

MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



CBS HAS created a new "award" — for seven million records and tapes. That's how many pieces of MCA product the UK CBS company has manufactured on behalf of MCA Records UK, and would you believe the seven millionth LP just happened to clock up during the recent visit of MCA International president Lou Cook? The occasion was deemed worthy of a special disc award to Cook (centre) and getting in on the act were Stuart Watson (MCA's UK MD), Tony Woolcott (CBS senior director), CBS chairman Maurice Oberstein and commercial director Jack Florey.

Andre Blay sued by Mag Video

From IRA MAYER

NEW YORK: Magnetic Video has filed a suit against founder and former president Andre Blay, charging intentional interference, with Magnetic's business, trespass on MV premises, and retention of certain MV assets following termination of employment.

Blay had reportedly announced his intention to leave the company, but later contended that he had not in fact resigned. Eventually, the company's board of directors formally removed him from his post.

Blay's abrupt departure surprised the video industry, and the company insists no one is set to replace him. There is also no official comment on speculation that the MV headquarters might be moved from Farmington Hills, Michigan, to Los Angeles, where parent company 20th Century Fox would have closer control of operations.

Dealer Tour arrives in London

DESPITE HIGHER interest rates and plunging stock market values, the mood of restrained optimism among exhibitors and dealers continued last week as the Music & Video Week Dealer Tour continued on its successful way around the country and ended in London today (30).

Dealers have been travelling from far-flung outlying areas to attend the tour venues in regional centres and many were showing a particular interest in the video exhibitors on the tour for the first time.

A typical comment came from Ron Gale, general manager of Video Form: "We are getting a lot of serious enquiries from dealers who like our rental scheme — and some retailers who took away information in Bristol and Birmingham at the beginning of the tour have already come back to us with firm orders."

Derek Jones, key accounts manager for PolyGram Video added: "We are learning a lot by being on the tour and we are getting an enormous amount of interest from the trade — much of it involving possibly very large orders."

On the record side, Stiff's John Whyton was particularly pleased to be on the tour as it coincided with the setting up of Stiff's own telephone sales department. "We have been able to get the idea of our telephone sales operation over to a large number of dealers," he said.

Bronze Records' general manager Robert Lemon found it useful for, among other things, feedback from dealers on a new single by Young & Moody. "The interest I got made me decide to go ahead and make a video for it," he said.

Perhaps the most enthusiastic response to the tour came in Glasgow where dealers packed the exhibition rooms in the Albany Hotel and Chris Carmeron of Chris Records, Dingwall, Rossshire summed up: "This has been terrific — I've done more really productive business today than I could have dreamed of."

● Dealer Tour On Camera — see p.6.

IFPI IN A GLOBAL PLEA FOR CASH TO COMBAT PIRACY

THE IFPI has opened a new worldwide campaign to enlist the financial support of artists, songwriters and music publishers in its continuing battle against record piracy, which it estimates is costing the music business up to \$1,500m annually.

Briefs have been prepared for distribution around the world, informing the artists, writers and publishers of the awesome extent of the problem, IFPI's achievements to date, its strategy for the future, and guidelines for national campaigns.

The brief aimed at music publishers is bulkier and more detailed than the one intended for recording artists, and stresses the harmful business aspects and losses wreaked by the illegal activities of the pirates. Counterfeiting and bootlegging are also described as the two other forms of illicit activity in recording.

Publishers are informed that of the 140 members of the United Nations, 80 protect producers of

phonograms, but of these only 30 so far have adhered to the Phonograms Convention. Those 30 cover approximately 90 per cent of the present sales of the world's recording industry, and most of the remainder represent potential markets for either the legitimate industry or the pirates.

"If the legitimate industry wishes to be able to expand its interests to the developing world," the brief continues, "its first priority must be to mount a campaign for legislation protecting producers of phonograms against unauthorised reproduction."

The brief stresses that "piracy" is a misnomer when applied to the unauthorised reproduction of phonograms in the vast majority of the developing countries of Africa, the Arab world, and Asia. "Where there is no copyright or neighbouring rights protection for producers of phonograms in the legislation of a country, making copies of records and selling them is no offence, and cannot be called piracy."

The IFPI will circulate the briefs to

"as many as possible", according to anti-piracy director David Gibbins.

"Where artists are concerned, we've asked our national groups to identify those who are suffering most from piracy. In the case of music publishers and songwriters, we will approach them individually and through their professional associations all around the world."

The IFPI's total anti-piracy budget at present is about \$700,000 (£391,061), the bulk of which is provided by the recording industry.

"There is just not enough money to do all that has to be done," said Gibbins. "At present, we are compelled to pass up many opportunities for action for lack of money."

"We think it is right to ask artists, songwriters and publishers to contribute to the effort and to help finance the campaign, which we believe can bring success in many parts of the world."

Benjie & Woyda back at the top at PRT Records

LORD GRADE has acted to assure the future of ACC's record company subsidiary PRT Records by bringing back its former chairman Louis Benjamin as non-executive caretaker and one-time managing director Walter Woyda as executive in charge.

Both continue in their present positions as chairman of Stoll Moss Theatres and managing director of Precision Video respectively.

The future of PRT Records has been something of an enigma since its managing director Derek Honey and general manager Trevor Eyles quit the company in June and it was suggested that PRT would become a distribution-only operation with some sort of new creative music company being set up.

Last week's move by Grade means that the record company now has representation on the main board of ACC indicating that the

parent company fully intends to develop its potential.

Benjamin would not be drawn on his new plans: "There will be no policy changes, we are just getting the restructuring together," he said. "We want to give the company shape and leadership and establish some clarity."

Marley warning

THE MECHANICAL Copyright Protection Society has warned importers not to handle three albums by Bob Marley & The Wailers on the Splash label.

The MCPS states that the LPs have been manufactured in Canada without the authorisation of the original copyright owner, and no licences have been granted. The albums are Soul Revolution (Splash SB030), Shakedown (SH 8002) and Blackout (SH 8034).



Johnny Mathis:
25th Anniversary
— see pp35-39

Pinnacle sales
conference
— see p. 7

THE POLICE



NEW ALBUM GHOST IN THE MACHINE



ALBUM: AMLK 63730 HIGH QUALITY CHROMDIOXID CASSETTE: CKM 63730

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EMI International outlines world plans

EMI RECORDS last year became EMI Music's largest single repertoire source by sales volume, accounting for over a quarter of all sales outside the UK and the US.

EMIR (UK) international operations director Richard Lyttelton disclosed this fact during his welcoming address to 60 delegates from 40 countries at last week's EMI Records International Division conference at the Selsdon Park Hotel near Croydon. It was the largest attendance ever for the division's annual get-together.

The theme of the conference was Record Breakers, and Lyttelton emphasised that breaking records is "the very essence of our business" in establishing new artists and building catalogue for the future.

He stated that Sheena Easton is now a worldwide star with sales of

over one million albums and four million singles. Queen took South America by storm earlier this year, and occupied all Top 10 chart places simultaneously in Argentina. Cliff Richard's worldwide sales tally is now 20m units, and Iron Maiden have sold over a million albums on the strength of their international Killer Tour.

European marketing manager Allasonne Lewis and international marketing manager Angus Margerison presented recording, touring and release plans for the bulk of the EMIR (UK) roster. Sheena Easton will tour Japan and make promotional appearances in the US and Europe, with a second single from her current album due out this month.

Whitesnake will play European dates later this year, and a new LP is due early next year. Whitesnake keyboard player Jon Lord makes his

solo album debut early next year also. Cliff Richard's new single will be Daddy's Home, and he will be touring the UK this year and Australia, south-east Asia and the US early in 1982. Others with international touring plans are Iron Maiden, Stranglers, Classix Nouveaux and Gang Of Four.

International repertoire manager Mike Heatley gave details on Olivia Newton-John's forthcoming activities, including the release of her Physical album this month. Kraftwerk, currently touring the Far East and Australia, will have a new album out early next year, and Paul McCartney is completing his new LP, recorded in Montserrat and London with producer George Martin, and featuring Stevie Wonder and Ringo Starr.

International sales manager Norman Bates drew attention to product available for export sales.

Edited
by
JIM EVANS

Music Deals

Orange Juice sign to Polydor

SCOTTISH BAND Orange Juice have signed to Polydor Records. Previously with their own independent label, Postcard, they release their debut single, L.O.V.E. . . . love, on October 9 in both 7" and 12" versions in special sleeves. The band will retain use of their Postcard Logo on all releases. An album, already completed, will be available later this year and British dates are currently being scheduled for the end of November.

CYDRIC MYTON, lead singer with The Congos, has signed a long-term worldwide deal with Arista Records. All his product will be issued on the Beat's label, Go-Feet. His first single, Can't Take It Away is available in both 7" and 12" formats. An album, Face The Music, is scheduled for early October release.

BLUE INC Records has concluded a deal with US disc jockey Mike Thomas and the Golden Pyramid label for British release of Do It Any Way You Wanna which has been selling well on import. It will now be available in both 7" and 12" through Pinnacle.

ASHFORD & SIMPSON — recording artist/songwriters and producers — have signed an exclusive, long-term, worldwide recording agreement with Capitol Records. Details of the duo's first album release on Capitol will be announced shortly.

ATOMIC ROOSTER have signed to Polydor and a single, Play It Again (POSP 334 and POSPX 334) is released on October 2. They play a UK tour this autumn and an album will be out in the New Year.

STAGE COACH Records has switched its distribution from Pinnacle to PRT and among first releases under the new deal will be records by Ray Dorset and Mungo Jerry and The Troggs.

ELAINE PAIGE, former star of Evita and currently of the Andrew Lloyd Webber musical Cats, has signed to WEA — so renewing her association with MD Charles Levison and A&R chief Tarquin Gotch, who were involved in signing her to her previous label, Arista.

JUDIE TZUKE has signed a worldwide recording and publishing deal with Chrysalis, and will start recording a new album in November, for a Spring 1982 release. Judie's co-writer, Mike Paxman, has also signed to Chrysalis Music.

RIALTO RECORDS has ended its licensing arrangement with PRT and signed a distribution deal with Pinnacle. Comments Rialto director Nick Heath, "When our arrangement with PRT ended, there were several options open to us, but as we have always exercised a large amount of autonomy as a licensed label, the logical step was to consolidate our belief in Rialto and re-launch the company as an innovative independent." All marketing and dealer liaison will be handled by the Liaison and Promotion Co.



HAIRCUT ONE Hundred have signed a long-term worldwide deal with Arista Records. Their product will be released on their own Haircut One Hundred label, and the first single, Favourite Shirts/Boat Party, is released this week. It is available in both 7" (CLIP 1) and an extended 12" form (CLIP 121). Both versions come in special pink and blue bags and are being backed with extensive music press advertising, fly-posting and badges.

Pictured from left to right: Carl Adams (Manager Haircut One Hundred) Nick Heyward (vocalist, guitarist Haircut One Hundred), Andy Murray (product manager Haircut One Hundred), Simon Potts (Head of A&R Arista/Ariola), Graham Jones (lead guitarist Haircut One Hundred), Andrew Pryor (managing director Arista/Ariola) Les Nemes (bass guitarist Haircut One Hundred).

Youngblood sticks with country music

YOUNGBLOOD RECORDS which charted last year with Hoyt Axton's single, Della And The Dealer, has signed a new distribution deal with PRT and is concentrating on country music.

"Country is the music of the Eighties" says label owner Jan Olofsson. "It is Youngblood's intention to be a major contributor to this market. It is no longer a music purely for country music fans. Today, it covers many different facets of the spectrum — from rock to easy listening and pop — and is being featured constantly in many different areas of the media. I feel that Youngblood's initial releases match up to the music's many different audiences."

Current singles releases, to be followed by album product in October, are: Hoyt Axton's Everybody's Going On The Road (YB 120), Ray Price's Diamonds In The Stars (YB 121), Steven Fromholz & Willie Nelson's Hondo's Song (YB 122) and Stu Stevens' Remember Me At Sunrise (YB 123).

