

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p



THE BPI is taking full advantage of the Music & Video Week Dealer Tour to enlist support at retail level for its home-taping levy campaign and its council members are lobbying dealers, stressing that the Government's Green Paper is only a discussion document and it is still worth asking MPs to have its proposals rejected before the White Paper is written. Pictured (left) in Birmingham,



Stephen James talks to Joan Greenaway of Boots, Stafford, and her colleague Sue Peck is in conversation with BPI Parliamentary PR consultant Wilf Weeks. Meanwhile (right), Charles Levison and Chris Wright exchange views with outspoken Leicester dealer Jack Ainley and his daughter Liz. More Dealer Tour pictures on pages 4 and 8.

Maliphant to Thames TV as head of video



SIX MONTHS after quitting as managing director of Phonogram Records, Ken Maliphant (above) this week joined Thames TV International as head of video.

"I have been running a very successful marketing consultancy business since leaving Phonogram," Maliphant told MW, "as well as my own small video production company, but the challenge of the Thames job was too good to pass."

Maliphant said he had a "worldwide brief to exploit Thames' home video markets in conjunction with my colleagues at Thames TV International", and he stressed that the company would be developing all areas of video entertainment, originating programmes and drawing on Thames' programme archives.

Maliphant will be working with Thames' video development manager Oliver Camgee and reporting to Mike Phillips, controller of business affairs and commercial development.

Fly the Mag — again

UK DELEGATES to the 1982 Midem can once again avail themselves of the special Music & Video Week charter flight to Cannes which was inaugurated with great success this year.

Full details will be announced shortly, but provisional advance bookings can be made now (by letter only please) to: Avril Barrow, Music & Video Week, 40 Long Acre, London WC2.

Now the good news as retailers flock to the Record/Video Dealer Tour

RECOVERY IN SIGHT SAYS THE BPI WITH CAUTIOUS OPTIMISM

AFTER TWO years of recessionary gloom there are distinct signs of cautious optimism in the music business as thousands of dealers flock to the Music & Video Week Dealer Tour, and the BPI predicts "modest recovery" in the next 18 months.

The enthusiastic way in which retailers are turning out to meet the record and video exhibitors on the Dealer Tour indicates a new confidence at dealer level illustrated by our sample of opinions of visitors to the Bristol and Birmingham shows (see panel right).

Cancelled last year because of the depressed state of the industry, the Dealer Tour re-opened in Bristol last Tuesday with a record number of exhibitors, encompassing majors and independents and, for the first time, many video distributors.

And mingling with the visitors in Bristol and Birmingham two nights later, MW's retailing editor Terri Anderson reported: "My general impression is that there are a lot of new takers this year, some having taken over shops which went out of business as the recession took its

toil, others expanding their existing record shops into video and, of course, the entirely new video-only outlets.

"Certainly the mood of the dealers I spoke to was much more positive and forward-looking than previously. And it is significant that almost everyone has been praising the new £2.99 series introduced this year, most notably by CBS and WEA, as having been a tremendous boost to business."

Coincidental with the opening of the Dealer Tour, the BPI was totting up the second quarter figures for deliveries to the trade and finding: "... a more promising picture than has been evident for some time".

BPI director general John Deacon commented: "Although the figures do not yet indicate an expanding market in real terms, it seems that UK sales have just about reached their lowest level in the current recession and some modest recovery can be expected during the course of the next 12 or 18 months."

In other words, we've bottomed out and from now on it can only get better.

Taking the end of June as a 12-month period, the album market

bottomed at 65m units, but compared to previous 12-month totals this showed a distinct slowing down of the slide. And the total was only 1.9 per cent down on the same quarter last year.

Singles actually made gains with a 9 per cent improvement on the 1980 quarter at 17.9m and a 12-month total of 79.1m. Pre-recorded tapes showed a 9.2 per cent drop at 5.2m compared to Jan-June 1980 but this is not significant, says the BPI, as the underlying trend is still upward.

Cassette singles, which started out as a new trend in 1981, in fact only accounted for £39,000 worth of business in the quarter.

● The Dealer Tour visited Newcastle, Glasgow and Leeds this week and next week visits Manchester (28) and London (30).

Mixed trade reception for WHV rental scheme

WARNER HOME Video is remaining firm on its cassette leasing stance in the face of a mixed reaction from the trade.

Three major wholesalers are adopting the scheme, which provides no discount advantage for wholesalers over retailers dealing direct with WHV, while others, including Carnaby and S Gold & Son, remain violently opposed.

The wholesalers stocking Warner titles are Wynd-Up, PMA and newcomer Global Video Supplies, each believed to be taking an initial batch of 5,000 units, though mail order firm Video Club is also stocking Superman and 10 from the range.

"We have decided to support the scheme principally because we feel the product deserves support and because we feel we must offer a full range of product to remain in the forefront of wholesaling," says Roy Bird, managing director of Chester-based PMA.

"I feel that Warners have created a scheme that is very attractive to retailers, though I know some of my wholesaling colleagues might not agree with me. An efficient dealer can make a lot of money with this scheme — at worst £12 per month."

While WHV's plan involves 28-day renewable leases. PMA is assuming that

TO PAGE 4

"We are a third up, so far, on last year and we expect our best Christmas ever"
— Moira Baker, St Martins Records, Leicester.

"I think the record trade is over the worst and I'm beginning to feel very optimistic" — John Oliver, Redruth.

"The record department in our bookshop is going so well we have decided to open a record shop" — Geoffrey Atherton, Uplands Bookshop, Swansea.

GREETINGS FROM
FUSION
MERCHANDISING

Dear All,
We're having a great time merchandising tours, arranging mail order, from album inserts, namibian fan clubs and supplying design and print.
We're also doing lots of unusual things like supplying Pink parachutes, Russian tanks etc. In fact supplying anything that anybody could want — including T-shirts, sweatshirts, Badges etc.
Wish you were here!
Dave and Stephanie

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The Birdie Song which laid a golden egg

EUROPE'S BIG summer hit — an instrumental tune written 24 years ago by a Swiss-German carpenter — has arrived in the UK at last, thanks to London record dealer Ray Levy, owner of the A1 stores.

The Birdie Song by The Tweets (PRT 7P 219), which entered the *MW* chart at 44 and rose to 25 last week and was said to be shipping 25,000 copies a day, is an English cover of the Continental hit which started out as *Tchip Tchip* back in 1973.

It was revived last year as *De Vogeltjes Dans* by a Dutch group, The Electronicas, who added a dance routine and it became Holland's biggest selling single. Polydor has this version in the UK as the Original Bird Dance.

This year it has popped up all over Europe in various guises — as *La Danse Des Canards* with quacking sounds in Belgium and France, as *Dance Little Bird* in Germany, and as *El Baile De Los Pajaritos* in Spain.

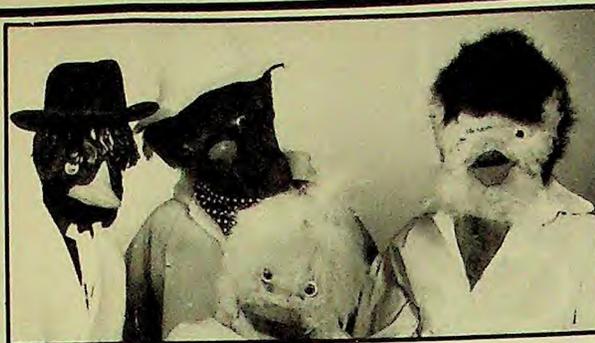
It was returning holidaymakers trying to buy it in Ray Levy's record shops in Tottenham and South-East London that gave him the idea of putting out a cover version.

"None of the majors had picked up on it," said Levy who took his idea to Satril's Henry Hadaway. They recorded it and Matt Haywood of PRT Records snapped it up.

The tune was discovered in 1973 by Belgian music publisher Lou Van Rijmenant of Eurovox Music. On holiday in Switzerland he heard the composer Werner Thomas, by day a carpenter, playing it on his accordion in a hotel bar. The Belgian signed it for publishing, recorded it and it has since sold over 2.4m copies.

Out of the royalties Thomas opened his own restaurant — he should soon be able to open a whole chain — and he has two follow-ups already written.

● A late contender is the Quaka Song by The Waders on KA Records.



THE TWEETS: bringing Europe's Bird Dance to the UK.

Video Club sets its sights on dealers

VIDEO CLUB, the London-based mail order club with 20,000 members nationwide, is aiming its service more through the retailer this autumn as part of its promotional drive.

In announcing the company's autumn plans, co-founder John Sevenoaks attacked the high street rental war which is bringing down rental charges to what he feels are ridiculous levels.

"We are aiming to put as much marketing muscle as possible behind dealers who decide to stock our membership kits as the alternative to becoming involved in the current cut price tape rental battle which offers them very little chance of realising a decent profit," he says.

"At least when they sell one of our kits, they can see their margin." Sevenoaks claims there is

growing evidence of disenchantment with rental in the number of dealers who have started retailing Video Club membership kits after selling their tape libraries to the club at knock-down prices and adds: "In the past month alone we have been approached by some 50 retailers wanting to offload their pre-recorded tapes."

Video Club's autumn campaign includes new point-of-sale material, 70,000 copies of the club magazine incorporating a full title list, and an advertising campaign designed to boost membership kits as Christmas gifts.

Membership kits cost £39.95 for four months, £65 for eight months and £85 for a year. The dealer takes a margin on that and the customer then deals directly with Video Club by post.

PRT to handle UK distribution of Solid Gold

SOLID GOLD, the Carlin Music Corporation record label, will be distributed by PRT following negotiations between Solid Gold MD Mike Collier and PRT general manager Howard Barrow. The deal is for the UK only, and arrangements are currently being made for overseas territories.

Solid Gold is being reactivated to concentrate on pop material while the two other Carlin labels, Flamingo and Feelgood, continue to specialise in dance-orientated repertoire and rock respectively.

The first Solid Gold release under the PRT pact will be a double-sided medley of hits made famous by Elvis Presley sung by Shakin' Stevens. The medley was produced by Jack Good during the long-running West End stage hit *Elvis*, in which Stevens appeared, and the record will be in a picture bag featuring Stevens against a large blow-up of Presley.

Flamingo's next releases will feature Eddie Floyd and The Graingers, and Feelgood is releasing a new disc by P.J. Hudson of The Cruisers.

MCA Int'l axings

A SURPRISE "restructuring" of its international operations has resulted in MCA Records international division making redundant general manager John Wilkes and his assistant Suzanne Thomas.

Wilkes left last week just over two months after being named general manager with responsibility for the world excluding the UK, US and Canada. The function of the London office now reverts to LA, and MCA Records Holland chief Bert Meijer becomes European marketing manager for all MCA product.

Wilkes' other assistant, Maura Robinson, is taking over international product liaison for MCA UK. Wilkes, with MCA for three years, can be reached on 01-731 7118.

Two-pronged promo for ZE

ISLAND and the HMV retail chain join forces for a promotion campaign for the ZE label this month, which is spearheaded by the release of an exclusive box-set of 12-inch singles available only through HMV shops.

The box-sets comprise three singles by Coati Mundi, Gichi Dan, Don Armando's Second Avenue Rhumba Band, Kid Creole & The Coconuts, Material and Was (Was Not). Initial sets will include a free tee-shirt; retailing price is £3.99.

In addition, all 34 HMV shops will carry the entire ZE catalogue and the campaign runs through to October 10.

BMRB price survey due

THE PRICE survey being conducted by the British Market Research Bureau this quarter for the benefit of negotiations on a new mechanical royalty base between the British Phonographic Industry and the Mechanical Rights Society is due to be completed on September 25. The MRS has made it clear that it will not necessarily accept the findings of the survey.

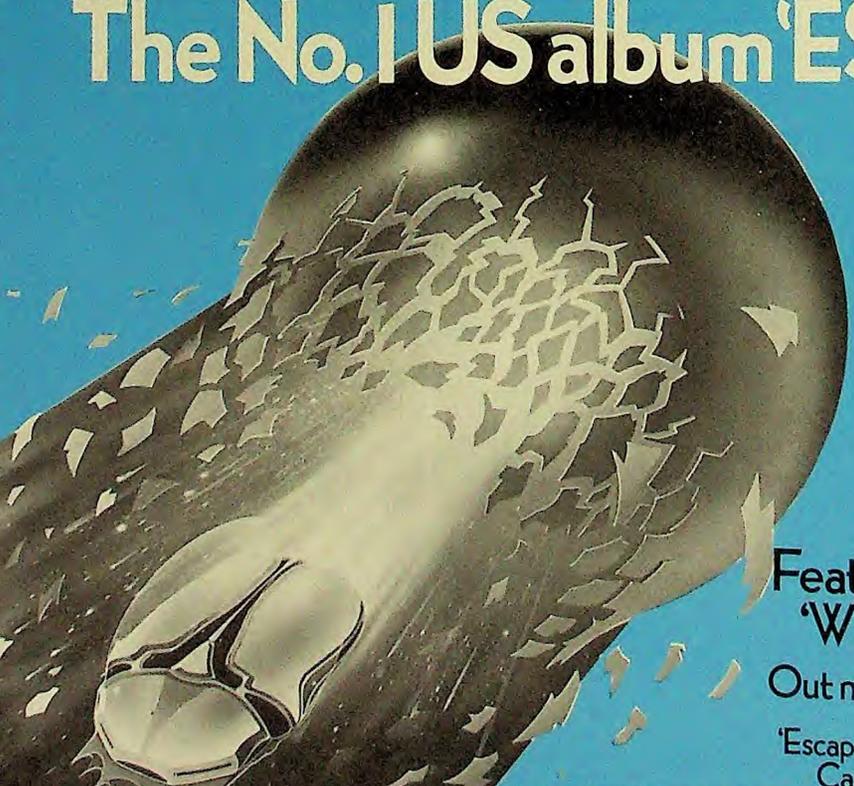
Magnet revives hits

MAGNET RECORDS enters the "golden oldies" market with the release of five double sided re-issued hit singles. Titles are My Coo Ca Choo/Jealous Mind by Alvin Stardust (MAG 301), Gee Baby/Love Me Love My Dog, Peter Shelley (MAG 302), There's A Whole Lot Of Loving/You Don't Have To Say You Love Me, Guys 'N' Dolls (MAG 303), Fly Robin Fly/Get Up & Boogie, Silver Convention (MAG 304) and Boy From New York City/Come Back My Love, Darts (MAG 305).

The singles are available from PRT at the end of September, and further titles may be added.

JOURNEY

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Cassette: CBS 40 85138



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PRT aims for LP buyers

PRT IS still firmly in business and particularly looking to build its share of the album market — that was the message to the company's salesmen at their 1981 sales conference last week.

Despite top level executive changes — and a reported comment by ACC chairman Lord Grade that "I've closed down my record company" — PRT marketing director Matt Haywood told the salesmen that the PRT label was signing new deals and developing campaigns to capitalise on its back catalogue, and director Les Cocks

added: "We are optimistic for the future."

Haywood unveiled "substantial" campaigns around the Bodytalk album by Imagination on the licensed R & B Records label, and the double LP Spotlight series.

The Spotlight series was launched in late 1980 and it gets a boost with new releases by Donovan, Guys & Dolls, Al Green and a rock 'n' roll and Hits of the Sixties compilations.

Spotlight albums, which retail at £4.99, will feature in Woolworths Christmas promotion and PRT will

run dealer campaigns in mid-October for two weeks and in mid-November for two weeks with 500 window displays, regional promotion tours, leaflets, posters and dealer discounts.

Other PRT albums for October include new releases by Acker Bilk, George Melly, the Tredgar Orpheus Male Voice Choir, a Rialto LP by West Country group the ATs and two 10 inch items — Fresh Quota featuring six previously unreleased tracks by Status Quo and No Strings Attached, a collection of TV themes.

Budget market bullish

THE BUDGET record market had taken an upturn during the last 12 months, Music For Pleasure MD Ted Harris told the company's annual sales conference.

Harris added that the record-buying public had become more aware of budget product, and now realised the value for money it offered, both in terms of price and actual musical content.

"Last year dealers' increased overheads resulted in many of them destocking budget product, but this year the situation has eased and they are once again buying our records," he added. "It is up to you, the sales force, to go out and build on that confidence."

MFP's current release schedule includes 20-track albums by the Beach Boys, Frank Sinatra, Dean Martin, Glen Campbell, Apollo 100, the Brothers Four and Various Motown Artists. Listen for Pleasure releases include Where Eagles Dare read by Martin Jarvis, Whistle Down The Wind narrated by Hayley Mills, Peter Pan with Wendy Craig, and Viking Stories And Sagas read by Magnus Magnusson.

On the classical front, CFP has six new releases including Elgar's Pomp And Circumstance by the LPO, Halle Encores Vol. 2, Sibelius Violin Concerto by the Hallé Orchestra, and Dvorak's Cello Concerto.

New look One Plus One

ISLAND RECORDS introduces two "new refinements" to its One Plus One cassette concept this month. Packaging of the cassettes will now be in flip-top boxes — and the pre-recorded music will be repeated on the B-side.

The repetition of the same music on both sides starts with the September 28 release of Marianne Faithfull's Dangerous Acquaintances (ICT 9648). The erasure lug, however, will still be retained, thus allowing consumers to record over the B-side.

A spokesman for Island says: "This innovation has been introduced to make the cassette easier to use. Many in-car cassette systems, for instance, have an auto-reverse facility, with the tape automatically switching to the B-side at the end of the first side; if the B-side is blank, the cassette has to be manually wound back to the start. This problem is eliminated by having a repeat of the album on the reverse side."

Flip top boxes will now be standard for One Plus One tapes.

Upcoming releases in the new format include Pete Shelley's Homosapien (Genetic ICT 9676), Tom Tom Club (ICT 9686) and U2 (ICT 9680).

MARIANNE FAITHFULL'S Dangerous Acquaintances LP (Island ILPS 9648) is released September 28. It is backed by a marketing campaign centred on the national press which stretches through the whole of October and includes ads in the *Sunday Times*, *Observer*, *Guardian*, *Standard*, *Daily Mail*, *Ritz*, *The Face* and *NME*. In addition, the campaign also features window displays, colour posters, point of sale material and logo boards. The album was produced by Mark Miller Mundy.



September 25 and a backing campaign includes: full-page trade and music press ads, national press ads, co-operative radio advertising, in-store displays and browser cards.

COMEDY FILM director Mel Brooks releases his first single, *It's Good To Be The King Rap* — Part I and 2, on Jo Lustig's new label, Luggage Records. The single has been inspired by Brooks' new comedy film, *History Of The World — Part I*, which opens on October 8. The seven-inch version will be released in a colour bag and there will also be an extended 12-inch version. Distribution is by Spartan.

ITCHY FEET (BB3), The Blues Band's third album for Arista is released September 25, backed with "Arista's biggest marketing campaign yet behind the group". It includes 250 window displays, advertising in the *Guardian*, *Melody Maker*, *Sounds* and *Event*, fly-posting in London and a Capital Radio campaign. The first 10,000 copies will include a free 30" x 20" poster. A promo video of the single *Who's Right, Who's Wrong* (BOOT 4) has been produced. A limited number of mini-harmonicas are being given away with the single in a joint promotion with Hohner.

EMI IS running substantial campaigns for the latest albums from Cliff Richard and Sheena Easton. Cliff's album, *Wired For Sound*, is being backed with ads on London buses, bill posting at major provincial British Rail stations and window displays/blow-up posters. Cliff will be touring the UK through November and December.

The campaign for Easton's new LP, *You Could Have Been With Me* (EMC 3378) started with a "meet the dealers" evening in Birmingham and there will be London bus-front ads, provincial British Rail poster sites and in-store/window displays. The release coincides with a UK tour.

EG RECORDS, marketed by Polydor, releases the Discipline LP (EG LP 49) from King Crimson on

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NEWS

Virgin moves into video software

VIRGIN RECORDS is the latest record company to launch a video software label and the first releases should be available for purchase and rental from October 1 through a distribution deal with Videospace.

The first two Virgin Video releases are The Essential Mike Oldfield, a 70-minute film of his performance at the Knebworth Festival plus an interview at home in his studio, and the Devo film The Men Who Make The Music, a 50-minute programme which includes some of their promo films which are linked with live concert footage by a specially written and filmed narrative.

The retail price for both cassettes will be £29.99 on an unrestricted rental basis.

The distribution deal with Videospace, providing unrestricted rental, represents a realisation that rental of the titles would take place whatever restrictions were imposed, says David Marlow, who is co-ordinating Virgin's involvement in video, film and TV production.

Virgin will be handling all marketing and programming functions with the intention of establishing a label identity and although the label is in a position to promote music programmes on video, the company also intends to become involved in creative programming and video distribution of feature films.

Albion forms video agency

A NEW music promotion service through video is being set up by what is claimed to be the UK's first music video agency. The company is called A B See and is part of artist management, agency, record and music publishing company Albion.

The service will be in operation from October and A B See reports that more than 35 clubs, taking in Heaven and Dingwalls in London, plan to subscribe.

"With the current roster of clubs who wish to subscribe, we estimate that there is a potential monthly audience of ¼m people and we hope to emulate and develop the success of the video pools that have already been proved in the US,"

says Roz Bea, who is administering the scheme at Albion.

Every month a new one-hour colour video cassette will be sent to venues taking part and each tape will contain 14 to 18 songs, each segment being titled with the artist's name.

Subscribers will be charged £50 per month and will initially get the first two tapes. When tape one is returned, tape three will be sent out.

"There is no charge to either the record company or the artist for this service and it enables them to place video material that would otherwise be limited to possible exposure on TV for the few weeks the record is in the chart," says Bea.

Court says both MGM/CBS and VCL can market ELO tape

BOTH MGM/CBS Home Video and VCL will be marketing the ELO Live At Wembley video cassette as a result of two High Court judgements last week.

In court last Wednesday VCL was applying for a full injunction preventing MGM/CBS selling, advertising or distributing the title, following a temporary *ex parte* injunction granted the previous Friday.

Following a study of the complicated licensing agreement between the copyright holder Jet Records and both MGM/CBS and VCL, the injunction was discharged allowing the US-based major to

continue to market the cassette as part of its 17-title UK launch.

An application by MGM/CBS for a similar injunction against VCL heard in the same court was also dismissed and so both companies are able to sell the tape.

WEA 'shock' over Marley attack

"SHOCK AND disappointment" were the official reactions from WEA International to last week's accusation from Chris Blackwell of Island that WEA is "cynically exploiting" Bob Marley's memory.

Fred Haayen, WEA International senior vice-president, stated that he had spoken to Blackwell when he began negotiating for rights to the material which will be on the WEA Chances Are LP (to be released worldwide this month). Refuting points made by Blackwell Haayen stated that the LP sleeve makes it clear the material is old; that the tracks are full recordings, not demos; that all tracks have always been wholly owned by the executive producer, Danny Sims; that Marley's widow Rita has not told Sims, or any representative of WEA International that she objected to the LP.

Do It goes to Virgin for P & D

VIRGIN RECORDS and independent label Do It Records have completed a production and distribution deal which will eventually enable Virgin to produce and distribute early Adam & The Ants material in the UK. This includes Adam's first LP, Dirk Wears White Sox.

The UK deal also includes Do It's current roster, and a series of forthcoming releases will be available from Virgin via the normal CBS/Barby Road outlet. Do It's back-catalogue will remain with current distributors Spartan until November 21.

Kingdom signs Schachner labels

TERRY KING'S Kingdom Records has signed a deal with jazz producer Robert Schachner for his Who's Who In Jazz, Personal Choice and Gateway labels in the UK.

Schachner owns Who's Who in partnership with Lionel Hampton and Personal Choice with Joe Williams. The first releases include Carmen McRae, Ahmad Jamal, Art Blakey, Stan Getz, Chick Corea, and Lionel Hampton.

