ALTERED IMAGES: Happy Birthday
- 5 (—) CLASSIC NOUVEAUX: Inside Outside
- 5 (6) CHAS & DAVE: Turn That Noise Down
- 5 (—) COZY POWELL: Sooner Or Later
- 5 (—) HEAVEN 17: Play To Win
- 5 (16) KIM WILDE: Water On Glass
- 5 (16) LINX: So This Is Romance
- 5 (—) PAT BENATAR: Fire & Ice
- 5 (—) SHEENA EASTON: Just Another Broken Heart

Figures denote actual logged plays in the Monday-Sunday period preceding publication (7am to midnight weekdays, 7am-7.30pm Saturday, 8am-7pm Sunday). Previous week's plays in brackets. Compiled by Sham Tracking 101 290 0129.

News in brief...

THE NEW Linx single, *So This Is Romance* (Chrysalis CHS 2546) is also available as a 12-inch version, with a dealer price of £1.21. Both versions are also picture-bagged.

THE KINKS release their first studio album in more than two years on Arista this week. Entitled *Give The People What They Want* (SPART 1171), it contains the recent hit single, *Better Things*. Another track will be released as a single later this month.

THE NEW live double album from Grateful Dead on Arista Records is entitled *Dead Set* and scheduled for release on September 11. It was recorded in both San Francisco and New York.

JOHN MARTYN'S forthcoming album for WEA is released on September 18 and entitled *Glorious Fool*. Produced by Phil Collins, it includes a guest appearance by Eric Clapton. A single, *Please Fall In Love With Me*, his debut for WEA, is released September 11.

AUTUMN ALBUMS from Phonogram include 10cc's *10 Out Of 10*, Graham Bonnet's *Line Up* and David Essex's *Be Bop The Future*. Decca's release plans include *Slow Rollers*, a mid-price compilation of Rolling Stones ballads set for October release. This month sees the release of *Chameleon* (The Best Of Camel) (SKL 5325).

A&M RELEASES a new Police single on September 18, *Impossible Sun* (A&M 8164) which has been written by Sting, coupled with *Chambelle*, written by Andy Summers. The single will be picture-bagged.



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Clive Sarstedt

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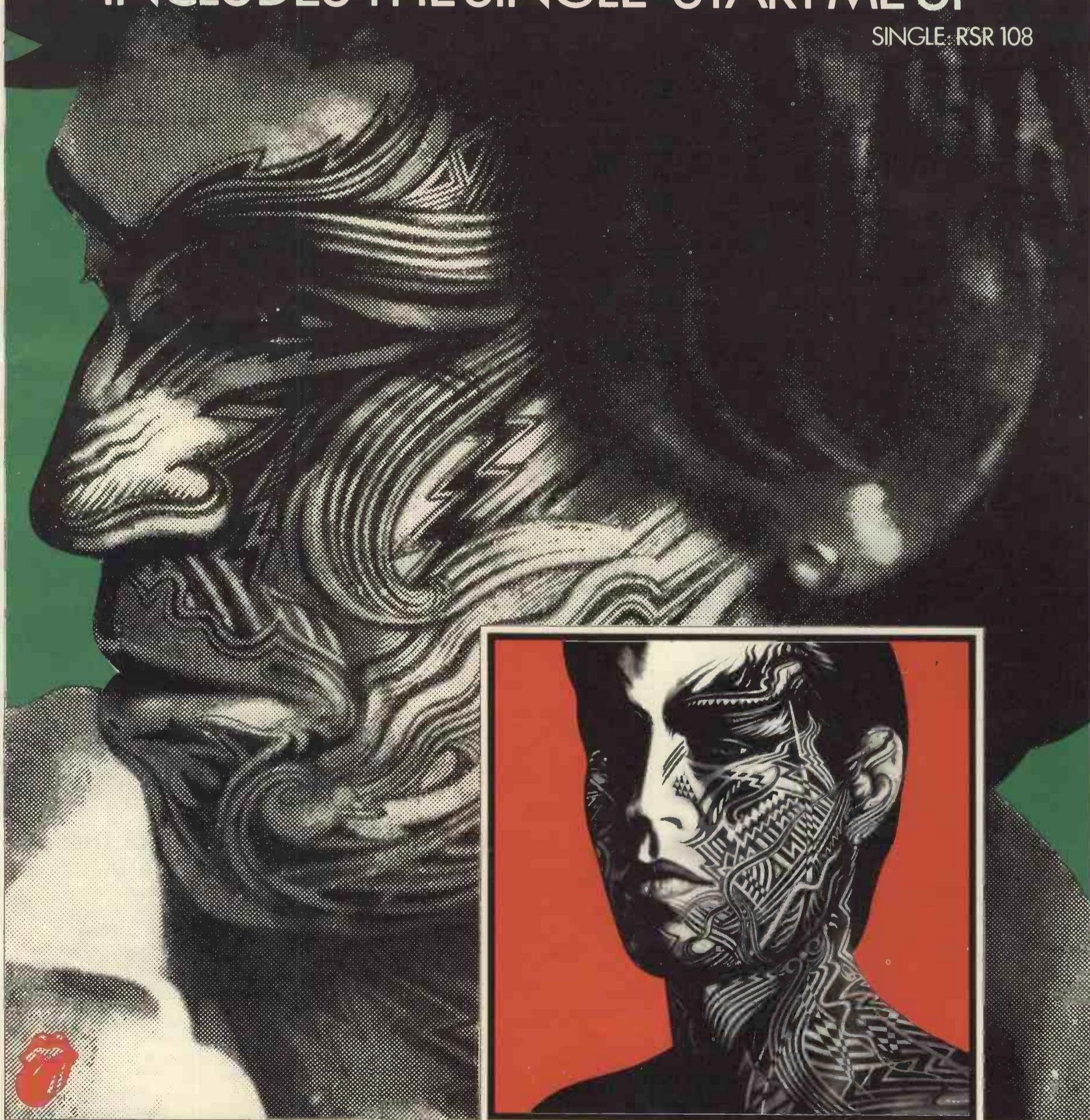
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Daily Mail

QUADROPHENIA

Top ten box office success and voted best film by NME readers. On the cinema circuit earlier this year but only now freed for video, this film gives a frighteningly real portrayal of teenage life in the sixties and of the conflict between mods and rockers. Today's demands for raw drama are more than met by Quadrophenia.



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VIDEO

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DAVID DALTON

Distribution net formed to market Candid Camera

HAVING SECURED exclusive UK and European video distribution of Candid Camera, Fletcher Video has assigned UK distribution to Centre Video. And the Dunstable, Bedfordshire, based wholesaler has made a deal with Hi-Fi And Video Markets to supply their national chain of 130 franchise shops throughout the country with video software.

The Candid Camera video film contains two hours of stunts culled from the TV series produced by Peter Dulay, who comments: "I originally sold a few copies to the franchise chain Video Markets. However it became apparent that the resources of Fletcher Films were hard to equal and exclusive agreements have now been signed for the UK, Europe and Scandinavia."

The initial order from Centre

Video is for 10,000 cassettes and they will be available in VHS, Beta and V2000 formats with RRP at £39.95, early this month.

Fletcher Films will be arranging distribution deals for Europe — Candid Camera is apparently high in the viewing charts in Holland and West Germany — and Scandinavia at Vidcom, with the prospect of 72 hours of edited programme material in the film vaults and further releases are planned over the next five years.

Fletcher Films already has a range of about 50 video titles and marketing director John Pointon says: "There is not enough good family entertainment available for sale or rental in the shops at present to meet demand and it is our policy to continue acquisition of programmes of this type."

Fletcher managing director Ron Window adds: "While the video market is still in its infancy we shall continue to grow with it. To do so,

however, we have to supply product without restrictions on sale, rental or exchange and give wholesalers and retailers good working margins that will enable them to provide the home viewer with a good service."

Hi-Fi And Video Markets previously obtained its titles direct from the manufacturers but with the need to carry an ever increasing range of video cassettes, it seems the company felt it would be more effective to obtain these from one source, and has appointed Centre Video.

The national chain has more than 5,000 members in its rental scheme and publicity manager Andy Giles says: "The Centre Video set up is ideal for our requirements and will benefit both our franchisees and their customers."

Centre Video intends to continue increasing its range and expects to have 4,000 titles by the end of the year, many on an exclusive basis.

RCA still optimistic on disc

HAVING ADMITTED that disc sales are slow (See American Commentary in last week's MW), RCA is continuing to expand its catalogue of SelectaVision video discs.

The 25 new titles bring the catalogue up to 151 titles and include a wide range from Raging Bull and Elephant Man to Mary Poppins and The Odd Couple in films, plus children's programmes, sports, TV and music/variety shows.

Commenting on expansion of the system, due in the UK in 1982, director of market planning for the product Howard Ballon says: "There is a positive correlation between the number of titles stocked and players sold."

"All of our merchandising and advertising programmes will be especially effective because of special attention to software. Key dealers' stock of discs, the use of discs and displays, point-of-sale materials, and the ability to re-order discs from distributors will have a positive influence on RCA video disc system sales."

One of the new programmes — Complete Tennis From The Pros, Volume One — was made especially for the video disc and, says the company, emphasises RCA's commitment to new ideas and non-feature film programming.

"As we diversify and broaden the catalogue in the months and years ahead, we will appeal to that large group of collectors who want to build in-home video libraries of movies, the best of television, children's programmes, sports highlights or instruction, Shakespeare, the ballet, music, how to... programmes, or a combination of these categories," says Seth Willenson, staff vice president, programmes and business affairs.

Thorn EMI/MCA in joint venture

THORN EMI Video Programmes and MCA Video Disc have formed a joint venture company, MCA-Thorn EMI Programmes International, claimed to be the first international production joint venture by two major entertainment companies for home video products.

Drawing on the resources of both parent companies, including financial and artistic contributions, the new company will produce programmes anywhere in the world for the

home video market.

The company will be based in Los Angeles, with its own management, though a chief operating officer has still to be appointed.

"Our goal is to make productions completely internationally orientated," says Jim Fielder, president of MCA Video Disc. "We will go anywhere in the world where we can best produce the material from an artistic and commercial standpoint."

Programming for the company is intended primarily for the home video market and will emphasise the VHD and LaserVision video disc systems, utilising the unique features of both. Much of the programming will also be available to other video disc systems.

"The dimensions of home entertainment in this decade offer an exciting challenge to creative talent," comments Martin Wesson, corporate director of video software for Thorn EMI. "We hope to be working with new and established talent in this exciting area. The company will be a major production force in the new horizons of home video programming."

Suitable programming will also be exploited in video cassette, cable TV, pay TV, free TV, and through theatrical distribution.

VHD disc delays launch 'breakthrough'

WORLDWIDE INTRODUCTION of the VHD Videodisc System has been put back to accommodate a technological breakthrough that will make it compatible for NTSC, Secam and PAL television formats, according to VHD Programs president, Gary Dartnall.

The new scheduled product debuts, which have already been changed several times, are now set for April 1982 in Japan, June 1982 (at CES) for the US and July 1982 for Europe.

Dartnall added that the additional time until market introduction will allow for the building of a more competitive catalogue.



TO MEET the special requirement of the new generation of video tapes, the Broadcast and Closed Circuit Television Equipment Division of the Survey and General Instrument Company has introduced Videoraser Mark II, a more powerful version than its predecessor.

The company claims that it erases 100 times better than a recorder and used instead of a recorder's own internal mechanism, it reduces video head wear and replacement frequency. Its price is £49.95 plus VAT.

Guild Home Video

GUILD HOME Video has added three more feature films to its video catalogue, now offering 91 titles. They are My Brilliant Career, Five Days From Home and The Odd Angry Shot. My Brilliant Career stars Judy Davis, winner of two 1981 BAFTA awards.

All three retail at £38.95 and are available in VHS and Beta formats, while rental is set at £5 for three days and £8.95 for a week.

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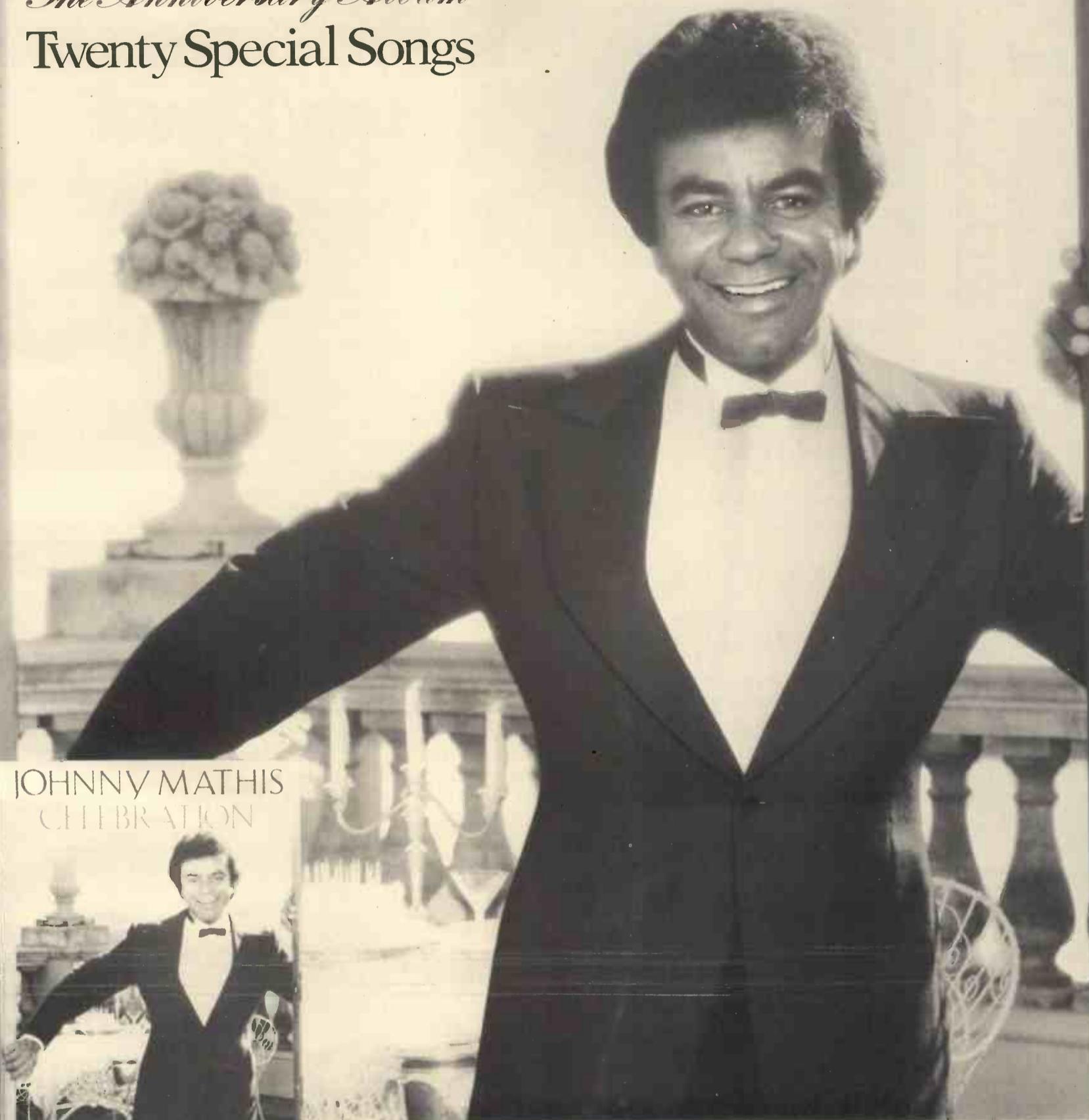
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Paramor world deal for Rasa

RASA SONGS, the publishing company launched by Jon Samuel and Kang Kee has fixed an administration deal for the world with Paramor International Publishing.

Writers signed by Rasa include Gus Eden, Steve Haynes (formerly with The Hustlers and The Ram Jam Band), Rob Andrews (who penned the music for The Famous Five TV series), and Samuel himself.

"We're looking for coverable songs in today's commercial market," Samuel told MW. "We've done the deal with Paramor International because David Paramor is actually and actively a music publisher and not a money collector, and will be seeking covers for us around the world."

Rasa, incidentally, is Indonesian for good, and Rasa Sayang means good feeling.



Morrow and Shaper team up to write

GEOFF MORROW is collaborating with Hal Shaper in songwriting activities following a recently negotiated deal.

The duo have already written two songs together, one of them for the forthcoming film Enigma. Morrow is connected with Recorded Delivery Music and Shaper heads the Sparta Florida Music company.

Morrow has penned the current Johnny Mathis-Stephanie Lawrence single entitled You Saved My Life.

ALAN BILYARD, chief executive of BBC/EMI Music Publishing, and Kay O'Dwyer, director and general manager of EMI Music Publishing, proudly display gold and silver discs awarded for sales of *Chi Mai*, the tune from the BBC TV series *The Life And Times of David Lloyd George*.