Magnum Force signs with PRT

MAGNUM FORCE Records has concluded a manufacturing and distribution agreement with PRT. The new agreement is effective from October 1 and includes all Magnum Force catalogue material. First releases through PRT, set for October 9, will be the Link Wray album, Live At The Paradise (MFLP 008), produced by Richard Gottehrer, and a re-release of a long-deleted Gene Vincent album now entitled The Bop They Couldn't Stop (MFLP 007). Completing the initial release list will be an EP Breathless entitled Sock-Hop Boppin' (MFEP 005).

Further pre-Christmas releases from Magnum Force will include 10" albums from Warren Smith, Charlie Gracie and Sonny Fisher, 12" albums from The Strollers and Johnny and the Roccas, plus further material from Shakin' Stevens.

The newsingle from

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NEWS

Stiff starts it's autumn push

STIFF'S AUTUMN campaign starts this week with the release of the new Madness album, Seven, backed with extensive advertising and promotion. The album campaign will be helped by the band's 33-date UK tour starting on October 8, and by the release of their film, Take It Or Leave It (A) on October 14. An official Madness Nutty Film Book will accompany the film.

October also sees the release of new singles by Department S, The Belle Stars, Tenpole Tudor and Any Trouble. November's plans include a solo album from sax player Davey Payne and a Jona Lewie single — Lewie's first album for three years will follow, with each track being produced by a different producer. Alvin Stardust, currently in the chart



with Pretend, will release his second Stiff single.

A greatest hits LP from Ian Dury (now signed to Polydor) will be released in December. Another compilation, a motorway cassette only release will be out on Stiff in November, "designed to shorten the gap between Watford Gap and Leicester Forest East Services; it will feature many of the gems from Stiff's five year history."



STUART SCULLY, Music For Pleasure's salesman for the Manchester area, now has the accolade of also being "salesman of the year" following a disc award presentation at the budget company's recent annual sales conference.

Manilow tickets sold with LPs

CAPITALISING ON the expected scarcity of tickets for Barry Manilow's UK concerts next January, Arista and HMV Shops are co-operating in a joint campaign offering HMV customers buying the new Manilow LP, If I Should Love Again, the chance to purchase a pair of tickets for a concert.

Exploiting the situation to the full, HMV will be putting the tickets on sale at 9.30am this Thursday (1), which is also the release date of the album, thereby almost certainly creating overnight queues of dedicated fans.



RICHARD GILLINSON has resigned as general manager of the Martin-Coulter group of publishing companies after seven years to form Lionheart Music, a new publishing and production company. The administration of the enterprise will be in the hands of Frank Coachworth of Mautoglade, and Hugh Phillimore will look after talent exploitation. Lionheart's address is 32 Maddox Street, London W1R 9PE. Tel: 01-499 0567).

SEVERAL NEW appointments at PRT Records. On the promotion side, Douglas Keen comes in, reporting to Matt Haywood. In the sales force, Gary Corbett takes over the Midlands, Geoff Bagley the South East and Russell Fraser covers North London. All three report to sales manager Tony Smith . . . Peter Harvey has resigned as editor of Disco International in favour of freelance journalism. Editorial director Jerry Gilbert resumes the editorship of the disco trade monthly. Harvey is contactable on 01-258 0418 . . . Following the departure of Laurie Hall to CIC Video as managing director, Oliver Drake has been appointed contracts executive of MCA Records. He will also be actively involved in third-party licensing and catalogue exploitation in secondary markets . . . Tellydisc sales director Brian Berg reports to group chairman Charles Vere Nicholl, not Dennis Knowles as reported last week . . . Phillip Rowley from commercial manager A&R EMI Records to manager finance and administration programme division Thorn/EMI video programmes . . . Julia Marcus, who has previously worked in the press office at Chrysalis Records, to the music division of Dennis Davidson Associates.

AUDIO FIDELITY has moved to 2 Brunswick Mews, London W1. Tel: 01-262 5503/4/5.

ARMAGEDDON RECORDS has moved to new offices and warehouse at 452 Fulham Road, London SW6 1BY. Tel: 01-381 1393.

Moves..

ALL DEPARTMENTS of PolyGram Leisure and PolyGram Classics have now completed the move from Stratford Place (where they have been housed since the fire at the St George Street offices) to the Cortauld building in Hanover Square.

Until the rebuilding of 15 St George Street is complete they will share a floor with Phonogram International Classics, and personal callers should go to 18 Hanover Square, London W1.

The postal address for PolyGram Leisure and PolyGram Classics remains the St George Street one, and the telephone number is 01-499 0422.

NOON MUSIC has a new telephone number as from this week. Terry Noon may be contacted on 01-988 6695.

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NEWS

Italy and China move on piracy

NEW MOVES to combat piracy in Italy and the People's Republic of China have been revealed by David Gibbins, director of anti-piracy operations at the IFPI.

The Italian Government has passed "a tough new law", designed to strengthen action against Italy's serious piracy problem. New penalties are provided for making and dealing in unauthorised copies of sound recordings, with convicted pirates facing prison sentences from three months to three years and fines from 500,000 lira (£237) to 6m lira (£2,840). In aggravated cases, the minimum sentence is one year's imprisonment and a fine of 1m lira (£474).

Dr Guido Rignano, president of the Italian group of the IFPI, declares that the passing of this law has already had a deterrent effect on some pirate operations, which have closed down.

In China, an official of the Guangdong (Canton) provincial government has announced the formation of a special copyright division to deal with piracy matters. The government has prohibited the piracy of Hong Kong, Macao, Taiwan and other foreign sound recordings.

The directive stipulates that there must be no duplication or trade in pirated copies of these recordings.

APRS backs the tape levy

THE ASSOCIATION of Professional Recording Studios has decided to continue to support the record industry's calls for a blank tape levy and member recording studios and studio equipment manufacturers are to be encouraged to write to their MPs backing the BPI's arguments.

However, support from APRS committee members has been qualified, and some criticisms of the record industry have been aired.

"The record companies had a monopoly of software for a long time, until someone else opened a shop down the road — and that someone happened to be the public," commented Surrey University audio expert David Pickett. "People do not feel it is morally wrong to copy records onto blank tape, and it is only when they are offered good enough, cheap enough, product by the record companies that they will buy it."

Robert Hine, of BASF, suggested that the record manufacturers should take greater advantage of the

higher quality tapes now being developed and manufactured. "The public would buy fewer blank cassettes for home taping if pre-recorded tapes were better," he asserted.

Committee members from both studios and equipment companies agreed that "it is technically impossible to apply a foolproof spoiler signal"; and while it would be possible to achieve a signal which would render about 90 per cent of recorded material uncopyable, without affecting programme content, "there would almost certainly be an anti-spoiler box on the market straightaway".

Chairman Peter Harris felt that coming improvements in quality sound reproduction would make professional recordings more attractive to the public. "The compact digital disc will take over within the next 10 years," he predicted.

He asked: "Is supporting the levy on blank tape to the benefit of APRS members?" The committee agreed that on balance the studio business would benefit indirectly from any levy which would help the record business.

Capital buys audio cartoon strip from the 'Not' men

TALKBACK, THE production house set up by Not The Nine O'Clock News men Griff Rhys-Jones and Mel Smith, has sold "an audio cartoon strip" to Capital Radio as its first venture into independent programme making for the ILR network.

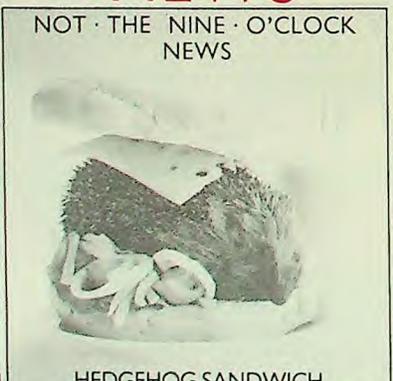
The series of five-minute comedy programmes is called Tales From The Crypt, and after hearing pilots Capital has bought 75-minutes-worth of programmes. Rhys-Jones and Smith have written the series and will be joined for the recordings by Andrew Sachs. The shows will be taped before a live audience.

Talkback has been joined by Peter Brown, who until last week partnered Harvey Goldsmith in AMP — managing Pamela Stephenson and Billy Connolly. He has come in as MD as the production company is branching out into making more radio commercials, radio shows, and planning to go into video production.

Black hit to Magnet

TREVOR WALTERS' black music chart hit Love Me Tonight has been picked up by Magnet Records and is being rush released as a 12" version (12 MAG 198) and the 7" version (7" MAG 198) will be ready next Friday (9). The record was previously available on ITAL (ITD 004).

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BBC stays with PRT for P&D

BBC RECORDS is a re-signing its distribution deal with PRT for a further two years when its present five-year agreement comes to an end this month.

"We have spent the last three months in discussion with PRT, and other distributors, and we have been impressed by PRT's streamlining measures and by its determination for the future," said BBC Records head Alan Bilyard.

"During our period with PRT our turnover has increased by over 400 per cent and even though they are no longer pressing themselves we have been given manufacturing guarantees via Damont so we have every confidence in re-signing."

Let battle commence . . .

A TOTAL of 84 amateur and semi-professional bands have been selected to take part in the second Battle Of The Bands competition which starts next Tuesday (6) with 14 regional heats. Semi finals will take place in Manchester (November 8) and London (November 12).

The winning band will have an album recorded and released by RCA Records and the 14 regional heat winners will be featured on a studio-recorded compilation LP.



THERE SHOULD really be 100 candles on the cake celebrating the centenary of the MPA being cut by MPA president Ron White in the early hours of Thursday morning at the Tin Pan Alley Ball last week. Money raised by the event will this year go to finance the training of a therapist by the Nordoff-Robbins Music Therapy Centre and the award will be known as the MPA Centenary Scholarship.

MCA adopts dealer prices

MCA HAS abolished recommended retail prices, and the following dealer prices will operate from October 1: Standard albums and cassettes will remain at £3.04 and 12" singles at £1.21, while in the mid-price range, single albums and cassettes will be £1.82. 7" singles are increased to £0.79p. Dealers are currently being notified via the sales force and CBS mailout.

Cast label into movies

THE SPECIALIST cast album label That's Entertainment is moving into film soundtrack albums and its first release is the music from Escape From New York which opened this week. Forthcoming releases will include the soundtracks from Eye Of The Needle, Prince Of The City and True Confessions. Distribution is via Conifer and Studio Imports.

CX decoder licensed

NEW YORK: CBS has licensed AEG-Telefunken to manufacture and market CX decoders worldwide. Telefunken is the first European audio hardware company to license the noise reduction process and expects to include CX circuitry in future stereo equipment lines.

New sale of the century

AS A follow-up to last year's Sale of the Century at Abbey Road Studios (at which items of Beatles' memorabilia drew crowds of buyers and strong media interest) the Jackson Music Group is planning another large three-day sale of studio equipment, film and video equipment, and musical instruments.

This will be held at the Production Village in Cricklewood, on October 14, 15 and 16. As well as displaying all the items sent in for auction, Jackson Music intends to arrange fully operational studio set-ups so that customers can try out equipment.