Mixed reaction to WHV scheme

FROM PAGE 1

dealers would want to participate for at least 13 weeks and has based its sales programme on three month periods.

It is gaining a concessionary rate for the first three months and will be passing on that concession to the dealer as an incentive. Product will be available from PMA at the same time as from WHV.

S Gold & Son managing director Barrie Gold takes a different view: "There's no way we can handle the Warners scheme because of the administration involved.

"Obtaining the tapes from customers at the end of the rental period is unrealistic and how would we pay the £50 on each tape that doesn't come back. We couldn't afford to be held liable for that. It's a pity because they have five titles I want."

Gold feels that cut throat rental will severely hit the retail trade and declares: "This £1 a night idea is ludicrous and a lot of shops won't be in business in six months' time."

"The retailers who just don't know the video business will be the one's to go. If they get a tape for £25 and rent it out 50 times, they will feel really pleased to have made £25, yet unless they make enough money to put new stock in their shops, they will not last."

WHV intends to maintain its leasing plan, and marketing manager David Rozalla says: "We are convinced our scheme is the right one and even if only 1,000 dealers were to take up the scheme, we would know that those dealers were the right ones and could make money for us and themselves.

"The public would go to those shops because they will want the titles we are providing."



MTA SECRETARY Arthur Spencer Bolland at the Music & Video Week Dealer Tour in Birmingham interests Wolverhampton dealers Peter Blakeman and Phil Summers in the work of dealers' association RAVRO.

Video show was success

THE VIDEO Software Show held at the Heathrow Hotel last week has been hailed as a success by organisers Link House and there may be a repeat as early as February, 1982.

"We didn't expect quite such a huge response from the retail trade and I don't think the exhibitors did either," says Mike Kirk, advertisement manager for the exhibition programme.



21	(20)	ADAM & THE ANTS: Prince Charming
20	(14)	POLICE: Invisible Sun
18	(15)	ALVIN STARDUST: Pretend
18	(12)	LINX: So This Is Romance
18	(20)	ORCHESTRAL MANOEUVRES IN THE DARK: Souvenir
17	(10)	GODLEY & CREME: Under Your Thumb
16	(14)	TEARDROP EXPLODES: Passionate Friend
14	(8)	DEPECHE MODE: Just Can't Get Enough
13	(16)	CLIFF RICHARD: Wired For Sound
13	(13)	ELECTRIC LIGHT ORCHESTRA: Hold On Tight
13	(18)	SOFT CELL: Tainted Love
12	(-)	MADNESS: Shut Up
12	(11)	OTTAWAN: Hands Up
12	(10)	POINTER SISTERS: Slow Hand
12	(19)	ROLLING STONES: Start Me Up
11	(15)	ROSS/RICHIE: Endless Love
11	(8)	DONKEES: Listen To Your Radio
11	(9)	HEAVEN 17: Play To Win
10	(7)	BAD MANNERS: Walking In The Sunshine
10	(8)	EXILE: Heart & Soul
9	(-)	BEE GEES: He's A Liar
9	(8)	DOLLAR: Hand Held In Black & White
9	(-)	ELVIS COSTELLO: Good Year For The Roses
9	(-)	GIDEA PARK: Seasons Of Gold
9	(-)	HOLLIES: Madley
9	(12)	JOAN ARMATRADING: I'm Lucky
9	(-)	THOMAS DOLBY: Europa & The Pirate Twins
9	(9)	UB40: One In Ten
8	(9)	HIGH-GLOSS: You'll Never Know
8	(16)	MODERN ROMANCE: Everybody Salsa
8	(-)	PACK: Muchas Gracias
8	(9)	PRETENDERS: Day After Day
8	(-)	SECRET AFFAIR: Do You Know
8	(5)	SLADE: Lock Up Your Daughters
8	(-)	SPARKS: Funny Face
7	(11)	BRUCE SPRINGSTEEN: Cadillac Ranch
7	(10)	BUCKS FIZZ: One Of Those Nights
7	(7)	CENTRAL LINE: Walking Into Sunshine
7	(-)	DEVO: Through Being Cool
7	(8)	HAVANA LET'S GO: Torpedoes
7	(10)	IMAGINATION: In & Out Of Love
7	(15)	SMITH/SWEET: Everlasting Love
7	(-)	STAR SOUND: Stars On 45 Vol. 3
7	(-)	TWEETS: Birdie Song
6	(9)	ANEKA: Japanese Boy
6	(9)	HUMAN LEAGUE: Love Action
6	(5)	ODYSSEY: It Will Be Alright
6	(7)	REVILLOS: She's Fallen In Love With A Monster
6	(10)	RICKIE LEE JONES: Woody & Dutch
6	(-)	THIS YEAR'S BLONDE: Platinum Pop
6	(-)	TUBES: Don't Wanna Wait Anymore
5	(-)	ART GARFUNKEL: Heart In New York
5	(-)	BILLY JOEL: Say Goodbye To Hollywood
5	(5)	CHRISTOPHER CROSS: Theme From Arthur
5	(-)	CREATURES: Mad Eyed Screamer
5	(-)	HALL & OATES: Private Eyes
5	(7)	STEWART/GASKIN: It's My Party
5	(5)	GARY GLITTER: Then She Kissed Me
5	(-)	GO-GO'S: Our Lips Are Sealed
5	(-)	LAURIE ANDERSON: Oh Superman
5	(10)	POLECATS: Jeepster
5	(-)	TIGHT FIT: Back To The Sixties Pt. 2

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

Couple make court pledge in piracy case

A COUPLE accused of pirating records from a specially constructed cellar in their council house gave further undertakings last week not to sell sound recordings or associated artwork until the High Court trial of the case (see MW, September 5).

The undertakings were given by counsel on behalf of Donald and Jacqueline Kane of Rowlands Gill, Newcastle, in a five-minute court hearing in London last week. A similar undertaking on behalf of Frederick Lavender of the Townley Arms public house, Rowlands Gill, was also accepted by the judge. Philip Manning has already given a similar undertaking.

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A LOVE SONG • WHERE DO YOU GO WHEN YOU DREAM • YOU NEEDED ME
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I'M HAPPY JUST TO DANCE WITH YOU
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PHASE 1
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ALBUM EMTV 31
CASSETTE TC/EMTV 31



IN BRITAIN SOMEBODY BARRY MANILOW ALBUM EVER 15 SECONDS.

It may sound impossible but it's true. The staggering facts are that in Britain last year, Barry Manilow sold over 2,000,000 albums and that is simply more than any other recording artist in the world.

Get out your calculators and you'll see that's one album every 15 seconds, even supposing that record stores stay open 24 hours a day.

Put another way and it all adds up to unparalleled and enduring success.

So you'll understand the shared excitement generated by the announcement of Barry's new album.

Well, the waiting is over, it's time to share that success.

The new album is out in September, it's called 'If I Should Love Again' and it's quite simply phenomenal!

An album of infinite range, from lush Manilow ballads like the title track 'If I Should Love Again' to guaranteed airplay classics as the new single 'Let's Hang On' and 'The Old Songs.'

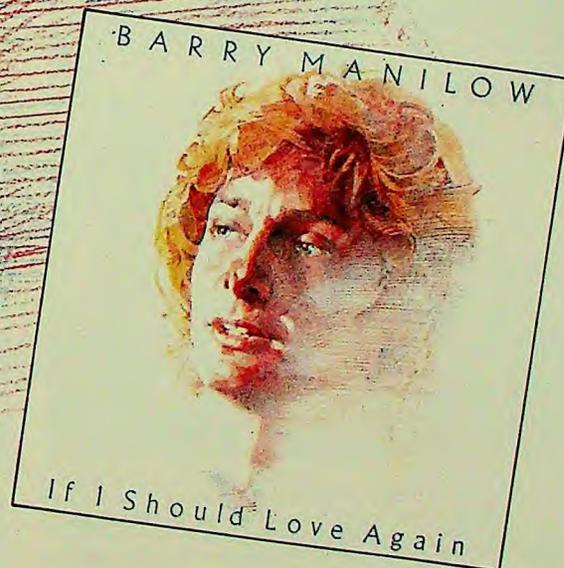
You'll be able to judge for yourself soon enough but one fact we're sure you'll agree upon is that this is Barry's strongest ever album... Manilow at his very best.

**So good, you might have
to stay open 24 hours a day.**

Single 'Let's Hang On' ARIST 429 Album 'If I Should Love Again' BMAN 1  TCMB 1

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ARISTA

NEWS EXTRA

Close up on the Dealer Tour '81



ONE OF the early arrivals at Bristol was John Oliver, whose shop is in Redruth, Cornwall. He is pictured on the Spartan stand (left) with (left to right) Juanita Anderson and Paul Birch of Heavy Metal Records; local rep Roger Bateson; and more well-travelled dealers; MVICK Butler of the Record Tape and Video Centre in Evesham, Worcestershire, with Spartan sales manager Les Tomlin, and fellow members of staff from Evesham, Duncan Hands and Jean McWilliams.



WITH WEA and its young sister company Warner Home Video sharing a stand it was a case of everyone got to meet everyone — so reps from both the audio and video sides are pictured left with Terrie Jenner, of Videocraft, a new video-only retail outlet in Marlborough, Wiltshire. With her are Ian Andrew, national accounts manager (South) for WHV (left); and Francis Lee, WEA Records tele-sales rep at Alperton, who could be trying to persuade the lady to sell audio product as well.



MAKING AN early acquaintance with the brand new Stiff tele-sales operation are (left to right) Geoffrey Atherton and Carol Sampson of Uplands Bookshop (Swansea) record department, with tele-sales rep Sally Patman who was too busy to look up, and Stiff general manager Paul Conroy.



TALKING ABOUT video (above) with Precision Video MD Walter Woyda (second from right) is John Hemmons, of Corsham Books and Records, Corsham, Wiltshire, flanked by Precision's South and SW rep David Loxton (right) and PRT rep Andrew West.



ATTENDING THE MW Tour for the first time — to find that the indie dealers have plenty to talk to them about — are Record Merchandisers, and so are representatives of one of their big multiple customers. Chatting on the RM stand (left) are (left to right) Hassan Akhtar, MD; Glyn Marsh, Southern area sales manager; John Cameron, general manager of Littlewoods, Bristol and Alan Crawford, deputy manager of the Littlewoods Organisation based in Bristol.



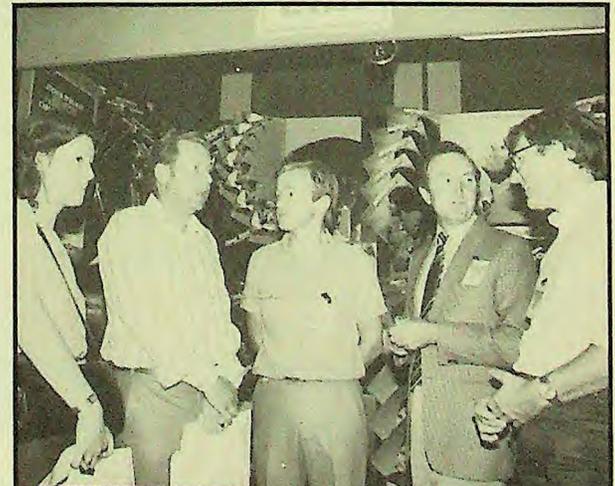
SURROUNDED BY sleeves and posters for Chrysalis and Arista autumn product on the Tandem sales force stand are (above left to right) Lynne Alexander of Virgin, Bristol; Paul Huggett, Tandem rep; Chris Bull of the Bristol Virgin store; and Tandem chief Peter Battershill.



ALL IN the cause of Bad Manners, and lending a glamorous note to the proceedings (above) Magnet PR Annie Branson and marketing manager Lynne Peacock are attending dealer tour dates in Can Can outfits. Bravely bearing the discomfort of boned and tightlaced bodices they are pictured here with Promo People rep Gary Hague, (left) and Record Merchandisers producer manager David Buckley.



LOOKING AT the retail possibilities offered by the Wynd-Up Video catalogue are the company's Midlands and SW rep Gary Howells, and Elaine Cooper, SW area buyer for the Dingles Group.



ON THE EMI Records stand (above) are two of the many visitors who travelled some distance to attend the Bristol date — Sue Brock of Suttons in Salisbury, and her general manager at the shop, Rodney Merrifield—who are pictured with Martin Smith, South and SW rep (centre); Jim Parminter, sales administration manager; and David Hughes, marketing joint general manager.

More pictures from the Dealer Tour in next week's issue

wea RECORDS WELCOME

QUINCY JONES

AND

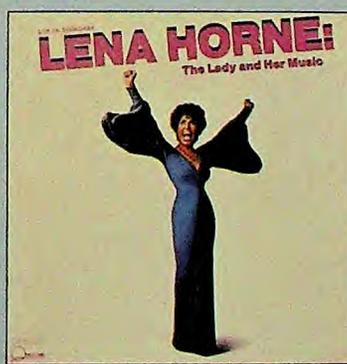


FIRST ALBUM RELEASES

**PATTI
AUSTIN**

'Every Home
Should Have One'

K56931



**LENA
HORNE**

The Lady
and Her Music

K66108

RETAILING

Edited
by
TERRI ANDERSON

Bar coding trial impresses BPI

RECORD RETAILING, you may think, is an occupation which has by and large been untouched by the headlong rush of technology.

There has been considerable discussion in the past about the possible use of small computers for ordering and stock control, and there have been various designs of electronic till which are intended to take the trade into the space age.

But in general these developments have not been adopted by independent retailers, for reasons of over-sophistication for their needs, and expense.

Microcomputers and intelligent tills are now making headway in most areas of large-scale retailing — including big record shop chains — and there has now been an enthusiastic response from the record industry for another idea which has been discussed in the past but has so far not been adopted in this business.

Last week the BPI Council greeted with great interest and approval a presentation on the applications of bar coding in record retailing. The industry seems ready to start the process of making codes as normal on LP sleeves and cassette cases, as they are on hundreds of items in the US, and are becoming in the book and magazine trade here.

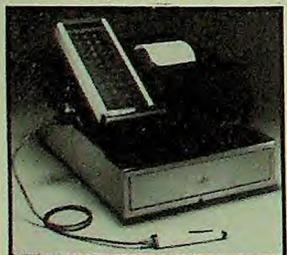
Medium to small indie dealers who have decided to read no further should take note of what John Read, retail group research and development manager for W H Smith, has to say on the matter.

"There are several reasons why we are looking at POS very actively, and the bar coding experiment we have been conducting in our Portsmouth shop's record department has quite simply helped us to control everything better.

"We have probably increased sales by making sure we have the product in stock. Also, as a chain, we want to be able to monitor the progress of promotions — and bar coding helps there.

"It also helps to curb loss through depreciation — we are not left with unsold stock on the shelves for a long time because the information from coding helps us to sharpen our buying.

"The problem of shrinkage, for dealers (especially small indie



MICROFIN SYSTEMS, which manufactures portable data capture systems, has developed a new product aimed specifically at the retail trade to monitor stock movement, "Thereby," says the company, "helping to reduce stock holding and increasing profitability." Known as *The Retailer*, it enables sales transactions, shelf-recording, stock-taking and data transmission to be carried out on one compact unit. It is a mains-powered, counter or wall-mounted unit, comprising a detachable, portable data capture unit and receipt printer; a cash drawer, OCR and bar code reader are optional extras. Microfin Systems is based at Winslade House, Egham Hill, Egham, Surrey TW20 0AZ. Tel: (0784) 37674.

dealers) who have live display of records rather than master bagging, can be helped; you can use the flow of information from coded goods to know quickly what is being stolen and tighten up your security in that area. Even changing the position of a rack can sometimes make things more difficult for thieves."

He agreed that the most obvious benefits were when ordering, checking invoices against goods and when pricing — although to be of the greatest benefit in the last mentioned, bar coding would have to be used with some kind of price banding system.

"For the indie dealer, just as much as for us," Read went on, "deciding what to stock and how much of it to stock is a problem, and use of bar coding is certainly a help there.

"You can also do your own chart, based on sales, very easily — and the results of doing that are fascinating. When I showed the BPI Council members the charts which we had produced for the Portsmouth shop's sales they were extremely interested in future possibilities."

All of these benefits can be had by the indies as well as the big chains, Read insisted. There are various options for the amount of hardware a dealer needs to buy. At one end he can have a simple wand, reading codes for delivery and stock counting only. At the opposite end there can be full POS hardware, with an intelligent till recording all information on title, catalogue number etc, and a wand to read the codes.

Dealers can start now, by applying their own codes to stock, even though the industry will not be able to code all product as a matter of course for several years.

Hand-held wand equipment costs under £1,000 at the moment (plus software); a suitably small computer is £3,000 and intelligent till is also under £1,000; and a full POS system linked to a computer would be about £2,500.

"Eventually the bar coding system would be of use to the industry and retail sides of the business," Read said, "with the industry applying the codes, retailers getting all the benefits I mentioned, and then the trade being pledged to give information back, through a central clearing house, to help the industry again."

Terry Blood competition winners

LUCKY WINNERS of Terry Blood's dealer incentive competition are Michael Vivian of *Pembroke Dock*, *Pembrokeshire* and *Radio Vision* (Bridlington) of *King Street*, *Bridlington*. Both win a holiday for two at the *South Ocean Beach Hotel*, *Nassau* in the *Bahamas*.

The competition, which covered the period from *May* to *August* this year, was in two sections — sole traders (ie those with just one shop) and small multiples (those with from two to 10 outlets). The prizes were for those who increased business the most over that summer period.

Terry Blood reports that the incentive scheme was such a success that he intends to run a further competition soon.

VIDEO

Edited
by
DAVID DALTON

Walton to run new Dixons club

WALTON VIDEO will be supplying and operating the new Dixons Video Club being launched in the hardware retailer's nationwide chain this month.

In an exchange scheme more than 300 video titles will be available to members in Video Club packs at either £39.99 for a four-month membership, or £85 for annual membership. The package includes details about the club, the first cassette and a catalogue of titles which will be increased at regular intervals.

Members will be able to exchange their tapes as many times as they wish, at no extra charge, other than the cost of postage and packaging.

The new scheme will be backed by an extensive promotional campaign.

Walton also operates a service to more than 2,000 video outlets with 10 full-time reps on the road. At its West London headquarters the company operates a trade counter and has 24-hour telephone and telex ordering facilities.

CIC to stick to its unrestricted rentals

IN ANNOUNCING 12 new titles for the autumn CIC Video's UK managing director Laurie Hall has confirmed the company's

HVH share sale

TO FINANCE further expansion Home Video Holdings is offering shares in the company which comprises a production company, London retail outlets, the pub and club big screen video service and a merchandising company.

The first share offering comes from City stockbrokers Hill Woolgar for just over 25 per cent of the company representing 220,000 ordinary shares at £1.15 each.

Forthcoming releases from Home Video will include *Stevie*, *The Europeans* and *Picnic At Hanging Rock*.

continuing backing for a policy of un-restricted rental on a sale surcharge basis.

CIC now has 38 titles in its catalogue and the new ones will be available to dealers in early October on VHS and Beta formats. The company also plans to release specific titles in the V2000 format in the near future.

From the Paramount catalogue CIC is releasing *The Hunter*, *Pretty Baby*, *Escape From Alcatraz*, *Prophecy*, *War Of The Worlds* and *Bon Voyage Charlie Brown*, which has its premiere on video cassette in this country.

The titles from the Universal library are *Mission Galactica*, *The Birds*, *The Blues Brothers*, *High Plains Drifter*, *Xanadu* and *The Island*.



OLIVIA NEWTON-JOHN, as she appears in the Universal release *Xanadu*, now available on video through CIC.

PUBLISHING

Edited
by
NIGEL HUNTER

Gibbs, Beatles carry off the BMI awards

BEE GEE and Beatle writers dominated the Broadcast Music Inc. (BMI) presentation of its British awards last Tuesday (15) at an Inn On The Park luncheon.

The Gibb brothers figured five times in the 16 awards made for 1980 under the most performed compositions licensed by BMI in the US. The songs are *Desire* and *Guilty* (Barry, Maurice and Robin Gibb), *Woman In Love* (Barry and Robin Gibb), *I Can't Help It* (Barry Gibb), and *Hold On To My Love* (Robin Gibb and Derek John Weaver). Also in the most performed category was *I'm Happy Just To Dance With You* by John Lennon and Paul McCartney.

The latter duo scored twice in the million US broadcast performances category with *Come Together* and *I Want To Hold Your Hand*, and so did the three Gibb brothers with *Night Fever* and *Stayin' Alive*. Once a million broadcasts have been achieved by a song in the US, the BMI royalty for performances is quadrupled.

Winner of the most performed song of 1980 was *Air Supply's* *Lost In Love*, with the award collected by Riva Music managing director Dennis Collopy. Other winners in this category were *Alan Tarney* for *Dreamin'* and *We Don't Talk Anymore*, *Air Supply's* *All Out Of Love*, *Roger Waters* for *Another Brick In The Wall*, *John Deacon* for *Another One Bites The Dust*, *Chrissie Hynde* and *James Honeyman Scott* for *Brass In*

Pocket, *Freddie Mercury* for *Crazy Little Thing Called Love*, *Pete Townshend* for *Let My Love Open The Door*, and *Jeff Lynne* for *Xanadu*.

Other million performance triumphs were *Can't Smile Without You* (David Martin, Geoff Morrow and Chris Arnold), *Crocodile Rock* (Elton John, Bernie Taupin), *Lay Down Sally* (Eric Clapton), *Somewhere In The Night* published by Rondor Music, and *Year Of The Cat* published by Gwyneth Music.

With the exception of *Air Supply*, the names credited above are affiliated with BMI, and other collaborators or publishers not affiliated with BMI are omitted.

A Song For Europe

THE RULES for the *A Song For Europe* qualifying event to decide the UK's Eurovision Song Contest entry remain the same as last year, with one important addition.

Entries will be accepted from both members and non-members of the Music Publishers' Association, with non-members paying an entry fee of £10 per song.

The MPA will accept without payment submissions from all the main member companies plus their subsidiary or associate companies as returned on the MPA subscriptions rating forms for the year ending December 31, 1981.

Non-member companies may submit material using the official entry form, providing they are *bona fide* music publishers (members of the Performing Right Society).

Midem gets a 'new look'

NEXT YEAR'S Midem is to have a "new look" including a shorter timespan of five weekdays — from Monday January 25 to Friday (29).

All stands in the *Palais des Festivals* will be equipped with videos and TV screens for the first time in acknowledgement of the growing importance of video in the promotion of music.

The problems of the industry will be debated at Midem by a round-table of "experts, economists, sociologists and professionals" to consider the future of the industry and determine solutions. Midem will also be offering a data bank service for publishers with catalogues on offer.

Due to what the Music Publishers' Association terms "an unfortunate misunderstanding" between the *Midem Paris* and *London* offices, the information previously released about *Midem 1982* prices was incorrect.

Consequently, the *British Overseas Trade Board* has had to revise its offer under the joint venture scheme. The rental for a four-unit stand is 14,470 francs (£1,414 at the current exchange rate), with a BOTB subsidy of 11,270 francs (£1,102), and the rental for a three-unit stand is 11,270 francs (£1,102) with a BOTB subsidy of 8,070 francs (£789).