The melody was composed by Ennio Morricone, already world renowned for writing the soundtrack music for the so-called "spaghetti westerns" starring Clint Eastwood and including *A Fistful Of Dollars*, *For A Few Dollars More*, and *The Good, The Bad And The Ugly*.

A 'new look' for Goldring replacement styli

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Bright start to Rich/Cowell E&S venture

E&S MUSIC has been formed by Ellis Rich and Simon Cowell, who until recently were running the international office at EMI Music Publishing.

They describe their new venture as "a publishing company whose aim is to have a wide scope and coverage of all aspects of the music industry. As well as being an energetic international publishing operation, E&S will place masters and acquire product throughout the world."

Rich has been in music publishing for 18 years at Feldmans and EMI Music Publishing, and is also an accomplished musician. Cowell, his assistant at EMI, has been extremely successful in obtaining cover records with major artists, and scored 30 last year in this category.

E&S Music will administer a large catalogue of contemporary quality product by representing Beaumont Music for most major territories in the world. Beaumont comprises over 200 copyrights, many of which are recorded and released here and abroad with more to come.

A major coup for E&S is the signing of producer-songwriter Bob Mitchell, whose songs have been recorded by Colin Blunstone, Stephanie Lawrence, Ellie Warren, The Sandpipers, Sarah Brightman, Lesley Duncan, Francis Rossi, and Pan's People among others. E&S signed Mitchell to an exclusive songwriting contract against stiff competition from other publishers

bidding for his services.

E&S has also set an agreement to represent Ron Weiser Publishing for the UK. Through this pact it will control "a very strong" catalogue of rock and rockabilly material, including several albums to be released by such as Jack Waukeen Cochran (The Lonesome Drifter), Ravenna & The Magnetics (Tennessee & Texas), and Johnny Legend (Soakin' The Bone). The latter two acts are currently touring here.

The company has access to a 24-track recording studio which has its own record outlet, and will publish material on masters recorded and placed by the studio in conjunction with E&S.

"We've had a few hits at EMI and watched the money go past," grinned Rich. "Now we're hoping for a few more hits, and the money stops here."

E&S Music is based at 2 Lexington Street, London, W.1 (01-734 0302/3).

Peter Hunsley has joined EMI Publishing in the post of international repertoire professional manager in succession to Rich. Hunsley moves to the publishing arm of EMI from the position of promotion and marketing manager of the MOR division, which is being merged into the mainstream music division of EMI Records (MW August 15). A replacement for Cowell will be appointed later.

A century of song

THE MUSIC Publishers Association is joining forces with BBC Radio Two in presenting a concert entitled A Century Of Song 1881-1981 on October 5 at the Royal Albert Hall as part of the MPA's centenary celebrations.

The BBC Radio Orchestra will be conducted by Harry Rabinowitz, and the concert will be compered by David Jacobs. The guest artists will be Acker Bilk, Bucks Fizz, Hubert Gregg, Vince Hill, Dame Vera Lynn, the Mike Sammes Singers, Joan Savage, Semprini, Anne Shelton, Frankie Vaughan, Marti Webb,

Julian Lloyd Webber, and Lena Zavaroni.

The theme of the concert is reflecting 100 years of British music publishing. "It will endeavour to reflect the many aspects of our music heritage," explained an MPA spokesman, "and will cover the diverse and immensely wide range of British music from early Victorian music hall to modern Eurovision."

"It will encompass both world wars and all the significant periods in between, including the big bands and the Beatles."

Workshop deal for BBJ

BBJ INTERNATIONAL, the enterprise founded by former RCA employee Stephen Bankler-Jukes in partnership with advertising agency chief Michael Bungey, has reached an agreement with Tim Hollier of Songwriters' Workshop in what it terms an "agglomeration deal".

It amounts to BBJ's music publishing interests (administered in Europe by Intersong International) being handled by Hollier, who in turn will hand over his recording

interests to BBJ.

Hollier's publishing activities are being conducted in tandem with Bob Fisher, who is supervising the record operation of BBJ's expanding music division.

BBJ has signed a long-term deal with Waterhouse Records of America, whose roster includes the Lamont Cranston Band, Roy Buchanan, an album by the late Mike Bloomfield just released, and Diana Hubbard.

Riva achieves US growth

RIVA MUSIC and its associated companies have been consolidating and expanding their presence in the US in recent months.

The American operation, supervised by Riva MD Dennis Collopy, has moved from New York to Los Angeles, and consists of Riva Music and HG Music (both ASCAP) and the newly established Avir Music (BMI), which astute observers will realise is Riva spelt backwards.

Chart placings in the US over the last year or so have included four by John Cougar, Air Supply's *Lost In Love* and *All Out Of Love*, Train In Vain by The Clash, Roger Daltrey's *Without Your Love*, and *I Can't Stop Loving You* by The Outlaws.

Riva has the sub-publishing for Andrew Heath's *Heathwave* catalogue in the US and Canada, and a publishing interest in *The Movies* on RCA through its deal with Keymak Music.

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CAPITAL: PEOPLE'S CHOICE

CADILLAC RANCH — Bruce Springsteen

CLYDE: CURRENT CHOICE

SO THIS IS ROMANCE — Linx

DOWNTOWN: MUSIC MOVER

FORTH: STATION PICK

CADILLAC RANCH — Bruce Springsteen

LUXEMBOURG: POWERPLAY

JUST ANOTHER BROKEN HEART — Sheena Easton

BBC SCOTLAND: SINGLE OF THE WEEK

PENNINE: PENNINE PICK

MANX ALBUM OF THE WEEK

AIRPLAY ACTION

Radio Two listings based on actual plays logged up till the Thursday evening preceding publication. Information supplied by Sham Tracking (01-290 0129).

Listings exclude last week's Top 40

| Artist/Title | RADIO TWO | BBC SCOTLAND | BBC WALES | BBC NORTH | BBC SOUTH | BBC | CAPITAL | CITY | CLYDE | DOWNTOWN | FORTH | HALLAM | LUXEMBOURG | MANX | METRO | ORWELL | PENNINE | PICCADILLY | SKANSKA | SOUND | TEES | TRENT | VALLEY | VICTORY | |
|--|-----------|--------------|-----------|-----------|-----------|-----|---------|------|-------|----------|-------|--------|------------|------|-------|--------|---------|------------|---------|-------|------|-------|--------|---------|--|
| ALAN PARSONS PROJECT Time Arista 423 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| ALPERT, HERB Magic Man A&M AMS 8151 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| ANNA Like They Do RCA 101 (R) | | | | | | | | | | | | | | | | | | | | | | | | | |
| ARMATRADING, JOAN I'm Lucky A&M AMS 8163 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| BEACH BOYS Medley Capitol CL 213 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| BENATAR, PAT Fire And Ice Chrysalis CHSP 2529 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| BERRY, MIKE Memories Polydor POSP 287 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| BONDS, GARY U.S. Jole Blon EMI America EA 127 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| BOYSTOWN GANG Ain't No Mountain Moby Dick DICK 1T (W) | | | | | | | | | | | | | | | | | | | | | | | | | |
| CARNES, KIM Draw Of The Cards EMI EA 125 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| CARPENTERS Beechwood A&M AMS 8153 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| CENTRAL LINE Walking Into Sunshine Mercury MER 78 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| COAST TO COAST Coastin' Polydor POSP 303 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| COMMODORES Lady Motown STML 12156 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| CRUSADERS/COCKER I'm Standing Here Today MCA 741 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| COOLIDGE, RITA THE CLOSER A&M AMS 8162 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| DEE, KIKI Midnight Flyer Ariola ARO 266 (A) | | | | | | | | | | | | | | | | | | | | | | | | | |
| DOOLEYS And I Wish GTO GT 300 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| DORE, CHARLIE Listen Chrysalis CHS 2536 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| DONKEES Listen To Your Radio MCA 737 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| DE BURGH, CHRIS Waiting For The Hurricane A&M | | | | | | | | | | | | | | | | | | | | | | | | | |
| EXILE Heart And Soul Rak 333 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| FOREIGNER Urgent Atlantic K 11665 Z (W) | | | | | | | | | | | | | | | | | | | | | | | | | |
| FOX, NOOSHA Hot As Sun Earlobe ELB-S-105 (P) | | | | | | | | | | | | | | | | | | | | | | | | | |
| FRANKLIN, BENSON Love All The . . . Arista ARIST 428 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| FUNKAPOLITAN As The Time London LON 001 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| FOXX, JOHN Europe After The Rain Virgin V3 393 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| GARFUNKEL, ART A Heart In New York CBS A 1495 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| GIDEA PARK Seasons Of Gold Polo 14 (C/CR) | | | | | | | | | | | | | | | | | | | | | | | | | |
| GOLD, ANGIE Lover's Fool Kaleidoscope KRO A 1459 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| GRAHAM, LARRY Just Be My Lady W. Bros K 17839 (W) | | | | | | | | | | | | | | | | | | | | | | | | | |
| GODLEY AND CREME Under Your Thumb Polydor POSP 322 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| HACKETT, STEVE Hope . . . Charisma CB 385 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| HARRISON, GEORGE Teardrops Dark Horse K 17837 (W) | | | | | | | | | | | | | | | | | | | | | | | | | |
| HOLLIES Hollidaze EMI 5229 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| HYMAN, PHYLLIS You Sure Look Good To Me Arista 424 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| IMAGINATION In And Out Of Love R&B RBS 202 (A) | | | | | | | | | | | | | | | | | | | | | | | | | |
| JARREAU, AL We're In This Love . . . Warner Bros K 17849 (W) | | | | | | | | | | | | | | | | | | | | | | | | | |
| JACKSON, JOE Jack, You're Dead A&M AMS 8161 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| JETS Sugar Doll EMI 5211 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| JOURNEY Who's Crying Now CBS A1467 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| JONES, GRACE I've Seen That Face Island (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| JONES, QUINCY Betcha . . . A&M AMS 815 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| KLUGH, EARL Dance With Me Liberty UP 642 (E) | | | | | | | | | | | | | | | | | | | | | | | | | |
| KNIGHT, GLADYS If That'll Make You Happy CBS A 1534 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |
| LINX So This Is Romance Chrysalis CHS 2546 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| LEVEL 42 Turn It On Polydor POSP 286 (F) | | | | | | | | | | | | | | | | | | | | | | | | | |
| LOOK Feeding Time MCA 736 (C) | | | | | | | | | | | | | | | | | | | | | | | | | |

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TOP 75 SINGLES

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| This Week | Last Week | Wks on Chart | TITLE | Artist (producer) | Publisher | Label number | This Week | Last Week | Wks on Chart | TITLE | Artist (producer) | Publisher | Label number |
|-----------|-----------|--------------|---------------------------------|---|-----------------------------|------------------------------------|---|-----------|-------------------------|---------------------------------------|---|-------------------------------------|--------------------------|
| £ 1 | 2 | 6 | TAINTED LOVE | Soft Cell (M. Thorne) | Burlington | Bizzare BZS 2 (F) | 39 | 35 | 5 | FIRE | U2 (Steve Lillywhite) | Blue Mountain | Island WIP 6679 (E) |
| £ 2 | 1 | 5 | JAPANESE BOY | Aneka (N. Ross) | EMI | Hansa/Ariola HANSA 5 (A) | £ 40 | 62 | 2 | EUROPE AFTER THE RAIN | John Foxx (Foxx) | Island | Virgin VS 393 (C) |
| £ 3 | 6 | 5 | LOVE ACTION (I BELIEVE IN LOVE) | Human League (Martin Rushent/Human League) | Dinsong/Virgin | Virgin VS 435 (C) | £ 41 | 47 | 3 | AS THE TIME GOES BY (VOCAL) | Funkapolitan (Darnell) | Copyright Control | London LON 001 (F) |
| £ 4 | 5 | 6 | HOLD ON TIGHT | Electric Light Orchestra (J. Lynne) | April | Jet 7011 (C) | 42 | 31 | 13 | NEW LIFE | Depeche Mode (D. Miller) | Mute/Sonet | Mute MUTE 014 (RT/SP) |
| 5 | 3 | 7 | HOOKED ON CLASSICS | Louis Clark/RPO (Jarratt/Reedman) | Chappell/MCPS/Eaton | RCA 109 (R) | 43 | NEW | PRETEND | Alvin Stardust (Peter Collins) | Leads | Stiff BUY 124 (C) | |
| 6 | 15 | 2 | SHE'S GOT CLAWS | Gary Numan (Numan) | Numan Music | Beggars Banquet BEG 62 (W) | 44 | 24 | 10 | WALK RIGHT NOW | Jacksons (Jacksons) | Carlin | Epic EPC A 1294 (C) |
| £ 7 | 10 | 5 | ONE IN TEN | UB40 (UB40/R. Falconer) | New Claims/ATV | DEP Int. DEP 2 (SP) | £ 45 | 50 | 4 | WALKIN' INTO SUNSHINE | Central Line (R. Carter) | Central Line | Mercury MER 78 (F) |
| 8 | 4 | 7 | GREEN DOOR | Shakin' Stevens (Stuart Colman) | Francis Day & Hunter/EMI | Epic EPCA 1354 (C) | 46 | 46 | 3 | AIN'T NO MOUNTAIN.../REMEMBER ME | Boystown Gang (Bill Motley) | Jobete | WEA DICK 1 (W) |
| £ 9 | 12 | 3 | ABACAB | Genesis (Banks/Collins/Rutherford) | Hit & Run | Charisma CB 388 (F) | 47 | 30 | 12 | GHOST TOWN | Specials (Collins) | Plangent Visions | 2 Tone CHSTT 17 (F) |
| 10 | 8 | 7 | CARIBBEAN DISCO | Lobo (Boom/Beltman) | Copyright Control/Chappell | Polydor POSP 302 (F) | 48 | 36 | 11 | CAN CAN | Bad Manners (Roger Lomas) | Magnet Music | Magnet MAG 190 (A) |
| ▲ 11 | 27 | 2 | WIRED FOR SOUND | Cliff Richard (A. Tarney) | BAR/ATV | EMI 5221 (E) | £ 49 | 72 | 2 | BEACH BOYS MEDLEY | Beach Boys (-) | Burlington/Guild/Cousins/Father/Arc | Capitol CL 213 (E) |
| 12 | 7 | 7 | GIRLS ON FILM | Duran Duran (Colin Thurston) | Carlin/Tritec/Peterman & Co | EMI 5206 (E) | £ 50 | 67 | 2 | FEEDING TIME | The Look (Shacklock) | Big Brother/Stop & Listen | MCA 736 (C) |
| ▲ 13 | 28 | 2 | START ME UP | Rolling Stones (Glimmer Twins) | EMI | EMI RSR 108 (E) | 51 | NEW | IN & OUT OF LOVE | Imagination (Tony Swain/Steve Jolley) | Red Bus | R&B RBS 202 (A) | |
| £ 14 | 19 | 3 | THE THIN WALL | Ultravox (Ultravox/Plank) | Mood/Island | Chrysalis CHS 2540 (F) | £ 52 | 71 | 2 | AUDIO VIDEO | News (Winterwood Prod.) | George Carr Music | Ka GEORGE 1 (SO) |
| ▲ 15 | 26 | 4 | CHEMISTRY | Nolans (Nicky Graham) | Graham/Heath Levy/Bixpy/ATV | Epic EPCA 1485 (C) | 53 | 56 | 3 | JEEPSTER/MARIE CELESTE | Polecats (Visconti) | Essex/Nervous | Mercury POLE 3 (F) |
| ▲ 16 | 29 | 4 | EVERYBODY SALSA | Modern Romance (Mighell/Dean/James) | B.A.M./Chappell | WEA K 18815 (W) | £ 54 | 75 | 2 | URGENT | Foreigner (Muff Lange/Mick Jones) | Warner Brothers | Atlantic K 11665 (W) |
| £ 17 | 16 | 6 | WUNDERBAR | Tenpole Tudor (A. Winstanley) | Warner Brothers | Stiff BUY 120 (C) | 55 | 51 | 3 | JOLE BLON | Gary U.S. Bonds (Miami Stevel/Bruce Springsteen) | Carlin | EMI America EA 127 (E) |
| 18 | 9 | 8 | BACK TO THE SIXTIES | Tight Fit (Ken Gold) | Various | Jive JIVE 002 (C) | 56 | NEW | PLAY TO WIN | Heaven 17 (BEF) | Virgin | Virgin VS 433 | |
| 19 | 11 | 7 | HAPPY BIRTHDAY | Stevie Wonder (Stevie Wonder) | Jobete/Black Bull | Motown TMG 1235 (E) | 57 | 44 | 8 | SHE'S A BAD MAMA JAMA | Carl Carlton (L. Haywood) | Warner Brothers | 20th Century TC 2488 (R) |
| £ 20 | 22 | 5 | RAINY NIGHT IN GEORGIA | Randy Crawford (Tommy Lipuma) | KPM/EMI | Warner Brothers K 17840 (W) | 58 | 45 | 6 | (COVER PLUS) WE'RE ALL GROWN UP | Hazel O'Connor (T. Visconti) | Albion | Albion ION 1018 (SP) |
| 21 | 17 | 7 | SI SI, JE SUIS UN ROCK STAR | Bill Wyman (Wyman) | Ripple/Paper/ITC/ATV | A&M AMS 8144 (C) | 59 | 57 | 4 | LOVE SONG | Simple Minds (Steve Hillage) | EMI | Virgin VS 434 (C) |
| 22 | 13 | 6 | WATER ON GLASS/BOYS | Kim Wilde (R. Wilde) | Rickim/RAK | RAK 334 (E) | 60 | 38 | 14 | DANCING ON THE FLOOR | Third World (-) | Blue Mountain | CBS A 1214 (C) |
| ▲ 23 | 41 | 2 | SOUVENIR | Orchestral Manoeuvres In The Dark (Mike Howlett) | Dinsong | Dindisc DIN 24 (C) | 61 | 55 | 3 | SUGAR DOLL | The Jets (Stuart Colman) | Copyright Control | EMI 5211 (E) |
| 24 | 18 | 6 | STARTRAX CLUB DISCO | Various (Bruce Baxter) | Various | Picky KSY 1001 (F) | 62 | NEW | BETCHA WOULDN'T HURT ME | Quincy Jones (Quincy Jones) | Jobete/Blackbull | A&M AMS 8157 (C) | |
| 25 | 21 | 11 | TAKE IT ON THE RUN | Reo Speedwagon (Cronin/Richrath/Beamish) | Warner Brothers | Epic EPC A 1207 (C) | 63 | 49 | 5 | OUTSIDE INSIDE | Classic Nouveaux (Solo/Sweeney) | Chappell | Liberty BP 403 (E) |
| 26 | 14 | 10 | BEACH BOY GOLD | Gidea Park (Adrian Baker) | Various | Sonet STONE 2162 (A) | 64 | 58 | 6 | LAWNCHAIRS | Our Daughter's Wedding (Simon/Our Daughter's Wedding) | Chrysalis | EMI America EA 124 (E) |
| £ 27 | 25 | 5 | I LOVE MUSIC | Enigma (N. Wright/L. McCutcheon) | Various | Creole CR 14 (C/CR) | 65 | 43 | 17 | BODY TALK | Imagination (Swain/Jolly) | Red Bus | R&B RBS 201 (A) |
| ▲ 28 | 48 | 2 | HANDS UP (GIVE ME YOUR HEART) | Ottawan (D. Vangarde) | Carrere/Heath Levy | Carerre CAR 183 (W) | 66 | 39 | 9 | SHOW ME | Dexy's Midnight Runners (Visconti) | EMI | Mercury DEXYS 6 (F) |
| ▲ 29 | 37 | 3 | SLOW HAND | Pointer Sisters (Perry) | Warner Bros | Planet K 12530 (W) | 67 | 54 | 10 | STARS ON 45 (VOL. 2) | Star Sound (Jaap Eggermont) | Bocu/ATV (Britico) | CBS A 1407 (C) |
| ▲ 30 | 40 | 5 | YOU'LL NEVER KNOW | Hi Gloss (G. Salarni) | Peterman/Carlin | Epic EPCA 1387 (C) | 68 | 52 | 11 | I'M IN LOVE | Evelyn King (M. Brown) | Leads | RCA 95 (R) |
| ▲ 31 | 32 | 4 | HAND HELD IN BLACK & WHITE | Dollar (T. Horn) | Island/Carlin | WEA BUCK 1 (W) | 69 | 61 | 4 | STOP DRAGGIN' MY HEART AROUND | Stevie Nicks (Jimmy Iovine) | Warner Brothers | WEA K 79231 (W) |
| ▲ 32 | 33 | 4 | ONE OF THOSE NIGHTS | Bucks Fizz (Andy Hill) | Steve Nickelodeon/RAK | RCA 114 (R) | 70 | 64 | 5 | TURN IT ON | Level 42 (Mike Vernon) | ATV/Absolute | Polydor POSP 286 (F) |
| £ 33 | 53 | 2 | PASSIONATE FRIEND | Teardrop Explodes (C. Langer/A. Winstanley) | Zoo/Warner Brothers | ZOO TEAR 5 (F) | 71 | 65 | 4 | PRINCE OF DARKNESS | Bow Wow Wow (-) | Copyright Control | RCA 100 (R) |
| 34 | 23 | 11 | FOR YOUR EYES ONLY | Sheena Easton (C. Neal) | United Artists | EMI 5195 (E) | 72 | NEW | SO THIS IS ROMANCE | Linx (Linx/Carter) | Solid/RFM | Chrysalis CHS 2546 (F) | |
| 35 | 20 | 8 | CHANT NO. 1 | Spandau Ballet (Richard/James/Burgess) | Reformation | Reformation/Chrysalis CHS 2528 (F) | 73 | NEW | MEMORIES | Mike Berry (Hodges) | Francis Day & Hunter | Polydor POSP 287 (F) | |
| £ 36 | 60 | 2 | HOLLIEDAZE | Hollies (Hollies) | Various | EMI 5229 (E) | 74 | 70 | 3 | DANCE ON | Mojo (Wright/McCutcheon) | Various | Creole CR 17 (C/CR) |
| 37 | 34 | 6 | ARABIAN NIGHTS | Siouxsie & The Banshees (Siouxsie & The Banshees) | Pure Noise/Chappell/Virgin | Polydor POSP 309 (F) | 75 | 59 | 6 | BACKFIRED | Debbie Harry (Rodgers/Edwards) | Warner Brothers | Chrysalis CHS 2526 (F) |
| £ 38 | 42 | 3 | EVERLASTING LOVE | Rex Smith/Rachel Sweet (Rick Chertoss) | Peter Maurica/EMI | CBS A 1405 (C) | Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets. | | | | | | |