Airplay frequency chart

24	(20)	POLICE: Invisible Sun
18	(12)	MADNESS: Shut Up
17	(18)	ALVIN STARDUST: Pretend
17	(17)	GODLEY & CREME: Under Your Thumb
16	(14)	DEPECHE MODE: Just can't Get Enough
15	(9)	ELVIS COSTELLO: Good Year For The Roses
15	(13)	SOFT CELL: Tainted Love
14	(18)	ORCH: MANOEUVRES IN DARK: Souvenir
13	(21)	ADAM & THE ANTS: Prince Charming
13	(7)	STAR SOUND: Stars On 45, Vol. 3
12	(13)	CLIFF RICHARD: Wired For Sound
12	(11)	ROSS/RICHIE: Endless Love
12	(16)	TEARDROP EXPLODES: Passionate Friend
11	(5)	STEWART/GASKIN: It's My Party
11	(-)	FOUR TOPS: When She Was My Girl
11	(9)	GIDEA PARK: Seasons Of Gold
11	(-)	JAPAN: Quiet Life
10	(-)	ROBERTSON/BELL: Hold Me
10	(5)	GARY GLITTER: Then She Kissed Me
10	(8)	HI-GLOSS: You'll Never Know
10	(7)	IMAGINATION: In And Out Of Love
10	(18)	LINK: So This Is Romance
10	(12)	OTTAWAN: Hands Up
10	(12)	POINTER SISTERS: Slow Hand
10	(12)	ROLLING STONES: Start Me Up
10	(-)	SHEENA EASTON: Just Another Broken Heart
9	(9)	BEE GEES: He's A Liar
9	(9)	DOLLAR: Hand Held In Black & White
9	(-)	HAZEL O'CONNOR: Hanging Around
8	(-)	DEVO: Through Being Cool
8	(5)	GO-GO'S: Our Lips Are Sealed
8	(11)	HEAVEN 17: Play To Win
8	(9)	THOMAS DOLBY: Europa & The Pirate Twins
8	(-)	TOYAH: Thunder In The Mountains
7	(-)	CRUSADERS/COCKER: I'm Standing Here Today
7	(-)	DIRE STRAITS: Tunnel Of Love
7	(-)	OLIVIA NEWTON-JOHN: Physical
7	(8)	PACK: Muchas Gracias
7	(7)	TWEETS: Birdie Song
6	(-)	BEGGAR & CO.: Mule Chant No. 2
6	(-)	LANDSCAPE: European Man
6	(-)	NAZARETH: Morning Dew
6	(6)	RICKIE LEE JONES: Woody & Dutch
6	(8)	SLADE: Lock Up Your Daughters
6	(6)	THIS YEAR'S BLONDE: Platinum Pop
5	(-)	ALTERED IMAGES: Happy Birthday
5	(5)	BILLY JOEL: Say Goodbye To Hollywood
5	(-)	BILLY SQUIER: The Stroke
5	(-)	DONALD BYRD: Love Has Come Around
5	(11)	DONKEES: Listen To Your Radio
5	(-)	FOREIGNER: Juke Box Hero
5	(-)	FLOCK OF SEAGULLS: Telecommunication
5	(-)	INMATES: Me & The Boys
5	(9)	JOAN ARMATRADING: I'm Lucky
5	(-)	RACEY: Little Darlin'
5	(7)	SMITH/SWEET: Everlasting Love
5	(8)	SECRET AFFAIR: Do You Know
5	(-)	SUGAR MINOTT: Never My Love

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

Thomas Dolby

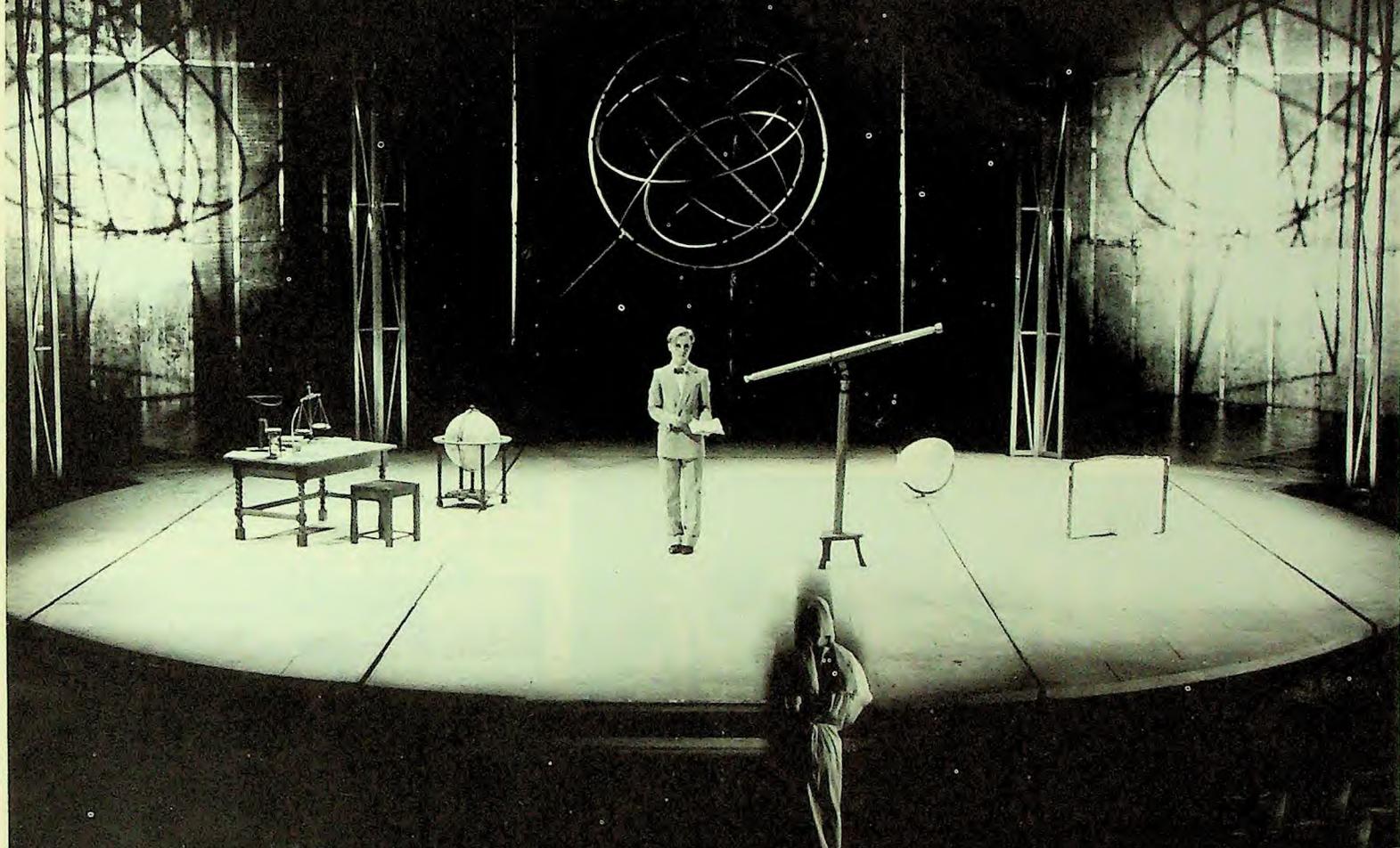
Born Cairo, October 1958

Occupation Composer, Inventor, Computer Programmer

Distinguishing features Poor eyesight, Absent mind

Future Preparing extraordinary one-man stagershow using computer-generated music and video-montage techniques.

Past Studied Meteorology and Projectionism, Self-taught musician and vocalist. Started building synthesisers 1976, Toured with hand-built PA system for The Members, The Fall, The Passions. Formed Bruce Woolley and the Camera Club Jan. 1979. Toured UK and USA. Joined the Lene Lovich Group Sept. 1980, Wrote Lovich hit single 'New Toy' In 1981 has contributed to albums by 'M', Joan Armatrading and Foreigner.



New single

Europa and the Pirate Twins
 c/w Therapy/Growth

12" version with bonus track 'Leipzig'

R6051

EMI

NEWS EXTRA



A FAMILY contingent attended the Newcastle event from the Music Box, Blyden, a two-shop family business affair. The family's name is Smith, and (from left) they are Hedley, Corbett, Liz and Jim. The shops sell records, tapes (blank and pre-recorded), and sports equipment, and the Smiths are "thinking about video". "I think this Dealer Tour is a marvellous idea," said Jim Smith. "The business needs more effort put into it, and this is ideal."

On camera RECORD/VIDEO DEALER TOUR '81

WINDOWS NEWCASTLE manager Brian Mewson breaks from a pint and a talk with PolyGram catalogue sales manager Ralph Smedley for the benefit of the camera (right).



A CLUSTER around the Guild Home Video stand, comprising (from left) D. McLoughlin (Metro Electric, a Wallsend video and TV business), Sheila Craig (Guild Home Video), Ron Povey (Metro Electric), Bob Dodds and Peter Johnson (Guild Home Video), and C.H. Liew (Metro Electric).



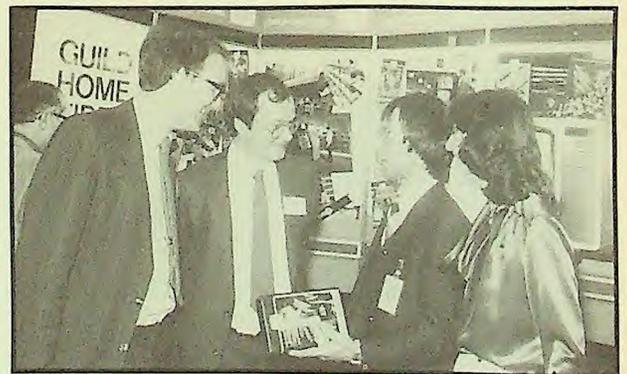
A MIXTURE of business talking and posing from (l to r) Spartan area sales rep Dave Roe, Virgin Records Retail manageress Irene Foster, Virgin Records Retail buyer Linda McParlin, and Spartan sales manager Les Tomlin. Said Tomlin: "This Tour is very professionally done, of high standard and very worthwhile to us."

RIGHT: FORMER RADIO Clyde programme chief Andy Park (centre) may be working all hours in his new London-based job at Channel Four TV, but he attended the Glasgow date of the MW Dealer Tour in search of old friends and maybe some programme ideas. With him (from left) are Michael Ross (Solomon & Peres), Colin Finn (Ariola), MW publishing director Peter Wilkinson, and Robin Taylor (Audio Fidelity Records).



TALKING ABOUT video were (from left) Radio Clyde producer Peter Shipton, Denise Mann (New Market Tapes), Jim Scobie (proprietor of East Kilbride's Impulse record shop), Wynd-Up sales director Leslie O'Meara, B.J. Patchett (another Wynd-Up director), Dennis Hartley (Wynd-Up Video), Fiona Simpson (Pace Minerva Posters), Susan Bond (Lismor Recording), and Glasgow promoter Allen Mawn (Marvel Music).

BELOW: AT THE Guild Home Video stand at Birmingham are (left) Chris Laughton and Paul Mooney of W.H. Smith in Redditch, talking to GHV's sales and marketing manager Don Unger, and sales administrator Louise Geeves.



STEVE ASH of Video Forms temporarily stops trying to persuade Angela Littlejohn (left) and Elaine Connolly of Littlewoods in Kirkcaldy to buy his product in order to join the smiles for the camera.



A MEETING of dealers and wholesalers at the Clyde Factors stand, with (from left) Robert Tough (Road Runner Records), Sinclair Mackay (Clyde Factors), David McCarrison (Impulse), William Anderson (Road Runner), Donald MacBride (Impulse), and Clyde Factors sales director Doug Johnston.

Sales conferences '81

No complacency at Pinnacle

WHILE CONGRATULATING the Pinnacle sales force on its achievements in the past year in providing "an independent national distribution service which cannot be equalled", chairman and managing director T F Scully added that they must not become complacent and revealed details of "major expenditure" in areas of distribution, selling and marketing.

Having outlined the various increases in staff implemented over the past 12 months, Skully said: "We are also in a position whereby we can offer full manufacturing facilities to our labels and have already proved that we can obtain production capacity on their behalf to handle hit records."

"Our operation is fully-computerised and this facility will be expanded in March with the introduction of a new computer system which will enable the sales force reps to place orders direct onto the computer from hand-held terminals."



"The record division's warehousing area is to be doubled within our 40,000 square foot complex at Orpington. All these facilities will make for an even greater efficiency in the turnaround of retail orders."