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- VVD 45 **TOP OF THE POPS**
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CRVD 45
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featuring: Elisabeth Serenade & La Paloma Blanca
- BVD 46
CRVD 46
- VVD 48 **ERUPTION IN CONCERT**
featuring: Party, Party, Way Ward Love, Movin' On
- BVD 48
CRVD 48
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CRVC 1
- VVC 2 **DIETRICH FISCHER DIESKAU**
2. Teil DAS DEUTSCHE LIED
Brahms, Strauss, Mahler
- BVC 2
CRVC 2

KUNG FU

- VVR 114 **BRUCE LEE IN NEW GUINEA**
BVR 114
CRVR 114
- VVR 115 **BRUCE LEE, THE INVINCIBLE**
BVR 115
CRVR 115
- VVR 116 **CRACK SHADOW BOXERS**
Ku Feng, Han Kuo Tsai
- BVR 116
CRVR 116
- VVR 117 **THE KING OF BOXERS**
Lee Lin Lin, Lin Lan Ying
- BVR 117
CRVR 117
- VVR 118 **THE PRODIGAL BOXER**
Meng Fei, Lee Lam Lam
- BVR 118
CRVR 118
- VVR 119 **KUNG FU OF TAI KWAN DO**
Kam Chun Pak, Lam Chun Chi
- BVR 119
CRVR 119
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Susan Damante, Tony Geary
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CRVR 103
- VVR 104 **THE ALPHA INCIDENT**
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- BVR 104
CRVR 104
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- BVR 127
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- VVR 108 **IS THIS TRIP REALLY NECESSARY**
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- BVR 108
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- VVR 102 **THE PINK GARTER GANG**
Keith Carradine, Tanya Morgan
- BVR 102
CRVR 102
- VVR 105 **A MAN FOR HANGING**
Virginia Wood, Paul Carr, Peter Breck
- BVR 105
CRVR 105
- VVR 107 **SCREAM FREE**
Richard Beymer, Lana Wood, Russ Tamblyn
- BVR 107
CRVR 107
- VVR 110 **PISTOLE**
Barry Fincham, Barbara Bensuson
- BVR 110
CRVR 110

CARTOONS FAMILY & CHILDRENS FILMS

- VVR 122 **POPEYE THE SAILOR**
BVR 122
CRVR 122
- VVR 123 **CARTOON SENSATION**
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- BVR 123
CRVR 123
- VVR 101 **THE CAPTURE OF BIGFOOT**
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- BVR 101
CRVR 101
- VVR 106 **FORMULA 1 RACING**
Mario Andretti, Niki Lauda, James Hunt
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DAVID HAMILTON'S ALBUM OF THE WEEK

SHAKY — Shakin' Stevens

CAPITAL: PEOPLE'S CHOICE
TUNNEL OF LOVE — Dire Straits

CLYDE: CURRENT CHOICE
HE'S A LIAR — Bee Gees
DOWNTOWN: MUSIC MOVER

FORTH: STATION PICK
HE'S A LIAR — Bee Gees
LUXEMBOURG: POWERPLAY
WHO'S CRYING NOW — Dire Straits
BBC SCOTLAND: SINGLE OF THE WEEK

PENNINE: PENNINE PICK
THE TEARS DON'T SEEM TO HURT — Keith James
MANX ALBUM OF THE WEEK
SISSORS CUT — Art Garfunkel

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

AIRPLAY ACTION

	RADIO TWO	BBC SCOTLAND	BBC WALES	REQUESTER	BECON	BECON	CAPITAL	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	TEES	TRENT	THAMES	THAMES	VICTORY	
	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS	PLAYS
ARMATRADING, JOAN I'm Lucky A&M AMS 8163 (C)																							
AUSTIN, Patti Do You Love Me W. Bros K 17838 (W)																							
BAGATELLE Love Is The Reason Polydor POSP 331 (F)																							
BEACH BOYS Medley Capitol CL 213 (E)																							
BEAUTIFUL PEOPLE Let's Go Back RK 1035 (A)																							
BEGGAR & CO. Mule Chant No. 1 RCA 130 (R)																							
BOLAN, MARC You Scare Me . . . Cherry Red CHERRY 29 (P)																							
BOYSTOWN GANG — Ain't No Mountain Moby Dick DICK 1T (W)																							
BRIGHT, BETTE Some Girls . . . Korova KOW 18 (W)																							
BUHL, J.D./BELIEVERS Five O'Clock World Rag Baby BRAG 105 (P)																							
BEE GEES He's A Liar RSO 81 (F)																							
BARON KNIGHTS Mr. Rubik Epic EPCA 1596 (C)																							
CROSS, Christopher Arthur's Theme Warner Bros K 17847 (W)																							
CARTER, CARLENE Do Me Lover F. Beat XX 16 (W)																							
COOLIDGE, RITA The Closer A&M AMS 8162 (C)																							
CRUSADERS/COCKER I'm Standing Here Today MCA 741 (C)																							
CHARLIE																							
JACKSON, JOE Jack, You're Dead A&M AMS 8161 (C)																							
JACKSONS Time Waits For No-One Epic A 1579 (C)																							
JARREAU, AL We're In This Love . . . Warner Bros K 17849 (W)																							
JONES, QUINCY Betcha . . . A&M AMS 815 (C)																							
JONES, RICKIE LEE Woody & Dutch . . . WB K 17581 (W)																							
JOURNEY Who's Crying Now CBS A1467 (C)																							
JAMES, BOB Sign Of The Times CBS 1608 (C)																							
JOEL, BILLY Say Goodbye . . . CBS																							
KEYS Grease Money A&M AMS 8159 (C)																							
KLUGH, EARL Dance With Me Liberty UP 642 (E)																							
KNIGHT, GLADYS If That'll Make You Happy CBS A 1534 (C)																							
MADNESS Shut Up Stiff																							
MAGNA CARTA Highway To Spain RDR 003 (R)																							
MANILOW, BARRY Let's Hang On Arista ARIST 429 (F)																							
MATCHBOX Angels On Sunday Magnet MAG 196 (A)																							
MATHS, JOHNNY You Saved My Life CBS A 1602 (A)																							
McLEAN, TULSA Rock On Elvis RCA 123 (R)																							
McCOLL, KIRSTY See That Girl Polydor (F)																							
MEATLOAF I'm Gonna Love Her . . . Epic EPCA 1580 (C)																							
MURRAY, ANNE Another Sleepless Night Capitol CL 209 (E)																							
MILSAP, Ronnie No Getting Over Me RCA 136 (R)																							
MARTY JOHN Please Fall In Love WEA K 79243 (C)																							
MYTON, CEDRIC — Can't Take It Away Go Feet FEET 10 (F)																							
NEW MUSIK The Planet Doesn't Mind GTO GT 302 (C)																							
NELSON, BILL — Living In My Limousine Mercury WILL 3 (F)																							
ODYSSEY It Will Be Alright RCA 128 (R)																							
THE PACK Muchas Gracias Escape ESC 102 (SP)																							
PAIGE, ELAINE Is Anyone There EMI 5212 (E)																							
POLICE Invisible Sun A&M AMS 8164 (C)																							
PRETENDERS Day After Day Real ARE 17 (W)																							
QUICK Sharks Are Cool Epic A 131500 (C)																							

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over me*

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(250,000 sales)

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	1	3	PRINCE CHARMING	Adam & The Ants (Hughes/Ants/Marco)	EMI	CBS CBSA 1408 (C)	£ 39	61	2	QUIET LIFE	Japan (John Punter)/Nomis	Hansa HANSA 6 (F)	
2	2	9	TAINTED LOVE	Soft Cell (M. Thorne)	Burlington	Bizzare BZS 2 (F)	£ 40	42	3	JUST ANOTHER BROKEN HEART	Sheena Easton (Chris Neil)	C&D/Chappell	EMI 5232 (E)
£ 3	4	5	HANDS UP (GIVE ME YOUR HEART)	Ottawan (D. Vangarde)	Carrera/Heath Levy	Carrera CAR 183 (W)	41	27	10	GIRLS ON FILM	Duran Duran (Colin Thurston)	Carlin/Tritec/Paterman & Co	EMI 5206 (E)
£ 4	3	5	SOUVENIR	Orchestral Manoeuvres In The Dark (Mike Howlett)	Dinsong	Dindisc DIN 24 (C)	42	38	3	CLASSICAL MUDDLEY	Portsmouth Sinfonia (Martin Lewis)	Springtime/MCPS	Springtime/Island WIP 6736 (E)
▲ 5	8	4	PRETEND	Alvin Stardust (Peter Collins)	Leeds	Stiff BUY 124 (C)	£ 43	65	2	IT WILL BE ALRIGHT	Odyssey (Steve Tyrrell)	Rondor/Copyright Control	RCA 128 (R)
6	5	5	WIRED FOR SOUND	Cliff Richard (A. Tarney)	BAR/ATV	EMI 5221 (E)	44	31	10	HOOKED ON CLASSICS	Louis Clark/RPO (Jarratt/Readman)	Chappell/MCPS/Eaton	RCA 109 (R)
▲ 7	13	3	ENDLESS LOVE	Diana Ross/Lionel Richie (Paige)	Intersong	Motown TMG 1240 (E)	£ 45	70	2	LOOK UP YOUR DAUGHTERS	Slade (Slade)	Whild John Music	RCA 124 (R)
▲ 8	25	3	BIRDIE SONG	Tweets (Henry Hadaway/Satril)	Valentine	PRT 7P 219 (A)	46	NEW	10	LET'S HANG ON	Berry Manilow (Berry Manilow)	Chappell	Arista ARIST 429 (F)
9	NEW		INVISIBLE SUN	Police (Police/Padgham)	Virgin	A&M AMS 8164 (C)	47	32	10	GREEN DOOR	Shakin' Stevens (Stuart Colman)	Francis Day & Hunter/EMI	Epic EPCA 1354 (C)
£ 10	11	6	SLOW HAND	Pointer Sisters (Perry)	Warner Bros	Planet K 12530 (W)	48	46	3	I'M LUCKY	Joan Armatrading (Steve Lillywhite)	Rondor	A&M AMS 8163 (C)
▲ 11	30	3	UNDER YOUR THUMB	Godley & Creme (Godley/Creme)	St. Annes	Polydor POSP 322 (F)	£ 49	66	2	LOVE ALL THE HURT AWAY	Aretha Franklin/George Benson (Arif Mardin)	Rondor	Arista ARIST 428 (F)
£ 12	17	8	YOU'LL NEVER KNOW	Hi Gloss (G. Salerni)	Peterman/Carlin	Epic EPCA 1387 (C)	50	48	7	WALKIN' INTO SUNSHINE	Central Line (R. Carter)	Central Line	Mercury MER 78 (F)
13	6	8	JAPANESE BOY	Aneka (N. Ross)	EMI	Hansa/Ariola HANSA 5 (A)	£ 51	75	2	YOU SCARE ME TO DEATH	Marc Bolan (Simon Napier-Bell)	Essex	Cherry RED CHERRY 29 (P)
14	7	9	HOLD ON TIGHT	Electric Light Orchestra (J. Lynne)	April	Jet 7011 (C)	£ 52	52	4	PLAY TO WIN	Heaven 17 (BEF)	Virgin	Virgin VS 433 (C)
15	10	8	LOVE ACTION (I BELIEVE IN LOVE)	Human League (Martin Rushent/Human League)	Dinsong/Virgin	Virgin VS 435 (C)	53	45	3	DAY AFTER DAY	Pretenders (Chris Thomas)	Various	Real ARE 17 (W)
16	9	5	START ME UP	Rolling Stones (Glimmer Twins)	EMI	EMI RSR 108 (E)	54	43	6	AS THE TIME GOES BY (VOCAL)	Funkapalitan (Darnell)	Copyright Control	London LON 001 (F)
▲ 17	33	2	STARS ON 45 (VOL. 3)	Star Sound (Jaap Eggermont)	Various	CBS A 1521 (C)	55	NEW	10	MAIDEN IN JAPAN	Iron Maiden (Iron Maiden/D. Hall)	Zomba	EMI 5219 (E)
£ 18	19	4	SO THIS IS ROMANCE	Linx (Linx/Carter)	Solid/RFM	Chrysalis CHS 2546 (F)	56	34	10	HAPPY BIRTHDAY	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull	Motown TMG 1235 (E)
£ 19	24	7	HAND HELD IN BLACK & WHITE	Dollar (T. Horn)	Island/Carlin	WEA BUCK 1 (W)	57	54	3	HEART & SOUL	Exile (Mike Chapman)	Chinnichap/RAK	RAK 333 (E)
£ 20	20	7	ONE OF THOSE NIGHTS	Bucks Fizz (Andy Hill)	Steve Nickelodeon/RAK	RCA 114 (R)	58	47	5	EUROPE AFTER THE RAIN	John Foxx (Foxx)	Island	Virgin VS 393 (C)
£ 21	22	4	IN & OUT OF LOVE	Imagination (Tony Swain/Steve Jolley)	Red Bus	R&B RBS 202 (A)	59	56	3	YOU SURE LOOK GOOD TO ME	Phyllis Hyman (Jackson)	ATV	Arista ARIST 424 (F)
22	NEW		SHUT UP	Madness (Clanger/Winstanley)	Nutty Sounds/Warner Brothers	Stiff BUY 126 (C)	60	60	3	DON'T WANT TO WAIT ANYMORE	Tubes (D. Foster)	Rondor/Pseudo Songs	Capitol CL 208 (E)
23	14	7	EVERYBODY SALSA	Modern Romance (Mighell/Dean/James)	B.A.M./Chappell	WEA K 18815 (W)	61	NEW		LOVE HAS COME AROUND/LOVING YOU	Donalaly Byrd (I. Hayes)	Cop. Con.	Elektra K 12559 (W)
24	44	2	JUST CAN'T GET ENOUGH	Depeche Mode (Daniel Miller)	Mute/Sonet	Mute MUTE 016 (RT/SP)	62	38	11	BACK TO THE SIXTIES	Tight Fit (Ken Gold)	Various	Jive JIVE 002 (C)
25	15	6	THE THIN WALL	Ultravox (Ultravox/Plank)	Mood/Island	Chrysalis CHS 2540 (F)	63	NEW		HAPPY BIRTHDAY	Altered Images (Martin Rushent)	Warner Brothers	Epic EPCA 1522 (C)
26	12	8	ONE IN TEN	UB40 (UB40/R. Falconer)	New Claims/ATV	DEP Int. DEP 2 (SP)	64	55	4	MEMORIES	Mike Berry (Hodges)	FDH/EMI	Polydor POSP 287 (F)
£ 27	29	5	PASSIONATE FRIEND	Teardrop Explodes (C. Langer/A. Winstanley)	Zoo/Warner Brothers	ZOO TEAR 5 (F)	65	NEW		IF YOU WANT MY LOVIN'	Evelyn King (Brown)	Sunbury	RCA 131 (R)
28	18	6	ABACAB	Genesis (Banks/Collins/Rutherford)	Hit & Run	Charisma CB 388 (F)	66	NEW		WALKIN' IN THE SUNSHINE	Bad Manners (Roger Lomas)	Magnet	Magnet MAG 197 (A)
£ 29	59	2	ORIGINAL BIRD DANCE	Electronics (-) Valentine		Polydor POSP 360 (F)	67	NEW		WE'RE IN THIS LOVE TOGETHER	Al Jarreau (J. Graydon)	April	Warner Brothers K 17849 (W)
▲ 30	35	3	SEASONS OF GOLD	Gleade Park (Adrian Baker)	Various	Polo POLO 14 (C/CR)	68	50	3	BRAS ON 45	Ivor Biggan & The D Cups (Langridge)	Various	Dead Badger BOP 6 (W)
31	21	8	RAINY NIGHT IN GEORGIA	Randy Crawford (Tommy Lipuma)	KPM/EMI	Warner Brothers K 17840 (W)	69	36	9	WUNDERBAR	Tenpole Tudor (A. Winstanley)	Warner Brothers	Stiff BUY 120 (C)
32	28	5	HOLLIEDAZE	Hollies (Hollies/Ron Richards)	Various	EMI 5229 (E)	70	NEW		I'M STANDING HERE TODAY	Joe Cocker/Crusaders (Fleder/Hooper/Sample)	Leeds/Rondor	MCA 741 (C)
33	16	5	SHE'S GOT CLAWS	Gary Numan (Numan)	Numan Music	Beggars Banquet BEG 62 (W)	71	NEW		BACK TO THE SIXTIES PT. 2	Tight Fit (Ken Gold)	Various	Jive JIVE 005 (C)
34	26	7	CHEMISTRY	Nolans (Nicky Graham)	Graham/Heath Levy/Bixpy/ATV	Epic EPCA 1485 (C)	72	NEW		I'M GONNA LOVE HER FOR BOTH OF US	Meatloaf (Meatloaf/S. Galfas)	DJM	Epic EPCA 1580 (C)
35	23	10	CARIBBEAN DISCO	Lobo (Boomb/Beltman)	Copyright Control/Chappell	Polydor POSP 302 (F)	73	88	6	AIN'T NO MOUNTAIN... /REMEMBER ME	Boystown Gang (Bill Motley)	Jobete	WEA DICK 1 (W)
£ 36	67	2	IT'S MY PARTY	Dave Stewart/Barbara Gaskin (Dave Stewart)	Interworld	Stiff/Broken BROKEN 2 (C)	74	62	13	BEACH BOY GOLD	Gleade Park (Adrian Baker)	Various	Sonet STONE 2162 (A)
£ 37	41	3	MULE (CHANT NO. 2)	Beggar & Co. (Baptiste/Wallington/McKrieth)	Sunbury	RCA 130 (R)	75	51	14	TAKE IT ON THE RUN	Reo Speedwagon (Cronin/Richrath/Beamish)	Warner Brothers	Epic EPCA 1207 (C)
38	37	6	EVERLASTING LOVE	Rex Smith/Rachel Sweet (Rick Chertoss)	Peter Maurice/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)	28
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Happy Birthday (Altered Images)	63
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Just Can't Get Enough (Vince Clarke)	24
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Lock Up Your Daughters (Holder/Lee)	45
Love All The Hurt Away (Sam Dees)	49
Maiden In Japan (Harris/O'Anno)	55
Love Has Come Around (Duckett)	61
Memories (Kahn/Van Alstyne)	64
Mule (Chant No. 2) (Baptiste/Wallington/McKrieth)	37
One In Ten (UB40)	26
One Of Those Nights (Glen/Burns/Most)	20
Original Bird Dance (W. Thomas)	29
Passionate (Copel)	27
Pretend (Douglas/Tarman/Lover)	5
Play To Win (BEF/Gregory)	52
Prince Charming (Ants/Marco)	1
Quiet Life (Dave Sylvian)	39
Rainy Night In Georgia (T. J. White)	31
Seasons Of Gold (Various)	30
She's Got Claws (Numan)	33
Shut Up (McPherson/Forman)	22
Slow Hand (Clarke/Bettis)	10
So This Is Romance (Linx/Carter)	18
Souvenir (Humphreys/Cooper)	4
Stars On 45 (Vol. 3) (Various)	17
Start Me Up (Jagger/Richards)	16
Tainted Love (Ed Cobb)	2
Take It On The Run (Richrath)	75
The Thin Wall (Ura/Cross/Cann/Curie)	25
Under Your Thumb (Goldie/Creme)	11
Walking Into Sunshine (Beckles/Francis/Carter)	50
Walkin' In The Sunshine (Bad Manners)	66
We're In This Love Together (R. Rurrah/S. Stegall)	67
Wired For Sound (Tarney/Robertson)	6
Wonderbar (T. Pole)	69
You'll Never Know (Salemi/Hurrt)	12
You Scare Me To Death (M. Bolan)	51
You Sure Look Good To Me (Cordera/Potter)	59

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.

AND I WISH, Dooleys, GTO GT 300
 ANGELS ON SUNDAY, Matchbox, Magnet MAG 196
 BUSTIN' OUT, Material, Island WIP 6713
 CADILLAC RANCH, Bruce Springsteen, CBS A 15577
 EUROPA AND THE PIRATE TWINS, Thomas Dolby, Parlophone R6051
 GENIUS OF LOVE, To Tom Club, Island WIP 6735
 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red CHERRY 13
 HOMOSAPIEN, Pete Shelley, Island WIP 6720
 IN YOUR LETTER REO, Speedwagon, Epic EPC A 1562

KEEPING A RENDEZVOUS, Budgie, RCA BUDGE 3
 KIND OF LOVIN', The Whispers, Solar SO 22
 LET IT GO, Def Leppard, Vertigo LEP 2
 LIFT YOUR VOICE AND SAY, Love Unlimited, Unlimited Gold ULGA 1496
 LIVING IN MY LIMOUSINE, Bill Nelson, Mercury WILL 3
 MOTOWN MIX, RSO 83
 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y10
 QUIKA SONG, Waders, KA QWAK 1
 READY TO ROCK, Michael Schenker Group, Chrysalis CHS 2541

STATUS ROCK, The Head Bangers, Magnet MAG 206
 TELSTAR, Shadows, Polydor POSP 314
 THE STROKE, Billy Spier, Capitol CL 216
 THROUGH BEING COOL, Devo, Virgin VS 450
 TIME WAITS FOR NO-ONE, Jacksons, Epic EPCA 1579
 WE'VE GOT THE FUNK, Hi-Tension, EMI 5225
 WOODY AND DUTCH, Rickie Lee Jones, Warner Bros K 17851

Distributors' code
 - see singles release page

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Week-ending September 26, 1981

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

1	NEW ABACAB Genesis	Charisma CBR 102	1	FACE VALUE Phil G...	Atlantic K 50796
2	1 DEADRINGER Meal Leaf	Epic/Cleveland Int. EPC 83845	34	29 BEATLES BALLADS Beatles	Parlophone PCS 7214
3	2 TATTOO YOU Rolling Stones	Rolling Stones CUNMS 39114	35	NEW 35 GLORIOUS FOOL John Martyn	Geffen K 99178
4	4 RAGE IN EDEN Ultravox	Chrysalis CDL 1338	36	46 NEW HAPPY BIRTHDAY Altered Images	Epic EPC 84893
5	15 SUPER HITS 1 & 2 Various	Ronco RTL 2058	37	35 T. REX IN CONCERT Marc Bolan	Marc ABOLAN 1
6	NEW WIRED FOR SOUND Giff Richard	EMI EMC 3377	38	33 MAKIN' MOVIES Dire Straits	Vertigo 6359 034
7	77 HOOKED ON CLASSICS Louis Clark/Royal Philharmonic Orchestra	K-tel ONE 1146	39	26 HOTTER THAN JULY Stevie Wonder	Motown STMA 8035
8	8 SHAKY Shakin' Stevens	Epic EPC 10027	40	NEW ASSAULT & BATTERY Rose Tattoo	Carrere CAL 127
9	16 CELEBRATION Johnny Mathis	CBS 10028	41	17 ROCK CLASSICS LSO/Royal Choral Society	K-tel ONE 1123
10	6 WALK UNDER LADDERS Joan Armatrading	A&M AMLH 64876	42	27 BELLA DONNA Stevie Nicks	WEA K 99169
11	5 TIME Electric Light Orchestra	Jet JETLP 236	43	32 COVER PLUS Hazel O'Connor	Albion ALB 108
12	9 SECRET COMBINATION Randy Crawford	Warner Brothers K 56904	=43	73 EXIT Tangerine Dream	Virgin V 2212
13	7 LOVE SONGS Giff Richard	EMI EMTV 27	45	72 RUMOURS Fleetwood Mac	Warner Bros. K 56344
14	14 MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1336	46	34 KIM WILDE Kim Wilde	RAK SRAK 544
15	3 DANCE Dance		47	91 STANDING TALL Crusaders	MCA MCF 3122
			48	29 FACE VALUE Phil G...	Atlantic V 2195
			68	50 FOUR Foreigner	Atlantic K 50796
			69	43 TRAVELOQUE Human League	Virgin V 2160
			70	69 CURED Steve Hackert	Charisma CDS 4021
			71	74 THE DUDE Quincy Jones	A&M AMLK 63721
			72	67 JU JU Stouxsie and The Banshees	Polydor POLS 1034
			73	85 BOY U2	Island ILPS 9646
			74	51 STARS ON 45 Star Sound	CBS 86132
			75	47 SIGNING OFF UB 40	Graduate GRADLP 2
			76	61 CHARIOTS OF FIRE Vangelis	Polydor POLS 1026
			77	NEW BACK TO THE SIXTIES Tight Ft	Jive HIP 1
			78	NEW NINE TONIGHT Bob Seger Silver Bullet Band	Capitol ESTSP 23
			79	40 BEST OF MICHAEL JACKSON Michael Jackson	Motown STMR 9009
			80	80 DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
			81	53 JUMPIN' JIVE Joe Jackson	A&M AMLH 68530
			82	84 4 SYMBOLS Led Zee...	Atlantic K 50008

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TALENT

More rock venues open their doors

TWO NEW live rock music venues open their doors this month — The Screen On The Hill in North London, and the Gala Entertainment Centre in Norwich.