A-Z TOP WRITERS

| | |
|---|----|
| Abacab (Banks/Collins/Rutherford) | 9 |
| Ain't No Mountain High Enough (Ashford/Simpson) | 46 |
| Arabian Nights (Siouxsie/Banshees/Gray) | 37 |
| As Time Goes By (Vocals) (Jones/Anderson) | 41 |
| Audio Video (Sanger/News) | 52 |
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| Beach Boy Medley (Various) | 26 |
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| Caribbean Disco (Erbee/Goazewyn/Stam/Umbertio) | 48 |
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| Dance On (Various) | 73 |
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| Europe After The Rain (Foxx) | 40 |
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| Feeding Time (Bass/Whetstone) | 50 |
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| Hands Up (Give Me Your Heart) (Kluger/Vangarde) | 28 |
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| She's Got Claws (Numan) | 6 |
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| Souvenir (Humphreys/Cooper) | 23 |
| Stars On 45 Vol.2 (Various) | 67 |
| Start Me Up (Jagger/Richards) | 13 |
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| Take It On The Run (Richrath) | 25 |
| The Thin Wall (Ure/Cross/Cann/Curie) | 14 |
| Turn It On (Badarou/King/Gould/Gould) | 70 |
| Urgent (Jones) | 54 |
| Walkin' Into Sunshine (Beckles/Francis/Carter) | 45 |
| Walk Right Now (M. J. & R. Jackson) | 44 |
| Water On Glass (M&R Wilde) | 22 |
| Wired For Sound (Tarney/Robertson) | 17 |
| Wonderbar (T. Pole) | 11 |
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| You'll Never Know (Salerni/Hurt) | 30 |

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.

- BIRDIE SONG, Tweets, PRT 7P 219 (A)
- BRAS ON 45, Ivor Biggun & The D Cups, Dead Badger BOP 6
- CLASSICAL MUDDLY, Portsmouth Sinfonia, Springtime WIP 6736 (E)
- DAY AFTER DAY, Pretenders, Real ARE 17 (W)
- DON'T STOP YOUR LOVE, Kelly Marie, Calibre PLUS 8 (A)
- DON'T WANT TO WAIT ANYMORE, Tubes, Capitol CL 208 (W)
- DO YOU LOVE ME, Patti Austin, Q. West K 17838 (W)
- FIRE AND ICE, Pat Benatar, Chrysalis CHS 2529 (F)
- HAPPY BIRTHDAY, Altered Image, Epic EPCA 1522 (C)
- HEART AND SOUL, Exile, Rak 333 (E)
- INCONVENIENCE, Au Pairs, Human HUM 8 (I)
- I'M LUCKY, Joan Armatrading, A&M AMS 8163 (C)
- I'M THE ONE WHO LOVES YOU, A-Z, Polydor POSP 314
- I WANT YOU BACK, Kate Robbins/Beyond, RCA RCA 108 (R)
- LET IT GO, Def Leppard, Vertigo LEPP 2
- NICE 'N' SOFT, Wish, Excaliber EXC 511 (A)
- PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag Y 10 (RT)
- QUIET LIFE, Japan, Hansa HANSA 6 (F)
- READY TO ROCK, Michael Schenker Group, Chrysalis CHS 2541 (F)
- ROCK ON ELVIS, Tulsa McLean, RCA 123 (R)
- SEASONS OF GOLD, Adrian Baker, Polo POLO 14 (C/CR)
- SPASTICUS AUTISTICUS, Ian Dury, Polydor POSP 285 (F)
- TELSTAR, Shadows, Polydor POSP 316 (F)
- TURN YOURSELF LOOSE, John Miles, EMI 5213 (E)
- UNDER YOUR THUMB, Godley And Creme, Polydor POSP 322 (F)

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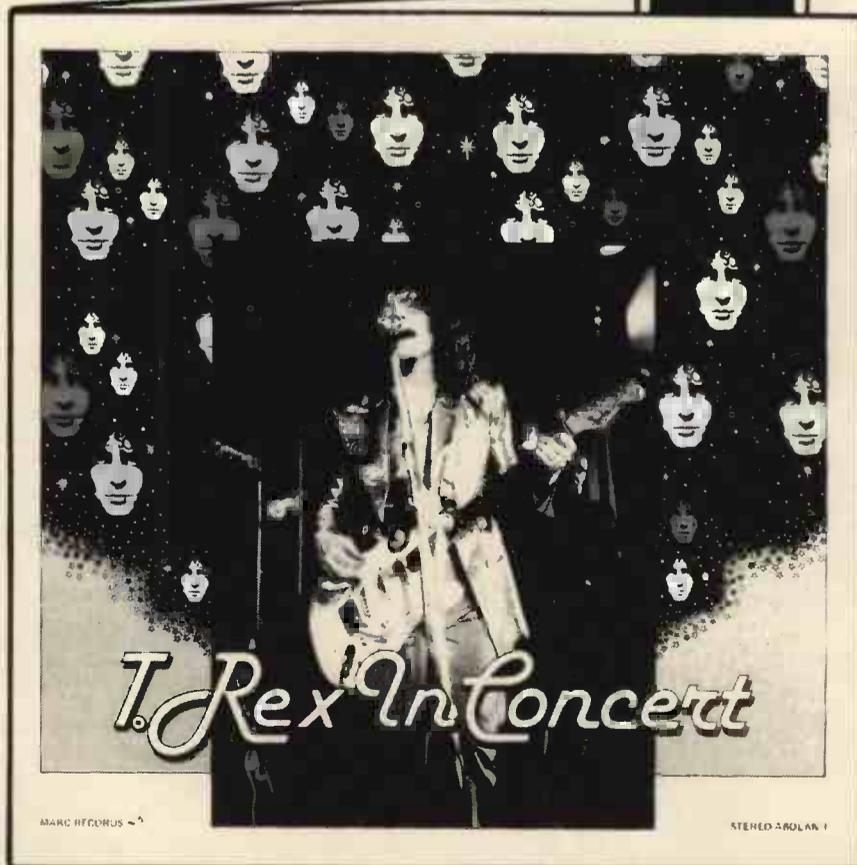
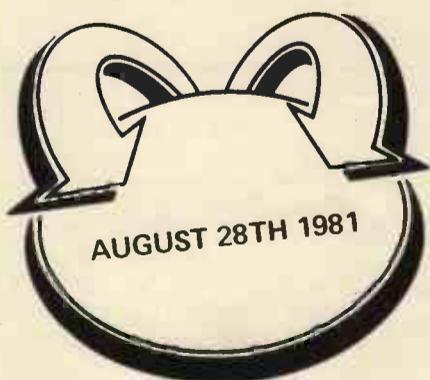
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|----|----|---|---|--|------|-----|--|---|--------------------------------|-----|-----|---|---|-------------------|
| 16 | 14 | BAT OUT OF HELL Meat Loaf | • | Epic/Cleveland International EPC 82419 | 49 | 68 | REPRODUCTION Human League | • | Virgin V 2133 | 83 | 72 | MANILOW MAGIC Barry Manilow | • | Arista ARTV 2 |
| 17 | 11 | HOTTER THAN JULY Stevie Wonder | • | Motown STMA 8035 | 50 | 43 | KILIMANJARO Teardrop Explodes | • | Mercury 6359035 | 84 | NEW | AIN'T NO STOPPIN' Enigma | • | Creole CRX 1 |
| 18 | 12 | THIS OLE HOUSE Shakin' Stevens | • | Epic EPC 84985 | 51 | 41 | JOURNEY TO GLORY Spandau Ballet | • | Reformation/Chrysalis CHR 1331 | 85 | 91 | ROCKS THE WORLD Third World | • | CBS 85027 |
| 19 | 19 | BEST OF MICHAEL JACKSON Michael Jackson | • | Motown STMR 9009 | 52 | 71 | BOY U2 | • | Island ILPS 9646 | 86 | 67 | ONE DAY IN YOUR LIFE Michael Jackson | • | Motown STML 12158 |
| 20 | 56 | LEVEL 42 Level 42 | • | Polydor POLS 1036 | 53 | 45 | THE LAST CALL Anti Pasti | • | Rondelet ABOUT 5 | 87 | — | MARAUDER Blackfoot | • | Atco K50799 |
| 21 | 16 | STARS ON 45 Star Sound | • | CBS 86132 | 54 | 66 | 4 SYMBOLS Led Zeppelin | • | Atlantic K 50008 | 88 | 75 | FLESH & BLOOD Roxy Music | • | Polydor POLH 002 |
| 22 | 58 | BEATLES BALLADS Beatles | • | Parlophone PCS 7214 | 55 | 54 | PIRATES Rickie Lee Jones | • | Warner Bros K 56816 | 89 | 61 | DIRE STRAITS Dire Straits | • | Vertigo 9102 021 |
| 23 | 20 | KINGS OF THE WILD FRONTIER Adam & The Ants | • | CBS 84549 | 56 | 77 | SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel | • | CBS 69003 | 90 | 93 | 20 GOLDEN GREATS Diana Ross | • | Motown EMTV 21 |
| 24 | 21 | KOO KOO Debbie Harry | • | Chrysalis CHR 1347 | 57 | 63 | OFF THE WALL Michael Jackson | • | Epic EPC 83468 | 91 | NEW | NEW TRADITIONALISTS Devo | • | Virgin V2191 |
| 25 | 26 | NO SLEEP TIL HAMMERSMITH Motorhead | • | Bronze BRON 535 | 58 | 54 | SUPER TROUPER Abba | • | Epic EPC 10022 | 92 | 64 | BORN TO RUN Bruce Springsteen | • | CBS 69170 |
| 26 | 27 | TRAVELOGUE Human League | • | Virgin V 2160 | 59 | 42 | VISAGE Visage | • | Polydor 2490 157 | 93 | 74 | HEAVEN UP HERE Echo & The Bunnymen | • | Korova KODE 3 |
| 27 | 25 | MAKIN' MOVIES Dire Straits | • | Vertigo 6359 034 | 60 | 40 | EAST SIDE STORY Squeeze | • | A&M AMLH 64854 | 94 | NEW | SONGS OF THE VALLEYS London Welsh Male Voice Choir | • | K-Tel NE 1117 |
| 28 | 30 | 20 GOLDEN GREATS Beach Boys | • | Vertigo 6359 034 | 61 | 53 | MAGNETIC FIELDS Jean Michel Jarre | • | Polydor POLS 1033 | 95 | — | LIVE IN THE HEART OF THE CITY Whitesnake | • | UA SNAKE 1 |
| 29 | 24 | JU JU Siouxsie and The Banshees | • | Polydor POLS 1034 | = 61 | 65 | RED Black Uhuru | • | Island ILPS 9625 | 96 | 100 | MILES HIGH John Miles | • | EMI EMC 3374 |
| 30 | 23 | BAD FOR GOOD Jim Steinman | • | Epic/Cleveland EPC 84361 | 63 | 31 | STARTRAX CLUB DISCO Various | • | Picky KSYA 1001 | 97 | 99 | SKY 3 Sky | • | Ariola ASKY 3 |
| 31 | 39 | VIENNA Ultravox | • | Chrysalis CHR 1296 | 64 | 45 | MISTAKEN IDENTITY Kim Carnes | • | EMI America AML 3018 | 98 | 78 | DIANA & MARVIN Diana Ross/Marvin Gaye | • | Motown STMS 5001 |
| 32 | 36 | THE RIVER Bruce Springsteen | • | CBS 88510 | 65 | 69 | PRECIOUS TIME Pat Benatar | • | Chrysalis CHR 1346 | 99 | 84 | TRIUMPH Jacksons | • | Epic EPC 86112 |
| 33 | 33 | CHRISTOPHER CROSS Christopher Cross | • | Warner Brothers K 56789 | 66 | NEW | SLEEP NO MORE Comsat Angels | • | Polydor POLS 1038 | 100 | 87 | WHA'PPEN The Beat | • | Go-Feet BEAT 3 |