Describing the product about to be presented to the delegates as "the most exciting range of releases in our history", Scully concluded: "Labels with imagination and drive who require their product to be marketed aggressively and professionally should be looking to be with Pinnacle."

Cherry Red issues Marc Bolan specials

CHERRY RED has rush-released a Marc Bolan picture disc of the current hit, *You Scare Me To Death*. It is available now from Pinnacle (catalogue number: P Cherry 29).

This week sees the release of an album of unreleased Bolan material, also entitled *You Scare Me To Death* (E Red 20). Each copy of the album contains a 40,000 word biography of Bolan written by producer Simon Napier-Bell and journalist Chris Welch, and a complete discography.

Cherry Red's Iain McNay believes this to be the first time that a record has been issued containing a full biography. The album is being backed with extensive advertising in the trade and consumer music press, and dealer streamers and posters are available.

Trojan budget drive

FOLLOWING THE success of its last two "limited period" campaigns, Trojan is embarking on its most extensive campaign yet.

With the aid of the Pinnacle sales force, Trojan is reducing a dozen of its top-selling full-price albums to £2.15, thereby giving dealers the opportunity to take the full 45 per cent dealer margin on an RRP of £4.49. The campaign will last from October 1 to December 31, and any dealer ordering a minimum of 25 albums in one order is entitled to a free copy of 20 Reggae Blockbusters (TRLS 176).

Each album featured in the campaign is the best-selling album from 12 of Trojan's top artists, including Big Youth, Toots and the Maytals, Sugar Minott, Mikey Dread, Dennis Brown, John Holt,

Ken Boothe, The Upsetters, Gregory Isaacs, The Heptones, Prince Far I and Desmond Dekker.

Other pre-Christmas plans include the re-issue on the Trojan label of early albums from Toots and the Maytals — *Funky Kingston* (TRLS 201) and *In The Dark* (TRLS 202) — neither of which has been easily available for a number of years, and a new Chris Lane compilation, *Melodica Melodies* (TRLS 200), set for early October release.

New albums recently signed and being rush-released for Christmas are *Unilateral Disarmament* (TRLS 203) by Ras Micheal and the Sons Of Negus, *Voice Of Thunder* (TRLS 204) by Prince Far I and a dub album from Prince Far I and his band The Arabs, entitled *Dub Encounter Chapter IV* (TRLS 205).

Three more from Ace

THERE ARE three new albums released on Ace this month. The *Sarg Story* (CH 36) is a compilation of Fifties rock 'n' roll and rockabilly from the archives of the Texas-based Sarg Records. The *Johnny Ace Memorial Album* (CH 40) has 14 tracks from the young R & B star who killed himself playing Russian roulette before he was due on stage on Christmas Day 1954. Bobby "Blue" Bland's *Woke Up Screaming* (CH 41) is a compilation of his earliest and toughest blues recordings, with three previously unreleased tracks.

More from the Pinnacle conference next week

His next No.1 Single

It's Raining'

out now in full colour picture bag.



Single 'It's Raining' EPC A 1643

Album: 'Shaky' EPC 10027
Cassette: EPC 40 10027

taken from the chart album 'Shaky'

VIDEO

MIDEM'82

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

UK
Zomba Music
K-tel International

France
Disc AZ
CBS

Belgium
Harry's

Canada
Canadian Independent
Rec Prod Ass Canadian Recording
Industry Association

Netherlands
Conamus Foundation

Spain
AEDEM

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

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

Two-way growth for Stylianou's Kace operation

ANOTHER FORMER business associate of Virgin's Richard Branson — Christopher Stylianou — is increasing his involvement in video, following the recent announcement of Nik Powell's imminent video mega-store.

Previously managing director of Caroline Exports Stylianou, is expanding his Kace company in both retail and overseas distribution. Kace opened its first video outlet at London's Marble Arch on the site of a former Virgin record store in July this year and plans to open two new West End shops before Christmas.

The shop — already supplying a wide range of UK system hardware, pre-recorded and blank cassettes — is branching out into triple standard equipment and providing customer service and delivery throughout Africa.

Commenting on Kace's expansion, Stylianou says: "We are currently on the look-out for films to license for world distribution, with the emphasis being on Africa."

"Our Nigerian operation should be in full swing by this time next year and I feel confident that the market there will explode in the same way as the record market did in 1975."

● Kace has just moved into new premises at 32 Avonmore Trading Estate, London W14 (Tel: 01-603 4588).



HVH invests in new offshoot

HOME VIDEO Holdings is using the funds raised from its share issue to invest a new company that will concentrate exclusively on the acquisition of product for international video release.

Known as Home Video Merchandisers the company is headed by former IPC Video MD Nigel Hawkes who also has a shareholding in Home Video Holdings.

Hawkes is presently negotiating the purchase for the UK market of what is described as "a heavyweight package" of US films.

Titles acquired by Hawkes will either be released via Home Video Productions, or offered to other software companies. Some titles may also be released on the Home Video Merchandisers label.

THE DIRECTORS of Home Video Holdings held a reception recently at St James Club, London, to launch their most recent acquisition, the Merchant Ivory collection of films which includes *The Europeans*.

Pictured (left) at the reception are (from left to right) John Hogarth (Enterprise Pictures), Anne Boyle (Enterprise Pictures), Robin Ellis (star of *The Europeans*), Ismail Merchant, Peter Abbey (managing director Home Video Holdings), Nigel Hawkes (managing director Home Video Merchandisers), James Ivory and Roz Graham (director Home Video Holdings).

Take a Picnic at Hanging Rock or a Long Weekend.

PICNIC AT HANGING ROCK VHS - 008 BETA 008B

Based on a true incident that occurred in Australia on St. Valentine's Day 1900 and which has remained unsolved to this day. A party of schoolgirls prepare for a picnic at the local beauty spot. Accompanying them are the Mathematics Mistress and the French Mistress.

A strange, eerie incident occurs and the party returns to the College without three of the girls and one of the Mistresses.

LONG WEEKEND VHS - 009 BETA 009B

Atmospheric horror thriller of an unhappy married couple, who spend a long weekend in a remote wooded spot by the sea. They immediately become a destructive force amidst the surrounding unspoiled wildlife, culminating in the brutal and thoughtless killing of several animals.

A series of 'accidents' unnerves the couple who gradually begin to feel that nature is fighting back.



Available from all good video wholesalers.



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When there are nearly a hundred records released each week things can begin to look a little murky . . . we make it a little easier to find that diamond in the mud.

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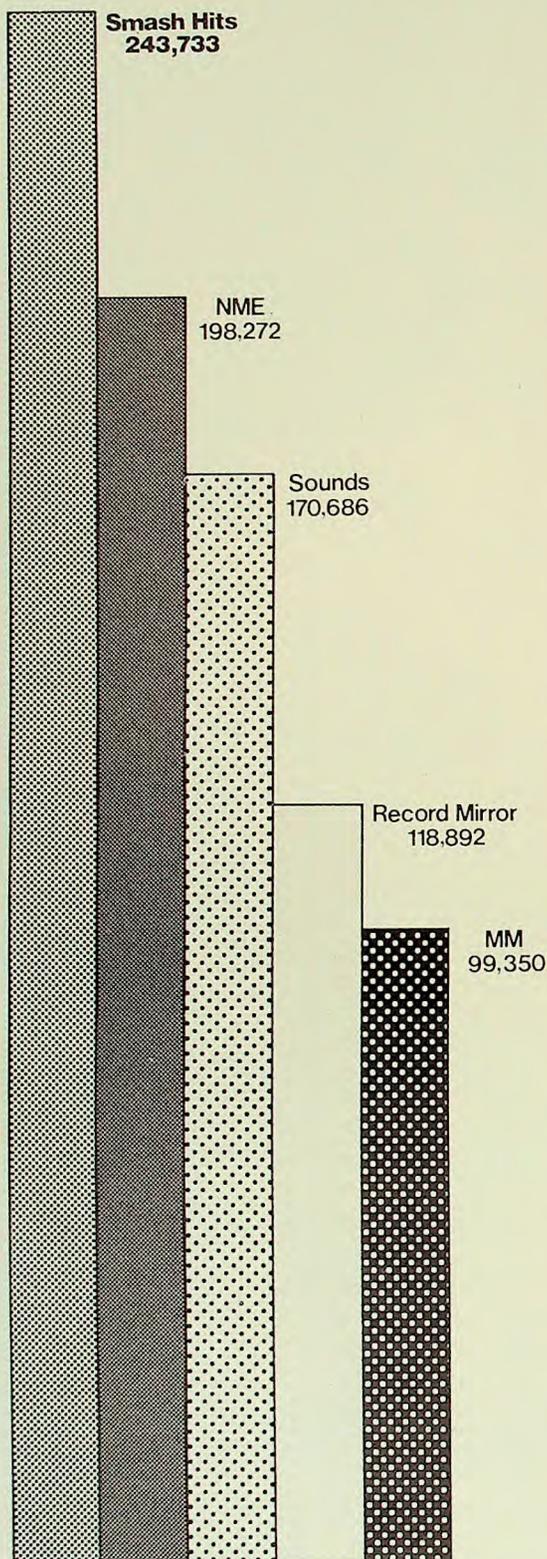


MARKETED BY THE LIAISON AND PROMOTION CO. TELEPHONE: 01-935 5988.
4 YEOMANS ROW, LONDON SW3. TELEPHONE: 01-584 2441.

Rialto Records. THE NEW INDEPENDENT . . . IN OUR CASE ALL THAT GLITTERS COULD VERY WELL BE GOLD.

SMASH HITS

The high-rise music magazine



Graph shows average sale per issue January-June 1981 as supplied by the Audit Bureau of Circulations, the only authority able to supply reliable and comparable circulation figures.

Teenagers make the Hits
Hit 'em where they live.

SMASH HITS 52/55 Carnaby St., London W1 439-8801.

RETAILING

Polydor man turned dealer



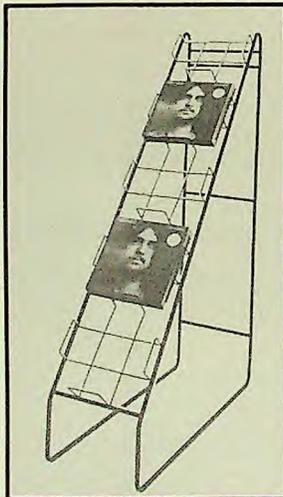
FRESH AIR was what tempted Mike McGowan away from Polydor's offices in the fume-filled heart of London but as he was able to tell some of his old colleagues at the Bristol Dealer Tour venue — he is making a lot more than that these days as a record retailer.

A year ago he opened a record shop in Torquay, Devon; that first small shop was followed by a second, larger one (at 28 Fleet Street, Torquay) and McGowan is now planning to open a third, in Newton Abbott. He is also going into video rental, having found trade through a concession so brisk when he tried it out.

The one-time Polydor production man is happy to report that life on the trade side of the business suits him fine — and so does the sea air.

McGowan is pictured here flanked by two of the industry's most persuasive talkers — Robert Lemon, general manager of Bronze Records; and John Pearson, Polydor marketing services manager.

Virgin-style fittings available

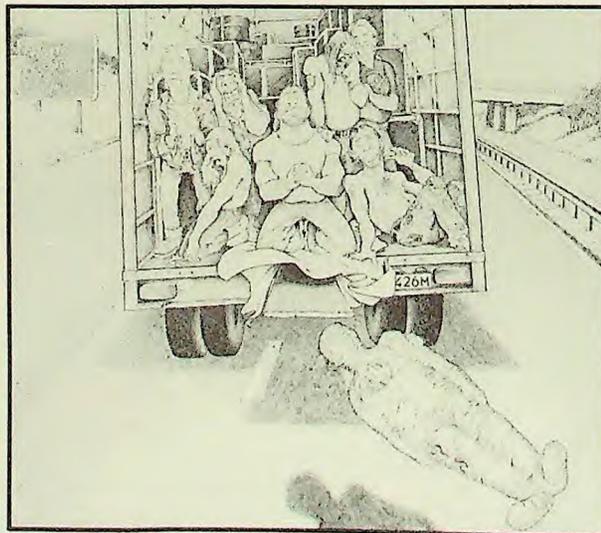


THE DISTINCTIVE wire shopfittings which have until now been exclusive to Virgin shops, are to be made available to the trade generally — as a result of an arrangement between the manufacturers and Virgin Records.