First live band to play the Screen is Los Angeles group Slow Children; added entertainment will be provided by celebrity DJs from Heaven 17, and rare rock films will also be shown.

Man behind the project is Danny Morgan, manager of The Noise, who commented: "The original Sex Pistols gigs at the Screen cinemas were the start of a great creative time. We want to start another period like this, and we think that the acts we put on will be the ones to do it."

In Norwich — an area where live music has always been scarce — Monopolis Promotions is to regularly stage gigs at the Gala Entertainment Centre which until now has only been used spasmodically for concerts.

First bands booked are Clint Eastwood & General Saint, Talisman, Delta 5 and Hot Snacks. A Monopolis spokesman said: "This gig will primarily be for black music, but is flexible so that it can become an outlet for good bands who are not always considered as commercial crowd pullers."

Edited
by
CHRIS WHITE

Solar lining up UK package tour

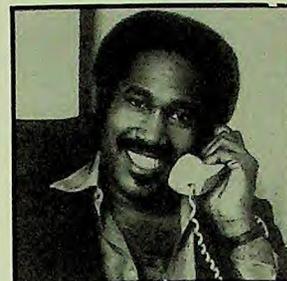
DICK GRIFFEY who started Solar Records three years ago, the label which during 1980 earned three gold and one platinum disc awards in the US, is planning a package tour of Solar artists in the UK early next year.

Griffey, who was recently in the UK to attend the WEA sales conference, said that it was important for his artists — who include Klymaxx, Midnight Star and Dynasty — to have success in the UK, and one way of attaining this would be through touring.

So far Dynasty are the only Solar act to have played gigs in the UK, but Griffey said: "Arrangements are being made for a package tour in early 1982."

"It will be an opportunity for the British record buyers to see Solar artists in action, and hopefully will go a long way to establishing us in the market-place here."

Since Solar was started by



DICK GRIFFEY

Griffey, initially as a small Los Angeles label, it has rapidly expanded — and there are plans to release at least 12 albums and 25 singles annually. In May this year the company switched distribution from RCA to WEA.

Two of Solar's biggest successes to date have been Shalamar's Second Time Around, and The Whispers' And The Beat Goes On, plus hit albums by the two outfits.

Donovan back after Lustig deal

DONOVAN RETURNS to both the recording and touring scene, following his signing to Jo Lustig for management. The Sixties folk singer has recorded a new LP, *Love Is Only Feeling*, co-produced with ex-Pentangle bass player Danny Thompson, and a deal for its release is currently being finalised.

In the meantime, Donovan opens his UK tour on October 2 at Bournemouth, and the 14 dates include the Royal Festival Hall on October 5. Prior to his British dates, Donovan — who appeared in the recent *Secret Policeman's Other Ball* at the Theatre Royal, Drury Lane — is doing a short tour of Germany.

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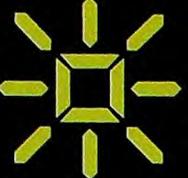
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- MILLION (PLATINUM)
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Rank	Artist	Title	Label	Chart	Notes
1	PRINCE CHARMING Adam & The Ants	PRINCE CHARMING	CBS CBSA 1408	12	ONE IN TEN
2	TAINTED LOVE Soft Cell	TAINTED LOVE	Bizzare BZS 2	29	PASSIONATE FRIEND Teardrop Explodes
3	HANDS UP (GIVE ME YOUR HEART) Ottawan	HANDS UP (GIVE ME YOUR HEART)	Carrere CAR 183	18	ABACAB Genesis
4	SOUVENIR Orchestral Manoeuvres In The Dark	SOUVENIR	Dindisc DIN 24	59	ORIGINAL BIRD DANCE Electronics
5	PRETEND Alvin Stardust	PRETEND	Stiff BUY 124	35	SEASONS OF GOLD Gidea Park
6	WIRED FOR SOUND Cliff Richard	WIRED FOR SOUND	EMI 5221	21	RAINY NIGHT IN GEORGIA Randy Crawford
7	ENDLESS LOVE Diana Ross/Lionel Richie	ENDLESS LOVE	Motown TMG 1240	28	HOLLIDAZE Hollies
8	BIRDIE SONG T'wheets	BIRDIE SONG	PRT 7P 219	16	SHE'S GOT CLAWS Gary Numan
9	INVISIBLE SUN Police	INVISIBLE SUN	A&M AMS 8164	26	CHEMISTRY Nolans
10	SLOW HAND Pointer Sisters	SLOW HAND	Planet K 12530	23	CARIBBEAN DISCO Lobo
11	UNDER YOUR THUMB Godley & Creme	UNDER YOUR THUMB	Polydor POSP 322	67	IT'S MY PARTY Dave Stewart/Barbara Gaskin
12	YOU'LL NEVER KNOW Hi Gloss	YOU'LL NEVER KNOW	Epic EPCA 1387	41	MULE (CHANT NO. 2) Beggars & Co.
13	JAPANESE BOY Aneka	JAPANESE BOY	Hansa HANSA 5	37	EVERLASTING LOVE Rex Smith/Rachel Sweet
14	HOLD ON TIGHT Electric Light Orchestra	HOLD ON TIGHT	Jet 7011	61	QUIET LIFE Japan
15	LOVE ACTION (I BELIEVE IN LOVE)	LOVE ACTION (I BELIEVE IN LOVE)		42	JUST ANOTHER BROKEN HEART
26	ONE IN TEN UB40	ONE IN TEN	DEP Int. DEP 2	12	ONE IN TEN
27	PASSIONATE FRIEND Teardrop Explodes	PASSIONATE FRIEND	Zoo TEAR 5	29	PASSIONATE FRIEND
28	ABACAB Genesis	ABACAB	Charisma CB 388	18	ABACAB
29	ORIGINAL BIRD DANCE Electronics	ORIGINAL BIRD DANCE	Polydor POSP 360	59	ORIGINAL BIRD DANCE
30	SEASONS OF GOLD Gidea Park	SEASONS OF GOLD	Polo POLO 14	35	SEASONS OF GOLD
31	RAINY NIGHT IN GEORGIA Randy Crawford	RAINY NIGHT IN GEORGIA	Warner Brothers K 17840	21	RAINY NIGHT IN GEORGIA
32	HOLLIDAZE Hollies	HOLLIDAZE	EMI 5229	28	HOLLIDAZE
33	SHE'S GOT CLAWS Gary Numan	SHE'S GOT CLAWS	Beggars Banquet BEG 62	16	SHE'S GOT CLAWS
34	CHEMISTRY Nolans	CHEMISTRY	Epic EPCA 1485	26	CHEMISTRY
35	CARIBBEAN DISCO Lobo	CARIBBEAN DISCO	Polydor POSP 302	23	CARIBBEAN DISCO
36	IT'S MY PARTY Dave Stewart/Barbara Gaskin	IT'S MY PARTY	Stiff/Broken Broken 2	67	IT'S MY PARTY
37	MULE (CHANT NO. 2) Beggars & Co.	MULE (CHANT NO. 2)	RCA 130	41	MULE (CHANT NO. 2)
38	EVERLASTING LOVE Rex Smith/Rachel Sweet	EVERLASTING LOVE	CBS A 1405	37	EVERLASTING LOVE
39	QUIET LIFE Japan	QUIET LIFE	Hansa HANSA 6	61	QUIET LIFE
40	JUST ANOTHER BROKEN HEART	JUST ANOTHER BROKEN HEART		42	JUST ANOTHER BROKEN HEART
51	YOU SCARE ME TO DEATH Marc Bolan	YOU SCARE ME TO DEATH	Cherry RED CHERRY 29	75	YOU SCARE ME TO DEATH
52	PLAY TO WIN Heaven 17	PLAY TO WIN	Virgin VS 433	52	PLAY TO WIN
53	DAY AFTER DAY Pretenders	DAY AFTER DAY	Real ARE 17	45	DAY AFTER DAY
54	AS THE TIME GOES BY (VOCAL) Funkapolitan	AS THE TIME GOES BY (VOCAL)	London LON 001	43	AS THE TIME GOES BY (VOCAL)
55	MAIDEN IN JAPAN Iron Maiden	MAIDEN IN JAPAN	EMI 5219	43	MAIDEN IN JAPAN
56	HAPPY BIRTHDAY Stevie Wonder	HAPPY BIRTHDAY	Motown TMG 1235	34	HAPPY BIRTHDAY
57	HEART & SOUL Exile	HEART & SOUL	RAK 333	54	HEART & SOUL
58	EUROPE AFTER THE RAIN John Foxx	EUROPE AFTER THE RAIN	Virgin VS 393	47	EUROPE AFTER THE RAIN
59	YOU SURE LOOK GOOD TO ME Phyllis Hyman	YOU SURE LOOK GOOD TO ME	Arista ARIST 424	56	YOU SURE LOOK GOOD TO ME
60	DON'T WANT TO WAIT ANYMORE Tubes	DON'T WANT TO WAIT ANYMORE	Capitol CL 208	60	DON'T WANT TO WAIT ANYMORE
61	LOVE HAS COME AROUND/LOVING YOU Donald Byrd	LOVE HAS COME AROUND/LOVING YOU	Elektra K 12559	39	LOVE HAS COME AROUND/LOVING YOU
62	BACK TO THE SIXTIES Tight Fit	BACK TO THE SIXTIES	Jive JIVE 002	39	BACK TO THE SIXTIES
63	HAPPY BIRTHDAY Altered Images	HAPPY BIRTHDAY	Epic EPCA 1522	39	HAPPY BIRTHDAY
64	MEMORIES Mike Berry	MEMORIES	Polydor POSP 287	55	MEMORIES
65	IF YOU WANT MY LOVIN'	IF YOU WANT MY LOVIN'		55	IF YOU WANT MY LOVIN'



The original line-up

10 years of Camel 1971 - 1981

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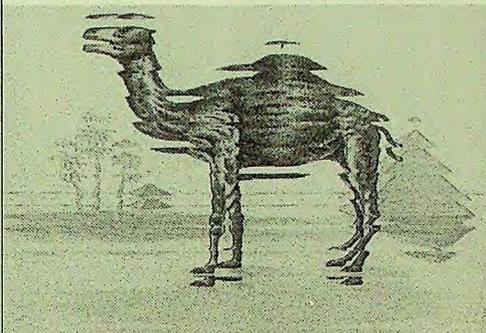


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CAMEL: THE FIRST 10 YEARS

CAMEL celebrate their tenth anniversary this year, having formed in 1971. The original members were Peter Bardens (keyboards), Andrew Latimer (guitar), Doug Ferguson (bass) and Andy Ward (drums). Bardens served apprenticeships with Them (Van Morrison's old outfit), Shotgun Express (which also included Rod Stewart and Peter Green) and Village. Latimer, Ferguson and Ward had been together since 1968, first in a band called Brew and later as back-up musicians for Philip Goodhand-Tait.

After playing numerous club dates, Camel were signed to MCA who released their first album, *Camel*, in 1972. In 1973, they were signed to Decca's satellite production company, Gama Records, where they have recorded ever since.

In an extensive interview with radio journalist Mal Reding, Andrew Latimer recalls the group's history from the signing to Gama until the present day.

The band's first album for Decca, *Mirage*, received pretty good reviews in the rock press.

"They were good reviews, but nothing really dynamic," recalls Latimer, "There was no prejudice against the band or anything. It was just seen as a good solid album."

While *Mirage* sold reasonably well in the UK, it was far more successful in the US. "It was an album which took off heavily on the West Coast, for reasons I don't know," adds Latimer.

After *Mirage*, Camel, building on the success of the album, toured through the US for three months and enjoyed considerable success. On their return, Bardens and Latimer took themselves down to Devon to plan Camel's third album. The result of this sojourn in the West Country was the concept album, *Snow Goose*, inspired by the Paul Gallico novel of the same name.



DECCA PRESENTED Camel with gold discs for sales of the Snow Goose album and a special award for total album sales in excess of 1.5 million at a party held in London recently. Pictured at the Celebrations are (l to r): Ramon Lopez (MD PRO), Max Hole (Camel's manager), Reinhardt Klaassen (executive chairman Decca International), Andrew Latimer (Camel), Keith Bennett (Marketing manager, Decca UK) and Marcel Stelman (Decca International operations manager).

Concept album

"We hadn't got the idea of doing a concept album when we went down there," explains Latimer. "But after a week or so, we'd decided that a concept album it would be. But Peter wanted to do Steppen Wolf and I wanted to do The Snow Goose. Eventually, we agreed on Snow Goose and we worked hard at it and within two weeks had written the majority of it."

"It was a strange album in as much as we wrote the whole thing and practised each piece, but we never ever played it all the way through, so we had no real idea what the overall result would be. But when we heard the finished result we were chuffed. We thought it was going to be a wondrous thing."

In the production chair for *Snow Goose* was David Hitchcock, who had also produced *Mirage*.

"He helped us organise things like getting together with David Bedford," explains Latimer. "He more or less took control when the studio musicians and orchestra came in to do their parts."

"*Snow Goose* was a successful album for both Peter and myself because it came very close to what we had in our minds about the project."

"Whether it was successful as a commercial thing is irrelevant. It was successful to us — and that's what art's all about anyway."

"As it happens, it did turn out to be successful for the band because it pushed us up into the public eye. It was the turning point for Camel because, up until then, we had been a band that people took little notice of."

"We charted, got a Brightest Hope award from *Melody Maker* and played the Royal Albert Hall concert. We were working well together, Peter and I, at this stage. We still had our arguments and disagreements in the studio, but we were all pulling together. It was a very harmonious time for the band."

Following *Snow Goose* was a problem. Latimer: "We decided to steer clear of conceptual albums and started to put more emphasis on the vocals. There was also outside pressure from the record companies, particularly in the US. I recall a meeting in New York where they were horrified to find that *Snow Goose* had no vocals. They freaked!"

After *Snow Goose* performed live at the Royal Albert Hall with the London Symphony Orchestra conducted by David Bedford, plus further touring, it was time to start thinking about the next album — *Moon Madness*.

Latimer: "That whole album was rushed. We only had about three weeks to write the material and about the same period of time to rehearse it. It was fairly successful, though it wasn't earth shattering. But what it did do was to get us back into the swing of writing songs again. Also, it proved our most successful album in the US."

The guiding lights and writing through the band's first four albums were Latimer and Bardens, a team Latimer refers to as Rogers and Hammersmith. "We'd always worked together well," says Latimer. "Our situation was probably a lot like Lennon and McCartney where one of us would write more than the other in whatever particular number we were doing."

Rain Dances saw a noticeable change in Camel's musical



THE RAIN Dances and Live Album line-up (l to r): Richard Sinclair, Andy Ward, Peter Bardens, Andrew Latimer and Mel Collins.



THE 1981 line-up (l to r): Jan Schelhaas, Kit Watkins, Andrew Latimer, Colin Bass and Andy Ward.

direction. In essence, the songs had become shorter and jazzier.

"It was probably a reaction against Moon Madness, says Latimer, but we wanted to do more concise material and we also wanted to get into jazzier areas. Doug left at that stage and Richard Sinclair came in. Richard could play all the jazzy things we wanted — and some of them were quite complex. I really like Rain Dances. I still listen to it. The actual production is much better and we were able to stretch out a lot more on the complex material which we hadn't been able to do before because Doug and Andie couldn't quite cope with the more detailed time signatures."

Well-received

Changes in the band's direction and style have generally been well-received by their loyal fans. Latimer: "The fans like to be given something new. One of the reasons Camel has lasted so long is because we have changed and the fans have gone with us and accepted the change. But the changes have never been that drastic."

Throughout Rain Dances, a rift was developing between Peter Bardens and Andrew Latimer. Both were pulling in separate musical directions. This trend continued from Rain Dances until Peter's farewell album with the band, *Breathless*. But before *Breathless*, the band released *A Live Record*.

Latimer: "What we wanted it to be was more or less a history of the band — it was meant to be a life history rather than a great sounding live record."

While working on *Breathless*, the rift between Bardens and Latimer became more apparent. Latimer: "Peter and I always get on well when creating, but the problems started when we came to the actual execution of the ideas. In the studio, Peter and I were just stifling each other. I wouldn't let him get any of his ideas out and he wouldn't let me get any of mine out, so it became pretty heavy going. We mutually agreed to part company on the creative level. Richard and Andy wanted to stay with me, so Peter went. I think it was a very good move for both of us."

Though Bardens finished the album with the band, his departure created a problem for upcoming touring commitments. "It was a tricky situation," recalls Latimer. "But Richard suggested using Dave Sinclair and Jan Schelhaas with whom he'd worked in Caravan. I thought this would be a great idea because we'd be able to do much more adventurous things with two keyboard players. It worked. At one stage I did think of calling the band Caramell!"

Caravan and Camel have been moving along in parallel directions over the years. Both have proved strong British bands playing strong British sounds. Latimer: "I always wanted to keep the music very English because I didn't feel it was worth competing with the Americans. At one stage Peter

wanted to be a Santana type band, but I believed we should stick to doing what we did best and not try to copy other people's music."

Breathless was an album that marked both a change of personnel and a change of philosophy for the band. By the time the next album, *I Can See Your House From Here*, was recorded, there were further changes within the group.

Latimer: "Dave Sinclair only came in for the tour, he didn't actually join the band on a permanent basis. Mel's situation has always been one of coming and going. He's done something on the latest album and he'll do something on the next album, probably a maiden tour next time — but he's never been a permanent member."

"So the real change we had then was Richard. Richard couldn't really cope with our level of touring. We were playing a lot of concerts, doing around 70 concerts in 78 days — it was very hard work. And we were playing to a lot of people every night, houses of around two to three thousand. That was when we recruited Colin Bass who has worked out extremely well. He's a very different player to Richard, very solid. Jan remained with us and we still kept the two keyboards idea going. Kit Watkins, who used to play with a band called Happy The Man, also joined us."

A new producer was brought in for the *I Can See Your House* album — Rupert Hine.

"Rupert was great fun to work with, he was really up and zappy," says Latimer.

"I enjoyed making that record. We did it rather quickly and it wasn't a lengthy production."

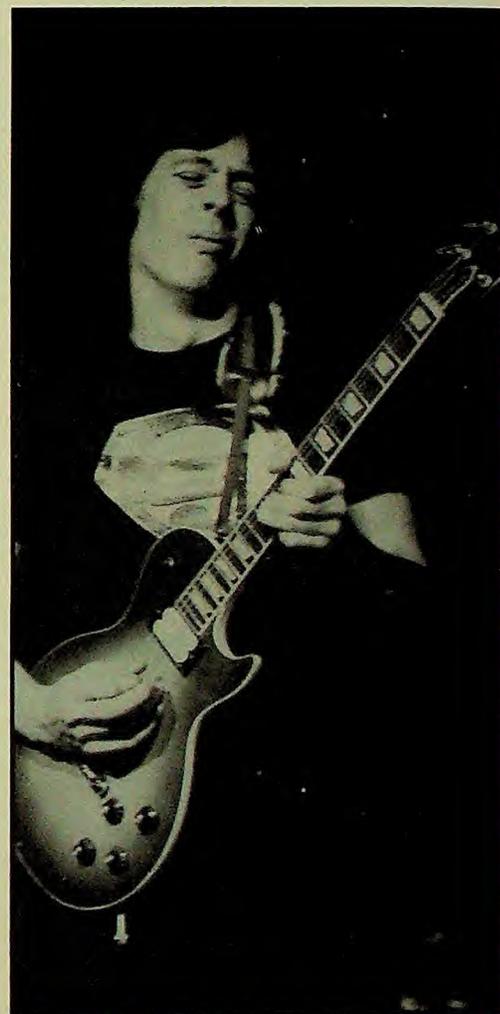
The next project for Camel was *Nude*, a concept album in the mould of *Snow Goose*. Duncan Mackay came in on keyboards because both Kit and Jan had decided that they were going to take time out to do solo projects.

Why another concept? "First, I found it very easy to do things like a book or a movie where things are laid out and you have defined pictures of what you are doing. Second, I wanted to get my teeth into another concept. I'd been wanting to do it for a couple of years, but hadn't come up with anything I thought was worth doing."

Musical possibilities

"Then Susan Hoover came up with the idea of a Japanese soldier marooned on an island for 30-odd years, fighting the Second World War. The deeper I got into it, the more I saw musical possibilities. Also, I was influenced from my touring in Japan — we had done two tours of Japan by that stage and I had been moved emotionally by both."

"The music was hard work, but the story was even harder because we wanted to take it away from the basic Japanese



ANDREW LATIMER: 'I have this idea for the next album . . .'

TO PAGE 6

1981 is Camel's 10th year and they are celebrating with *Chameleon*, the Best Of Camel

ADVERTORIAL

FROM PAGE 4

idea and use it on a much more universal level so it wasn't actually just related to a Japanese soldier. It could have been any soldier and we worked very hard on the story to get it into shape.

"It turned out to be a fun album to do and everyone was in to doing their part. Duncan and Mel put a lot of energy into the recording and it was also fun to work with Tony Clarke and Haydn Bendall who'd worked on the Sky thing. And recording it at Abbey Road we got stars walking in and out of every session. We even had Kate Bush come in and make us a cup of tea."

Successful tour

A successful tour followed. Latimer: "Nude won back a lot of Camel fans who had become disenchanted with the band after Breathless and I Can See Your House From Here. I think that with those albums the fans were unsure of the directions the band was going in. With Nude, most people's reaction has been 'Thank God, you've done another concept album at last'. We were so pleased. It sold well too, and the tour was both successful and enjoyable, despite being very hard work — another case of 67 dates in 68 days."

For the 10 years Camel has been in existence, fans have come and gone, but the majority have been there from the start. Latimer: "Camel fans are a very odd breed — they seem to stick to us like glue. There are numerous people who have stayed with us from the word go, from MCA to Nude. But at the same time we still attract a lot of younger fans. Our fans/audiences cover the full age spectrum."

"It's not just the old fozges who buy our records and come and see us. But it's nice when you meet people on the road and they tell you they've got all the Camel records — and they probably know more about Camel than we do."