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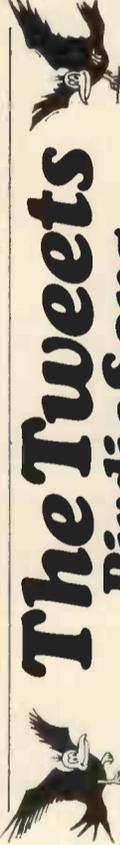


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TOP 75 SINGLES

| | | Week-ending September 5, 1981 | | | |
|-----------------------|------------------------|---------------------------------|--------------------------|---|---|
| | | ○ MILLION (PLATINUM) | ● ½ MILLION (GOLD) | ○ ¼ MILLION (SILVER) | |
| 1 | 2 | 1 | 2 | 3 | 4 |
| TAINED LOVE | JAPANESE BOY | LOVE ACTION (I BELIEVE IN LOVE) | HOLD ON TIGHT | HOOKED ON CLASSICS | SHE'S GOT CLAWS |
| Soft Cell | Aneka | Human League | Electric Light Orchestra | Louis Clark/RPO | Gary Numan |
| Bizzare BZS 2 | Hansa HANSA 5 | Virgin VS 435 | Jet 7011 | RCA 109 | Beggars Banquet BEG 62 |
| 5 | 6 | 7 | 8 | 9 | 10 |
| ONE IN TEN | GREEN DOOR | ABACAB | CARIBBEAN DISCO | WIRED FOR SOUND | GIRLS ON FILM |
| UB40 | Shakin' Stevens | Genesis | Lobo | Cliff Richard | Duran Duran |
| DEP Int. DEP 2 | Epic EPCA 1354 | Charisma CB 388 | Polydor POSP 302 | EMI 5221 | EMI 5206 |
| 11 | 12 | 13 | 14 | 15 | 16 |
| EUROPE AFTER THE RAIN | THE THIN WALL | START ME UP | WIRE FOR SOUND | LOLLIEDAZE | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) |
| John Foxx | Ultravox | Rolling Stones | Cliff Richard | Hollies | Spandau Ballet |
| 62 | 63 | 64 | 65 | 66 | 67 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 68 | 69 | 70 | 71 | 72 | 73 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 74 | 75 | 76 | 77 | 78 | 79 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 80 | 81 | 82 | 83 | 84 | 85 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 86 | 87 | 88 | 89 | 90 | 91 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 92 | 93 | 94 | 95 | 96 | 97 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 98 | 99 | 100 | 101 | 102 | 103 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 104 | 105 | 106 | 107 | 108 | 109 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 110 | 111 | 112 | 113 | 114 | 115 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 116 | 117 | 118 | 119 | 120 | 121 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 122 | 123 | 124 | 125 | 126 | 127 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 128 | 129 | 130 | 131 | 132 | 133 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
| 134 | 135 | 136 | 137 | 138 | 139 |
| EUROPE AFTER THE RAIN | EVERLASTING LOVE | ARABIAN NIGHTS | FOR YOUR EYES ONLY | CHANT NO. 1 (DON'T NEED THIS PRESSURE ON) | HOLLIEDAZE |
| John Foxx | Rex Smith/Rachel Sweet | Siouxsie & The Banshees | Sheena Easton | Reformation/Chrysalis CHS 2528 | Hollies |
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| 16 | 29 | EVERYBODY SALSA Modern Romance | WEA K 18815 | 41 | 47 | AS THE TIME GOES BY (VOCAL) Funkapolitan | London LON 001 | 66 | 39 | SHOW ME Dexy's Midnight Runners | Mercury DEXYS 6 |
| 17 | 16 | WUNDERBAR Tennpole Tudor | Stiff BUY 120 | 42 | 31 | NEW LIFE Depeche Mode | Mute MUTE 014 | 67 | 54 | STARS ON 45 (VOL. 2) Star Sound | CBS A 1407 |
| 18 | 9 | BACK TO THE SIXTIES Tight Fit | Jive JIVE 002 | 43 | NEW | PRETEND Alvin Stardust | Stiff BUY 124 | 68 | 52 | I'M IN LOVE Evelyn King | RCA 95 |
| 19 | 11 | HAPPY BIRTHDAY Stevie Wonder | Motown TMG 1235 | 44 | 24 | WALK RIGHT NOW Jacksons | Epic EPC A 1294 | 69 | 61 | STOP DRAGGIN' MY HEART AROUND Stevie Nicks | WEA K 79231 |
| 20 | 22 | RAINY NIGHT IN GEORGIA Randy Crawford | Warner Brothers K 17840 | 45 | 50 | WALKIN' INTO SUNSHINE Central Line | Mercury MER 78 | 70 | 64 | TURN IT ON Level 42 | Polydor POSP 286 |
| 21 | 17 | SI SI, JE SUIS UN ROCK STAR Bill Wyman | A&M AMS 8144 | 46 | 46 | AIN'T NO MOUNTAIN . . . REMEMBER ME Boystown Gang | WEA DICK 1 | 71 | 65 | PRINCE OF DARKNESS Bow Wow Wow | RCA 100 |
| 22 | 13 | WATER ON GLASS/BOYS Kim Wilde | RAK 334 | 47 | 30 | GHOST TOWN Specials | 2 Tone CHSTT 17 | 72 | NEW | SO THIS IS ROMANCE Linx | Chrysalis CHS 2546 |
| 23 | 41 | SOUVENIR Orchestral Manoeuvres In The Dark | Dindisc DIN 24 | 48 | 36 | CAN CAN Bad Manners | Magnet MAG 190 | 73 | NEW | MEMORIES Mike Berry | Polydor POSP 287 |
| 24 | 18 | STARTRAX CLUB DISCO Various | Pickys KSY 1001 | 49 | 72 | BEACH BOYS MEDLEY Beach Boys | Capitol CL 213 | 74 | 70 | DANCE ON Mojo | Creole CR 17 |
| 25 | 21 | TAKE IT ON THE RUN Reo Speedwagon | Epic EPC A 1207 | 50 | 67 | FEEDING TIME The Look | MCA 736 | 75 | 59 | BACKFIRED Debbie Harry | Chrysalis CHS 2526 |

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BUBBLING UNDER

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

| | | |
|--|---|---|
| BIRDIE SONG , Tweets, PRT 7P 219 (A) | HEART AND SOUL , Exile, Rak 333 (E) | READY TO ROCK , Michael Schenker Group, Chrysalis CHS 2541 (F) |
| BRAS ON 45 , Ivor Biggun & The D Cups, Dead Badger BOP 6 | INCONVENIENCE , Au Pairs, Human HUM 8 (I) | ROCK ON ELVIS , Tulsa McLean, RCA 123 (R) |
| CLASSICAL MUDDLY , Portsmouth Sinfonia, Springtime WIP 6736 (E) | I'M LUCKY , Joan Armatrading, A&M AMS 8163 (C) | SEASONS OF GOLD , Adrian Baker, Polo POLO 14 (C/CR) |
| DAY AFTER DAY , Pretenders, RealARE 17 (W) | I'M THE ONE WHO LOVES YOU , A-Z, Polydor POSP 314 | SPASTICUS AUTISTICUS , Ian Dury, Polydor POSP 285 (F) |
| DON'T STOP YOUR LOVE , Kelly Marie, Calibre PLUS 8 (A) | I WANT YOU BACK , Kate Robbins/Beyond, RCA RCA 108 (R) | TELSTAR , Shadows, Polydor POSP 316 (F) |
| DON'T WANT TO WAIT ANYMORE , Tubes, Capitol CL 208 (W) | LET IT GO , Def Leppard, Vertigo LEPP 2 | TURN YOURSELF LOOSE , John Miels, EMI 5213 (E) |
| DO YOU LOVE ME , Patti Austin, Q. West K 17838 (W) | NICE 'N' SOFT , Wish, Excaliber EXC 511 (A) | UNDER YOUR THUMB , Godley And Creme, Polydor POSP 322 (F) |
| FIRE AND ICE , Pat Benatar, Chrysalis CHS 2529 (F) | PAPA'S GOT A BRAND NEW PIG BAG , Pig Bag Y 10 (RT) | |
| HAPPY BIRTHDAY , Altered Image, Epic EPCA 1522 (C) | QUIET LIFE , Japan, Hansa HANSA 6 (F) | |

7" and 12" single

altered images happy birthday

7" epc a1522
12" epc a131522

BROADCASTING

Edited
by
DAVID DALTON

The Edinburgh International Radio Festival this year, organised by *Broadcast* magazine and supported by both the BBC and IBA, seemed better attended than ever.

There was a full house at the Royal College Of Physicians' lecture theatre for the topic most directly related to music — What Music Policy? — discussed by Capital Radio's head of programmes Tim Blackmore and here is *David Dalton's* report.

No longer stuck in the groove

AS WELL as criticising the record industry and calling for greater co-operation between record companies and the radio industry (see *MW*, August 29) Tim Blackmore also had many other constructive points to make in his speech on What Music Policy? at the Edinburgh International Radio Festival.

He told delegates that there were two important changes in his own music policy he had been contemplating recently.

One involved a change of attitude since he left the BBC in 1977 when he had begun to assume that the concept of one station for one type of audience was the name of the game.

"Increasingly though, as I learn more about the role of local radio with one programme channel striving to serve whole communities with an amazingly varied range of musical tastes, so it becomes obvious that the luxury of finding a groove and staying in it is not really an option.

"What we must increasingly accept is that while generic programming may well be the ideal music policy for the networks, it is virtually impossible within such a policy for a local station either to fulfil its obligation to the audience or present a useful rate card to the advertiser.

Different styles

"The problem for some has been the question of a 'station sound' and if there is such a thing how can it exist if different programmes play different styles of music?"

He suggested that the sound of Capital lay more in the way music was presented than in the music.

"If all Londoners wanted was music, they could hear much more on either Radios One or Two. You'll hear maybe 11 records an hour in Capital's Breakfast Show compared with as many as 16 on Radio One.

"The point about ILR is that although the style of our musical output varies considerably, it is the relationship with the listener that is of importance, and what's equally important is that it doesn't matter that your policy encompasses the output of a dozen North American stations, providing that you pursue excellence.

The second change he has been contemplating concerns the relationship between sales charts and radio station output.

"There was a time, certainly in the mid-sixties when I began programming music, when you could play any record from the top 20 best-selling list and feel reasonably sure that it would guarantee a substantial breadth of appeal for your programme — but not anymore," he propounded. "The radio programmer in 1981 is more than ever required to use his own editorial skills in deciding on musical content.

In my book that's no bad thing because there's not much satisfaction in simply pulling titles out of a sales chart.

"It's significant I'm sure that no longer is it automatic for a chart-dominated Radio One to attract the



TIM BLACKMORE

majority audience. Over the last couple of years we've all seen how Radio Two and ILR have moved from strength to strength in terms of audience size and in neither case has that success been predominately based on the current best sellers. What worries me is whether we were ever right to regard the best selling lists as a true representation of an audience's taste.

"When you realise that a top 10 record could have sold as few as 100,000 copies and then find out that 20 per cent of national sales are in an area that approximates to the Capital Radio coverage area, it doesn't take an Einstein to see that only 20,000 of our potential audience bought it. That means that some 12 million of our potential audience didn't and I don't like that ratio as a basis for programme judgements."

More co-operation

In calling for greater co-operation between radio stations and record companies, he stated: "More than 50 per cent of broadcasting time in the UK is used for the transmission of music and it's no good pretending that our interests are mutually exclusive.

"At the present time, at least 100 people earn their living within the music industry from trying to persuade London radio stations to broadcast their records. Those salaries, coupled with the cost of the records distributed and the expenditure on entertainment, seem to me to constitute a fairly substantial investment in the perceived value of airplay by the music industry.

"From this side of the fence the use of the major companies' catalogues gives us access to the greatest musical performers the world has known since the invention of the gramophone.

"Somewhere along the way I genuinely believe that we should be able to achieve an adult and constructive relationship between the two sides, because I can remember the pathetic bickering that used to go on at the BBC when pluggers would be banned or asked to sign in, or their access limited to two days a week, only to discover that within a couple of weeks the law of the jungle still reigned supreme. And times still haven't changed."

RETAILING

Edited
by
TERRI ANDERSON

Another slow-building hit from Ralph McTell?

YOU REMEMBER Streets of London, one of those "overnight" sensational hits from an unexpected quarter (which had in fact taken a couple of years to break). It now seems that Ralph McTell may have another slow-building success.

His single, England, was released on May 1, on his management company's own label, Mays Records. Despite interest since then from a couple of majors, the label decided it was best to remain independent, and distribution remains with Spartan.

McTell's manager and brother, Bruce May, says that he knew it would be a "difficult record to work", and with

a title like that the events of the past few months (from Brixton riots and Belfast hunger strikers to a Royal Wedding) have not made things easier. "Politically it is right down the middle," May reassures, "and it seems now to be taking off. Spartan has been getting unsolicited enquiries from West End dealers, and STV has called to say that they like it so much they are making a film sequence to go with it when they play it."

It is also worth noting that there has not been one day since its release that it has not been sold out through Spartan. Admittedly it has never done better than 50 in a day — but it has sold a total which looks pretty respectable.

Diversify then specialise

VIDEO CASSETTES are following audio tapes into non-specialist outlets — offering the same kind of trade competition to the record/video and video — only dealers. It may be some consolation to dealers who find themselves in competition, with big local filling stations in particular, to know that in at least one place the volume of business in video has spawned a new specialist shop.

Video cassettes have proved such a popular new product line at Bellfield Service Station at Guildford (left) that it has opened a new purpose-built department especially to sell them.

Bellfield was one of the first garages to introduce the "Drive Out Movies" scheme, which was launched by wholesaler Carnaby Video earlier in the year.

As the picture shows, the video shelves were originally shoulder to shoulder with all the other motoring accessories. But as a result of demand from motorists the new Wey Valley Video shop has been opened on the main forecourt.

At present Bellfield stock around 500 titles, in both VHS and Beta formats, which are offered for sale and through Carnaby's Option Purchase Plan rental Scheme.

D R Hill Garages Ltd are considering introducing the Carnaby scheme at a second garage — at Hershaw, near Esher.

Carnaby Video sales and marketing director John Whelan reports that the success at these filling stations is being reflected at many others who have joined in their scheme.

Amanda Hill, (pictured at Bellfield) daughter of the garage company's MD, remarks that the scheme has been so successful that they have commuters coming in to buy video cassettes right up to the garage's 9pm closing time.



TALENT

Edited
by
CHRIS WHITE

Listen out for Charlie Dore

SINGER-SONGWRITER Charlie Dore, now signed to Chrysalis, has released her first album for the label, Listen, with the title track also out as a single.

Charlie has just completed a promotional tour of radio stations and the single has picked up well on airplay. Both artist and record company are hoping the airplay will be reflected in sales. That, unfortunately, didn't happen a while ago with her two Island singles, Fear Of Flying and Pilot Of The Airwaves — both got masses of airplay but didn't chart.

The new album was produced in Hollywood Sound Studios in California by Stewart Levine. "I'm delighted with it," says Charlie. It feels like my first real album. It's got input plus some great playing from the musicians who were really inventive and not the kind of jaded wallet-rockers you sometimes hear about on the West Coast.

"Stewart (who has worked with



CHARLIE DORE

the likes of Minnie Riperton and B B King) is a straight-forward producer, musician and arranger. There's no bullshit. And he's a good handler of people — he gives you a good kick up the ass when needed."

Live dates to promote songs on the album are being considered, with the possibility of Charlie playing support on a major UK tour.

Beggar & Co team up with Spandau

BEGGAR & Co, the group made up of ex-Light Of The World members Breeze McKrieth, Baps Baptiste and Kennie Wellington, have signed with RCA and release their first single, Male (Chant No. 2) this Friday. The record features back-ups from Spandau Ballet members Steve Norman and Gary Kemp.