In the past few years a number of dealers and would-be dealers have called MW to ask where they could obtain Virgin-style shopfittings.

Made by Norank, they are intended to be assembled and installed by shop staff. Virgin has produced a 12-page booklet, illustrating the range of Norank 2 "budget" fittings (Virgin's own exclusive version being Norank 1). The booklet can be obtained from Norank Sales Dept AT, at the Caroline Export address — 56 Standard Road, London NW10. For more information call 01-961 2919.

Pictured here is the Norank five tier album dumper, which holds and displays up to 125 LPs.



GODLEY & CREME's idea of A Roadie's Funeral.

Edited by TERRI ANDERSON



Pop Quiz book

—agony for experts

WHATEVER YOU feel about BBC TV's Pop Quiz as a piece of televisual art there is no denying that everyone with an interest in pop music finds any opportunity to air their knowledge irresistible; the resulting discussions, arguments, bets and temporary feuds are generally much enjoyed.

The Elm Tree Books publication of Mike Read's *Rock and Pop Quiz Book* (as a Sphere paperback, RRP £1.50, on September 10) should help fuel interest in trivial detail, and looks like a very good extra stock line for the coming Christmas season.

The questions are quite often harder, more varied, and less insulting to the intelligence, than they are on the TV version; they have to make up in ingenuity what the printed word lacks by way of being able to play you snippets of music.

Bravely facing the often-justified complaint that DJs are devoid of any knowledge which is actually useful, Read describes the book as "a collection of mini O-Levels in pop which won't qualify you for anything".

Tried out at MW it took the agonised combined efforts of half a dozen experienced music journalists to answer some of the questions (and then only by the skin of their teeth sometimes). Indie record dealers would, of course, do better. And some of your customers would do better still.

Elm Tree Books is based at Garden House, 57-59 Long Acre, London WC2 9LJZ.

Godley & Creme's nasty collection

THE INTRO to this book describes it as being a collection of the "superfluous incongruities" which the authors' publishers declined to print as part of the full "memoir". Hence the sub-title to Lol Creme and Kevin Godley's *The Fun Starts Here — Out-Takes From A Rock Memoir*.

On the whole it is not hard to see the publishers' point, since most of the drawings are decidedly rude and occasionally potentially libellous. But they are also brilliant examples of the art form which fuses sketching and caricature to produce wickedly funny, wildly exaggerated, but finely-observed scenes from the life of their pop-singing anti-hero.

The drawings are so detailed, so good, that this is not the kind of putdownable picture book which often does not justify its cover price.

The text is a light side order for the main dish, and being out-takes the narrative can hardly be accused of making a coherent story. It is a little like reading a Double-X certificate, illustrated handbook for nasty schoolboys who have every intention of staying that way when they grow up.

The enormous combined talent of Godley and Creme — with 10cc and in recent years alone — is already well-known and commercially successful on record. This reminder that they are able to put their cynically amused view of life into pictures as well as words should find a receptive market.

● *The Fun Starts Here*, by Lol Creme and Kevin Godley, published by Arrow Books, 3 Fitzroy Square, London W1P 6JD.

THE POLICE

Ghost in the Machine

GHOST IN THE MACHINE



ALBUM: AMLK 63730 CHROMDIOXID CASSETTE CKM 63730

PUBLISHING

PRS income up despite slump

RECESSION HAS not noticeably affected the Performing Right Society, judging by facts and figures contained in the fifth edition of its yearbook.

Public performance and broadcasting fees collected in 1980 for its songwriter and music publisher members totalled a record £39.3m, an increase of £6.3m (19 per cent) on the 1979 results.

The PRS acknowledges that part of the increased income is attributable to inflation, but claims that "a substantial portion" of the extra revenue is essentially due to a more efficient system, plus a strengthening of the PRS field force in the UK and Ireland.

On-the-spot licences issued by the field force in 1980 rose by 14 per cent to nearly 10,500, and revenue from users of background music in public premises has grown by 77 per cent in the last three years.

Total domestic licence income climbed by 28 per cent to £26.8m last year. The largest share of income for the 13,000 PRS members and 42 affiliated foreign societies came from UK and Irish broadcasting, a total of £16.4m or 42 per cent of the grand total.

Revenue from public performances in the UK and Ireland reached £10.5m (27 per cent), and income from overseas music users of PRS members' copyrights amounted to £9.8m (25 per cent).

That overseas total marked a decline compared with £10.3m in 1979, the first drop in many years. The PRS explains that this is not due to any fall in the popularity of UK songs abroad, but to a combination of a strong pound sterling last year and a change in payment procedure of one of the main US licensing organisations.

US receipts were down 18.7 per cent from £3.4m in 1979 to £2.8m last year, and allocations to the US from the PRS rose by 13.3 per cent from £4.3m in 1979 to £4.9m. Altogether, the excess of receipts from overseas societies over allocations abroad totalled £2.8m, a decline of 31.3 per cent from the 1979 figure of £4.15m.

The fall in overseas income meant that the administration expenses of the PRS rose from just under 15 per cent of total revenue in 1979 to 16.2 per cent in 1980. Total administration costs rose 28.7 per cent at £6.4m, but the PRS points out that "the increase is on a par with the rise in gross domestic revenue".

The net total for distribution to members and affiliated societies after various minor deductions was £32.5m compared with the 1979 figure of £27.8m. PRS membership increased during 1980 by 851 to 13,462, of which 10,402 are composers and lyricists, 1,900 music publishers, 23 copyright owners, and 1,137 successors to deceased writer members.



HUANG CHUNG, newly signed to Arista, have reached a long-term worldwide publishing agreement with Warner Bros Music. Seen above celebrating with some huang fu are, from left, Hog Robinson, Nick de Sprig, band manager Ged Doherty, Darren Darwin, Jack Hues, and WB Music professional manager Peter Reichardt (feet off the ground).

Ditchburn's library grows

THE DITCHBURN Organisation has added a special series of original artist recordings to its background music library.

The series follows what Ditchburn terms "pioneering discussions" which it began in 1980 with several major record companies and relevant agreements concluded with the Musicians Union and Phonographic Performance Ltd.

Recordings made by what Ditchburn describes as "a host of top flight artists and orchestras" are available in four-hour cartridge programmes "designed to appeal to the widest range of commercial music users".

Paramor signs ex-Wings man

STEVE HOLLY, formerly drummer with Wings, has signed a long-term songwriting contract with David Paramor Publishing. One of his compositions will be recorded soon in the US by Phil Spector, and Holly is spending October in France recording a new album with Elton John.

Paramor Publishing has also acquired the rights to two titles co-written by Lee Kerslake featured on the Blizzard Of Oz LP. Kerslake has now rejoined Uriah Heep.

Paramor Incorporated Publishing has set a worldwide administration pact with Barry McCloud's McCloud Seven Music and JAB Music.

MUSIC SALES has reached an agreement with Midas Books, whereby the latter's *Composers - Their Lives & Times* series will become available in soft-cover editions for mass marketing to music shops, book shops and libraries.

Initially, Music Sales will issue 20 titles, including volumes on Beethoven, Bach, Brahms and Chopin. An additional five titles will appear annually over the next five years.

TOKYO: The Yamaha Music Foundation's first International Original Concert (IOC) will be staged here at the Yubin Chokin Hall on November 21 and 22. Supported by the Japanese Ministry of Foreign Affairs and Culture Agency, the Tokyo

News in brief...

Metropolitan Government and the Japan Broadcasting Association (NHK), the concert's aim is to provide an opportunity for composers worldwide to perform their own works.

The first concert in the series attracted 422 compositions from 35 countries, including 147 of local origin. Entries spanned the "gamut of musical experience", according to Yamaha. The 16 finalists comprise 10 Japanese compositions, and one each from Austria, France, Holland, Rumania, Switzerland and the US.

Plans for the second IOC are already in hand.

ORIANA MUSIC, the company formed by Peter Felstead, has acquired worldwide representation of Dread At The Controls Music.

The latter was founded by Mikey Dread, and includes all his compositions and many copyrights released through the Dread At The Controls record label.

Dread is currently recording a new album in Jamaica.

HOLLYWOOD: Songfinders has been named the exclusive representative for the jingle and audio visual fields by the Creative Music Group.

Songfinders is a casting service for songs which acts as liaison between in-house and ad agency producers and sources of musical material.

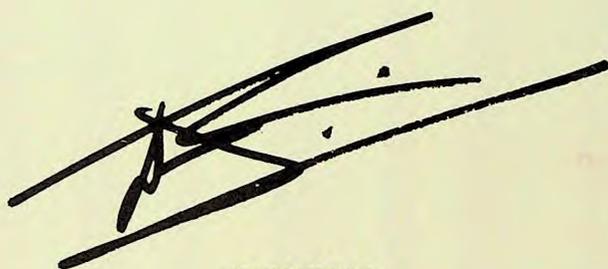
SAMMY HAGAR

The New Single HEAVY METAL

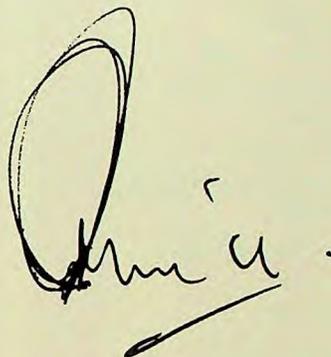
on Epic Records  7" in picture bag EPC A 1600

Special 3 track 12" in picture bag also available EPC A13 1600

'This is the start of something BIG.'



DON ELLIS
MANAGING DIRECTOR - RCA U.K.



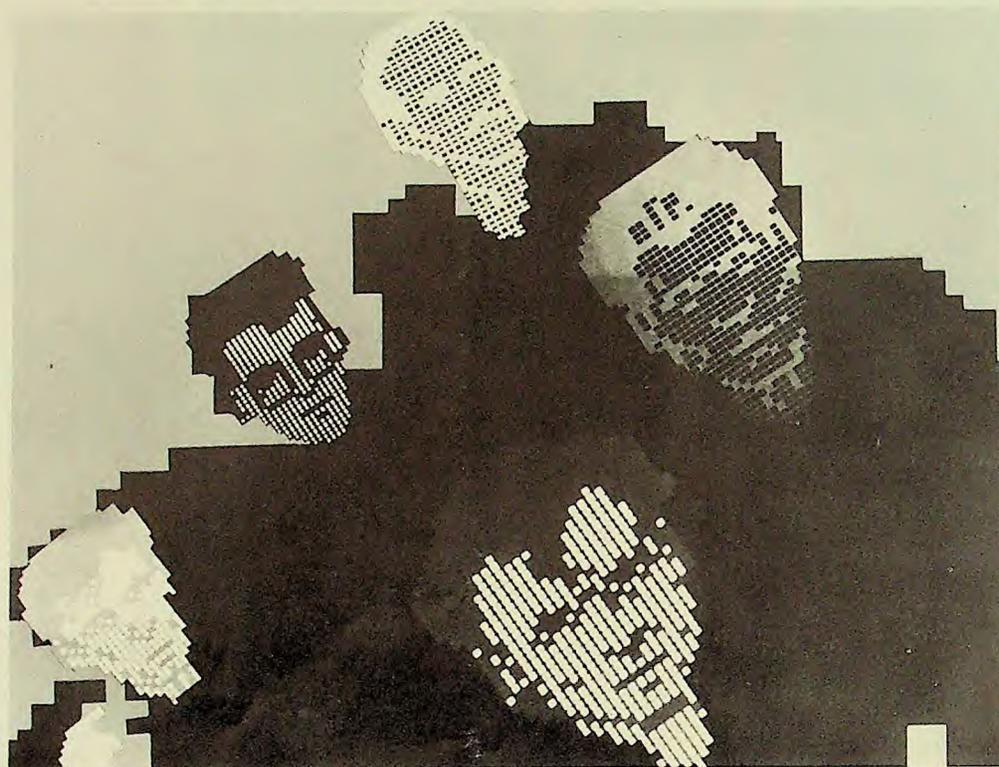
PETER PRINCE
VICE PRESIDENT INTERNATIONAL - MOTOWN