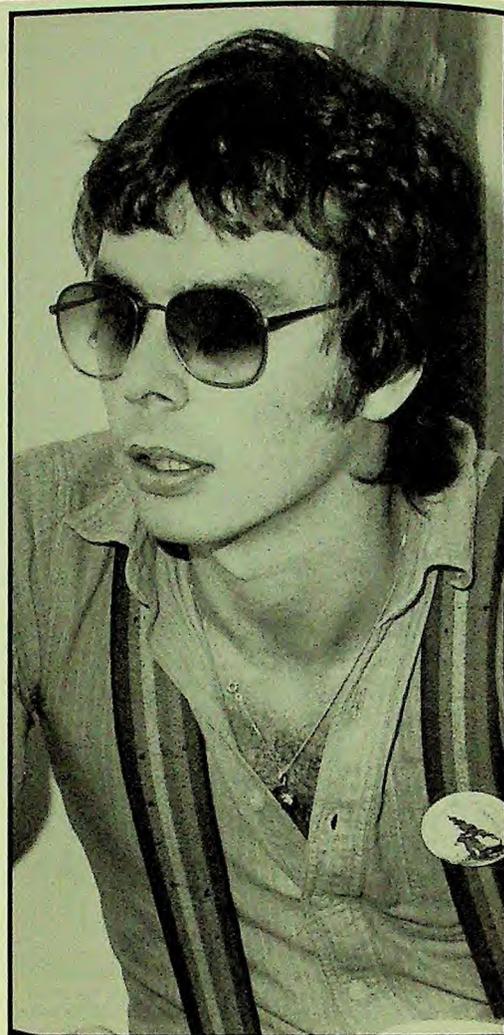
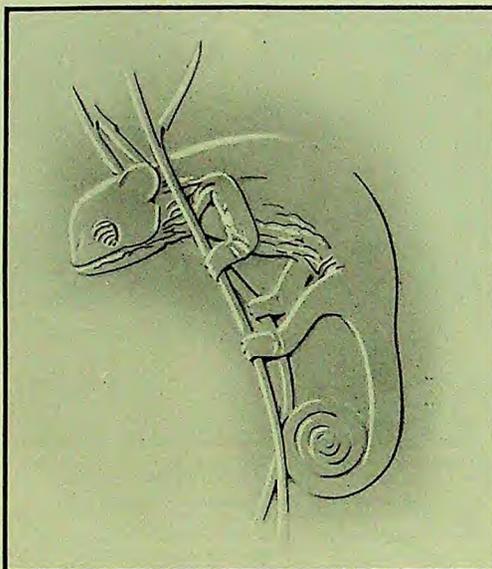
1981 is Camel's 10th year and they are celebrating with a tenth anniversary album and have been awarded their first gold disc for Snow Goose.

Latimer: "About bloody time! I think I'll melt it down — or should I hang it on the wall like all good pop stars? But seriously, I was most pleased to hear of the award — it's also nice for people like Doug who's not doing anything at the moment — He'll get his gold disc and so will Peter and Andy."

"The new album, Chameleon, is basically the best of Camel. It was difficult to know what to include and what to leave out, especially since we have nine albums to draw on. But it's been an enjoyable project and, I believe, includes our most popular numbers and also gives value for money."

The first 10 years of Camel are gone, but the show is rolling on. Latimer: "I have this idea for the next album . . ."

Latimer: "Nude won back a lot of Camel fans . . . most people's reaction has been thank God you've done another concept LP."



DRUMMER ANDY WARD: a survivor from the original line-up

Thanks
for being
with us
for 10
years



TELDEC

Telefunken-Decca Schallplatten GmbH
Heussweg 25, D-2000 Hamburg 19

MUSIKVERTRIEB

Musikvertrieb AG Zürich, Badenerstraße 555-557
CH-8040 Zürich

MUSICA

Musica Schallplatten Vertrieb GmbH (IFPI)
Webgasse 43, A-1060 Vienna

DISCOGRAPHY

CAMEL	1973	MCF 2665	MCA
MIRAGE	1974	SML 1107	DECCA
THE SNOW GOOSE	1975	SKL 5207	DECCA
MOONMADNESS	1976	TXS 115	DECCA
RAIN DANCES	1977	TXS 124	DECCA
A LIVE RECORD	1978	DBC 7/8	DECCA
BREATHLESS	1979	TXS 132	DECCA
I CAN SEE YOUR HOUSE FROM HERE	1980	TXS R 137	DECCA
NUDE	1981	SKL 5323	DECCA
CHAMELEON (THE BEST OF CAMEL)	1981	SKL 5325	DECCA

BRAVI!

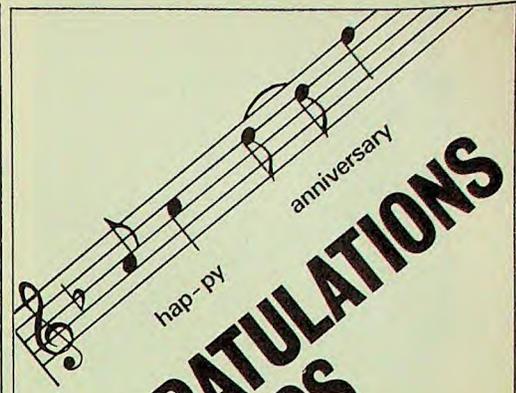
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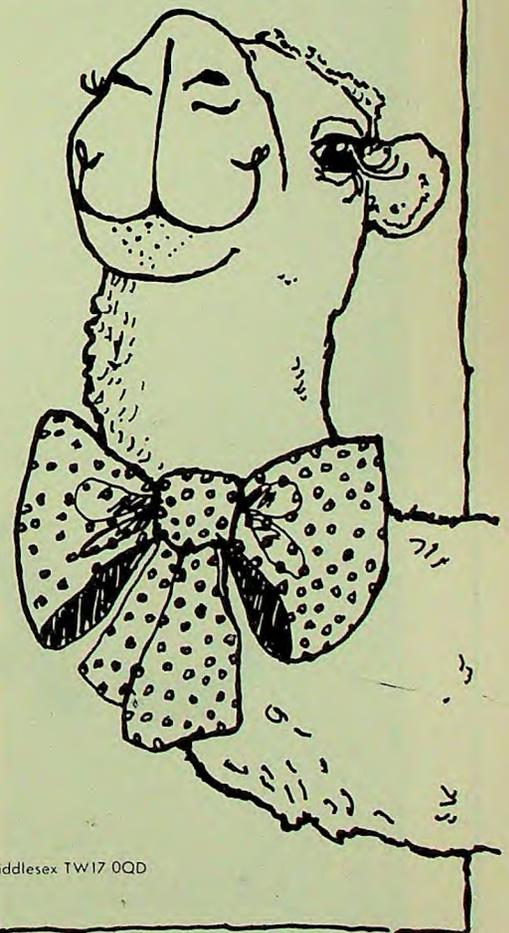
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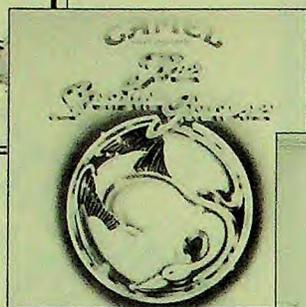
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SWEET WITH OUR VERY
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MUCH WE LIKE YOU?
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CONGRATULATIONS BOYS
FROM JOHN, MAURICE
MARK, TONY AND THE
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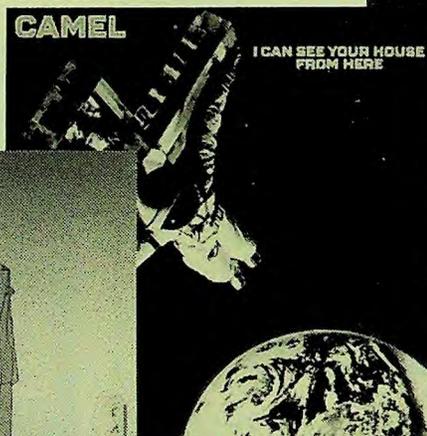


Shepperton Studio Centre, Post Box 12, Studios Road, Shepperton, Middlesex TW17 0QD
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Together, we've come
a long way
in ten years...



and sold
over 1½ million
Camel albums!



SO...



HAPPY
BIRTHDAY

CAMEL FROM
DECCA
INTERNATIONAL

and good luck with the new LP
'Chameleon The Best of Camel' (SKL 5325/KSKC 5325)

16	9	START ME UP Rolling Stones	EMI RSR 108
17	33	STARS ON 45 (VOL. 3) Star Sound	CBS A 1521
18	19	SO THIS IS ROMANCE Linx	Chrysalis CHS 2546
19	24	HAND HELD IN BLACK & WHITE Dollar	WEA BUCK 1
20	20	ONE OF THOSE NIGHTS Bucks Fizz	RCA 114
21	22	IN & OUT OF LOVE Imagination	R&B RBS 202
22	NEW	SHUT UP Madness	Stiff BUY 126
23	14	EVERYBODY SALSA Modern Romance	WEA K 18815
24	44	JUST CAN'T GET ENOUGH Depeche Mode	Mute MUTE 016
25	15	THE THIN WALL Ultravox	Chrysalis CHS 2540

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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.

AND I WISH, Dooleys, GTO GT 300
ANGELS ON SUNDAY, Matchbox, Magnet MAG 196
BUSTIN' OUT, Material, Island WIP 6713
CADILLAC RANCH, Bruce Springsteen, CBS A 15577
EUROPE THE PIRATE TWINS, Thomas Dolby, Parlophone R6051
GENIUS OF LOVE, To Tom Club, Island WIP 6735
HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red CHERRY 13
HOMOSAPIEN, Pete Shelley, Island WIP 6720
IN YOUR LETTER REO, Speedwagon, Epic EPCA 1562

40	27	GIRLS ON FILM Duran Duran	EMI 5206
41	38	CLASSICAL MUDDLEY Portsmouth Sinfonia	Springtime WIP 6736
42	65	IT WILL BE ALRIGHT Odyssey	RCA 128
43	31	HOOKED ON CLASSICS Louis Clark/RPO	RCA 109
44	70	LOCK UP YOUR DAUGHTERS Slade	RCA 124
45	NEW	LET'S HANG ON Barry Manilow	Arista ARIST 429
46	32	GREEN DOOR Shakin' Stevens	Epic EPCA 1354
47	46	I'M LUCKY Joan Armatrading	A&M AMS 8163
48	66	LOVE ALL THE HURT AWAY Aretha Franklin/George Benson	Arista ARIST 428
49	48	WALKIN' INTO SUNSHINE Central Line	Mercury MER 78

66	NEW	WALKIN' IN THE SUNSHINE Bad Manners	Magnet MAG 197
67	NEW	WE'RE IN THIS LOVE TOGETHER Al Jarreau	Warner Brothers K 17849
68	50	BRAS ON 45 Ivor Biggam & The D Cups	Dead Badger BOP 6
69	36	WUNDERBAR Tenpole Tudor	Stiff BUY 120
70	NEW	I'M STANDING HERE TODAY Joe Cocker/Crusaders	MCA 741
71	NEW	BACK TO THE SIXTIES PT. 2 Tight Fit	Jive JIVE 005
72	NEW	I'M GONNA LOVE HER FOR BOTH OF US Meatloaf	Epic EPCA 1580
73	68	AIN'T NO MOUNTAIN.../REMEMBER ME Boystown Gang	WEA DICK 1
74	62	BEACH BOY GOLD Gidea Park	Sonet STONE 2162
75	51	TAKE IT ON THE RUN Reo Speedwagon	Epic EPCA 1207

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

BRUCE SPRINGSTEEN

Chart Single

'Cowboy in the Moonlight'

Taken from
the album 'The River'

in pic. bag. A1557



LP REVIEWS

= CHART CERTAINTY



THE MICHAEL SCHENKER GROUP
MSG. *Chrysalis* CHR 1336.
Superior Heavy Rock — an album with balls that should be played loud. Tracks such as Attack Of The Mad Axeman and Ready To Rock set the pace for what should prove a big seller. Cozy Powell on drums is a welcome addition to Schenker's line-up.

GENESIS
Abacab. *Charisma* CBR 102.
 Dealers will not need reminding of the vast sales that Genesis generate.

This album, their first since Duke was released some 18 months ago, is well up to standard. All three band members — Tony Banks, Mike Rutherford and Phil Collins — contribute to the songwriting and the production credit is Genesis. There are at least two more potentially big hit singles to be gleaned from the 10 tracks — the title track having already enjoyed considerable chart action. Potential purchasers should also be reminded that the sleeve is available in four different designs. A big one for the autumn.

ANGELIC UPSTARTS
Live. ZEM 102. Producers: the Band. Recorded live, not at one of the usual venues, but, typically, at the City of London Poly of all places. The Upstarts are the best of their genre and this features all their most famous tracks: Teenage Warning, Never 'Ad Nothing and Two Million Voices. Package includes free flexi disc on which The Upstarts play White Riot by The Class, the previous generation of "angry young men".

T Rex
T Rex In Concert. *Marc Records* ABOLAN 1. Recorded live during the 1971 Electric Warrior tour, and including Ride A White Swan, Hot Love, Get It On, Metal Guru and Telegram Sam. Distribution is via Pinnacle.

DAVID ESSEX
Be Bop The Future. *Mercury* 6359 064. Produced by Al Kooper. Essex's third album for Mercury is a distinct improvement on his last offering (Hot Love) and could well restore him to the album chart. The overall material is very strong and Essex is aided by some meaty

backings which are slightly "heavier" than on previous albums. Essex's current UK tour, plus TV appearances, should focus interest on this album.

JAPAN
Assemblage. *Hansa* HANLP 1. Japan has worked hard over the last couple of years for the level of recognition the band now has, and this is a good time for a compilation of tracks from previous LPs (including Communist China, Rhodesia and Quiet Life), with the bonus of five tracks never before released on album.

SPYRO GYRA
Freetime. *MCA* MCF 3119. Producers: Jay Beckenstein and Richard Calandra. The band says it is particularly happy with this album, and it has every right to be. If Spyro Gyra's position as foremost among the jazz fusion outfits of today was still in doubt anywhere, this inventive, happy, beautifully-performed album should clinch opinion. Good for in-store play — should chart quickly.



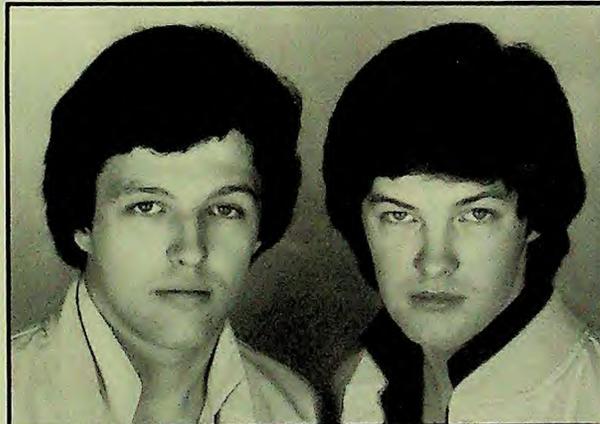
NILS LOFGREN
Night Fades Away. *Backstreet* MCF 3121. Producer: Jeffrey Baxter. This seemingly long-overdue LP is Lofgren's first for Backstreet since leaving A&M. It features usual selection of beautifully-crafted songs by Lofgren as well as numbers by Lennon & McCartney and Del Shannon who also sings on his track. Lofgren seems to be mellowing all the time — but the old touches of brilliance shine through enough to see this into the charts.

More LP reviews page 30

TIP SHEET

Edited by
SUE FRANCIS

Nottingham brothers seek deal



THE McCAULEY Brothers (above) are young, committed, professional writer/performers who have put together a nice package with which they would like to interest overseas record and publishing companies.

Steve (20) and Phil (19) McCauley have their own company to look after interests which include songwriting (they have some 100 numbers in their catalogue — one of which has won an award in the American Song Festival); concerts (their polished pop act has had exposure in cabaret and local concerts and has been heard on local and national radio); recording; television; video and films.

Their hometown, Nottingham, is to be the subject of a documentary, for film and video, produced by Harold Baim, who has chosen The McCauleys' song Nottingham Castle as the movie's theme.

The McCauleys now have a well-produced tape which shows off the West Coast mellow flavour of their songs.

CONTACT: The McCauley Brothers, South Lodge, Newstead Abbey Park, Nottingham NG15 8GE. Tel: (06234) 2694.

QUICK TIPS

FROM TORONTO, Brian Chater reports he's just started a new publishing company, ARMG (Avenue Road Music Group) in partnership with Ed Glinert, a well-known entertainment lawyer and "we are of course looking to place material throughout Europe".

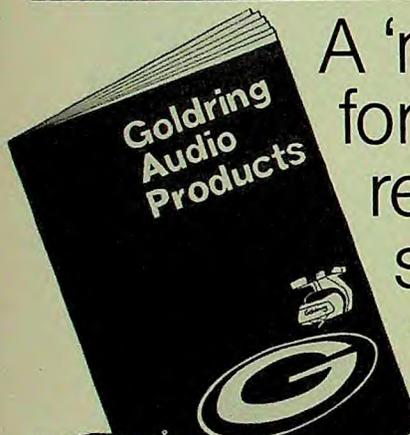
CONTACT: Brian Chater at ARMG, 120 Avenue Road, Toronto, Ontario M5R 2H4, Canada. Tel: (416) 964 3287.

WITH COMPLETION of their re-designed premises, Performance Music, the publishing arm of the Shepperton-based Rock City/Scratch Records group of companies, is now seeking new writers to add to its roster.

Their recently-appointed administrator, ex-Carlin and DJM man Stuart Wilkinson, can be contacted at Performance Music, Shepperton Studio Centre, Shepperton, Middlesex. Tel: 09328-66531/2.

THE E.S.S.P. 'Synthesis' label, specialising in electronic, computer and synthesizer recordings, is looking for demo productions. Please supply details of synthesizers and recording equipment used and enclose an SAE.

CONTACT: The Sound House, PO Box 37b, East Molesey, Surrey KT8 9JB.



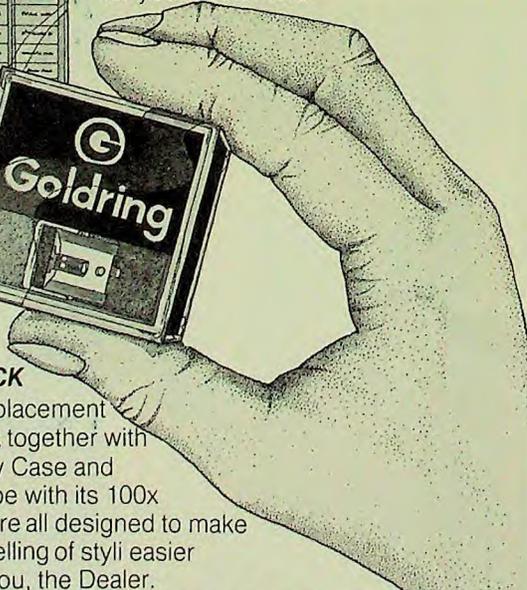
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G.B.2.

16	10	PRESENT ARMS UBA0	•	DEP Int. LPDEP 1
17	11	SONS AND FASCINATION/SISTERS FEELINGS CALL Simple Minds	•	Virgin V 2207
18	20	STARS ON 45 VOL. 2 Star Sound	•	CBS 85181
19	12	DURAN DURAN	•	EMI EMC 3372
20	NEW	PENTHOUSE & PAVEMENT Heaven 17	•	Virgin V 2208
21	13	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
22	41	HITS RIGHT UP YOUR STREET Shadows	•	Polydor POLD 5046
23	63	BEAT THE CARROTT Jasper Carrott	•	DJM DJF 20575
24	30	KINGS OF THE WILD FRONTIER Adam & The Ams	•	CBS 84549
25	28	LEVEL 42 Level 42	•	Polydor POLS 1036
26	24	PRETENDERS II Pretenders	•	Real SRK 3572
27	22	BLACK & WHITE Pointer Sisters	•	Planet K 52300
28	21	BUGGS FIZZ Bucks Fizz	•	RCA RGALP 5050
29	42	DANCE DANCE DANCE Various	•	K-tel NE 1143
30	NEW	ANGELIC UPSTARTS Angelic Upstarts	•	Zonophone ZEM 102
31	25	HI INFIDELITY Reo Speedwagon	•	Epic EPC 84700
32	19	SHOT OF LOVE Bob Dylan	•	CBS 85178
33	18	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC	•	REP 413
49	48	CHRISTOPHER CROSS Christopher Cross	•	Warner Brothers K 56789
50	38	VIENNA Ultravox	•	Chrysalis CHR 1296
51	54	SCISSORS CUT Art Garfunkel	•	CBS 85259
52	62	PIRATES Rickie Lee Jones	•	Warner Bros K 56816
53	60	THE RIVER Bruce Springsteen	•	CBS 88510
54	59	WAR OF THE WORLDS Jeff Wayne's Musical Version	•	CBS 96000
55	37	GUILTY Barbra Streisand	•	CBS 86122
56	58	20 GOLDEN GREATS Beach Boys	•	Capitol EMTV 1
57	52	KILIMANJARO Teardrop Explodes	•	Mercury 6359035
58	83	TILT Cozy Powell	•	Polydor POLD 5047
59	30	ANTHEM Toyah	•	Safari V00R 1
60	64	BREAKING AWAY Al Jarreau	•	Warner Brothers K 56917
61	39	NO SLEEP TIL HAMMERSMITH Motorhead	•	Bronze BRON 535
62	56	JAZZ SINGER Neil Diamond	•	Capitol East 12120
63	49	CALIFORNIA DREAMIN' Various	•	K-tel NE 1126
63	NEW	ASSEMBLAGE Japan	•	Hansa HANLP 1
65	65	BEST MOVES Chris De Burgh	•	A&M AMLH 68532
66	57	REPRODUCTION Human League	•	Virgin V 2133
67	45	BAD FOR GOOD Jim Steinman	•	Epic/Cleveland EPC 84361
83	44	MUSIC OF COSMOS Various	•	RCA RGALP 5032
84	79	20 GOLDEN GREATS Diana Ross	•	Motown EMTV 21
85	36	THIS OLE HOUSE Shakin' Stevens	•	Epic EPC 84985
86	55	MAGNETIC FIELDS Jean Michel Jarre	•	Polydor POLS 1033
87	86	MANILOW MAIGIC Barry Manilow	•	Arista ARTV 2
88	82	DISCO DAZE & DISCO NITES Various	•	Ronco RTL 2056
89	68	CATS Various	•	Polydor CATX 001
90	88	BACK IN BLACK AC/DC	•	Atlantic K 50735
91	70	MISTAKEN IDENTITY Kim Carnes	•	EMI America AML 3018
92	78	VISAGE Visage	•	Polydor 2490 157
93	71	SLEEP NO MORE Comsat Angels	•	Polydor POLS 1038
94	99	LONG DISTANCE VOYAGER Moody Blues	•	Threshold TXS 139
95	96	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	•	Atlantic K 50532
96	75	SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel	•	CBS 69003
97	87	JOURNEY TO GLORY Spandau Ballet	•	Reformation/Chrysalis CHR 1331
98	81	NEW TRADITIONALISTS Devo	•	Virgin V2191
99	NEW	EVERY HOUSE SHOULD HAVE ONE Patti Austin	•	Quest K 56931
100	NEW	NIGHT FADES AWAY Nils Lofgren	•	Backstreet MCF 3121

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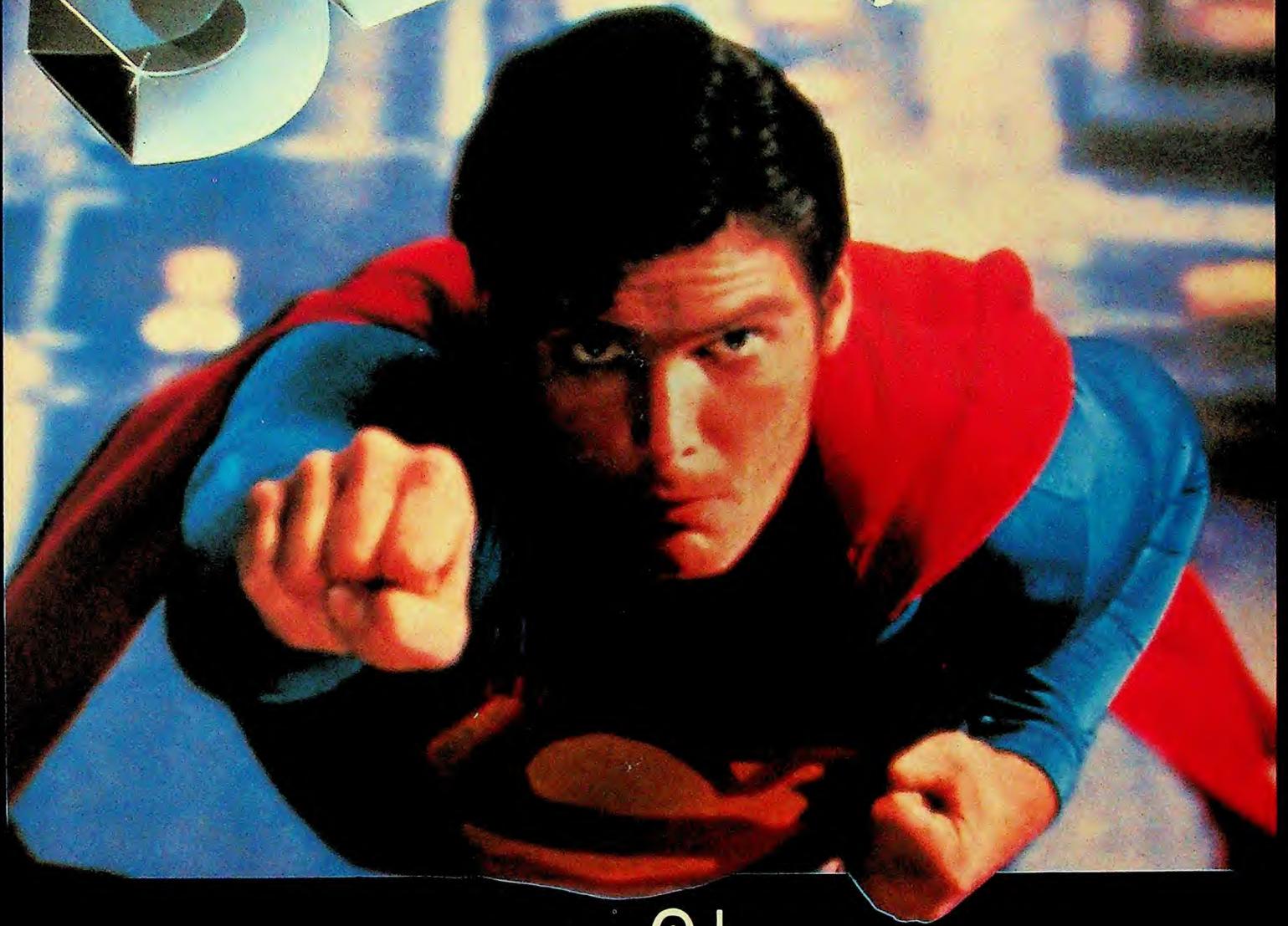
*The British Market Research Bureau Ltd wish it to be understood that all titles appearing at the lower end of the album chart are selling over the counter in similar volumes.