Glasgow Apollo to be demolished?

From ELLY SALE
THE GLASGOW Apollo, which is currently undergoing a £100,000 facelift, may be demolished to make way for an office block.

Paul Greig, managing director of Apollo Leisure, which controls the theatre, has confirmed rumours that planning permission had been applied for, but pointed out that a search was on for an alternative site on which to build a 5,000 seater venue.

Three years ago the Apollo was saved from closure by a massive public campaign. The 60-year-old theatre, originally called Green's Playhouse, had been run by Unicorn Leisure for several years, but was kept closed for several months and finally sold to an enterprise called Maximus which later became Apollo Leisure.

News in brief...

GRACE JONES makes her UK concert debut during September, as part of a general European tour, although no firm date or venue has yet been fixed. . . The Glasgow band formerly known as The Jets has changed its name to The Imprints, and at the same time has signed a publishing deal with Jammy Music in Scotland. The band recently appeared before 8,000 people at the Kelvingrove Festival in Glasgow. . . Renaissance start their next world tour with several UK dates during October. . . Rough Trade band The Fall are to record their next album in Iceland.

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G.B.2.

NEW DIGITAL DOUBLE VIE FOR SALES IN UK

TWO NEW digital recordings of Mozart's *The Magic Flute* are coming on to the market this month to offer competition to the set conducted by Karajan issued by Deutsche Grammophon last year.

Bernard Haitink, in his first operatic recording, has made the work for EMI, and James Levine, following operatic successes such as *La Forza del Destino* and *Otello*, has made it for RCA.

The battle now for substantial shares of the *Magic Flute* market — the work is always popular — should be very interesting.

Haitink has gradually built a reputation for opera in this country through his musical directorship of Glydebourne. For his production, he has chosen Lucia Popp and Siegfried Jerusalem as Pamina and Tamino, with Edita Gruberova as *The Queen of the Night*. Performed with the Bavarian Radio Chorus and Symphony Orchestra, the set (SLS 5223 three LPs or three chrome dioxide tapes, dealer price just under £9.) is being supported with posters and displays.

RCA's production is very different in character, with Martti

Talvela, Eric Tappy, Zdislava Donat, Ileana Cotrubas, Christian Boesch and Jose van Dam in the title roles, with the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra (RL 03728).

Levine has a reputation in this country, but is not so widely known as Haitink of course. Like the earlier DG set, the RCA *Magic Flute* comes on four LPs (no cassette) with a dealer price just under £11.

So the main competition is going to take place between Karajan and Haitink, and much will depend on the critics. It is also worth remembering that there are eight other sets currently available, not including those on import.

There is one other EMI operatic offering this month, music from *The Ring* with the Ride of the Valkyries, the Entry of the Gods into Valhalla and other orchestral pieces played by the Berlin Philharmonic Orchestra conducted by Klaus Tennstedt (ASD/TCC 3985). It is a digital record, the LP is pressed in Germany, and the tape is chrome dioxide.

Heavy DG exposure for leading conductors

TWO OF Deutsche Grammophon's main conductors, Karajan and Abbado, feature prominently in the company's September release.

Despite his extensive work, Karajan has never recorded Haydn for the yellow label — until now. The six Paris Symphonies, Nos 82-87, were digitally recorded with the Berlin Philharmonic Orchestra and are now issued in a three LP box set (2741 005 and on three cassettes).

A more popular release, which is also digital, is of two great Serenades for Strings — by Tchaikovsky and Dvorak (2532 012 and on cassette) which Karajan has not recorded for many years. It is, of course, played by the Berlin Philharmonic Orchestra, and the digital recording is



KARAJAN (left) and Abbado reputed to be particularly fine.

A final Karajan issue is a re-packaging of Sibelius' Symphonies Nos 4, 5, 6, 7, the *Violin Concerto*, *Tapiola*, *Swan of Tuonela* and other pieces. This four LP set, with the BPO and Christian Ferras, violin (2740 255), comes at a dealer price of £7.20, and DG argues that although Karajan has re-recorded the symphonies for EMI, many critics prefer the



earlier readings.

As a taster to Abbado's Shell Tour of the UK in October with the LSO, DG is releasing two discs. One is devoted to Bizet — the *Prelude and Entr'actes* from *Carmen* and *L'Arlesienne Suites Nos 1 & 2* (2531 329 and on cassette).

DG has already done well with the Karajan version of these works — selling over 13,000 copies to date — but

hope to do well also with this new version.

There is also the fourth release in Abbado's cycle of Stravinsky's ballet music: Petrouchka with the young Australian pianist Leslie Howard (2532 010 and on cassette). This month sees a release of the same work played by the Detroit Symphony Orchestra under Dorati on a Decca digital recording (SXDL KXSXS 7521), but there are differences.

Abbado's recording is based on the 1911 version, whereas Dorati's is based on the 1947 edition, and includes some alterations which Dorati, a personal friend of the composer, believes to have been Stravinsky's final intentions.

There will be Karajan and Abbado promotion campaigns in October.

Bach box set from the English Concert

TREVOR PINNOCK'S English Concert adds to its fine series of Bach recordings with a box set of *The Harpsichord Concertos* for 1, 2, 3, & 4 Harpsichords BWV 1052-1065.

It is an interesting and welcome release, partly because it brings together Pinnock, with Kenneth Gilbert, Lars Ulrik Mortenson and Nicholas Kraemer, but also because it contains the first digital records to be released on the eminent Archiv label.

The box set (2723 077) consists of four LPs, two of which are digitally recorded; one of these, Bach's *Concertos for 3 and 4 harpsichords* (LP 2534 001 and on cassette), is being released as a single album.

A new Trevor Pinnock leaflet has been produced and is available for dealers.

Pinnock plays on authentic instruments with authentic performing style, and so this set offers direct competition to the existing recordings by the Leonhardt Consort on Teldec.

Another early music disc from Deutsche Grammophon comes from Musica Antiqua Cologne, directed by Reinhard Goebel. On a three LP box set (2723 078) Musica Antiqua plays German Chamber Music Before Bach, with works by Rosenmuller, Buxtehude, Reincken, Westhoff, Schenk and Pachelbel, including the famous Canon.

Cut-price Academy

FOUR BOXED sets by Neville Marriner and the Academy of St Martin-in-the-Fields, containing some of their finest recordings, are issued this month by Decca at mid-price. Each contains three records/cassettes and is devoted to one composer: Vivaldi, Bach, Handel and Mozart, composers who have played a major part in the international success of the Academy.

The sets feature top soloists and the works are often very popular. So these boxes could prove immensely popular, even to retailers with relatively small classical sections which would not normally carry box sets in any number.

News in brief...

APART FROM such notable exceptions as Elvira Madigan, DG has proved itself shy of involving its recordings in the film world, but when the ex-Mash star Alan Alda was preparing the music for his latest film, *The Four Seasons*, he particularly asked for the Karajan version.

And he got it. The album (2530 296 and on cassette) is the soundtrack of the film which is being premiered in the Plaza Cinema in London this week (Sept 3). The album has been made the record of the month of the PolyGram Classical Centres, and is thus available to those dealers operating the scheme at special discount.

● Deutsche Grammophon's new catalogue is due out this month. Always eagerly awaited, it will be in full colour as usual, and will cover the main records in the DG catalogue which will be available between 1981-82.

WITH a cluster of different recordings behind him — it was only a matter of time before Riccardo Chailly committed himself to one record company. His decision to sign an exclusive contract with Decca does not come as such a surprise after his successful and critically acclaimed recording of Rossini's *William Tell* in a complete version.

Now, he has followed this up with more Rossini, a collection of *Overtures* (SXDL/KSXDC 7534), which includes some of the composer's most popular works: *William Tell*, *The Thieving Magpie* and *The Silken Ladder*.

IN ADDITION to the Bartok, Bruckner and Tippett records which form the major part of the Solti campaign during the visit of the conductor and the Chicago Symphony Orchestra to this country during September, Decca has made one more release. It is a box set of the four Schumann symphonies together, plus the *Overture Scherzo and Finale Op 54* (D 190D 3) which would not normally sell very widely but which may do better with all the Solti publicity.

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Two top violinists try something different

TWO MAJOR violinists tread very unusual paths in new releases from EMI and CBS.

Itzhak Perlman has always been prepared to try out new things and his two latest releases are perfect examples. A Different Kind of Blues, which he made with Andre Previn and which sold over 60,000 copies in the USA, revealed his crossover potential, and now he follows with a second such album, It's a Breeze.

It's much more of a jazz album, not least because it was made with top US jazzmen, Shelly Manne, drums, Jim Hall, guitar and Red Mitchell, bass, using tunes written by Previn as a bass.

The genesis of the album, which was made at Perlman's request, was shown on BBC TV earlier this year, but only now is it being released in this country (EMD/TCC 5537) on a digital recording.

Perlman also features on another digital recording of a more conventional work — Beethoven's Violin Concerto with the Philharmonia Orchestra conducted by Carlo Maria Giulini (ASD/TC 4059).



GIULINI (left) and Perlman play on a more conventional record

A video cassette of the complete performance is to be issued by EMI Music Video in October.

This is the first time that a record release has been tied in with a video release insofar as mainstream classical music is concerned — at least in the UK.

The record is pressed in Germany, the tapes are chrome dioxide, and the release is featured on the front cover of *Gramophone* in September.

The other violinist experimenting with new things is Isaac Stern who features on a CBS album entitled *The Classic Melodies of Japan*. Originally recorded in Japan in 1978 with Japanese instruments, the release (73997/3) is said to be a collection of easy listening music, and is issued to preview *The Great Japanese Exhibition* at the Royal Academy in October 1981.

Piano packages from EMI & Philips

FOUR VERY varied piano records are issued by EMI in September, ranging from historic recordings to piano concertos.

The final set in the highly-acclaimed re-issue of the complete Beethoven Piano Sonatas recorded by the legendary Artur Schnabel in the thirties at Abbey Road is released this month.

The set (RLS 758 four LPs/two TCs) contains three of the most famous sonatas, the *Appassionata*, *Les Adieux* and the *Hammerklavier*, and can be expected to receive the same glittering reviews given to the previous three.

Works for Piano Duet by Brahms, including the Op 23 Variations and the Op 52 *Liebesliederwalzer* (ASD 4079, gatefold sleeve) played by Michel Beroff and Jean-Philippe Collard is imported this month. The two French pianists have made other recordings of the piano duet repertoire.

And Alexis Weissenberg plays Rachmaninov's Piano

Concerto No 3 with the Orchestra National de France conducted by Leonard Bernstein (ASD 4082, German pressing) in another EMI import. The work is widely recorded, so the main sales interest comes from Bernstein.

Philips is placing a lot of faith in the Russian pianist Bella Davidovich, who, after a long and successful career in the USSR, now lives in the US.

She is paying her first visit to this country this month, and to coincide with it, Philips is releasing two more albums to follow the recording of Beethoven Piano Sonatas.

Davidovich is particularly well known for her recording of Chopin's Piano Concerto No 1 on CFP, and now there follows another version, with Davidovich accompanied by the LSO and Marriner (9500/7300 889). The filler is the *Andante Spianato*.

In addition, there is a recital record of

Schumann's *Carnaval* and *Humoreske* (9300 667 and on cassette).

There are other prestigious Philips piano releases in September. Claudio Arrau plays Liszt's Piano Concertos Nos 1 and 2 with the LSO under Colin Davis (9500 780 and on cassette); and Brendel's early recordings of Brahms' Piano Concertos, No 1 with the Concertgebouw under Schmidt-Isserstedt, and No 2 under Haitink have been brought together in one box and re-issued (6770/7650 006). The set was previously available through IMS.

There is also an interesting compilation of early works by Satie (6768 269), a three-LP box set by the Dutch pianist Reinbert de Leeuw who specialises in obscure and contemporary music.

De Leeuw is undertaking a series to record all Satie's piano music, but this set, although it contains some pieces recorded for the first time also contains the very popular *Gymnopédies*.

Oboe showcase from recent RCA signing

A RECORD of showpieces for the oboe launches one of RCA's latest signings, the young and brilliant oboeist Malcolm Messiter.

Now in his late twenties, Messiter first made the headlines in the musical press when he was offered the principal seat of the BBC Concerto Orchestra when barely out of college.

This first release, *Oboe Fantasia* (RL/RK 25367), brings together a number of works written originally for the oboe, plus arrangements. Music by Debussy, Saint-Saens, Puccini, Kreisler, Poulenc, Mussorgsky and others is included.

There is also a first recording of the Concerto on Themes from Donizetti's *La Favorita* by the 19th century composer Pasculli, who was himself an oboeist.

He must, in fact, have been an oboeist of considerable ability as this piece has remained unrecorded partly because of its technical difficulties — it requires circulatory breathing techniques and an English oboe rather than the more common French instrument.

Messiter's disc is being supported with a tour and extensive local radio station promotions and interviews.

Clarinet contender

THERE are nearly 20 versions of Mozart's *Clarinet Concerto*, but the latest recording should compete with the best of them, even though it features an American player who rarely visits the UK.

Richard Stoltzman is reputedly one of the world's finest clarinetists — in fact some would say he is without peer at the moment. His appearances in London earlier this year with Emmanuel Ax were rapturously received, so this issue (RL/RK 13934) on which he performs with the ECO under Alexander Schneider, should benefit directly.

CLASSICAL TOP 10

- 1 THE PLANETS, Holst, EPO, Karajan. DG
- 2 GERSHWIN CONCERT, LSO, Previn. HMV
- 3 SYMPHONY NO 2, Elgar, LPO, Handley. CFP
- 4 THE PLANETS, Holst, Philharmonia, Rattle. HMV
- 5 OPUS 10, Vivaldi, Frans Bruggen, RCA Seon
- 6 STRAUSS FAMILY, BPO, Karajan. DG
- 7 THE WELL TEMPERED CLAVIER, Bach, Glenn Gould. CBS
- 8 FOUR LAST SONGS, Richard Strauss, Kiri te Kanawa. CBS
- 9 SYMPHONY NO 4, Tippett, CSO Solti. Decca
- 10 SYMPHONY NO 4, Bruckner, CSO, Solti. Decca

Chart courtesy HMV Shop, Oxford Street

ALTERNATIVE TOP 10

- 1 CONCERTO FOR ORCHESTRA, Bartok, CSO/Solti, Decca.
- 2 TRISTAN UND ISOLDE, Welsh National/Goodall, Decca
- 3 WALTER MIDGLY MEMORIAL ALBUM, White Rose
- 4 SYMPHONY NO. 4 Bruckner CSO/Solti, Decca
- 5 SYMPHONY NO. 4 Tippett CSO/Solti, Decca
- 6 AVE MARIS STELLA, Fires of London, Unicorn/Kanchana
- 7 PIANO CONCERTO, Busoni, John Ogdon, EMI
- 8 MUSIC IN SIMILAR MOTION, Philip Glass, Chatham, (US Import)
- 9 RECITAL Debussy/Saint Saens/Chabrier Cecile Ousset (Aurora)
- 10 DON GIOVANNI, Mozart, Sutherland/Schwartzkopf/Giolini, EMI.

Chart courtesy Direction, Dean St, W1

Mid-price Mozart

THERE is only one complete set of Mozart's Piano Sonatas currently available — Christoph Eschenbach's on DG — so another is welcome.

And it comes from the young Hungarian pianist Andras Schiff who has made a reputation with two Decca records devoted to Bach and Schubert.

While Mozart's 17 Sonatas are not generally regarded as his finest works, they contain some marvellous things and are often overlooked too easily, so with a bit of help from the dealer, this new recording (D222D 6), offered at mid-price, could turn over regularly.