RCA



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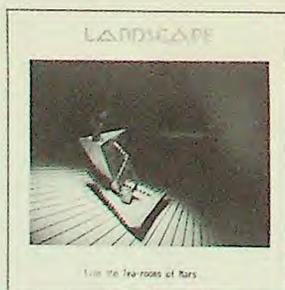
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STANDARD 7" VERSION (EDM 1)

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RCA

MUSIC-WEEK

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

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TOP 75 SINGLES

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	4	PRINCE CHARMING	Adam & The Ants (Hughes/Ants/Marco)	EMI	CBS CBSA 1408 (C)	39	33	6	SHE'S GOT CLAWS	Gary Numan (Numan)	Numan Music	Beggars Banquet BEG 62 (W)
£ 2	9	2	INVISIBLE SUN	Police (Police/Padgham)	Virgin	A&M AMS 8164 (C)	40	25	7	THE THIN WALL	Ultravox (Ultravox/Plank)	Mood/Island	Chrysalis CHS 2540 (F)
3	3	6	HANDS UP (GIVE ME YOUR HEART)	Ottawan (D. Vangarde)	Carrera/Heath Levy	Carerre CAR 183 (W)	41	32	6	HOLLIEDAZE	Hollies (Hollies/Ron Richards)	Various	EMI 5229 (E)
▲ 4	5	5	PRETEND	Alvin Stardust (Peter Collins)	Leeds	Stiff BUY 124 (C)	42	28	7	ABACAB	Genesis (Banks/Collins/Rutherford)	Hit & Run	Charisma CB 388 (F)
5	4	6	SOUVENIR	Orchestral Manoeuvres In The Dark (Mike Howlett)	Dinsong	Dindisc DIN 24 (C)	▲ 43	55	2	MAIDEN IN JAPAN	Iron Maiden (Iron Maiden/D. Hall)	Zomba	EMI 5219 (E)
£ 6	11	4	UNDER YOUR THUMB	Godley & Creme (Godley/Creme)	St. Annes	Polydor POSP 322 (F)	44	37	4	MULE (CHANT NO. 2)	Beggar & Co. (Baptiste/Wellington/McKrieth)	Sunbury	RCA 130 (R)
▲ 7	8	4	BIRDIE SONG	Tweets (Henry Hadaway/Satril)	Valentine	PRT 7P 219 (A)	▲ 45	61	2	LOVE HAS COME AROUND/LOVING YOU	Donalys Byrd (I. Hayes)	ATV Music	Elektra K 12559 (W)
8	2	10	TAINTED LOVE	Soft Cell (M. Thorne)	Burlington	Bizzare BZS 2 (F)	46	43	3	IT WILL BE ALRIGHT	Odyssey (Steve Tyrell)	Rondor/Copyright Control	RCA 128 (R)
▲ 9	7	4	ENDLESS LOVE	Diana Ross/Lionel Richie (Paige)	Intersong	Motown TMG 1240 (E)	47	NEW	GOOD YEAR FOR THE ROSES	Elvis Costello (Billy Sherrill)	Valentine	F. Beat XX17 (W)	
£ 10	22	2	SHUT UP	Madness (Clanger/Winstanley)	Nutty Sounds/Warner Brothers	Stiff BUY 126 (C)	▲ 48	63	2	HAPPY BIRTHDAY	Altered Images (Martin Rushent)	Warner Brothers	EPIC EPCA 1522 (C)
11	10	7	SLOW HAND	Pointer Sisters (Perry)	Warner Bros	Planet K 12530 (W)	▲ 49	52	5	PLAY TO WIN	Heaven 17 (BEF)	Virgin	Virgin VS 433 (C)
£ 12	24	3	JUST CAN'T GET ENOUGH	Depeche Mode (Daniel Miller)	Mute/Sonet	Mute MUTE 016 (RT/SP)	▲ 50	65	2	IF YOU WANT MY LOVIN'	Evelyn King (Brown)	Sunbury	RCA 131 (R)
13	12	9	YOU'LL NEVER KNOW	Hi Gloss (G. Salerno)	Peterman/Carlin	Epic EPCA 1387 (C)	51	38	6	EVERLASTING LOVE	Rex Smith/Rachel Sweet (Rick Chertoss)	Peter Maurice/EMI	CBS A 1405 (C)
14	6	6	WIRED FOR SOUND	Cliff Richard (A. Tarnoy)	BAR/ATV	EMI 5221 (E)	52	35	11	CARIBBEAN DISCO	Lobo (Boom/Baltman)	Copyright Control/Chappell	Polydor POSP 302 (F)
▲ 15	18	5	SO THIS IS ROMANCE	Linx (Linx/Carter)	Solid/RFM	Chrysalis CHS 2546 (F)	53	44	11	HOOKED ON CLASSICS	Louis Clark/RPO (Jarratt/Reedman)	Chappell/MCPS/Eaton	RCA 109 (R)
▲ 16	21	5	IN & OUT OF LOVE	Imagination (Tony Swain/Steve Jolley)	Red Bus	R&B RBS 202 (A)	54	34	8	CHEMISTRY	Nolans (Nicky Graham)	Graham/Heath Levy/Bixpy/ATV	Epic EPCA 1485 (C)
£ 17	36	3	IT'S MY PARTY	Dave Stewart/Barbara Gaskin (Dave Stewart)	Interworld	Stiff/Broken BROKEN 2 (C)	▲ 55	67	2	WE'RE IN THIS LOVE TOGETHER	Al Jarreau (J. Graydon)	April	Warner Brothers K 17849 (W)
18	17	3	STARS ON 45 (VOL. 3)	Star Sound (Jaap Eggermont)	Various	CBS A 1521 (C)	56	48	4	I'M LUCKY	Joan Armatrading (Steve Lillywhite)	Rondor	A&M AMS 8163 (C)
19	19	8	HAND HELD IN BLACK & WHITE	Dollar (T. Horn)	Island/Carlin	WEA BUCK 1 (W)	57	49	3	LOVE ALL THE HURT AWAY	Aretha Franklin/George Benson (Arif Mardin)	Rondor	Arista ARIST 428 (F)
20	14	10	HOLD ON TIGHT	Electric Light Orchestra (J. Lynne)	April	Jet 7011 (C)	58	51	3	YOU SCARE ME TO DEATH	Marc Bolan (Simon Napier-Bell)	Essex	Cherry RED CHERRY 29 (P)
21	13	9	JAPANESE BOY	Aneka (N. Ross)	EMI	Hansa/Ariola HANSA 5 (A)	59	47	11	GREEN DOOR	Shakin' Stevens (Stuart Colman)	Francis Day & Hunter/EMI	Epic EPCA 1354 (C)
£ 22	29	3	ORIGINAL BIRD DANCE	Electronics (-) Valentine	EMI	Polydor POSP 360 (F)	60	42	4	CLASSICAL MUDDLEY	Portsmouth Sinfonia (Martin Lewis)	Springtime/Island WIP 6736 (E)	Springtime/Island WIP 6736 (E)
23	16	6	START ME UP	Rolling Stones (Glimmer Twins)	EMI	EMI RSR 108 (E)	▲ 61	70	2	I'M STANDING HERE TODAY	Joe Cocker/Crusaders (Fieder/Hooper/Sample)	Leeds/Rondor	MCA 741 (C)
24	20	8	ONE OF THOSE NIGHTS	Bucks Fizz (Andy Hill)	Stave Nickelodeon/RAK	RCA 114 (R)	▲ 62	72	2	I'M GONNA LOVE HER FOR BOTH OF US	Meatloaf (Meatloaf/S. Galfas)	DJM	Epic EPCA 1580 (C)
25	27	6	PASSIONATE FRIEND	Teardrop Explodes (C. Langer/A. Winstanley)	Zoo/Warner Brothers	ZOO TEAR 5 (F)	63	50	8	WALKIN' INTO SUNSHINE	Central Line (R. Carter)	Central Line	Mercury MER 78 (F)
£ 26	39	3	QUIET LIFE	Japan (John Punter)	Nomis	Hansa HANSA 6 (F)	64	NEW	PROCESSION/EVERYTHING'S GONE GREEN	New Order (Martin Hannett)	Be Music	Factory FAC 53 (RT/P)	
27	23	8	EVERYBODY SALS	Modern Romance (Mighell/Dean/James)	B. A. M./Chappell	WEA K 18815 (W)	65	41	11	GIRLS ON FILM	Duran Duran (Colin Thurston)	Carlin/Tritec/Peterman & Co	EMI 5206 (E)
28	30	4	SEASONS OF GOLD	Gidea Park (Adrian Baker)	Various	Polo POLO 14 (C/CR)	66	NEW	EUROPA & THE PIRATE TWINS	Thomas Dolby (Thomas Dolby)	Street Music	Parlophone R 6051 (E)	
29	15	9	LOVE ACTION (I BELIEVE IN LOVE)	Human League (Martin Rushent/Human League)	Dinsong/Virgin	Virgin VS 435 (C)	67	54	7	AS THE TIME GOES BY (VOCAL)	Funkapolitan (Darnell)	Copyright Control	London LON 001 (F)
▲ 30	66	2	WALKIN' IN THE SUNSHINE	Bad Manners (Roger Lomas)	Magnet	Magnet MAG 197 (A)	68	60	3	DON'T WANT TO WAIT ANYMORE	Tubes (D. Foster)	Rondor/Pseudo Songs	Capitol CL 208 (E)
£ 31	45	3	LOCK UP YOUR DAUGHTERS	Slade (Slade)	Whild John Music	RCA 124 (R)	69	NEW	HANGING AROUND	Hazel O'Connor (Tony Visconti)	April/Albion	Albion ION 1022 (SP)	
32	NEW	THUNDER IN MOUNTAINS	Toyah (Nick Tauber)	Sweet & Sour/Urgent/DJM	Safari SAFE 38 (SP)	70	53	4	DAY AFTER DAY	Pretenders (Chris Thomas)	Various	Real ARE 17 (W)	
33	26	9	ONE IN TEN	UB40 (UB40/R. Falconer)	New Claims/ATV	DEP Int. DEP 2 (ISP)	71	NEW	KEEPING A RENDEZVOUS	Budgie (Don Smith)	Rondor/Budgie/W. Bros/Active	RCA Budge 3 (R)	
34	NEW	MAD EYED SCREAMER	Creatures (Siouxsie & Budgie)	Pure Noise/Chappell	Polydor POSPD 354 (F)	72	56	11	HAPPY BIRTHDAY	Stevie Wonder (Stevie Wonder)	Jobete/Black Bull	Motown TMG 1235 (E)	
£ 35	46	2	LET'S HANG ON	Barry Manilow (Barry Manilow)	Chappell	Arista ARIST 429 (F)	73	57	4	HEART & SOUL	Exile (Mike Chapman)	Chinnichap/RAK	RAK 333 (E)
36	31	9	RAINY NIGHT IN GEORGIA	Randy Crawford (Tommy Lipuma)	KPM/EMI	Warner Brothers K 17840 (W)	74	NEW	THE STROKE	Billy Squier (Mac & Billy)	Paper Music	Capitol CL 214 (E)	
▲ 37	40	4	JUST ANOTHER BROKEN HEART	Sheena Easton (Chris Neil)	C&D/Chappell	EMI 5232 (E)	75	64	5	MEMORIES	Mike Berry (Hodges)	FDH/EMI	Polydor POSP 287 (F)
▲ 38	71	2	BACK TO THE SIXTIES PT. 2	Tight Fit (Ken Gold)	Various	Jive JIVE 005 (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)	47
As Times Goes By (Vocals (Jones/Anderson))	67
Back To The Sixties Pt. 2 (Various)	38
Birdie Song (Thomas/Randell)	7
Caribbean Disco (Erbeal Gozswamy/Stam/Umbertio)	52
Chemistry (N. Graham/R. Smith)	54
Classical Muddley (Various)	60
Day After Day (Hynde/Honeyman-Scott)	70
Don't Want To Wait Anymore (Tubes/Foster)	68
Endless Love (Richie)	9
Europa & The Pirate Twins (Thomas Dolby)	66
Everybody Salsa (Dandi/James)	27
Everlasting Love (Cason/Garden)	51
Girls On Film (Duran Duran)	65
Hand Held In Black & White (Horn/Woolley)	19
Hands Up (Give Me Your Heart) (Kluger/Vangarde)	3
Hanging Around (The Strangers)	69
Happy Birthday (Wonder)	72
Happy Birthday (Altered Images)	48
Heart & Soul (Chin/Chapman)	73
Good Year For The Roses (Jerry Chesnut)	47
Green Door (Davie/Moore)	59
Hold On Tight (Lynne)	20
Holliedaze (Various)	41
Hooked On Classics (Various)	53
If You Want My Lovin' (Brown/Jones)	50
I'm Lucky (Armatrading)	56
I'm Standing Here Today (Sample/Jannings)	61
I'm Gonna Love Her For Both Of Us (Steinman)	62
In & Out Of Love (Swain/Jolley/Imagination)	16
Invisible Sun (Sting)	2
It's My Party (Reiner/Gold/Gluck Jnr.)	17
It Will Be Alright (Foster/Willis/Graydon)	46
Japanese Boy (B. Heatie)	21
Just Another Broken Heart (Leeson/Cela)	37
Just Can't Get Enough (Vince Clarke)	13
Keeping A Rendezvous (Shelly & Thomas)	71
Let's Hang On (Crews/Randall)	35
Love Action (Burden/Oakey)	29
Lock Up Your Daughters (Holder/Lea)	31
Love All The Hurt Away (Sam Dees)	57
Love Has Come Around (Duckett)	45
Mad Eyed Screamer (Siouxsie & Budgie)	34
Maiden In Japan (Harris/Di'Anno)	43
Memories (Kahn/Stan Alstyne)	75
Mule (Chant No. 2) (Baptiste/Wellington/McKrieth)	44
One In Ten (UB40)	33
One Of Those Nights (Glen Burns/Moore)	24
Original Bird Dance (W. Thomas)	22
Passionate Friend (Cope)	25
Pretend (Douglas/Tarman/Lover)	4
Play To Win (BEF/Gregory)	49
Prince Charming (Ants/Marco)	1
Procession/Everything Gone (Green (New Order))	64
Quiet Life (Dave Sylvian)	26
Rainy Night In Georgia (T. J. White)	36
Seasons Of Gold (Various)	28
She's Got Claws (Numan)	39
Shut Up (McPherson/Forman)	10
Slow Hand (Clarke/Bettis)	11
So This Is Romance (Linx/Carter)	15
Souvenir (Humphreys/Cooper)	5
Stars On 45 (Vol. 3) (Various)	18
Start Me Up (Jagger/Richards)	23
Tainted Love (Ed Cobb)	8
The Stroke (Billy Squier)	74
The Thin Wall (Ure/Cross/Cann/Carrie)	40
Thunder In Mountains (Wilcox/Lee/Glockler)	32
Under Your Thumb (Goldie/Creme)	6
Walkin' Into Sunshine (Beckles/Francis/Carter)	63
Walkin' In The Sunshine (Bad Manners)	30
We're In This Love Together (R. Rurrat/S. Stegall)	55
Wired For Sound (Tarnay/Robertson)	14
You'll Never Know (Salemi/Hurt)	13
You Scare Me To Death (M. Bolan)	58