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CHART FOR
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SEPTEMBER 26

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TOP 100 ALBUMS

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

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1			ABACAB Genesis	Charisma CBR 102 (F) C: CBRC 1021	52	62	8	PIRATES Rickle Lee Jones	Warner Bros K 56816 (W) C: 456816
2	1	3	DEADRINGER Meat Loaf	Epic/Cleveland Int. EPC 83645 (C) C: 4083645	53	60	48	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510
3	2	3	TATTOO YOU Rolling Stones (Glimmer Twins/Kimsey)	Rolling Stones CUNS 39114 (E)	54	59	67	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C) C: 4096000
4	4	2	RAGE IN EDEN Ultravox	Chrysalis CDL 1338 (F)	55	37	51	GUILTY Barbra Streisand (Gaulten/Richardson)Gibb	CBS 86122 (C) C: 40 86122
5	15	2	SUPER HITS 1 & 2 Various	Ronco RTL 2058 (B)	56	58	9	20 GOLDEN GREATS Beach Boys	Capitol EMTV 1 (E) C: TC EMTV 12123
6			WIRED FOR SOUND Cliff Richard	EMI EMC 3377 (E) C: TC-EMC 3377	57	52	21	KILIMANJARO Teardrop Explodes (Chameleons/Langer/Winstanley/Howlett)	Mercury 6369035 (F) C: 7150035
7	77	2	HOOKED ON CLASSICS Louis Clark/Royal Philharmonic Orchestra	K-tel ONE 1146 (K)	58	83	2	TILT Cozy Powell	Polydor POLD 5047 (F)
8	8	2	SHAKY Shakin' Stevens (Stuart Colman)	Epic EPC 10027 (C) C: 40-10027	59	30	18	ANTHEM Toyah (Nick Tauber)	Safari VOOR 1 (SP) C: VOORC 1
9	16	2	CELEBRATION Johnny Mathis	CBS 10028 (C) C: 40-10028	60	64	4	BREAKING AWAY Al Jarreau	Warner Brothers K 56917 (W)
10	6	3	WALK UNDER LADDERS Joan Armatrading	A&M AMLH 64876 (C)	61	39	14	NO SLEEP TIL HAMMERSMITH Motorhead (Vic Malle)	Bronze BRON 535 (F) C: BRONC 535
11	5	8	TIME Electric Light Orchestra (Jeff Lynne)	Jet LP 236 (C) C: JETCA 236	62	56	44	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120
12	9	20	SECRET COMBINATION Randy Crawford (Tommy Lipuma)	Warner Brothers K 56904 (W) C: K4-56904	63	49	5	CALIFORNIA DREAMIN' Various	K-tel NE 1126 (K) C: CE 2126
13	7	13	LOVE SONGS Cliff Richard (Various)	EMI EMTV 27 (E) C: TC-EMTV 27	63			ASSEMBLAGE Japan	Hansa HANLP 1 (F)
14	14	2	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1336 (F)	65	65	3	BEST MOVES Chris De Burgh	A&M AMLH 68532 (C)
15	3	3	DANCE Gary Numan	Beggars Banquet BEGA 28 (W) C: BEGC 28	66	57	6	REPRODUCTION Human League	Virgin V 2133 (C)
16	10	17	PRESENT ARMS UB40 (UB40)	Dep Int. LPDEP 1 (SP) C: CADEP 1	67	45	21	BAD FOR GOOD Jim Steinman (Todd Rundgren/Jim Steinman)	Epic/Cleveland EPC 84361 (C)
17	11	3	SONS AND FASCINATION/SISTERS FEELINGS CALL Simple Minds (Steve Hillage)	Virgin 2207 (C) C: TCV 2207	68	50	10	FOUR Foreigner (Robert John Lange)	Atlantic K 50796 (W)
18	20	2	STARS ON 45 VOL. 2 Star Sound	CBS 85181 (C)	69	43	8	TRAVELogue Human League (Human League)	Virgin V 2160 (C)
19	12	14	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TCEMC 3372	70	69	5	CURED Steve Hackett	Charisma CDS 4021 (F) C: 7144 153
20			PENTHOUSE & PAVEMENT Heaven 17	Virgin V 2208 (C)	71	74	24	THE DUDE Quincy Jones (Quincy Jones)	A&M AMLK 63721 (C)
21	13	133	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	72	67	14	JU JU Stouxsie & The Banshees (Nigel Gray/Stouxsie & The Banshees)	Polydor POLS 1034 (F) C: POLSC 1034
22	41	2	HITS RIGHT UP YOUR STREET Shadows	Polydor POLD 5046 (F) C: POLDC 5046	73	85	5	BOY U2	Island ILPS 9646 (E) C: ZCI 9646
23	63	2	BEAT THE CARROTT Jasper Carrott	DJM DJF 20575 (C) C: DJH 20575	74	51	20	STARS ON 45 Star Sound (Jaap Eggermont)	CBS 86132 (C) C: 40-86132
24	30	44	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	75	47	54	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
25	28	5	LEVEL 42 Level 42	Polydor POLS 1036 (F) C: POLSC 1036	76	61	25	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F)
26	24	7	PRETENDERS II Pretenders (Chris Thomas)	Real SRK 3572 (W)	77			BACK TO THE SIXTIES Tight Fit	Jive HIP 1 (C) C: HIPC 1
27	22	5	BLACK & WHITE Pointer Sisters	Planet K 52300 (W)	78			NINE TONIGHT Bob Seger Silver Bullet Band	Capitol ESTSP 23 (E)
28	21	8	BUCKS FIZZ Bucks Fizz (Andy Hill)	RCA RCALP 5050 (R) C: RCAK 5050	79	40	13	BEST OF MICHAEL JACKSON Michael Jackson	Motown STMR 9009 (E) C: TC-STMR 9009
29	42	2	DANCE DANCE DANCE Various	K-tel NE 1143 (K)	80	80	5	DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804 (E) C: TC-SHVL 804
30			ANGELIC UPSTARTS Angelic Upstarts	Zonophone ZEM 102 (E) TC-ZEM 102	81	53	13	JUMPIN' JIVE Joe Jackson (Joe Jackson)	A&M AMLH 68530 (C) C: -
31	25	20	HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700	82	84	8	4 SYMBOLS Led Zeppelin	Atlantic K 50008 (W)
32	19	5	SHOT OF LOVE Bob Dylan (Blackwell/Dylan/Plotkin)	CBS 85178 (C)	83	44	9	MUSIC OF COSMOS Various	RCA RCALP 5032 (R)
33	18	8	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC REP 413 (A) C: ZCH 413		84	79	8	20 GOLDEN GREATS Diana Ross	Motown EMTV 21 (E) C: TCEMTV 21
34	23	5	BEATLE BALLADS Beatles	Parlophone PCS 7214 (E) C: TC-PCS 7214	85	36	26	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)
35			GLORIOUS FOOL John Martyn	Geffen K 99178 (W)	86	55	17	MAGNETIC FIELDS Jean Michel Jarre (Jean Michel Jarre)	Polydor POLS 1033 (F) C: POLSC 1033
36	46	2	HAPPY BIRTHDAY Altered Images	Epic EPC 84893 (C)	87	86	71	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2
37	35	3	T. REX IN CONCERT Marc Bolan	Marc ABOLAN 1 (P)	88	82	21	DISCO DAZE & DISCO NITES Various	Ronco RTL 2056 (B)
38	33	48	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	89	68	9	CATS Various (Andrew Lloyd Webber)	Polydor CATX 001 (F) C: CATXC 001
39	26	46	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8036 (E) C: TC-STMA 8036	90	88	7	BACK IN BLACK AC/DC (Mutt Lange)	Atlantic K 50735 (S) C: 450735
40			ASSAULT & BATTERY Rose Tattoo	Carrera CAL 127 (W)	91	70	14	MISTAKEN IDENTITY Kim Carnes (Val Garay)	EMI America AML 3018 (E) C: TC AML 3018
41	17	9	ROCK CLASSICS LSO/Royal Choral Society (D. Reedman/J. Jarratt)	K-tel ONE 1123 (K) C: CE 2123	92	78	9	VISAGE Visage	Polydor 2490 157 (F) C: 3184 157
42	27	8	BELLA DONNA Stevie Nicks (Jimmy Iovine/Tom Petty)	WEA K 99169 (W)	93	71	4	SLEEP NO MORE Comsat Angels	Polydor POLS 1038 (F) C: POLS 1038
43	32	3	COVER PLUS Hazel O'Connor	Albion ALB 108 (SP) C: CALB 108	94	99	19	LONG DISTANCE VOYAGER Moody Blues (Pip Williams)	Threshold TXS 139 (F) C: KTXC 139
43	73	2	EXIT Tangerine Dream	Virgin V 2212 (C)	95	96	4	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532 (W) C: Atlantic K 50532
45	72	8	RUMOURS Fleetwood Mac	Warners Bros. K 56344 (W) C: 456344	96	75	7	SIMON AND GARFUNKEL'S GREATEST HITS Simon And Garfunkel	CBS 89003 (C) C: 40 69003
46	34	12	KIM WILDE Kim Wilde (Ricky Wilde)	RAK SRAK 544 (E)	97	87	29	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331
47	91	2	STANDING TALL Crusaders	MCA MCF 3122 (C)	98	81	4	NEW TRADITIONALISTS Devo	Virgin V2191 (C)
48	29	20	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	99			EVERY HOUSE SHOULD HAVE ONE Pattt Austin	Quest K 56931 (W) C: K4-56931
49	48	32	CHRISTOPHER CROSS Christopher Cross (M. Omatian)	Warner Brothers K 56789 (W) C: K4 - 56789	100			NIGHT FADES AWAY Nils Lofgren	Backstreet MCF 3121 (C) C: MCFC 3121
50	38	36	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296					
51	64	2	SCISSORS CUT Art Garfunkel	CBS 85259 (C) C: 40-85259					

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

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 BPI, Music & Video Week and
 BBC, based on 300 from a
 panel of 700 conventional
 record outlets. Qualification:
 LPs with a dealer price of
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And many more tricks too numerous to mention**

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**dealer prices:
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SELECT SINGLES



CHART CERTS:

BAD MANNERS
Walking In The Sunshine (Magnet MAG 197, PRT)
POLICE
Invisible Sun (A&M AMS 8164, CBS)
REO SPEEDWAGON
In Your Letter (Epic EPC A1562, CBS)
TOYAH (pictured above)
Thunder In The Mountains (Safari SAFE 38).

OTHERS:

SLOW CHILDREN
Spring In Fialta (Ensign ENY 220, RCA) Third single for Ensign. US cult band with crazy beat throbbing under lead lady who talk-sings, instrumental swirls and good bass runs. Sudden end.

LOW NOISE
Jungle Line (Happy Birthday UR 5, Stage One) Thomas Dolby does his treatments on unlikely chart record but indie seller with off-beat many sounded much happening goodie.

A FLOCK OF SEAGULLS
Telecommunication (Jive JIVE(T) 4, PolyGram) Liverpool foursome, debut Talking was produced by Bill Nelson for his Coteau Records. This features guitar and synth in fast swirling disco-stylised number with repetitive lyric, sudden end, brash overall leaving no remembered line.

BANANARAMA
Aie A Mwana (Demon D1010, PolyGram) Bright, bouncy, breezy number sung by ladies. Has useful sax and ever-present effective drumwork.

EDDIE RABBIT
Step By Step (Mercury MER 81, PolyGram) From WEA Rabbit maker his Phonogram European debut with catchy lyric — tune which keeps building without going places but should fetch sales.

BILLY OCEAN
Mights (Feel Like Getting Down). (GTO GT 13 303, CBS) Fresh reworking on above average disco pacer. Ocean sings well, intelligent backing but slow start.

WHISPERS
This Kind Of Lovin' (Solar SO 22, RCA) Basic disco funk which this group does better than most, several airplays does suggest this one might sort itself out from other floor material.

JOHN MARTYN
Please Fall In Love With Me (WEA K79243, WEA) Magical 45, beautifully conceived, projected, arranged. On class deserves to make Top Five. Hopefully it will be picked up by adventurous programmers.

NATASHA
Strangest Feeling (Towerbell TOW 12, PRT) I Can't Hold On was a minor turntable hit early '81. Lady gets early commercial feel, disc wanders mid-way where tightening or shortening might have been helpful, catchy fade-out could have happened before, rocky guitar lurks throughout, lady is fine.

THE ACT
Too Late At 20 (Hannibal HNS 701, Stage One Group) Formerly found on Rocket's Sounds Of The Eighties, medium paced pleasant cut which while competent in all quarters doesn't have a grabbing quality.

THE JONESES
Summer Groove (Champagne FIZZ 507, DJM/CBS) Already creating disco demand, energetically vocalised up-tempo number with expected brass, strings, handclaps and fallettos.

MOTHER'S RUIN
Streetfighter (Spectra SPC 1, Indie) Has a heavyish rock feeling pervading which becomes increasingly so while rather poppish vocals at first sounding uneasy bedmates do become more effective.

NEW SINGLES

Artist/A Side/B Side/Label	Cat. No.	Dist.
AFTERNOON DELIGHTS GENERAL HOSPI-TALE/Instrumental (MCA)	MCA/MCAT 745	C
AFTER THE FIRE FROZEN RIVERS/Star Lite (Epic)	EPC A 1613	C
ANAXAGOROU , James LITTLE BALLERINA/Make Believe (Anaza)	JADV 100	P
ATOMIC ROOSTER PLAY IT AGAIN/Start To Live (Polydor)	POSP 334	F
ATOMIC ROOSTER PLAY IT AGAIN/Start To Live/Devils Answer (Polydor)	POSPX 334	F
AXTON , Hoyt BATTLE OF NEW ORLEANS/Everybody's Going On The Road (Young Blood)	YB 120	A
BAD MANNERS WALKING IN THE SUNSHINE/End Of The World (Magnet)	MAG/12" 197	A
BEE GEES HE'S A LIAR/Instrumental (RSO)	RSO 81	F
BREMNER , Billy LOUD MUSIC IN CARS/The Price Is Right (Stiff)	BUY 125	P
BLUNSTONE , Colin MILES AWAY/Excerpts From Exile (Panache)	PAN 1	C
CASSELL , John IN THIS LAND/Right Move Wrong Night (MCA)	MCA 733	F
CHRON-GEN REALITY/Subway Sadist (Faulty Products)	SF 19	SP
CHRISTIAN , Chris OH LITTLE MAMA/Gee Whizz (Gypsy)	3	P
COAST TO COAST BABY WHY LET GO/Your Mama's Back (Polydor)	POSP 353	SP
CROSS , Christopher THEME FROM ARTHUR/Minstrel Gigolo (Warner Brothers)	K 17847	W
CULTURE DISOBEDIENT CHILDREN/Out Of Order Dub (Kingdom)	KV 8018-12	P
DIRE STRAITS TUNNEL OF LOVE PT. 1/Part 2. (Vertigo)	MOVIE 3	F
DRAGONI BROTHERS DANCE LITTLE BIRDIE/Wooden Heart (Picador)	PIC 1	P
DRAMATIS NO-ONE LIVES FOREVER/For Future Reference/Take Me Home (Rocket)	XPRES 6312	F
FERGUS LET'S GO DANCE IN THE MOON LIGHT/Cocoon Tune (Loopy)	LOOP 1	P
FOREIGNER JUKE BOX HERO/I'm Gonna Win (Atlantic)	K 11678	W
FOUR TOPS WHEN SHE WAS MY GIRL/Something To Remember (Casablanca)	CAN/CANX 1005	F
FROMHOLZ , Steven/Willie Nelson HONDO'S SONG/I'd Have To Be Crazy (Young Blood)	YB 122	A
GATECRASHERS YOU CAN'T DO THAT TO ME/Cash For My Bits (Bluff Tunes)	GATE 1	P
GISCOMBE , Junior MAMA USED TO SAY/Instrumental (Mercury)	MER/MERX 80	F
GLITTER , Gary AND THEN SHE KISSED ME/ Love How You Love Me (Bell)	1497	F
GOLD , Patri THE LADY LOVES TO DANCE/Ever In My Mind (Look)	LK/SP 6666	P
HI-FI DON'T BREAK THE SPELL/Tigers & Fire (Abstract)	ABS 002	SO
INNER CITY UNIT BEER BACCY BINGO & BENIDORM/In The Mood (Avatar)	AAA 113	SP
JACKSON , La Toya STAY THE NIGHT/Camp Kuchi Kaii (Polydor)	POSP 332	F
JEROME YOU'RE SUPPOSED TO BE MY FRIEND/Anytime You're Ready (DJM)	DJS 10976/12" DJR 10776	F
JOHNSON , Wilco CASTING MY SPELL ON YOU/Looked Out My Window (Fresh)	FRESH 31	C
KELLY , Dave PUT YOUR MONEY WHERE YOUR MOUTH IS/It Feels Right (Cool King)	CK 005	A
LEE , Frankie IT AINT HIM BABE/Birmingham (Blue Velvet)	ZIM 100	P
LITTLE GINNY MY DIXIE DARLIN'/Whisky Get Me Gone (Pastafont)	PF 3002	-
MARLEY , Bob REGGAE ON BROADWAY/Gonna Get You (WEA)	K 79250	W
McLAINE , Carla BRINGING ON BACK THE GOOD TIMES/Merry-Go-Round (Runaway)	RUN 4	SP
MELTON , Barry ROBBERY/Got It Covered (RagBaby)	BRAG 104	P
MIGHTY SHAMROCKS CONDOR WOMAN/Stand Up In Public (Strong)	WR 1	P
MONSOON EVER SO LONELY/Sunset Over The Ganges/Mirror Of Your Mind/Shout (Indipop)	IND 1	I
MORE , Anthony WORLD SERVICE/Diving Girls (Do It)	DUN 16	C
MOTHMEN TEMPTATION/People People (Do It)	DUN 14	C
NELSON , Bill LIVING IN MY LIMOUSINE/White Sound/Birds Of Tin/Love In The Abstract (Mercury)	WILL 312	F
OAK RIDGE BOYS FANCY FREE/How Long Has It Been (MCA)	MCA 747	F
OBX SAIL PLANE/Break Down & Cry (Caral)	002	SP
OCEAN , Billy NIGHT Feel Like Getting Down/Are You Ready/Taking Chances (GTO)	GT 13 303	C
PETER K COUNTRYBILL MEDLEY/Hillybilly Medley (Young Blood)	YB124	A
PRESLEY , Elvis/Deke Rivers INTERVIEW WITH ELVIS/Medley of Elvis (Ace/Chiswick)	YB 12124	A
PRICE , Ray DIAMONDS IN THE STARS/Let It Rain, Let Her Cry (Young Blood)	NS 71	P
RAE , Jesse D.E.S.I.R.E./Sky Diver (Radialchoice)	YB 121	A
RAPARTEE/FRIENDS FRENCH CONNECTION/C.B. Wrapper (Magnet)	TIC7/TIC 712	C
RAYBEATS HOLIDAYS IN SPAIN/Cocktails (Don't Fall Off The Mountain)	12 MAG 207/ MAG 207	A
REPRO REPRO 80/It's Not Like Hymn (Observation)	Z10	P
RHODEN , Donna SHY GIRL/Dub Shy (Solid Gold)	EYE 100	P
ROCKY SHARPE & THE REPLAYS COME ON LET'S GO/Please Don't Say Goodbye (Chiswick)	SG 002	P
RUDI WHEN I WAS DEAD/Bewerewolf The Pressure's On (Jamming)	CHIS 152	P
SCOTT , Dave STROLLING ALONG/Hello Rock 'N' Roll (Telscot)	CREATE 1	RTP
SEBASTIAN , David SINCE YOU WENT AWAY/Sebastian Dub (Noel)	TEL 2	P
SHOWSTOPPERS '81 THE DISCO SOUND OF MUSIC/The Sound Rapping (Whisper)	DN 004	P
SKA'DOWS SKA'S ON 45/Shadow's Live (Penthouse)	WSP 105	SP
SKA'DOWS SKA'S ON 45/Rhapsody In Buh (Penthouse)	PENT 17	P
SOUND SENSE OF PURPOSE WHAT ARE WE GOING TO DO/In Pict Of No Return (Korova)	PENT 7	P
STEVENS , Shakim' MEDLEY (Solid Gold)	KOW 21	W
STEVENS , Stu REMEMBER ME AT SUNRISE/Winter World Away (Young Blood)	SGR 107	A
STIFF ALL STARS YOU TELL ME LIES/Voodoo (Nancy Boys Music)	YB 123	A
TANGO ECHO/Delta Delta CHINA/Astral Suicide (China-Disque Noir)	NBM 1	P
TANK DON'T WALK AWAY/Shellshock/Hammer On (Kameflage)	CDN 001	P
THE ASSOCIATES A/Would I... Bounce Back (Fiction)	KAM 1	C
THE DUKES MYSTERY GIRL/My Simple Heart (WEA)	FICS 12	F
THE NAUGHTIEST GIRL WAS A MONITOR FRONT/Sensation/No Sensation/Synthesizers (KSV)	K 18867	W
THE THE COLD SPELL AHEAD/Hot Ice (Some Bizzare)	NGWAM 1	P
THOMPSON , Leroy HARD TIMES, CRIMINAL TIMES/Since You Left Me & Gone (Noel)	BZS 4	P
VERLAINE , Tom ALWAYS/Blue Robe (Warner Brothers)	DN 005	Jetstar
VISION WALK ON THE OUTSIDE/It's The Wrong Name (Beneath The Picture) (Roxon)	K 17855	W
WILD THINGS BY THE CREATURES MADEYED SCREAMER/So Unreal (Polydor)	ROX 022	P
WILD THINGS BY THE CREATURES WILD THING/Thumb (Polydor)	PDDJ 354	F
WILD THINGS BY THE CREATURES MADEYED SCREAMER/So Unreal/But Not Them (Polydor)	POSPG 354	F
YOUNG & MOODY BAND DON'T DO THAT/TBA (Bronze)	POSPG 354	F
ZAVARONI , Lena SOMEWHERE SOUTH OF MACON/Little Things Mean A Lot (President)	BRO 130	F
	PTZ 496	ZLH