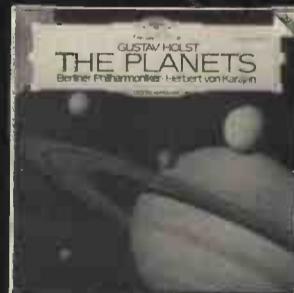
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2721 138 ~~£13.39~~ £12.90
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- Schubert · Quartets 1-15
Melos Quartet · 7 LP
2740 123 ~~£14.30~~ £12.90
- Schubert · 8 Symphonies/Böhm · 5 LP
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2740 141 ~~£10.04~~ £9.50
- Wagner · Tristan und Isolde/Böhm · 5 LP
2740 144 ~~£10.04~~ £9.50
- Wagner · Die Walküre/Karajan · 5 LP
2740 146 ~~£11.56~~ £9.50
- Wagner · Siegfried/Karajan · 5 LP
2740 147 ~~£11.56~~ £9.50
- Wagner · Götterdämmerung
Karajan · 6 LP
2740 148 ~~£12.33~~ £11.40
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CHART FOR WEEK-ENDING SEPTEMBER 5

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

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) | Label number |
|-----------|-----------|---------------|--|--|
| 1 | 1 | 5 | TIME Electric Light Orchestra (Jeff Lynne) | Jet LP 236 (C) C: JETCA 236 |
| 2 | 2 | 10 | LOVE SONGS Cliff Richard (Various) | EMI EMTV 27 (E) C: TC-EMTV 27 |
| 3 | 5 | 11 | DURAN DURAN Duran Duran (Colin Thurston) | EMI EMC 3372 (E) C: TCEMC 3372 |
| 4 | 4 | 17 | SECRET COMBINATION Randy Crawford (Tommy Lipuma) | Warner Brothers K 56904 (W) C: K4-56904 |
| 5 | 3 | 5 | OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC REP 413 (A) C: ZCH 413 | |
| 6 | 6 | 2 | SHOT OF LOVE Bob Dylan (Blackwell/Dylan/Plotkin) | CBS 85178 (C) |
| 7 | 7 | 14 | PRESENT ARMS UB40 (UB40) | Dep Int. LPDEP 1 (SP) C: CADEP 1 |
| 8 | 8 | 17 | HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath) | Epic EPC 84700 (C) C: 4084700 |
| 9 | 13 | 6 | ROCK CLASSICS LSO/Royal Choral Society (D. Readman/J. Jarratt) | K-tel ONE 1123 (K) C: CE 2123 |
| 10 | 10 | 4 | PRETENDERS II Pretenders (Chris Thomas) | Real SRK 3572 (W) |
| 11 | 15 | 5 | BELLA DONNA Stevie Nicks (Jimmy Iovine/Tom Petty) | WEA K 99169 (W) |
| 12 | 9 | 9 | KIM WILDE Kim Wilde (Ricky Wilde) | RAK SRAK 544 (E) |
| 13 | 18 | 15 | ANTHEM Toyah (Nick Tauber) | Safari VOOR 1 (SP) C: VOORC 1 |
| 14 | 17 | 5 | BUCKS FIZZ Bucks Fizz (Andy Hill) | RCA RCLP 5050 (R) C: RCAF 5050 |
| 15 | 22 | 2 | CURED Steve Hackett | Charisma CDS 4021 (F) C: 7144 153 |
| 16 | 14 | 130 | BAT OUT OF HELL Meat Loaf (Todd Rundgren) | Epic/Cleveland Int. EPC 82419 (C) C: 40-82419 |
| 17 | 11 | 43 | HOTTER THAN JULY Stevie Wonder (Stevie Wonder) | Motown STMA 8035 (E) C: TC-STMA 8035 |
| 18 | 12 | 23 | THIS OLE HOUSE Shakin' Stevens (Stuart Colman) | Epic EPC 84985 (C) |
| 19 | 19 | 10 | BEST OF MICHAEL JACKSON Michael Jackson | Motown STMR 9009 (E) C: TC-STMR 9009 |
| 20 | 56 | 2 | LEVEL 42 Level 42 | Polydor POLS 1036 (F) C: POLSC 1036 |
| 21 | 16 | 17 | STARS ON 45 Star Sound (Jaap Eggermont) | CBS 86132 (C) C: 40-86132 |
| 22 | 58 | 2 | BEATLE BALLADS Beatles | Parlophone PCS 7214 (E) C: TC-PCS 7214 |
| 23 | 20 | 42 | KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) | CBS 84549 (C) C: 40-84549 |
| 24 | 21 | 5 | KOO KOO Debbie Harry (Rodgers/Edwards) | Chrysalis CHR 1347 (F) C: ZCHR 1347 |
| 25 | 26 | 11 | NO SLEEP TIL HAMMERSMITH Motorhead (Vic Maile) | Bronze BRON 535 (F) C: BRONC 535 |
| 26 | 27 | 5 | TRAVELOGUE Human League (Human League) | Virgin V 2160 (C) |
| 27 | 25 | 45 | MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler) | Vertigo 6359 034 (F) C: 7150 034 |
| 28 | 30 | 6 | 20 GOLDEN GREATS Beach Boys | Capitol EMTV 1 (E) C: TC-EMTV 1 2123 |
| 29 | 24 | 11 | JU JU Siouxsie & The Banshees (Nigel Gray/Siouxsie & The Banshees) | Polydor POLS 1034 (F) C: POLSC 1034 |
| 30 | 23 | 18 | BAD FOR GOOD Jim Steinman (Todd Rundgren/Jim Steinman) | Epic/Cleveland EPC 84361 (C) |
| 31 | 39 | 33 | VIENNA Ultravox (Conny Plank/Ultravox) | Chrysalis CHR 1296 (F) C: ZCHR 1296 |
| 32 | 36 | 45 | THE RIVER Bruce Springsteen (Bruce Springsteen) | CBS 88510 (C) C: 40-88510 |
| 33 | 33 | 29 | CHRISTOPHER CROSS Christopher Cross (M. Omartian) | Warner Brothers K 56789 (W) C: K4 - 56789 |
| 34 | 29 | 17 | FACE VALUE Phil Collins (Phil Collins/H. Padgham) | Virgin V 2185 (C) C: TC-V 2185 |
| 35 | 52 | 7 | FOUR Foreigner (Robert John Lange) | Atlantic K 50796 (W) |
| 36 | 34 | 5 | SHAKIN' STEVENS Shakin' Stevens (Donny Marchand) | Hallmark Pickwick SHM 3065 (-) |
| 37 | 70 | 2 | BLACK & WHITE Pointer Sisters | Planet K 52300 (W) |
| 38 | 32 | 51 | SIGNING OFF UB 40 (Bob Lamb/UB 40) | Graduate GRADLP 2 (SP) C: GRADC 2 |
| 39 | 35 | 10 | JUMPIN' JIVE Joe Jackson (Joe Jackson) | A&M AMLH 68530 (C) C: - |
| 40 | 37 | 2 | CALIFORNIA DREAMIN' Various | K-tel NE 1126 (K) C: CE 2126 |
| 41 | 38 | 22 | CHARIOTS OF FIRE Vangelis (Vangelis) | Polydor POLS 1026 (F) |
| 42 | 28 | 6 | CATS Various (Andrew Lloyd Webber) | Polydor CATX 001 (F) C: CATXC 001 |
| 43 | 58 | 3 | DEDICATION Gary U.S. Bonds | EMI America AML 3017 (E) C: TC-AML 3017 |
| 44 | 44 | 18 | DISCO DAZE & DISCO NITES Various | Ronco RTL 2056 (B) |
| 45 | 48 | 48 | GUILTY Barbra Streisand (Gaulten/Richardson/Gibb) | CBS 86122 (C) C: 40 86122 |
| 46 | 82 | 21 | COME AND GET IT Whitesnake (Martin Birch) | Liberty LBG 30327 (E) C: TC-LBG 3027 |
| 47 | 51 | 5 | RUMOURS Fleetwood Mac | Warners Bros. K 56344 (W) C: 456344 |
| 48 | 80 | 4 | BACK IN BLACK AC/DC (Mutt Lange) | Atlantic K 50735 (W) C: 450735 |
| 49 | 68 | 3 | REPRODUCTION Human League | Virgin V 2133 (C) |
| 50 | 43 | 18 | KILIMANJARO Teardrop Explodes (Chameleons/Langer/Winstanley/Howlett) | Mercury 6359035 (F) C: 7150035 |
| 51 | 41 | 26 | JOURNEY TO GLORY Spandau Ballet (Richard James Burgess) | Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331 |

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) | Label number |
|-----------|-----------|---------------|--|---|
| 52 | 71 | 2 | BOY U2 | Island ILPS 9646 (E) C: ZC1 9646 |
| 53 | 45 | 4 | THE LAST CALL Anti Pasti | Rondelet ABOUT 5 (SP) C: CARB 5 |
| 54 | 66 | 5 | 4 SYMBOLS Led Zeppelin | Atlantic K 50008 (W) |
| 55 | 54 | 5 | PIRATES Rickie Lee Jones | Warner Bros K 56816 (W) C: 456816 |
| 56 | 77 | 4 | SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel | CBS 69003 (C) C: 40 69003 |
| 57 | 63 | 12 | OFF THE WALL Michael Jackson (Quincy Jones) | Epic EPC 83468 (C) C: 4083468 |
| 58 | 54 | 10 | SUPER TROUPER Abba (Andersson/Ulvaeus) | Epic EPC 10022 (C) C: 40-10022 |
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| 61 | 53 | 14 | MAGNETIC FIELDS Jean Michel Jarre (Jean Michel Jarre) | Polydor POLS 1033 (F) C: POLSC 1033 |
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| 63 | 31 | 6 | STARTRAX CLUB DISCO Various | Pickys KSYA 1001 (F) |
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| 75 | | | THE LEGEND OF MARIO LANZA Mario Lanza | K-Tel NE 1110 (K) C: CE 2110 |
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| 79 | 85 | 2 | SHORT BACK & SIDES Ian Hunter | Chrysalis CHR 1326 (F) |
| 80 | 60 | 7 | BEATLES 1962-1966 Beatles | Parlophone PCSP 717 (E) C: TC-PCSP 717 |
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| 91 | | | NEW TRADITIONALISTS Devo | Virgin V2191 (C) |
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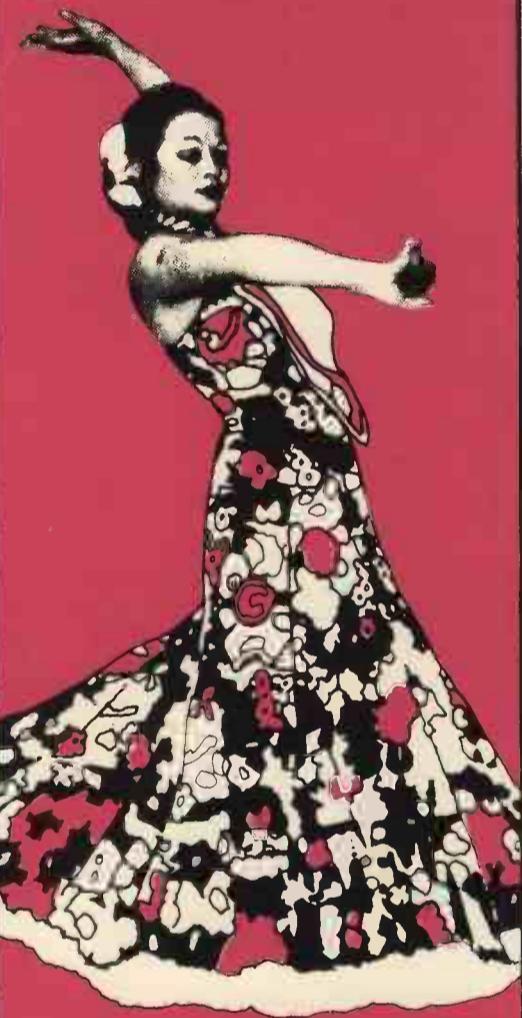
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| | | | AMLH 64876 | 3.04 | C |
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| ARMSTRONG, Louis AUSTIN, Patti | BEST OF BODY LANGUAGE | Warwick CTI | WW 5112 2406 013 | — 3.01 | M F |
| BUDDY MILES REGIMENT BYRD, Donald | SNEAK ATTACK LOVE BYRD | Atlantic Elektra | K 60156 | 3.04 | W |
| | | | K 52301 | 3.04 | W |
| COMSAT ANGELS | SLEEP NO MORE | Polydor | POLS 1038 | 3.01 | F |
| COOPER, Alice | SPECIAL FORCES | Warner Brothers | POLSC 1038 | 3.04 | |
| | | | K 56927 | 3.04 | W |
| | | | K456927 | | |
| DURY, Ian | T.B.A. | Polydor | POLD 5042 | 3.25 | F |
| EDIKANFO | EDIKANFO-THE PACESETTERS | Edit/EG Polydor | EGED 12 | 2.31 | F |
| FRANKLIN, Aretha | LOVE ALL THE HURT AWAY | Arista | SPART 1170 TCART 1170 | 3.05 3.05 | F |
| GODLEY & Creme | ISMISM | Polydor | POLD 5043 | 3.25 | F |
| HAYES, Isaac | LIFETIME THING | Polydor | 2311 074 | — | F |
| KING CRIMSON | DISCIPLINE | EG/Polydor | EGLP 49 | 3.25 | F |
| LOBO LOVE, Geoff & His Orchestra | CARIBBEAN DISCO SHOW DANCING TIME | Polydor MMT | POLS 1045 MMTLP 108 MMTTC 108 | 3.01 2.31 2.31 | F Conifer |
| MASS McDONALD, Country Joe MORGAN, Kris | LABOUR OF LOVE ON MY OWN FOR A WOMAN IN LOVE | 4AD Ragbaby WEA | CAD 107 | 2.44 | P |
| | | | RAG 1012 | 3.00 | P |
| | | | K 58264 | 3.04 | W |
| NOVO COMBO NUMAN, Gary | NOVO COMBO DANCE | Polydor Beggars Banquet | 2391 523 BEGA 28 | 3.01 — | F W |
| O'SULLIVAN, Gilbert | 20 GOLDEN GREATS | K-tel | NE 1133 | — | K |
| PASSIONS | THIRTY THOUSAND FEET OVER CHINA | Polydor | POLS 1041 | 3.01 | F |
| POWELL, Cozy | TILT | Polydor | POLD 5047 | 3.25 | F |
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INDEPENDENT LABELS

Vintage Bolan on Cherry Red single

CHERRY RED releases a Marc Bolan single entitled You Scare Me To Death on September 7 (CHERRY 29). The first 20,000 copies contain a limited edition flexi-disc on which Bolan talks about various famous people.

The vocals on the single were recorded in 1966 when Bolan was managed by Simon Napier-Bell, but the tracks were not finished until Napier-Bell added backing tracks several weeks ago.

Film producer Mike Mansfield has edited some old footage of Bolan, some unseen until now for a TV promotional film.

● A Cherry Red album of unreleased Bolan material together with a biography follows in October.

Second single from calling Hearts

SOUTH LONDON band Calling Hearts have released their second single, Return to Base (ILL 6), on Illuminated Records. The single comes in a pic bag and is distributed through IKF and Pinnacle. The band featured on the recent East Of Croydon compilation LP.



NEW DUO, Two Two go bananas among the mud huts as they ink the parchment on their deal with Chiswick Records. Pictured above (l to r) are Bill Clancy and Gus Campbell (Two Two), Stuart Taylor (producer/Heathwave), Trevor Churchill, Roger Armstrong (Chiswick Records) and Andrew Heath (Heathwave).

Fanzine spawns Jamming! label

TONY FLETCHER, editor of London fanzine *Jamming!*, is now taking an active part in the record-making business itself with the formation of Jamming! Records, financed by Paul Weller of The Jam.

The first release is a one-off single from Belfast group Rudi, called When I Was Dead (CREATE 1). Rudi have previously recorded for Belfast's Good Vibrations label but "missed out" on the surge of interest in the "Northern Ireland sound" which followed the discovery of The Undertones and Stiff Little Fingers, despite critical acclaim for their debut single Big Time.

The single sold 2,000 of the 5,000 initial pressing in the first three days of release.

Jamming! Records is not looking for any particular type of music or group, its declared aim being only "to release exciting music, while reinforcing the value of the three-minute single".

Fletcher aims to avoid what he calls an "elitist" attitude. "Some labels are proud of being independent, and happy to be obscure, only selling a couple of thousand records," he says. "We want to be independent, free of contracts to big businessmen, but we also want our bands to be well known and achieve chart success. Independent records don't have to be scruffy — they can be done well."

Fletcher is also anxious to dispel any idea that the Weller

connection is simply "a clever way of generating interest and sales".

"We'd like to think that the records will ultimately succeed on ability," he says.

Fletcher originally met Weller through a *Jamming!* interview, when The Jam were his favourite band. Weller mentioned he was keen to start a label, but the idea has only come to fruition now because of Weller's time-consuming touring commitments with The Jam.

Weller is also starting another label, Respond Records, which is to be backed and distributed by Polydor, and it is currently lining up product from The Dolly Mixture among others.

Jamming! Records is distributed by Fresh and Rough Trade (UK), Solomon & Peres (Northern Ireland) and Virgin (Eire) and it is based at 45-53 Sinclair Road, London W14. Tel: (01) 602 0048.

Double dancer

NEW LABEL Double Dancer Records has released a double-A side single, Oh No, Not Another Medley/You Gotta Get Up To Get Down by Manchester band Bacchus. The label was formed by Steve Foley of the Manchester-based Smile label and Dave Christie, former head of Tiffany Records. Distribution is through Spartan.

Free studio time at Klogo

KLOGO MOTION, a 16-track Surrey recording studio, has found an alternative to the price-cutting undertaken by many studios in the quest for business — it is offering studio time free.

Bands are being given seven and a half hours studio time with an engineer for the cost of the tape hire, which is £60. The studio states that this is made possible because "overheads have been cut down by having a constant turnover of business, allowing musicians to make a demo which they would not otherwise be able to afford".