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

AND THEN SHE KISSED ME, Gary Glitter, Bell, Bell 1497

ANGELS ON SUNDAY, Matchbox, Magnet MAG 196

ARTHUR'S THEME, (BEST THAT YOU CAN DO), Christopher Cross, Warner K17847

CADILLAC RANCH, Bruce Springsteen, CBS A 15577

DON'T DO THAT, Young & Moody Band, Bronze BRO 130

DO YOU KNOW, Secret Affair, Eye Spy, See 10

GENIUS OF LOVE, Tom Tom Club, Island WIP 6735

HE'S A LIAR, Bee Gees, RSO, RSO81

HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red, Cherry 13

I CAN'T TURN AWAY, Savanna, R & B, RBS 203

IS THERE A REASON, The Mood, RCA, RCA 129

JUKE BOX HERO, Foreigner, Atlantic, K 11678

KIND OF LOVIN', The Whispers, Solar SO 22

LIVING IN MY LIMOUSINE, Bill Nelson, Mercury, WILL 3

MAMA USED TO SAY, Juniors, Mercury, MER 80

MOTOWN MIX, RSO 83

PLATINUM POP, This Years Blonde, Creole CR 19

QUAKA SONG, Waders, KA QWAK 1

READY TO ROCK, Michael Schenker Group, Chrysalis, CBS 2541

REGGAE ON BROADWAY, Bob Marley, WEA K 79250

STATUS ROCK, The Head Bangers, Magnet MAG 206

TUNNEL OF LOVE, Dire Straits, Vertigo, MOVIE 3

WE'VE GOT THE FUNK, Hi-Tension, EMI 5225

WHEN YOU WERE SWEET SIXTEEN, Fureys, RITZ RITZ 003

Distributors' code - see singles release page

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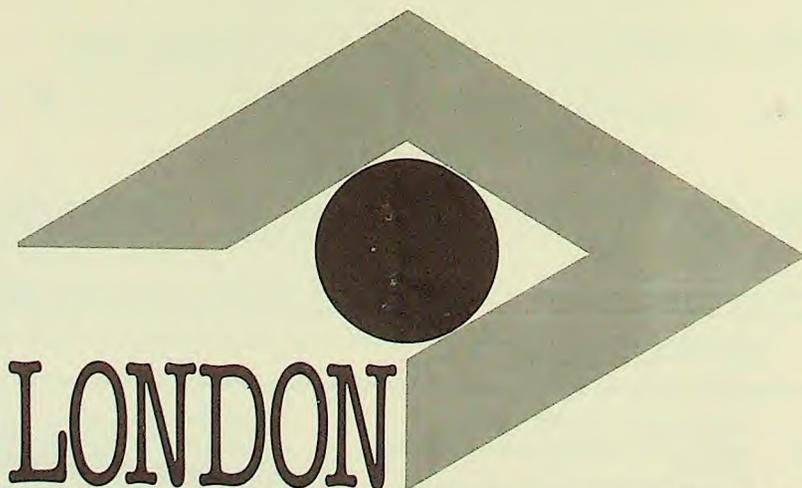
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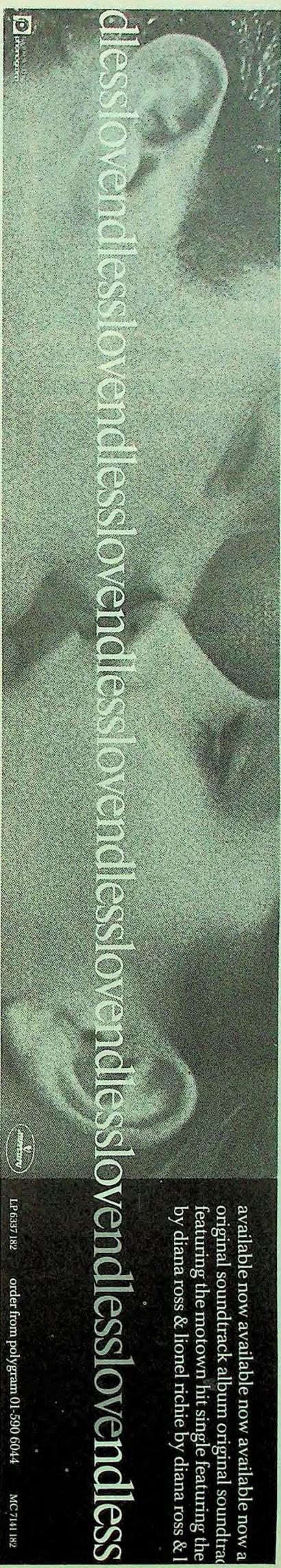
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TOP 100 ALBUMS

Week ending October 3, 1981

NEW = NEW ENTRY
 * PLATINUM LP (500,000 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	ABACAB	Genesis	•	Charisma CBR 102
2	SUPER HITS 1 & 2	Various	•	Ronco RTL 2058
3	DEADRINGER	Meat Loaf	•	Epic/Cleveland Int. EPC 83645
4	WIRED FOR SOUND	Cliff Richard	•	EMI EMC 3377
5	HOOKED ON CLASSICS	Louis Clark/Royal Philharmonic Orchestra	•	K-tel ONE 1146
6	TATTOO YOU	Rolling Stones	•	Rolling Stones GUNS 39114
7	SHAKY	Shakin' Stevens	•	Epic EPC 10027
8	RAGE IN EDEN	Ultravox	•	Chrysalis CDL 1338
9	DENIM & LEATHER	Saxon	•	Carere CAL 128
10	WALK UNDER LADDERS	Jean Armatrading	•	A&M AMLH 64876
11	IF I SHOULD LOVE AGAIN	Barry Manilow	•	Arista BMAN 1
12	CELEBRATION	Johnny Mathis	•	CBS 10028
13	BEAT THE CARROT	Jasper Carrott	•	DJM DJF 20575
14	PENTHOUSE & PAVEMENT	Heaven 17	•	Virgin V 2208
15	TIME	Electric Light Orchestra	•	Capitol EMI 31
34	ASSEMBLAGE	Japan	•	Hansa HANLP 1
35	PRETENDERS II	Pretenders	•	Real SRK 3572
36	YOU COULD HAVE BEEN WITH ME	Sheena Easton	•	EMI EMC 3378
37	WAR OF THE WORLDS	Jeff Wayne's Musical Version	•	CBS 96000
38	BACK TO THE SIXTIES	Tight Fit	•	Jive HIP 1
39	ROCK CLASSICS	LSO/Royal Choral Society	•	K-tel ONE 1123
40	CALIFORNIA DREAMIN'	Various	•	K-tel NE 1126
41	VERY BEST OF ANNE MURRAY	Anne Murray	•	Capitol EMTV 31
42	FACE VALUE	Phil Collins	•	Virgin V 2185
43	ASSAULT & BATTERY	Rose Tattoo	•	Carere CAL 127
43	HAPPY BIRTHDAY	Altered Images	•	Epic EPC 84893
45	THE RIVER	Bruce Springsteen	•	CBS 88510
46	HOTTER THAN JULY	Stevie Wonder	•	Motown STWA 8035
47	BUCKS FIZZ	Bucks Fizz	•	RCA RGALP 5050
48	EXIT	Transitive Dream	•	Virgin V 2212
68	TRAVELOGUE	Human League	•	Virgin V 2160
69	SIGNING OFF	UB 40	•	Graduate GRADLP 2
70	PIRATES	Rickie Lee Jones	•	Warner Bros K 56816
71	STANDING TALL	Crossaders	•	MCA MCF 3122
72	JU JU	Souxisie and The Banishes	•	Polydor POLS 1034
73	BREAKING AWAY	Al Jarreau	•	Warner Brothers K 56917
74	TILT	Cozy Powell	•	Polydor POLD 5047
75	JAZZ SINGER	Neil Diamond	•	Capitol East 12120
76	DARK SIDE OF THE MOON	Pink Floyd	•	Harvest SHVL 804
77	REPRODUCTION	Human League	•	Virgin V 2133
78	DISCO DAZE & DISCO NITES	Various	•	Ronco RTL 2056
79	RUMOURS	Fleetwood Mac	•	Warner Bros K 56344
80	JUMPIN' JIVE	Joe Jackson	•	A&M AMLH 68530
81	COVER PLUS	Hazel O'Connor	•	Athlon ALB 108
82	STARS ON 45	Star Sound	•	Capitol EMI 31

Digital Ring heads month of major operatic issues

A NEW RING cycle, the premiere recording of a Tippett opera, plus Strauss' *Arabella*, Massenet's *Werther* and the ENO production of *La Traviata* makes October very much an opera month.