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A	PRT-Pye
B	Ronco
C	CBS
D	Arcade
E	EMI
F	PolyGram
FP	Faulty
G	Lightning
H	H. R. Taylor
I	Indies
K	K.K. tel
L	Lugtons
M	Multiple Sound
MR	Midland
MW	Making Waves
P	Pinnacle
PK	Pickwick
R	RCA
RT	Rough Trade
SD	Stage One
SP	Spartan
T	Trojan
W	WEA
WU	Wynd Up
X	Clyde Factors
Y	Relay
Z	Enterprise

12" singles brackets
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NEW ALBUMS

SEPT 25, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ACE, Johnny	MEMORIAL ALBUM	<i>Ace</i>	CH 40	2.35	MW
ALLMAN BROTHERS BAND	BROTHERS OF THE ROAD	<i>Arista</i>	SPART 1176	3.05	F
ANDREWS, Harvey	WRITER OF SONGS	<i>Broadside</i>	CBEE 002	2.64	P
ANGELIC UPSTARTS	LIVE	<i>Zonophone</i>	ZEM 102	2.44	E
AUSTIN, Patti	BODY LANGUAGE	<i>CTI</i>	TC-ZEM 102 2406 013	2.44 3.01	F
BAD MANNERS	GOSH IT'S . . .	<i>Magnet</i>	MAGL 5043	2.10	A
BAUMANN, Peter	BAD MANNERS	<i>Virgin</i>	ZC-MAG 5043 V 2214	3.20	C
BLAND, Bobby	REPEAT REPEAT	<i>Ace</i>	CH 41	2.35	MW
BLUES BAND	WOKE UP SCREAMING	<i>Arista</i>	BP 3	—	F
BRIGHT, Beate & The Illuminations	ITCHY FEET	<i>Korova</i>	KODE 4	—	W
CAN	RHYTHM BREAKS THE ICE				
CARTER, Carlene	INCANDESCENCE	<i>Virgin</i>	OVED 3	—	C
	BLUE NUN	<i>F. Beat</i>	XXLP 12	—	W
EASTON, Sheena	YOU COULD HAVE BEEN WITH ME	<i>EMI</i>	EMC 3378	3.07	E
EMPIRE	EXPENSIVE SOUND	<i>White Line</i>	TC-EMC 3378 D/E 001	3.07 2.84	P
FOXX, John	THE GARDEN	<i>Virgin</i>	V 2194 TCV 2194	3.20	C
GATES, David	TAKE ME NOW	<i>Arista</i>	SPART 1175	3.05	F
HOWLIN' WOLF	CHESS BLUES MASTERS	<i>Chess</i>	427016	4.25	MW
HOWLIN' WOLF	MORE REAL FOLK BLUES	<i>Chess</i>	515017	2.95	MW
HUMAN SEXUAL RESPONSE	IN A ROMAN MOOD	<i>Don't Fall Off The Mountain</i>	X 11	2.44	P
JOY DIVISION	STILL . . .	<i>Factory</i>	SPFACT 40	5.95	P
LITTLE MILTON	IF WALKS COULD TALK	<i>Chess</i>	515014	2.95	MW
LOFGREN, Nils	NIGHT FADES AWAY	<i>MCA</i>	MCS 3121	3.04	C
MANILOW, Barry	IF I SHOULD LOVE AGAIN	<i>Arista</i>	BAMN 1	—	F
MEZZOFORTE	MEZZOFORTE	<i>Steiner</i>	STEINER LP 01	2.89	P
MOPED, Johnny	CYCLE DELIC	<i>Chiswick</i>	WIK 8	2.60	MW
MOTORHEAD	FIRST ALBUM	<i>Chiswick</i>	WIK 2	2.35	MW
MOTORHEAD	MOTORHEAD	<i>Ace/Chiswick</i>	WIK 2	2.35	P
MUDDY WATERS	MORE REAL FOLK BLUES	<i>Chess</i>	515020	2.95	W
MURRAY, Anne	THE VERY BEST OF ANNE MURRAY	<i>EMI</i>	EMTV 31 TC-EMTV 31	3.26	E
PASSIONS	THIRTY THOUSAND FEET	<i>Polydor</i>	POLS 1041	3.01	F
PRESTON, Billy & Syreeta	OVER CHINA	<i>Motown</i>	POLSC 1041	3.07	E
	BILLY PRESTON & SYREETA		STML 12155 TC-STML 12155	3.07	
QUINN, Brendan	COLLECTION	<i>Mint</i>	JULEP 18 K JULEP 18	—	SP
RAVEN	ROCK UNTIL YOU DROP	<i>Neat</i>	NEAT 1001	2.89	P
REDDY, Helen	PLAY ME OUT	<i>MCA</i>	MCF 3115	3.04	C
RODS	THE RODS	<i>Arista</i>	SPART 1182	3.05	F
ROLLING STONES	TATTOO YOU	<i>EMI</i>	CUNS 39114	3.07	E
ROOM FULL OF BLUES	HOT LITTLE MAMA	<i>Ace</i>	TC-CUNS 39144	3.07	MW
ROSE ROYCE	JUMP STREET	<i>Warner Brothers</i>	CH 39 K 56958	2.35 3.04	W
SAXON	DENIM & LEATHER	<i>Carrere</i>	CAL 128	—	W
SCOTT-HERON, Gil	REFLECTIONS	<i>Arista</i>	SPART 1180	3.05	F
SHARPE, Rocky & The Replays	LET'S GO	<i>Chiswick</i>	CWK 3019	3.07	E
SMOKIE	SOLID GROUND	<i>RAK</i>	TC-CWK 3019 SRAK 545 TC-SRAK 545	3.07 3.07	E
TOOTS & The Maytals	FUNKY KINGSTON	<i>Trojan</i>	TRLS 201	2.60	P
VARIOUS	THE SARG STORY	<i>Ace</i>	CH 36	2.35	MW
WILLIAMS, Iris	JUST FOR YOU	<i>EMI</i>	EMC 3376	3.07	E
WILLIAMSON, Sonny Boy	MORE REAL FOLK BLUES	<i>Chess</i>	TC-EMC 3376	3.07	MW
WILLIAMSON, Sonny Boy	ONE WAY OUT	<i>Chess</i>	515018 515015	2.95 2.95	MW

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LP REVIEWS

 = CHART CERTAINTY


ARETHA FRANKLIN

Love All The Hurt Away. Arista SPART 1170. Producer: Arif Mardin. From Atlantic to Arista — the label changes but the voice, the power, the soul and the style remain constant. Mardin is one of the acknowledged big guns in soul music production, and this album teams him with a lady he obviously admires, with fine results.

BOB SEGER

Nine Tonight. Capitol ESTBK 12182. Producers: artist and Punch. There is nothing quite like Bob Seger live and this double proves that it is very difficult to capture the atmosphere and energy he and his Silver Bullet Band generate at a concert. This was recorded in the US last year and includes much the same material showcased on his UK tour, including classics such as Mainstreet, Feel Like A Number, We've Got Tonight and Night Moves. Seger's record sales have never reflected his live popularity and this should provide his highest chart placing yet.

JOHN MARTYN

Glorious Fool. WEA K 99178. Producer: Phil Collins. What a superb distillation of talents — Martyn's own as a songwriter and extraordinary vocalist and guitarist, Phil Collins' as artist-successfully-

turned producer (and drummer), with Alan Thomson on bass, a guest spot from Clapton on guitar, and other fine musicians. Impossible to pick out tracks since the LP projects Martyn so strongly throughout that individual songs seem to merge. Collins has controlled but not tamed him.

VARIOUS

MUSIC FOR PLEASURE has some strong contenders in the budget marketplace during the next few weeks, with the release of 10 20-tracker albums — and several of them represent outstanding value for money. In particular, More Motown Magic (MFP 50536) and More Motown Magic Vol 2 (50537) are excellent compilations, virtually "greatest hits" packages featuring the big Motown names and songs of the late Sixties, including Reach Out I'll Be There

(Four Tops), Heard It Through The Grapevine (Marvin Gaye) and Ain't No Mountain High Enough (Diana Ross). Not a single duff track among them. Other September releases include: Classical Gas by Apollo 100 (50526), several classical favourites given a rock music interpretation; Endless Summer by The Beach Boys (50528) which includes I Get Around, Fun Fun Fun and Help Me Rhonda; The Best Of The Ink Spots (50529) featuring original recordings from the MCA catalogue; 20 Classic Tracks by Frank Sinatra (50530); Memories Are Made Of This by Dean Martin (50531); Glen Campbell's 20 Classic Tracks (50532); This Land Is Your Land by The Brothers Four (50534); and All My Loving by various artists including Herb Alpert, The Sandpipers and Chris Montez, and comprising recordings from the A&M catalogue. The LPs add up to one of MFP's strongest ever releases, and each title will probably be a big money-spinner.

PATTI AUSTIN

Every Home Should Have One, Qwest Records K56931. Producer: Quincy Jones. Debut from a highly-talented, mellow-voiced disco soul artist who is already well-known for her work with the likes of Paul Simon, Steely Dan, Billy Joel and George Benson. She was featured vocalist on her producer's own The Dude LP. This is a quality LP in a pretty crowded field, so should get soul show radio play and good disco interest. Deserves to do well.

VARIOUS ARTISTS

Eurovision Gala, Polydore 2675 221. To the millions irresistibly dragged to their TV sets annually to sit riveted by a programme they

loudly claim to loathe, this 2LP will be like a rhinestone-studded whip to a masochist. All 29 winners, from Lys Assia in 1956 through Gigliola Cinquetti in 1964, Sandie Shaw in 1967, Lulu in 1969, Abba in 1974, to Johnny Logan in 1980 and Bucks Fizz this year. A collectable compilation, with some proceeds going to the Red Cross.

JIMI HENDRIX

Rare Hendrix. Audio Fidelity AFEMP 1016. Featuring Hendrix on guitar and vocals, Lonnie Youngblood sax and vocals, Herman Hitson on guitar and Lee Moses on guitar, these studio sessions were made in New York on June 10, 1966, and will be of natural interest to Hendrix's still vast following.

CAN

Incandescence. Virgin OVED 3. The press release, for once, puts it in the correct nutshell — "old hippies, electro dancers, members of the group, their publishers and the record company will all be delighted to learn of a new compilation out on September 25". Tracks chosen by knowing enthusiast and journalist John Gill (who does his usual superb Pseudos Corner job on the sleeve notes) from the 1975-77 Virgin albums Landed, Flow Motion and Saw Delight, plus a couple of cuts from elsewhere. Dealers can join old hippies et al in welcoming this worthwhile example of working back catalogue.

CABARET FUTURA

Fools Rush In Where Angels Dare To Tread. Martyrwell MARY 141. Producer: Richard Strange. With Doctors of Madness catalogue being revived, Cabaret Futura on tour, a TV documentary

on Strange and his ventures due soon — there is obviously a swell in the tide of this avant garde musician and entrepreneur at the moment. Distributed by Virgin this LP includes recordings (made at Strange's Soho venue) by artists including Richard Jobson, the Distractions, Positive Noise and Richard Strange And The Party.

SCOTT WALKER

Fire Escape In The Sky — The God Like Genius Of Scott Walker. Zoo Records ZOO 2 (distribution Pinnacle). Somewhat pretentious title maybe, but Julian Cope's (of Teardrop Explodes) compilation of 12 Scott Walker tracks does indicate that the composing and vocal talents of the former Walker Brothers have been very much under-rated. Scott Walker's career as a recording artist has been very erratic over the years, but this is a suitable reminder that he could deliver the goods when required.

THE ROLLING STONES

Slow Rollers. Decca TAB 30. Another worthy addition to Decca's thoughtfully-chosen mid-price pop range which includes Time Is On My Side, As Tears Go On By (sung in Italian no less, and the first time that this particular version has been available in the UK), Ruby Tuesday, Lady Jane and Sittin' On The Fence. Another release in the TAB series is Cat Stevens' The First Cut Is The Deepest (TAB 25) which restores to the Decca catalogue recordings from Stevens which have not been available for several years. Best-known tracks are I Love My Dog, I'm Gonna Get Me A Gun, Matthew And Son, A Bad Night and the title track, which was a big hit for P P Arnold, although composed by Stevens.

*** (Both albums)

SELECT SINGLES

Reviewed
by
TONY JASPER

TOP SECRET

Don't Say No (Cheapskate CHEAP 34, RCA). Special guests on current David Essex tour, strident number relying on aggression for effect though title line does assume pick-up quality given liberal repeating.

COLORADO

Boogie Grass Saturday Night (Big 'R' Records BRS 05, Indie). Catchy country rhythmic outing, girl addition on title line effective, rolls sweetly pleasingly along.

NOLA FONTAIN

No Perfection (Ample AP001, Indie). I like this off-beat jerkish reggae flavoured number, sax important, but outside of pleasing lead vocal there is infectious back-ups which used more often could have given this single killer quality.

STREET BOYS

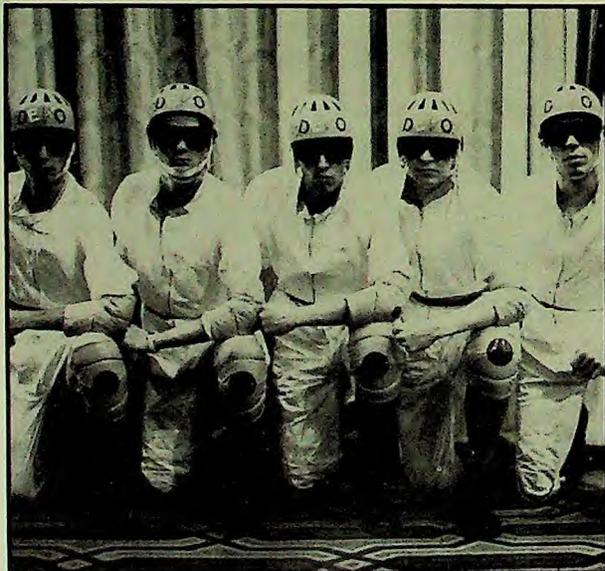
Some Folks (Come Bring Your Love To Me), (Sonet SON 2231, PRT). Maybe not hit but lively, well-crafted friendly sounding number with vocals and instrumentation blending well, title musical line has familiar ring.

FLASH

Keep On Rolling (Epic A 1641, CBS). If there's room for another compilation hit then doubtless this Stones medley of mostly early material before RS Records might please some.

DEVO

Through Being Cool (Virgin VS 450, Virgin). Satisfaction — Whip It man has unfolding poster sleeve which is better than OK track suggesting artists have no new ideas.



DEVO: Through Being Cool?

PRIVATE ID

A Little Fun (Dodo's DODO 1, Indie). Reggaeish beat with vocal lead from lady who provides striking face front cover, lively and spirited, some double-tracking, late gathering of pace. Promising outfit.

THE SKYSCRAPERS

Chiffon Chiffon (Zilch ZILCH 12, Indie). Dramatic striking piano, chords, vocals on big production number which sounds very professional but leaves you thinking so what?

DAN FOGELBERG

Hard To Say (Full Moon EPCA

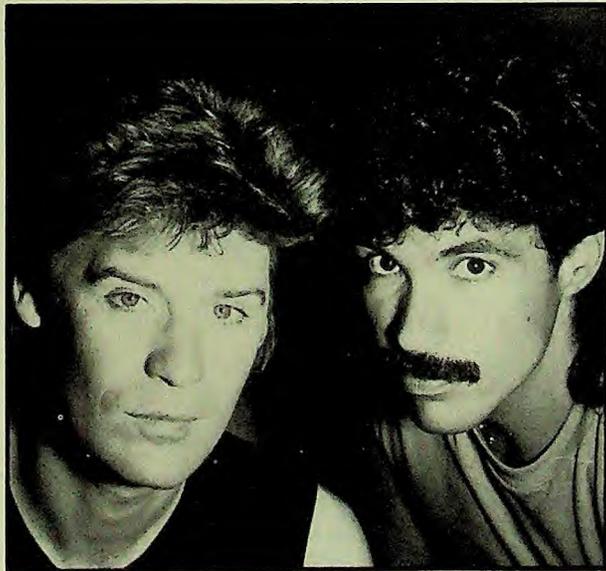
1635, CBS). Fogelberg goes Dire Straits with a reasonable interpretation of the Brits.

JOHN SCHNEIDER

It's Now Or Never (Epic EPC A1411, CBS). Old-time honoured standard gets something of a Yuletide air in smooth running take from artist who keeps temperature down in effortless style.

DARYL HALL & JOHN OATES

Private Eyes (RCA 134, RCA). Assume duo will not remember this Beach Boys stylised vocal and tune unless auditioning for famed US outfit. As it is, an up-tempo forceful cut.



HALL & OATES: forceful cut

RECEIVER

Tune In (Ensign ENY 218, RCA). Has good drive but has neither really a strong tune nor sufficiently different in overall concept.

CHRON GEN

Reality (Step Forward SF 19, Faulty). Back to UK Subs stylised punk with earthy rasping guitar chords, London vocal accents, drums coming through strongly but for all that I quite like it.

HOLLYWOOD ANGELS

Anonymous Letters (RCA 116, RCA). Shades of The Shirts, Photos, etcetera in basic arrangement, vocal technique in

interesting off-beat cut which doesn't really demand.

RICK JAMES

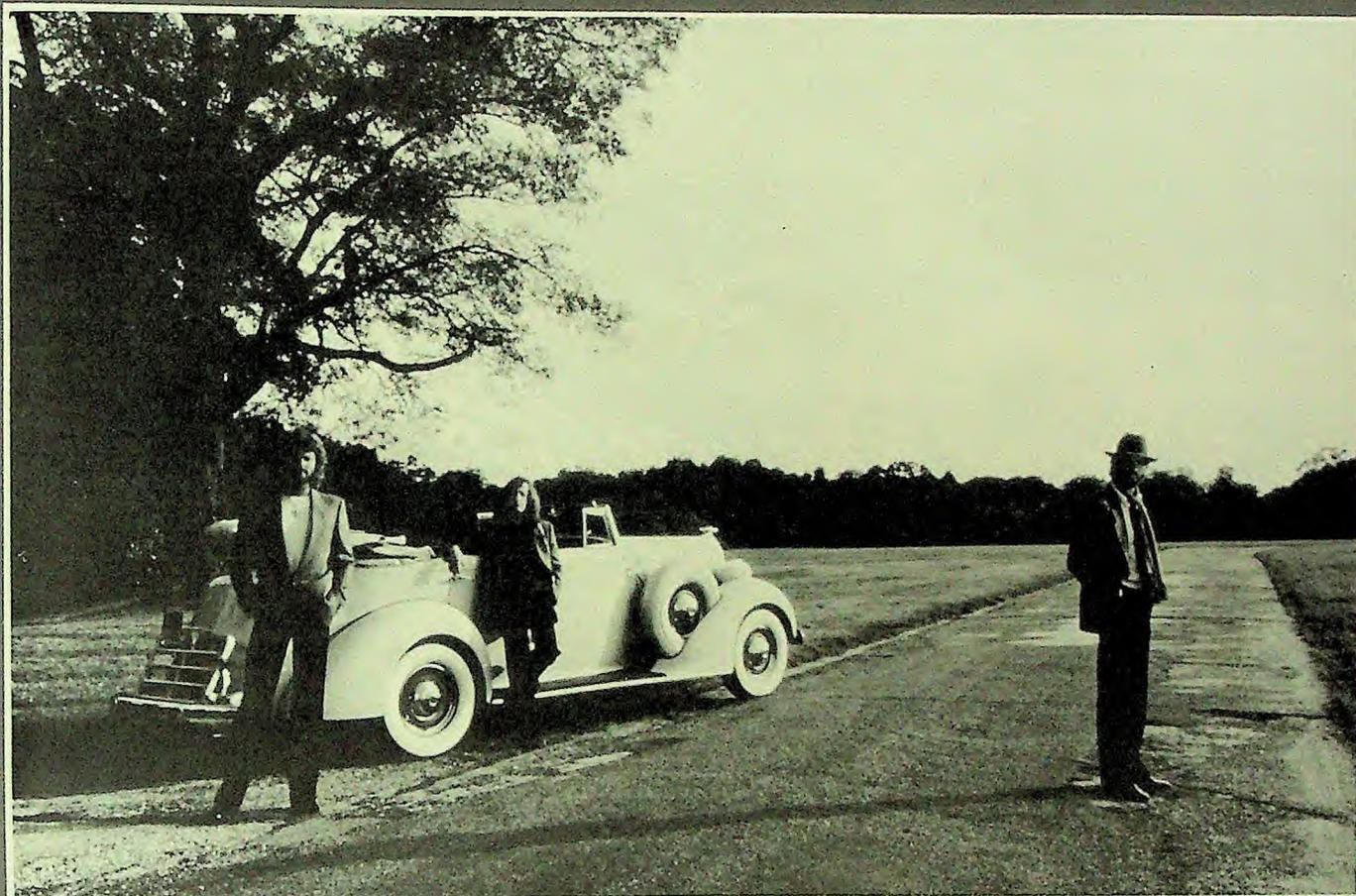
Super Freak (Motown TMG 1241, EMI). Artist who is always accompanied by welter of publicity material and approving cuttings, seems to have outlasted Sylvester, this reminds of presence but unlikely hit though has hypnotic quality.

THE WIBBLEY BROTHERS

First Aid (Rondelet ROUND 9, Rondelet). Different, soothing, spoken-sung lead at nippy pace with quickening of humour, with three other cuts contributing to welcome release, which at least doesn't sound predictable after 30 seconds.

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THE CRUSADERS and BB King were guests of honour at a party held for them by MCA Records on board the MV Queen Elizabeth to celebrate their five sell-out nights at the Royal Festival Hall. In spite of the inclement weather, the guests — who included Nils Lofgren, Olivia Newton John and Imagination — were warmed by the glow of a "Lucille" style cake which was presented to BB to celebrate his 56th birthday. Pictured (l to r) are: Stuart Watson (managing director MCA Records), BB King, Stix Hooper (Crusaders), Jeff Baxter (Lofgren's producer), Joe Sample, Wilton Felder (Crusaders) and Lou Cook (president MCA Records international division).

On camera



MEAN MEN sign to EMI. Pictured inking a worldwide deal with the label are "sinister Latin" band Animal Magnet. Standing (l to r) Dave Ambrose (A&R EMI), Paul Animal, Matthews Wambam, Richard Magnet (all of Animal Magnet), Terry Slater (director A&R, EMI), Stephen Fernie (business affairs) and contented manager Stephen Spiro (seated). A first single is scheduled for October.



GUESTS AT the CBS sales conference dinner included Abba, who flew in specially for the occasion from Sweden, and Jaap Eggermont among others. Abba's Bjorn Ulvaeus and Benny Anderson are pictured with Jaap Eggermont — the man whose most recent Stars On 45 success has been with a medley of Abba hits!