● Klogo Motion can be contacted through Kelvin or Heather on Leatherhead (53) 73665.

TIP SHEET

New budget label seeks masters

CASSION RECORD Distributors was formed three years ago to promote and distribute mainly classical product but since has expanded to encompass a comprehensive range of product. And it is now looking for finished masters to lease for a new budget label it means to launch in the New Year.

Ron Winter, sales manager, explains: "For the last two years we have been running an extremely successful 'consignment scheme. Instead of offering selected items on a sale-or-return basis, we offer our entire range of product (over a thousand titles) on consignment.

"We intend to launch our own budget label with products retailing at £1.99 and the masters we are now after should either feature 'name' artists or good quality MOR material suitable for budget release. I am also interested in spoken word or children's products," he added.

CONTACT: Ron Winter at Ryland House, Ryland Road, London NW5. (01) 485-8704.



VENIGMAS (above) are a bright, young rock band, recently arrived in London from Glasgow, who write fine melodic songs, strong enough, they hope, to secure them a record deal. They have already played the usual London venues: The Marquee, Ronnie Scott's, The Rock Garden, The Venue or The Half Moon. Contact: David Carter (manager), Paradise Agency, 45 The Strand, London WC2R. (01) 379 7888.

QUICK TIPS

DAVID SILVER is a 26-year old drummer with a good visual image and plenty of experience in local bands (including working for record companies) now looking for a commercial melodic band here or abroad intent on international success. He also has access to original songs". Contact: David Silver, 148a Northview Road, London N8 tel: (01) 340 5948 or (01) 607 3699.

JOHN BASSETT, co-chairman of BK Music is off this month to Europe seeking licensing deals as a result of sales in Germany of the Sax Maniac single, Never Gonna Lose Me, BK Music and Schacht Music Verlage Germany have signed a contract for the group's album which is now being completed in the Europa Studios, Frankfurt. Bassett will be visiting Italy, Spain, France and Sweden with the group looking for deals for their album, Oversaxed, plus their follow-up single. Contact: John Bassett, BK Music, 7 Harley Street, London W1, tel: (01) 636 1285.

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INDEPENDENT LABELS



MANCHESTER'S CULT group *The Fall* (above) have released a "retrospective album" on *Step Forward* featuring material recorded before the group's move to *Rough Trade*. Sleeve notes for the album, entitled *Early Years 77-79* (SFLP6), describe it as "an important historical and literary document".

Dealer price is £2.31. *The Fall* play a benefit at Sheffield Polytechnic on September 4 which will be free for the unemployed, and the band tour Iceland in September.

Glass single go-ahead

THE LATEST single on the Glass Records label, based in Fleet, Hampshire and distributed through IKF and Pinnacle, is *I Said Go* from *Religious Overdose*. Catalogue number is 009 and release date is September 4. A compilation album, *The Wonderful World Of Glass* (010), is due out on the label soon.

Adverts re-issue on Butt

BUTT RECORDS has obtained the rights to re-release *Crossing The Red Sea With The Adverts* which has not been available for two years. Included on the re-issue (ALSO 002), is the hit single, Gary Gilmore's Eyes which was not on the original. Distribution is through Spartan. Also released by Butt this month is an instrumental single, *Dolphins/Welcombe Mouth* by Nic Potter and Guy Evans (FUN 1).

EP and video of Holocaust

HEAVY METAL band Holocaust whose album, *The Nightcomers*, was released in April, play a special gig at The Nite Club Edinburgh on September 10. The gig is being recorded for a live four-track EP which will be released a week after the performance on Phoenix Record and Filmworks. A video is also to be made at the Nite Club for sale in record and video stores. A Phoenix spokesman says that the price of both the EP and the video will be "held down as far as possible".

New Liverpool label

A NEW Liverpool label called *Base Ideas*, operating from 4 Chiswell Street, Kensington, Liverpool 7, debuts with a single from Ellery Bop, *Hit The Moon* (BASE 1). The label aims to provide an outlet for local groups, especially black groups, "who have made no progress in the last few years because other labels overlook them. We hope to change all this", says *Base Ideas*.

Precious signs to Spartan



JULIE AMIET

PRECIOUS RECORDS, Trisha O'Keefe's newly-formed label, has signed to Spartan for distribution. First release for the label is the debut single from Australian-born singer Julie Amiet (pictured left), who has been building a following with three seasons at Ronnie Scott's and some sessions for BBC and local radio. The single is entitled *Tonight* (AVE 1 A/B), and is followed by a second Precious release, a single from "futurist/pop" duo Sherri & Son, called *Lies* (AVE 2 A/B).

Jankel and Young write Pack single

AFTER THE international success with Quincy Jones' *Ai No Corrida*, Chas Jankel and Kenny Young have penned *Muchas Gracias* for The Pack. Released this month on *Escape*, this will be the Midland band's first single with the label, which is distributed through Spartan. Catalogue number is ESC 102. Contact: Martin Sunley on 060 885 269.

News/information/release details to SIMON STEELE/DIANE WARD at Music & Video Week, 40 Long Acre, London WC2. Telephone: 01-836 1522.

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| DL 009 | TEA SET South Pacific |
| ES 002 | THE ACTION Since I Lost My Baby |
| Create 1 | RUDI When I Was Dead |
| SIT 1 | THE ASSOCIATES Tell Me Easter's On Friday (Remix) |
| CLASS 009 | RELIGIOUS OVERDOSE I Said Go/Alein To Go |
| DI 010 | BANANARAMA Aie A Mwana |
| WIN 1 | VIVIAN GOLDMAN Laundette/Private Armies |
| ES 001 | THE ACTION I'll Keep Holding On |
| RS 010 | THE LINES Transit |
| JET 10 | ZANTI MISFITZ Laugh In |
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CURRENT 12" SINGLES

General Saint & Clint Eastwood 'Another One Bites The Dust' (12" GRED 56, 7" OINK 1). Bubbling under national chart. Ranking Dread - 'Fattie Boom Boom' (GRED 65). *Wailing Souls* & *Papa Tullo* 'Up Front' (IGRED 67).

BLACK UHURU

'Black Sounds Of Freedom' (LP GREL 23)

The first Black Uhuru album recorded 1977, remixed by Prince Jammy at King Tubby's and now re-released. It represents the first major step by one of Jamaica's most talented groups. Currently No.6 in Independent chart.

WAILING SOULS

'Fire House Rock' (LP GREL 21)

Brilliant new vocal album produced by Henry 'Junjo' Lawes and mixed by Scientist. 5 Star review *Sounds & No. 16* in Independent charts this week. Tracks include *Bandits Taking Over*, *Kingdom Rise* *Kingdom Fall*, *Run Dem Down*.

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SELECT SINGLES

Edited
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TONY JASPER

CHART CERTS

LINX

So This Is Romance (Chrysalis CHS 2548, PolyGram).

PRETENDERS

Day After Day (Real ARE 17, WEA).

SHEENA EASTON

Just Another Broken Heart (EMI 5232, EMI).

THE JACKSONS

Time Waits For No One (Epic A1579 CBS).

ADAM AND THE ANTS

Prince Charming (CBS A1408, CBS).



THE PRETENDERS

Others:

THE DOOLEYS

And I Wish (CTO 300, CBS). Recent UK slowdown, but this fairly fizzles. Maybe too commercial, sharp a sound for easy pick-up. No doubting zap or girl lead's vocal skills.

BRUCE SPRINGSTEEN

Cadillac (CBS A1557, CBS). Rugged rough vocalising, at times unlike known Springsteen, thudding drum ever-present, usual immediate backing drive, backing outfit have moment for familiar riffs.

SISTER SLEDGE

He's Just A Runaway (Atlantic K 11676, WEA). Often hit outfit with pacy number which has neither strong riff in musical or lyrical stakes but has energy and is most attractive on chorus.

JOAN ARMATRADING

I'm Lucky (A&M AMS 8163, CBS). Synthesized backing, another song from lady with unpredictable musical steps and short sharp lyric lines. Is distinctive. Might catch on.

JIM STEINMAN

Lost Boys And Girls (Epic EPC A1516, CBS). Even more MOR than previous hit, choir back-ups to verse lines, should take Meat Loaf associated artist safely into Dr Hook audience territory.

ODYSSEY

It Will Be Alright (RCA 128, RCA). Ballad style often favoured by Gladys Knight, rich vocals down the scale with lots of push when song temperature rises but ordinary song, slightly redeemed by sudden quickening of pace for finale.

TULSA McLEAN

Rock On Elvis (RCA 123, RCA). Finger-snapping, disco-tinged, vaguely Elvis sound-a-like package of oldies, and goodies when King was around.

EURYTHMICS

Belinda (RCA 115, RCA). Strong drum propulsion, lead vocals pushed back partly to merge with sound while back-ups give gentle choir effect, pleasurable atmosphere as rhythmic nature of disc comes through. But may find hit trail hard.

THE PASSIONS

The Swimmer (Polydor POSP 325, PolyGram). After last release — heavily disco instrumented 12", Skin Deep fiasco. group get early vocals to assert more of themselves, sound seems borrowed from Penetration of old with a few tricks of coming and fading sound from elsewhere to end.

WAS (NOT WAS)

Where Did Your Heart Go (Island WIP 6716, EMI). Girl chat lyric, some off-beat sounds, pronounced beat, with tinge of unusual.

TONI BASIL

Time After Time/You Gotta Problem (Radialchoice TIC 4, Virgin). Girl with attractive voice gets strong lines and some change key downers while latter title has same irritating habit of lessening pace but overall two sides which attract attention.

MAGNA CARTA

Highway To Spain (Recorded Delivery RDR 003, RCA). Gentle atmospheric tuneful number made for summer days with tasteful vocals which caress and please.

THE THE

Cold Spell Ahead (SBL/Cherry Red BZS 4, Spartan). Late inexplicable delving into off-beat territory somewhat cuts across what is commercial but creative record which has arresting instrumentation.

MICHAEL SCHENKER GROUP

Ready To Rock (Chrysalis CHS 2541, PolyGram). Basic rock from popular HM merchant with flip Attack Of The Mad Axeman allowing for guitar outbreak.

DARK STAR

Lady Of Mars (Avatar AAA 105, Spartan). Previously on Metal For Muthas Vol II also as 45, re-issued here from demand. Flip Rock 'n' Romancin' not on current album titled after group. Has dramatic air and gives basic HM fare.

LP REVIEWS ● = CHART CERTAINTY

LOGIC SYSTEM

Logic, EMI EMC 3375. Producer: Hideki Matsutake. The Japanese obsession with electronics has spawned another musical microchipnip, and another excellent album, which has the meticulousness of Tomita, some of the inscrutability of Yamashta, but sounds nothing like either. The futurists will love it, so will the huge, general, electronic music market.

ROLLING STONES

Tattoo You. Rolling Stones Records CUNS 33114. Producers: The Glimmer Twins. Arguably as good (or very nearly) as Black and Blue, this album sees the Stones back on peak form. Includes the hit single Start Me Up; and best of an excellent collection of tracks are Hang Fire, Neighbours and Waiting On A Friend.

GARY NUMAN

Dance, Beggars Banquet BEGA 28, Producer: Artist. The new Numan is subtly rather than startlingly different from the old. He seems to be mellowing with age, playing down the strident, hypnotic electronics and giving danceable melodies and more-than-monotonous vocals more of a chance. Still unmistakably Numan, and sure to sell fast.

RITA COOLIDGE

Heartbreak Radio. A&M AMLK 63727. Producer: Andrew Gold. One of the tightest LPs she has ever made, with the lingering country-ballad echoes almost lost in a strong set of mostly upbeat songs. Best cuts are I Did It and Basic Lady. Stands a fair chance of entry into the 100.

GEORGIE FAME

In Hoagland 1981. Bald Eagle Records. Belp 181. A 1981 tribute to Hoagy featuring Georgie Fame, Annie Ross and Hoagy Carmichael himself. Such tracks as My Resistance Is Low and Up A Lazy River while being "timeless" are given refreshing and professional treatment. The arrangements (Fame and Harry South) and standard of musicianship are high.

TOM VERLAINE

Dreamtime. Warner Bros K 56919. Producers: Bob Clifford and artist. A long time in coming and one wonders if this highly talented ex-Television member will have enough fans still awaiting eagerly his second solo effort after two years. Frankly, considering the time gap, this is disappointing, yet there are still some refreshing sparks which might fire a chart surge.

VARIOUS ARTISTS

Urgh! A&M AMLX 64692. A 2-LP which brings together a pretty mixed and in places ill-matched collection of artists, mostly of the post-punk-futurist-ish persuasion. Could be sold as a crash course in the Eighties Scene. Some of the tracks were hits (eg OMITD's Enola Gay) and the net is flung wide to take in The Police, Toyah, Alley Cats, XTC, Devo, Joan Jett, Gary Numan, 999 and Skafish. Interesting, and may chart.

KINKS

Give The People What They Want. Arista SPART 1171. Producer: Ray Davies. This is a good album musically, although it lacks clearness of sound quality in places which is irritating, but the one or two stand-out tracks which would earn it wide airplay and easy sales seem, at early hearings, missing.

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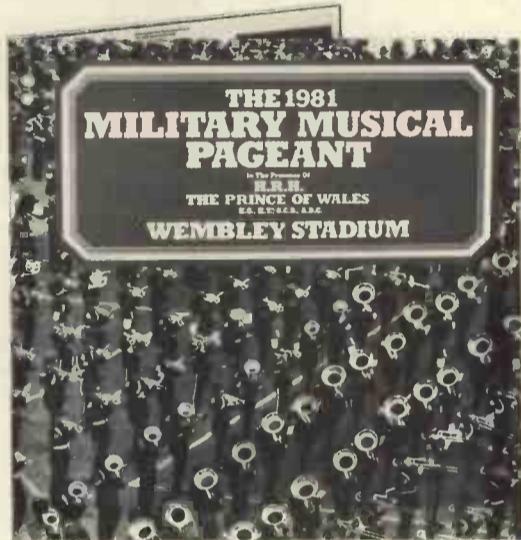
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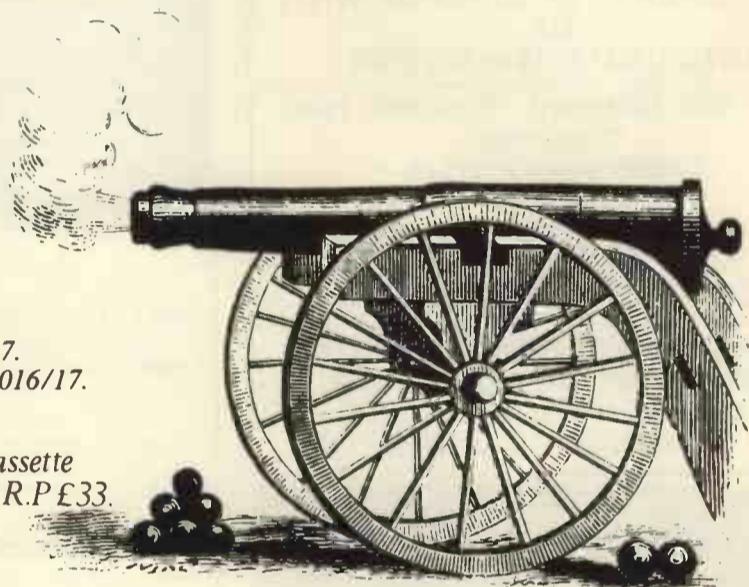
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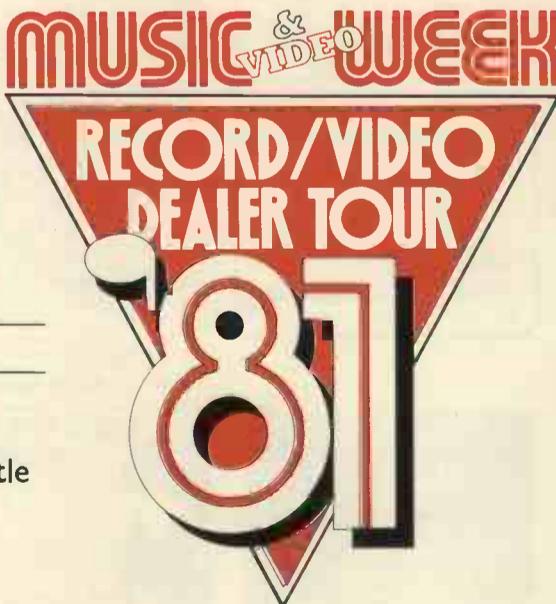
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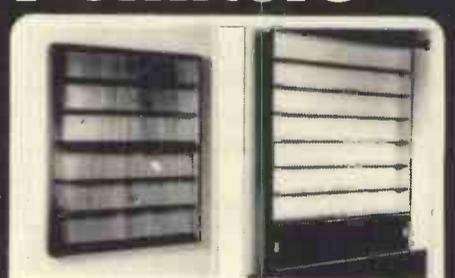
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American
Commentary



**Walkover for Walkmans. . .
RCA's vid disc push. . .
Stravinsky CBS set**

NEW YORK: Consider that Sony alone claims to have distributed more than half a million Walkmans in 1980 — and expects to triple that figure in 1981 — and it is not difficult to accept the changes in tape-to-record sales ratios, and the switch from cartridge to cassette dominance outlined in the 1980 NARM retailer survey.