NICOLA FISHWICK looks suitably happy after receiving her award as EMI salesperson of the year during the EMI Records conference. Seen with her, from left, are South and South-West regional manager Keith Staton, national sales manager Andy Trotter and director of sales Mike Edwards.



DIRECTION OF Dean St, London, recently reported doing the equivalent of three days' business in an hour and a half when Swedish opera star Birgit Nilsson visited the shop to sign copies of her Decca recordings. She was in London to perform excerpts from her famous roles as Brunnhilde and Isolde at the Proms.



CBS SALESMAN of the year award went to Malcolm Highmore of Southern region. He is pictured with sales director John Mair and chairman Maurice Oberstein at the Bournemouth conference.

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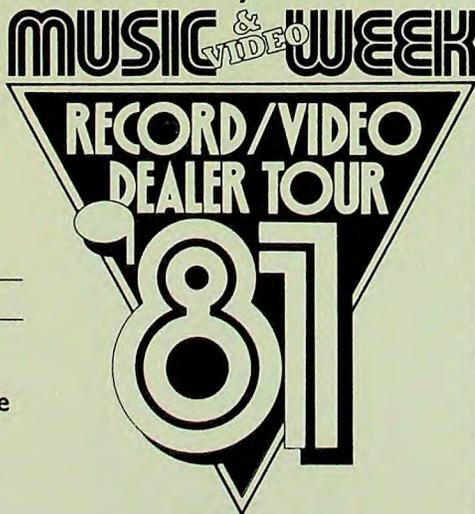
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Edited
by
NICOLAS SOAMES

CLASSICAL

Year of success — Parrott fashion

THIS YEAR has been an important one for Andrew Parrott (right). Last month he directed the first performance in the BBC Proms of Bach's B minor Mass with original instruments and the solo vocal parts taken by Baroque specialists led by Emma Kirkby and Judith Nelson.

Earlier this year, his group, The Taverner Players, was the first British "authentic performance" ensemble to record all Bach's Brandenburg Concertos for Radio Three.

And apart from numerous other interesting projects, Parrott and the Taverner Choir and Players feature on the first attempt by British players ever to record on original instruments one of the greatest of English works — Purcell's Dido and Aeneas.

Sublime music

Dido and Aeneas has, of course, been very well served by the recording industry, but it is only now that a co-production between Chandos and the Open University has produced a version where all the lessons learned by baroque specialists over the past decade and more can be put to use by stripping the 19th century gloss off Purcell's sublime music.

Not surprisingly, though we may have become more accustomed to the role of Dido taken by a mezzo, Parrott has plumped for a leading baroque soprano in Emma Kirkby, and instead of a tenor has chosen

David Thomas, a bass, as Aeneas with Judith Nelson and Judith Rees in supporting roles.

These are the singers who have the experience in baroque style and that is all important — too many baroque releases, even in the last five years or so, have been marred by using original instruments in combination with bosomy sopranos.

But there are other interesting features in this new production (ABRD 1034 and on cassette). In typical Parrott style, the work has not been approached as if it were small grand opera, instead, it has been approached as the intimate "girl-school opera" it was originally conceived as.

However, that has not stopped Parrott going to town on effects when Purcell specifically demands them and he has stuck to the letter of the instructions.

Parrott would be probably be the last person to claim definitive qualities for the record, but it will certainly act as a barometer for a new generation of Dido performances — not least because, in addition to the musical aspects, it is also a digital recording.

Although Parrott has been remarkably active for some years now, he has made relatively few excursions into the recording world. But this belies his experience. He has worked on numerous recordings, preparing the LSO Chorus for the premiere recording of Tippett's The Vision of St Augustine, and the choir of the Academy of St Martin-in-the-Fields for Marriner's first choral album, Mozart's Litany and Vespers.

In addition, he has also worked for



PARROTT: no rarified academic.

foreign companies anonymously, stepping in at the last minute where the conductor was taken ill to record works in his specialist area of baroque performance. It says much about his personality that, because he didn't agree wholly with the approach taken by the previous conductor, he declined to be mentioned on the sleeve.

Versatile musician

Curiously, despite the fact that so much of his work is dependent upon

a scholarly attitude to music, Parrott is no rarified academic. He is a remarkably versatile musician. He conducts, he directs from the keyboard, and he even sings tenor in the leading avant-garde electronic vocal band Electric Phoenix.

What is even more strange is that although he is widely respected as a conductor, a keyboard player — he has also played the harpsichord with the English Chamber Orchestra — and as a singer in Monteverdi as well as Pousser, he has never been formally trained in any of these specialist areas.

While studying music at Oxford he auditioned for the Schola Cantorum as a tenor, and by a weird twist of events that seems to be part and parcel of Parrott's life, he was appointed a reserve bass — and rehearsal pianist. Gradually, his natural initiative and inventiveness led him to conduct.

From Oxford he went on to many things. He was Sir Michael Tippett's assistant for a period, worked with choirs under Horenstein, Levine, Stokowski and many others, and became inextricably involved with the early music movement by working closely with Michael Morrow's Musica Reservata in place of John Beckett.

Parrott starts always by looking at the function of the music, looking at the way it would have originally been performed. It may seem an obvious way now, but it is surprising how often it is overlooked.

"I am convinced that working out the context explains the piece and solves many problems," he explains. "The problems of performances disappear when you

set things out correctly.

On October 31, he conducts what may be the first performance on original instruments of Bach's St Matthew Passion in London, which will be relayed on Radio Three later this year. Hyperion brings out a record of two Bach Cantatas, Ich Habe Genuge and The Wedding Cantata.

Avant garde

At the same time, he continues to be involved with other schemes, from the avant-garde music with Electric Phoenix, to more mainstream concerts with the Netherlands Chamber Choir, to straightforward orchestral repertoire including even Mahler symphonies with the Reading Orchestral Society, an amateur orchestra.

It is questionable whether Parrott, who is now 34, will end up conducting the whole spectrum of music on a regular basis rather than spending most of his time either in the world of "authentic performance" or in contemporary music as a tenor which he thoroughly enjoys.

But certainly, however his life evolves, he will do many things. After all, among the past experiences he remembers vividly are the evenings conducting the second version of The Who's Tommy. And the time he was persuaded by a friend to buy a bass guitar and learn it in two weeks in order to join a stage band backing a Howard Brenton play — Scott of the Antarctic — which was being performed in the Bradford Ice Rink.

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American
Commentary

WHV rental irks dealers . . . RIAA disputing 4% fee . . . Music paperback boom

NEW YORK: With Warner Home Video reps in the field in Texas, practical details of the company's new all-rental plan are beginning to surface, courtesy of irate dealers not pleased with the development.

Specifically, it turns out that the weekly licensing fee comes to approximately \$8.25 (£4.46) per title in the first week, sliding down to \$1.65 (89p) in the sixth, and averaging out to \$4.40 (£2.38), assuming the dealer renews the licence for six consecutive weeks. This computes to a WHV estimate of an average \$5.50 (£2.97) per night for 2.2 night "typical" rental.

Also coming to light is the fee for unreturned tapes — for which the dealer will have to pay \$100 (£54.05), WHV thereby implying that the dealer should demand a \$100 (£54.05) deposit from consumers. Whether that will be the entire extent of its enforcement process remains unclear, although the cassette package warns that violators of the rental agreement are subject to criminal prosecution.

So far, confusion and resentment over being told what business they're in and over Warner's stated intention to get video cassettes into mass merchandise outlets seem to be the reigning sentiments among video specialists. Paperwork is also said to be unwieldy.

There's little official comment from other studios or primary distributors regarding the plan, most opting for a wait-and-see attitude once the initial excitement has died down. Unofficially, some predict that Warner will find it impossible to make good on the 48-hour delivery schedule, and that the lack of enforcement procedures — notably piracy and bootlegging — will seriously impede success.

For the moment, other studios which had been planning to unveil their own rental plans — Magnetic Video, CBS/MGM and Paramount — are being quieter than ever.

BOTH THE RIAA and CBS Inc. have filed formal petitions with the US Court of Appeals, seeking a re-hearing of the Copyright Royalty Tribunal's four per cent mechanical royalty fee.

The RIAA contends that the CRT failed to explain the derivation of the new fee, violated the Copyright Act by tying the fee to the consumer price index, and claims that the judges misunderstood the significance of singer/songwriters relative to the mechanical rate.

Concurrently, NMPA's Leonard Feist and the Harry Fox Agency's Al Berman have suggested that legal remedies are in the offing unless labels begin paying the new rate, which went into effect on July 1.

By IRA MAYER

A TRADE column in the *New York Times* on paperback books predicts a boom in the fourth quarter (and birth of a new trend) for music-related books.

Citing sales of 8.75m copies of various Elvis Presley volumes within weeks of the singer's death, and the success of Rolling Stones, Bee Gees and Bruce Springsteen tomes (not to mention Jim Morrison), the *Times* sees publishers opening up to more rock-related titles, and stores moving rock book displays from little corners in the back to front floor space.

Coming this autumn, according to the *Times* tally, are 33 titles from 15 publishers, including nine on new wave from the UK's Proteus Books, and six from Music Sales' Quick Fox imprint.

HERB SCHLOSSER will add RCA Records to his purview as head of a newly-created entertainment division. This brings records, video discs, the joint venture with Columbia Pictures for international home video distribution, and the RCTV cable programme service all together under his domain.

"Programming is really the continuum that feeds through all of these various channels of distribution," he says. "The thing that is going to count more than anything is what that programming is."

A BENEFIT concert for guitarist/singer/producer Rick Derringer to raise money to replace \$60,000 (£32,432) worth of stolen guitars and equipment brought Ian Hunter, Hall & Oates, Todd Rundgren, Ellen Foley, Dr John and Edgar Winter to New York's Palladium for an almost five-hour jam session.

Derringer was as good as he's ever been, and ironically available, having been dropped by Blue Sky and a deal with Geffen having fallen through.

SHORTS: A NARM analysis of the first six months of 1981 indicates a 4.9 per cent dollar volume rise in retail sales of records and tapes. The trade group is also seeking a \$2m (£1.08m) promotion budget from member labels for a spring advertising campaign designed to broaden the impact of The Gift Of Music theme . . . singles sales continue on an upswing, seen by some (mostly dealers, of course) as proof positive of consumer resistance to higher LP prices . . . RIAA sponsoring a seminar entitled Current Developments In UK Taxation Of US and Resident Entertainers and Entertainment Companies.

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

BROADCASTING

Edited
by
DAVID DALTON

New policy for Radio Newcastle

BBC RADIO Newcastle is adopting a fresh approach to music in its autumn schedules.

Station manager Bob Wrack explains: "Music is one of the key elements in our long-term plans to increase our audience considerably by proving our relevance to a younger core audience."

Developing the new policy is programme organiser Chris Warbis who will be translating the experience he gained at BBC Leeds.

"The blend will include music from the past but I'm looking

primarily for distinctive contemporary music," says Warbis. "That means current chart records but I'm particularly interested in the sort of music that needs several listens before it clicks and I expect album tracks to be unusually prominent."

Individual programmers will be making their recommendations for tracks to be included on the Newcastle play guide at a weekly meeting and Warbis plans to discuss the implications of the new policy with record companies over the next few weeks.

Two applications in for Newport

THE IBA has received two applications for the ILR franchise in the Newport (Gwent) area of Wales by the closing date of September 15.

They come from Gwent Area Broadcasting, c/o Tregarn House, Tregarn Road, Langstone, Newport, Gwent NP6 2JS; and ISCA Radio, 4 Gold Tops, Newport, Gwent NPT 4PG.

After studying the applications and interviewing both groups, authority members will hold a public meeting in Newport on October 12 before coming to a decision.

The predicted population coverage of the station is 220,000 on VHF and 240,000 on medium wave during daytime.

November start for radio directory

RADIO MONTH and Radio Advertisers' Guide are coming to publish The Radio Directory, a new guide to radio to be issued every six months starting in November.

Apart from an extensive list of names and addresses of all organisations concerned with radio, the directory will include five regular features: reviews of new radio equipment, a diary of events, programme schedules of all local radio stations, contact names at each station, plus a full financial review of both individual ILR stations and the whole network.

The cost of the directory is £4.50 from 107 Daves Road, London SW6.

Record store man gets Clyde chance

THERE IS a new voice on Radio Clyde, that of Jim Symon, 23-year-old record shop worker and chairman of Radio Hairmyres, his local hospital broadcasting service.

Symon, a runner-up in a competition organised by Glasgow's *Evening Times* newspaper in conjunction with Radio Clyde, is deputising for Clyde-wide presenter Mike Riddoch, who is currently hosting the breakfast show.

Music controller Richard Park is very impressed with Symon's performance.

"He has a relaxed, totally professional attitude which comes over very well," says Park.

"And his showing on this initial stint should lead to other opportunities for him within the station," he added.

Night slot for Day at Plymouth Sound

PLYMOUTH SOUND'S Brian Day has taken over the weekday evening show from 6pm to 10pm.

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PERFORMANCE

Edinburgh Festival

THERE WERE almost 10,000 performances between Edinburgh's four main festivals this summer.

On the musical side new opera from Scotland, heavy metal, classic blues, plays on the life and death of Lennon and children's musicals all took their place alongside more traditional fare associated with the International Festival, the Festival Fringe, the Jazz Festival and Regular Music's Rock Festival.

In the official festival the best, the worst and the most controversial came from the **Edinburgh Festival Chorus**. They were halved in number by Claudio Abbado, justifiably angry at the idea of a 300-strong choir for the St Matthew Passion, which Bach wrote for two choirs of about 20 apiece.

They disgraced themselves in a choral concert sponsored by Scottish Gas, in which they sang tunelessly and consistently too loud. However in the final concert they gave a splendid performance, both of Vaughan Williams' *Serenade to Music* and the Bruckner *Te Deum*.

The **King's Singers** gave two concerts, one of their lighter material which, the programme said, even included some contemporary pop material. I can't help wondering what Randy Newman would think of their version of *Short People*.

The group gave us a sneak preview of some material from their forthcoming "serious" album, *Sing We Enchanted*, which consists entirely of English Madrigals from the Sixteenth Century.

Megg Nicol, co-presenter of *Pop Quest* (with Mike Reed) and presenter of *Granada's Get It Together*, was taking part in the show with the longest title in the Edinburgh Festivals: *I'm Getting My Act Together And Taking It On The Road*.

Gretchen Cryer, who co-wrote the show, took lead role, having every one of her packed houses in rapt attention at her superb songs and totally convincing acting.

The other outstanding musical was one performed by the multi-award-winning **Children's Music Theatre**, *The Leaving Of Liverpool*, by David Scott and Richard Brett. Although none of the cast were over 15 years of age, they displayed professionalism combined with some breathtaking singing.

There were three "tributes" to John Lennon, the best of which was

Gareth Williams' one-man show *Lennon In His Own Write*, which was sensitively and convincingly performed. Almost as gripping was the **National Student Theatre Company's** "Imagine", which documented events from Lennon's life, weaving in the run-up to his death without a hint of bad taste. *Double Fantasy*, performed by the **Sherman Theatre Arena Company**, however, was badly acted, in the worst possible taste, and a complete waste of time.

Another tribute was that of Bible storyteller **David Kossoff** to his son Paul, the lead guitarist of *Free*, who died from excessive drug use. Though the motive for this show was undoubtedly genuine I found it rather sick and self-indulgent, and felt that the choice of a church hall in Morningside was not likely to attract the sort of folk who needed warning off drugs.

Far more moving was a song **Alexis Korner** sang in his last sell-out gig with **Colin Hodgkinson**. Called *Honour the Young Man*, and dedicated to Paul Kossoff, it said more in four minutes than Kossoff senior had managed in an hour and a half.

Regular Music is still trying to recoup losses incurred by bringing *Van Morrison* over for the first Rock Festival. They must have gone some way towards that with this year's.

Most of the gigs were packed out, including a stirring if arrogant performance from **Joe Jackson**, an inspired evening with **Funkapalitan**, at least one of **Richard Strange's** five appearances, an almost explosive set from **Bauhaus**, an enthusiastically received **U2**, along with gigs from **Simple Minds**, **Lindisfarne** and others.

But all the 74 events from which this selection has been made the two most exciting were **Whitesnake**, who are nothing short of superb all-round entertainment, despite the insanity of their lyrics, and **Ian Dury**, who, helped by energetic new *Blockhead* **Wilko Johnson**, converted a rather reserved audience into a seething mass of Dury fans.

ELLY SALE

Crusaders/B B King

THIS COMBINATION — a top soul-funk outfit, an outstanding exponent of the blues plus the Royal Philharmonic Orchestra — sold out five nights at the Royal Festival Hall.

But while the programme was enjoyable and touches of excellence achieved occasionally, it failed to reach its potential.

Most of the first half was given over to King, who, perspiring profusely and wrapping his fingers effortlessly round the fret of "Lucille", conjured up some fine blues. And his gravelly vocals complemented the music. But one couldn't help thinking that the clinical surrounds of the RFH was a million miles from the banks of the Mississippi. King and his music need more intimate and warmer venues.

The Crusaders' set showcased the individual talents of the band. **Joe Sample** received rapturous applause for his rendering of the self-penned *One Day I'll Fly Away*, and while **Stix Hooper's** drum solo was a mess, he showed why he is rated among the top echelons of rhythm players. Competent though all the music was, it lacked a focal point — an appearance by either **Joe Cocker** or **Randy Crawford** would have provided some much needed icing on the cake.

Both King and The Crusaders have recently released albums on MCA — The Crusaders' *Standing Tall* (MCF 3122) is already in the lower reaches of the chart, while King's *Now Appearing At The Ole Miss* (MCLD 601) is warmly recommended.

JIM EVANS

The Papers

THE PAPERS are a rock band from South London, specialising in reggae and ska rhythms, who have a keen interest in helping to avoid the Third World War.

At Clapham's 101 Club they were without their usual saxophone player which made the sound slightly flat and lifeless, but nevertheless their music was interesting and pleasant.

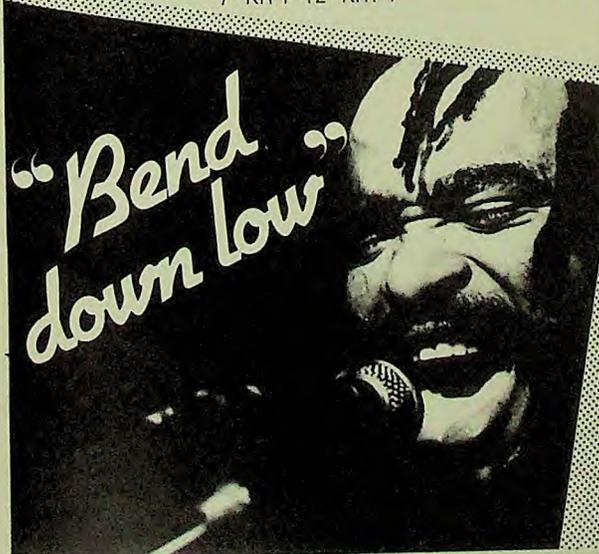
They'll probably never be pop stars, but they have intervened in the business to the extent of producing two singles on their own Radioactive label, one an anti-nuke protest song called *How Many More?* featuring *President Reagan* as a gun-toting cowboy and the latest an off-beat tale about a police car radio which picks up reggae music instead of the police station. It's a nice, gimmicky song which just might propel the band out of their present obscurity.

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OPINION

No 'mass appeal' on Radio One

WHEN **TIM Blackmoore** made his comments about the shortage of "mass appeal" records (*MW*, August 29) he was obviously not aware of the marketing problems involved.

Although a small company, we have released about a dozen singles aimed at "mass appeal". But whilst they have nearly all been awarded regular plays on Radio Two and widespread plays on local stations, none of them (apart from our two top three singles) have been given the airings on Radio One that they would perhaps have enjoyed had they been one of the "specialist" records which **Tim** says are dominating the chart.

I further suggest that dealers are reluctant to stock records other than those by "known" artists and those played regularly on Radio One. We often hear that shops are telling would-be buyers that they are unable to get copies of our records so thousands of pounds spent on recording costs and promotion are wasted.

ROYER SLATER, director, **Dingle's Records**, Edgware, Middlesex.

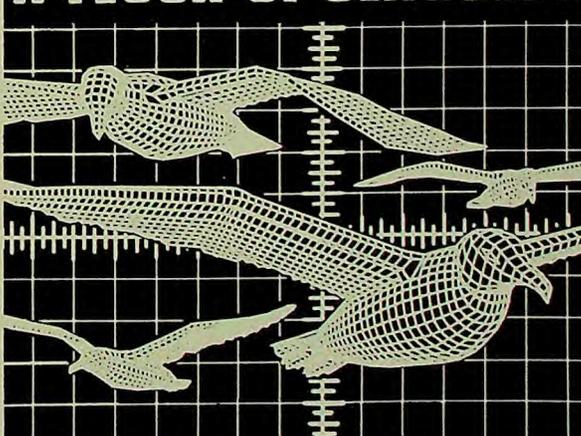
DOOLEY

THE COURTSHIP of **David Steel** and **Shirley Williams** wasn't the only beautiful friendship forged in Llandudno last week — the BPI's **Chris Wright** and **Charles Levison** also found themselves in accord with the Liberal Party over its proposals to subsidise performing arts via a tax on tapes. Initially alarmed by reports of the plan (*MW* September 19), the BPI men hot-footed to Llandudno only to discover that the Liberals idea is to put the tax on *blank* audio and video tape, which of course is not unlike the music industry's own proposal for a levy to offset home-taping. After talks with the Liberals, **Wright** told *MW*: "It seems we are both talking about the same principle of taking revenue from blank tape to support the arts in one form or another." . . . Next move in the BPI's efforts to overturn the Green Paper recommendations will be a full-scale press conference in October to present the industry's case, supported by some heavyweight pop and classical recording artists and sympathetic MPs . . . The Green Paper will also be the subject of an Oyez IBC seminar this Friday (25) when a panel consisting of barrister **E P Skone James** and solicitors **Genevieve Hamilton** (PRS), **Michael Flint** (Denton Hall & Burgin) and **David Lester** (Joynton-Hicks) will debate recent developments in the entertainment field of copyright law although, strangely, we are told that home recording is not on the agenda.

ONE OF the few record companies not represented on the *MW* Dealer Tour is **DJM Records**, but that didn't stop its **MD Stephen James** getting in a plug for **Jasper Carrott** while taking to dealers at the Birmingham venue in his capacity as BPI council member . . . Anyone rushing to pick up **Mulligan Records'** debut LP by 92 year old **Kathleen Behan**, mother of **Brendan**, singing, among other things, the Irish National Anthem? . . . And while we're in the Emerald Isle we can't resist drawing your attention to a press release announcing that this year's **Castlebar International Song Contest** will be held "from 28th September to 3rd of August" . . . **Gary Davison** and **Clifford Gee's** *Liaison & Promotion* Company celebrating its first birthday and has built a client list of eight companies . . . **Larry Page**, holidaying in the US, renewed acquaintance in New York with his old 6.5 Special colleague **Jim Dale**, currently starring in *Barnum*.

CARL DAVIS' inventive music was almost the best thing about the *Last Night Of The Poms*, a misguided attempt by **Barry Humphries** to get slightly serious which left most of the Albert Hall audience bored and embarrassed and we can't see many people clamouring for **EMI's** live album. . . . **Warner Home Video** reckons it is one step ahead of the competition with a huge stockpile of blank cassettes in the face of a general shortage of software . . . Departing **CBS MD David Betteridge** presented with 17 silver, gold and platinum discs, marking single and LP successes that he has been directly associated with during his three years with the company . . . Former **Radio Clyde** chief **Andy Park**, now planning music content of future **Channel Four TV** and welcomes suggestions c/o **The IBA**, Brompton Road, SW3.

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