According to the NARM study, tape sales now account for nearly two-fifths of all pre-recorded music sales, with a complete turnabout as far as cartridge/cassette preferences from three years ago are concerned. The numbers were 65/35 in 1978, but today they are 40/60.

Other confirmation of the NARM findings comes from the Warner Communications buyers' survey, which pegged cassette sales at 14 per cent of the market — double the amount found in 1977. And at EMI/America, combined sales of cassettes and cartridges equalled LP sales. The latter is especially significant in light of the fact that the label's biggest sellers have been MOR/adult acts such as Kenny Rogers and Kim Carnes.

Of course, this too had to happen: Chicago city councilman Louis P. Farina has introduced a bill in that city to ban Walkmans for cyclists and motor vehicle operators, contending that the units impair their hearing for street noises. Actually, that's not such a terrible idea.

And where did all this Walkmanmania begin? I haven't confirmed it, but one story says Sony chairman Akio Morita, an avid tennis fan, went into his design people, and asked them to come up with a tape player that would keep him musically entertained while on the courts.

Now what that does for concentration, I'm not sure, unless the tape is a loop that repeats "Keep your eye on the ball". The trick is to hook the thing up to an interactive computer which feeds you instructions based on wrist movement and where the racquet hits the ball — but that's at least another two weeks off on the technological breakthrough calendar.

By IRA MAYER

ROCK MANAGERS and agents told the annual meeting of the International Association of Auditorium Managers in Fort Lauderdale, Florida, that they want in on ancillary revenues generated by the sales of souvenirs and T-shirts at rock concerts.

Area managers, fearful of losing their grip on the concessions pie at a time when business is generally off (particularly in rock), called some of these demands "unreasonable", but were nonetheless willing to negotiate the issue.

And promoters, feeling that they're doing an increasing share of the selling of shows (with so few instant sell-out bands available), say they want part of the concession action too, since without them bringing an audience in, there wouldn't be any concession sales possible.

THE EXPECTED plans for a \$50 (£27.17) rebate and 10-day free trial promotions for the RCA video disc system were confirmed at the company's Indianapolis distributor conclave.

Regional window display contests are also being used as enticement for dealers to push the units, with RCA additionally revising its software ordering procedures to make stocking easier and less costly.

Previously, dealers had to order 30-piece packages if they were out of a particular title — two each of 15 discs — whereas 118 titles will now be made available for one-at-a-time orders.

TV and print advertising will hit for the six weeks prior to Christmas. But, in one of the company's more tasteful moves, it's issued a general feature for publication "at will" titled "World War II movies prove popular fare on RCA SelectaVision video discs", which emphasises the appeal of war films to veterans. Surely that says something about the audience which RCA is trying to reach.

CBS WILL issue a limited edition 31-record set documenting Igor Stravinsky's recordings for the company before the end of this year.

Igor Stravinsky: The Recorded Legacy will be released worldwide in commemoration of the centenary anniversary of the composer's birth. Included will be 98 compositions conducted by Stravinsky or his collaborator, Robert Craft, as well as a recorded interview, a record of his own rehearsal of Le Sacre Du Printemps, and a 48-page booklet.

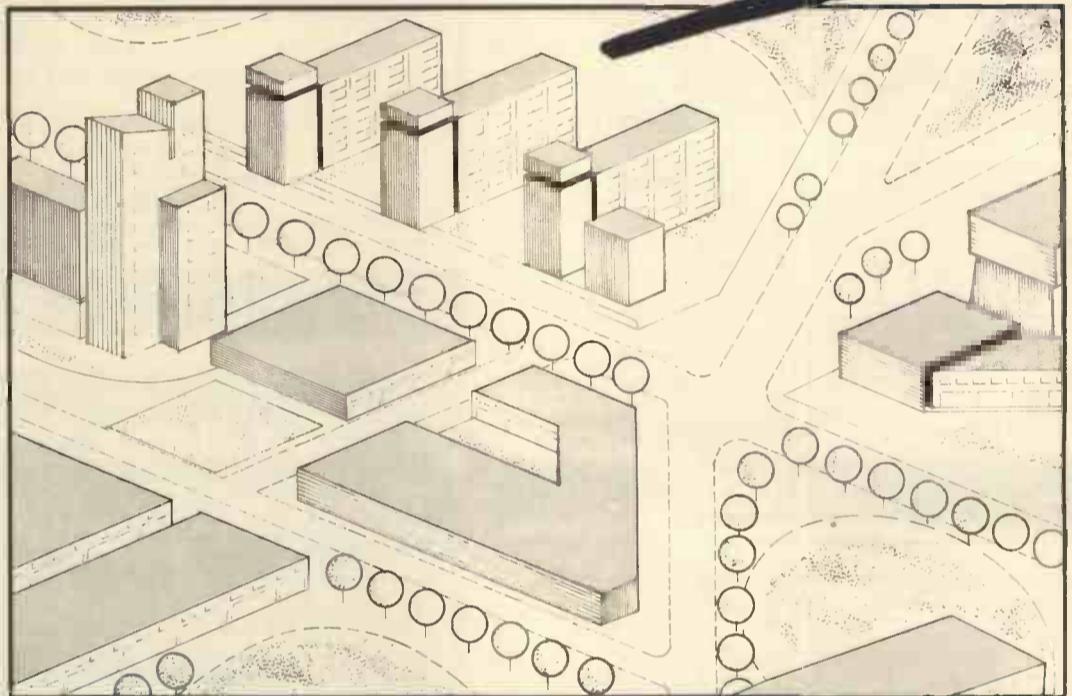
The project has been produced by Vera-Zorina Lieberson, widow of the late Goddard Lieberson.

SHORTS: Superscope/Marantz will be incorporating CBS CX decoders into its autumn line, and the same company has eliminated its franchise plan for RentaBeta combination hardware-software rental units. It anticipates establishment of a nationwide distributor network by December or January . . . dealers in the UK, Italy, Denmark, Canada, Mexico and the Philippines may want to start stocking up on Barbara Mandrell LPs. The country singer's musical variety TV series has been syndicated by Fremantle in those markets, with the BBC picking up only its third such US-originated production ever.

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

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PERFORMANCE

Castle Donington

NOT EVEN a bad sound system could stop the Castle Donington open air festival from being a 90 per cent success. Once again it was free from padding and managed to capture Whitesnake and AC/DC, currently two of the biggest selling heavy metal acts.

American Southern boogie band Blackfoot were a very warming cocktail on the cold afternoon. Reminiscent of Lynyrd Skynyrd, they played in fine style with a fat repertoire that included The Highway Song, a torrid tale of loneliness on the road.

Slade always capture the atmosphere of a festival perfectly. Good stompers like Gudbuy To Jane roused the audience to fever pitch while a long medley of rock classics included a superb take off of Jimi Hendrix by Jim Lea.

Putting the uninspiring Blue Oyster Cult on after Slade was a mistake. A tarnished legend these days, BOC took themselves too seriously to build up a rapport with the audience and once again it took Don't Fear The Reaper to put some life into their show.

1981 has really been Whitesnake's year, but Donington didn't see them resting on their laurels as they whipped through their strong selection of material including the excellent Fool For Your Lovin'.

AC/DC put on a good show, although they must be very tired after a work-filled year which has seen them touring worldwide and working on a new album. Relying more on older material, vocalist Brian Johnson roared like a lion but it must be said that his voice lacked full power on She's Got The Jack. Happier with the band's more current material, Johnson soon managed to get on top again, with a ringing version of Hells Bells where he pulled out all the stops.

ROBIN SMITH

Rick Wakeman

SURROUNDING HIMSELF with top line musicians and vocalists (including a cameo spot for Steve Harley), the keyboards wizard was in sparkling form for a Hammersmith Odeon one-off concert which served as a dress rehearsal for his upcoming tour and also provided extensive footage for an upcoming BBC TV show.

Many were expecting the show to feature a complete run-through of 1984, his first LP for Charisma, but this was not to be. For the benefit of the TV cameras and, it must be said, the majority of the loyal and enthusiastic fans, Wakeman mixed the 1984 material with cuts from his previous A & M concept albums — Journey To The Centre Of The Earth, Six Wives of Henry VIII and

Myths and Legends of King Arthur.

While he can achieve all manner of wonderful noises and arrangements from his massed array of keyboard equipment, Wakeman's ability is best shown on his quieter, more gentle numbers like Danielle. And fresh arrangements of some of the older pieces gave them needed new life.

Judging by the reaction of the fans, Wakeman's tour is sure to be a sell-out and Charisma would be well advised to repromote the 1984 album to tie in with the UK leg.

JIM EVANS

Foreigner

IF FOREIGNER suffered from anything on their return to the Hammersmith Odeon, and it certainly wasn't a lack of enthusiastic audience response, it was the eternal dilemma of how much new material to serve up.

The fans demanded — and got — a steady stream of great favourites, chillingly executed, and it is difficult to fault a list of numbers like their Dirty White Boy, Cold As Ice, Starrider, Head Games, Modern Day, climaxing with Double Vision and Feels Like The First Time. These were sprinkled with a few tracks from Foreigner 4, with latest Warner Bros single Urgent outstanding and setting a tone for the evening, and the more cynical members of the media might criticise the band for not being more adventurous with more new material and fresh presentation.

The formula certainly worked on the night, though, and Foreigner's brand of hard-edged, yet clean-cut rock, will certainly be welcome back at the Odeon.

DAVID DALTON

Annie Ross

"TALK OF The Town becomes Annie's Room" said the pre-show blurb, but unfortunately it didn't on the opening night. The TOTT's barn-like proportions are emphasised when the audience is August sparse as it was for this performance and Ross is essentially a songstress for small, smoky and intimate surroundings.

She sang like an angel, of course, inspiring the TOTT orchestra under her MD, Harry South, in the process. Her material was well balanced, moving from Bye Bye Blackbird with bass and drums and then full orchestra, through 42nd Street, Tea For Two, a sensitive rendering of Luiz Bonfá's bossa nova The Gentle Rain, an echo from the Lambert/Hendricks/Ross days in Jumpin' At The Woodside to a final star tribute medley.

Ross can be enjoyed on record right now in partnership with Georgie Fame in a Hoagy

Carmichael tribute album entitled In Hoagland 81 on the Bald Eagle label.

NIGEL HUNTER

Any Trouble

NO TROUBLE at all, thanks. In fact it was a pleasure — watching this mature and well-rehearsed band ease their way through a set of very good, strong, intelligent, pop songs at the Venue.

They played to a packed house on a sweltering night, and kept everyone in a good mood. As well as songs from their current Stiff LP, Wheels in Motion (of which Walking In Chains, the single Trouble With Love, and Eastern Promise are particularly memorable), they tried out unfamiliar material — all very similar in character but certainly not boringly samey.

The band's greatest strength lies in lead singer Clive Gregson whose vocals shine all round with the harmonies sticking in the mind after only one hearing of each number.

There is a lot of good pop around on record at the moment, so Any Trouble are going to have to wait for the big break into albums sales — perhaps a third LP will do it, and if the single scheduled for next month is up to standard they, and Stiff, can look forward to raking in some rewards for consistent effort.

TERRI ANDERSON

Sad Among Strangers

SAD AMONG STRANGERS managed to make a hot, sweaty summer's night in the cramped 101 Club in Clapham a very enjoyable occasion.

They are a five-piece who look photogenic onstage and have a string of neat, up-tempo pop songs up their sleeves.

Bands seem fond of lifting their names from books. This group's attractive title is taken from James Joyce's Ulysses and this literary bent is reflected in their music, which is very lyric-orientated.

So far Sad Among Strangers have had three singles on their own Brave Tapes label, and their latest, My Kind Of Loser/It's So Good It's Incest, is a cracker.

But the band are caught in that same old vicious circle. They need the marketing muscle of a big company to develop their style and make an impact. But in the depths of recession, companies willing to invest in a band who don't easily fit into any fashionable category and who don't write instantly-recognisable chart hits are thin on the ground.

SIMON STEELE

OPINION

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

Royal Wedding—just for the record

AFTER ALL the effort involved in organising the rush release of the Royal Wedding LP, the letter from Mr Brown of Pathway Records, Shepton Mallet (MW August 22), was a disappointment to us and our colleagues at PRT after the intense planning and organisation of this release.

While I am sorry that he received his order one trading day later than expected, over 50,000 units had been despatched from the PRT distribution centre by Friday, July 31, and most of those left the day before, arriving in some stores the same day. Some of the remoter parts, however, relied on the usual transport systems and as it was close to the weekend this obviously affected the deliveries.

I hope that Mr Brown is now happy with the results of this No. 1 record as I would imagine most dealers are. I would like to thank them for their support, as well as all those in BBC Records and PRT, for helping to achieve this most successful result.

I WOULD like to thank Mr F C Walton, of Penrith, for his letter (MW August 22) concerning the Tellydisc double album, Royal Tribute.

This album comprises one disc which is the BBC's recording of the Royal Wedding and another disc featuring patriotic music, making up an exclusive record set. Far from trying to mislead the public by "ambiguous advertising", Tellydisc makes it very clear by its advertisement that "this exclusive two record set will not be available in the shops".

Furthermore, the commercial makes it quite clear that the double features the BBC's recording of the wedding and also a special selection of stirring British music performances by world famous musicians.

We were extremely careful to make sure that there were no misleading influences in the commercial and, indeed, the BBC were extensively advertising their single album on BBC1 and II and in the press.

ALAN BILYARD, Head of BBC Records and Tapes, Portland Place, London W1.

C F VERE NICOLL, chairman, Tellydisc Ltd, Canning-Place, London W8.

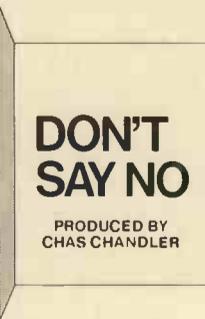
DOOLEY

OUTGOING CBS managing director David Betteridge has been at pains to stress that his departure is amicable and pays fulsome tribute to chairman Obie, although it is known that they did not always see eye-to-eye on the running of the company . . . rumours that Betteridge was to quit began circulating not long after he joined CBS and inevitably some staff became divided into "Obie camps" and "Betteridge camps", but no-one can deny that under their helmsmanship the company has prospered . . . What sort of a man is incoming incumbent Paul Russell? — "A bloody good lawyer," was one description by a colleague last week, and indeed he was in private practice before being hired by Dick Asher as business affairs director . . . his stints in New York and Australia have prepared him for stardom, and Dooley understands he was head-hunted by Nesuhi Ertegun for the WEA UK top job . . . "He's a tough cookie and he won't stand any interference in the way he wants to run the company," said one industry pundit — should make for some interesting board meetings at Soho Square in coming months.

BEFORE WE leave CBS' musical chairs, expect someone from outside the music industry to lead MCHV (MGM/CBS Home Video), and senior director Tony Woolcott's name is being mooted for the other vacant position of vice-president of CBS/Columbia's own video arm, CVE . . . It is Steve Smith who is producing the new studio LP for Gillan, and also a live album from Reading, and not Chris Kimsey (MW August 22) as we were informed . . . The phoenix rises — having closed down its pressing plant, PRT had to start up some presses again last week to cope with demand for Hansa/Ariola's hit Japanese Boy . . . and would you believe Hansa's Japanese licensees turned down the Aneka disc "because it sounded too Chinese"? . . . Is the ink yet dry on the Motown/RCA contract, although it was announced two weeks ago? . . . Despite what you may have read elsewhere, ex-PRT men Derek Honey and Trevor Eyles not running flower shops or seaside boarding houses (respectively) and both plan new careers in the music biz.

FOLLOWING WEA's £10,000 and RCA's £5,000, the BPI's chart fraud investigation fund may soon receive another company's "donation" if enquiries believed to be currently underway prove successful . . . Latest recipients of Ampex Golden Reel awards are The Who, for their album Face Dances, and Odyssey Studios' MD Wayne Bickerton and assistant engineer Teri Reed . . . Robert Goulet, star of many a Broadway musical, will make what is said to be his first ever concert appearance in this country this month in cabaret at a Grosvenor House ball to launch Patrick Lichfield's *Most Beautiful Women* book, and at the same event Alan Jay Lerner will compe the cabaret and perform some of his own songs.

TOP SECRET



RCA CHEAP 34



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