The new version of Wagner's *Ring* is Philips' much-awaited digital live recording of the Boulez Chereau production which, when it was first unveiled in Bayreuth's centenary year in 1976, caused an immense uproar.

Boos and catcalls competed with cheers and bouquets in response to the controversial staging which, at one point, had Siegfried entering the stage in a dinner suit and Fricka presented as a gracious society hostess.

But musically it was highly praised, even in the first year, and subsequent seasons proved it a *Ring* worthy of the centenary celebrations.



PIERRE BOULEZ

Original cast

This digital recording features most of the original cast. Donald McIntyre is Wotan, Gwyneth Jones is Brunnhilde, Peter Hofmann is Siegmund, Jeannine Altmeyer is Sieglinde and Hanna Schwarz is Fricka. Manfred Jung joined the cast in 1977 as Siegfried and was well received.

Taken from 1980 performances, the

Boulez/Chereau *Ring* comes in 16 LPs (four boxed sets 6769 074) and includes a 160-page book with an introductory essay by Boulez and more than 100 illustrations, 38 in colour, of scenes from the opera. It is medium price. There is also a single LP of highlights (6851 140).

The release is being supported with national advertising, a full-page colour ad in the *Gramophone*, national displays, and many dealers are being sent a sample record. "It is a very important set for us," says Carol Felton

A & R manager for Philips.

Philips is also issuing Massenet's *Werther* in a new recording made after the premiere season of the Covent Garden production last year. Conducted by Sir Colin Davis, it has José Carreras and Frederica von Stade in the leading roles, with Thomas Allen, Isobel Buchanan, Robert Lloyd and Paul Crook in support.

The set (6769 051) comes on three LPs with booklet. Special showcards are available.

From Decca comes the world premiere recording of Tippett's second opera, *King Priam*, with Robert Tear, Thomas Allen, Norman Bailey, Felicity Palmer and Yvonne Minton, with the London Sinfonietta conducted by David Atherton.

State Orchestra and Opera Chorus, it features Walter Berry, Helga Schmidt, Julia Varady, Helen Donath and Dietrich Fischer-Dieskau (SLS 5224) on three LPs pressed in Germany.

The release is timed to preview the new production of the opera at Covent Garden this month.

The highly-acclaimed English National Opera production of Verdi's *La Traviata* is also to be staged, though not until December. But this month EMI is issuing a studio recording of that production, sung in English, with Valerie Masterson, John Brecknock, Christian de Plessis, Delia Jones and John Gibbs with the Orchestra and Chorus of the ENO under Sir Charles Mackerras (SLS/TC 5216).

The recording is issued with funds from the Peter Moores Foundation which also sponsored the English *Ring* cycle (now back in stock) under Goodall.

Being a production in English, the recording has a specific market, but Masterson has a growing reputation, not least because of her recent appearance as Gilda in *Rigoletto* on BBC2.

Finally, it is worth noting that Philips is re-issuing five opera sets — some mono — of productions dating from the Fifties, at the cheap dealer price of £4. They are Bizet's *Pearl Fishers*, Strauss's *Salome*, Verdi's *Rigoletto*, Mozart's *Don Giovanni* and Weill's *Threepenny Opera*.

New tape policy

A digital recording (D/K 246), the three LP set is expected to do fairly well in the way that *The Midsummer Marriage* succeeded when it was first released 10 years ago. The cassettes are chromium dioxide — Decca is now following EMI's example and releasing all digital tape material on chromium dioxide tapes.

EMI's new production of Richard Strauss's *Arabella* — the first new recording for 18 years — is also digital. Conducted by Wolfgang Sawallisch with the Bavarian

PolyGram aiming for market breakthrough

CLASSICAL RECORD sales must make inroads into the overall share of the record market in the UK, Peter Russell, general manager, classics division told the PolyGram sales conference.

He said he was speaking from a position of strength — in the last year, and particularly since PolyGram Classics has been functioning in its new format, business had been very good — he was able to report a 20 per cent increase in turnover.

But if a real impression was to be made on the overall market figure — classical sales amount to just 10 per cent and PolyGram Classics claimed 40 per cent of that market — then more records must be made with specific crossover figures.

Looking ahead, Russell pinned much faith on the younger artists starting to make names for themselves and pinpointed the recorder player Michala Petri and Katia and Marielle Labeque, the charismatic French pianists who played at the conference and whose recording of Gershwin has recently notched up remarkable sales figures, particularly in France.

Russell also mentioned other young musicians such as the eccentric Ivo Pogorelich whose new album on DG has gone extremely well for a debut album and will no doubt benefit from his first RFH recital which he gave last month (September 22).

Epitaph to Karl Bohm

THE TWO last recordings of the great Karl Bohm who died in August, are being released by DG in October.

Bohm made a live recording of Schubert's *Symphony No 9 in C major, The Great*, in 1979 with the Staatskapelle Dresden, and this is now issued on LP 2531 352 and on cassette.

But his very last recording was Beethoven's *Symphony No 9* with Jessye Norman, Brigitte Fassbaender, Plácido Domingo and Walter Berry (two LP box set 2741 009, digital), a record which he very much wanted to make. The first digital Beethoven *Symphony No 9* by a conductor from the old symphonic tradition, it is a perfect epitaph to Bohm's career. It is DG's record of the month and therefore earns extra discount.

News in brief...

HMV RELEASES the first recordings of Mozart's *Flute Concertos* on original instruments with John Solum as solo flute in October.

The two *Flute Concertos* and the *Andante in C major K 315*, are played on three 18th century flutes by Solum who plays with The Hanoverian Orchestra, a group of players well-known as specialists in baroque performance led by John Holloway.

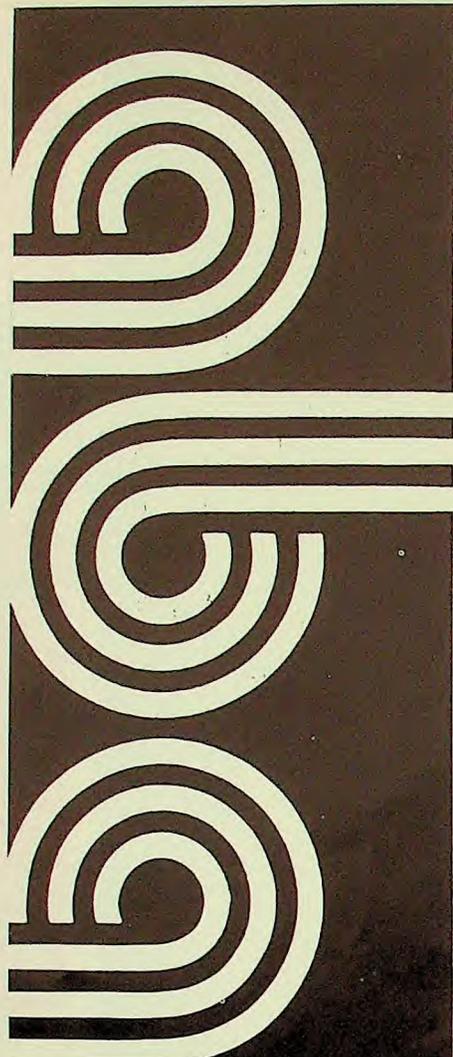
The disc (ASD 4056) comes in a gatefold sleeve with an informative article about the origins and the development of the flute. It is an unusual foray for HMV into the "authentic" world since the death of David Munrow. There is also a cassette.

THE FIRST digital version of Brahms' *Ein Deutsches Requiem* is issued on Philips featuring Bernard Haitink and the Vienna Philharmonic Orchestra with Gundula Janowitz and Tom Krause (6769 055 2LPs). Haitink also features on another Philips release, the boxed set of all Debussy's orchestral music, (6768 284 3LPs).

A MAJOR campaign to promote CBS' classical label Masterworks is being planned. Douglas Coates, catalogue marketing manager says: "We do not have the share of the market we should have even though the days when Masterworks was a US-biased list are long gone." So, an expensive, carefully planned long-term campaign to build artists and build product image is currently being shaped.

A COMPANION label to Ted Perry's Hyperion is being launched in January. Helios will be devoted mainly to historical and re-issued material drawn largely, but not exclusively, from EMI, with whom an agreement has just been signed.

The first release will include, among other things, the Liza Lehmann cycle *In a Persian Garden* recorded by Dora Labbette, Muriel Brunskill, Harold Williams and Hubert Eisdell; the famous 1939 *Faure Requiem* directed by Ernest Bourmauck originally issued on Columbia; and an operatic recital by Meta Seinemeyer. The records will be cut and pressed in Germany.



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CLASSICSCENE

DG promotes conductors with national campaign

THREE OF Deutsche Grammophon's great conductors — Karajan, Giulini and Abbado — all feature prominently in the company's October release and stand to benefit from backing campaigns.

As announced by DG's label manager Anne Marie Nicol at the recent sales conference, Herbert von Karajan is to be widely promoted in a national press advertising campaign.

The two featured records are Strauss's Alpine Symphony (2532 015 and on cassette) and the popular coupling of Mendelssohn's E minor and Bruch's G minor Violin Concertos with Anne-Sophie Mutter (2532 016 and on cassette). Both, of course, were made with the BPO.

However, the campaign will cover other recent releases, concentrating on the theme that this has been an extraordinary year for Karajan with a series of "vintage" releases: There has been Parsifal, Mahler's Symphony No 9 — neither of which he had recorded before; and Holst's The Planets.

John Williams digital set for good sales

JOHN WILLIAMS' record sales now total half a million units and his recording of Rodrigo's Guitar Concert recently won a gold disc, while The Best of John Williams won a silver disc.

This month comes another release which will doubtlessly do well, not least because it features six tracks of music which Williams has never recorded before — and it is in digital.

Entitled Echoes of Spain, it is devoted to one composer — Albeniz. There are nine tracks in all, including Granada, Asturias, Seville, Majorca and Cadiz (36679/41) and was recorded last year.

Instead of producing guitar recitals, Williams seems to be concentrating on one-composer albums, such as the previous Barrios issue, and the frequent appearances on TV and radio with his group Sky plus playing classical guitar ensures steady sales.

Choral triple issue from Choir of King's College

THREE CHORAL records are released in October from the prolific fold of the Choir of King's College, Cambridge directed by Philip Ledger.

Handel's oratorio Saul is perhaps best known for its Dead March, but it is important in that it marked the turning point for the composer away from Italian opera in favour of the oratorio form.

There is only one complete version — directed by Mackerras on DG — so another is welcome. Thomas Allen, Robert Tear, Paul Esswood, Sally Burgess and Margaret Marshall head the admirable English soloists with the English Chamber Orchestra (SLS 5200 and on cassette). It comes on three LPs with a libretto included.

The English Chamber Orchestra and Margaret Marshall also performs on the second release, Bach's Cantatas Nos II (Ascension Oratorio) and No 34 sung in German (ASD/TC 4055).

The third disc is Procession with Carols on Advent Sunday with Adrian Partington, organ, the choir, directed by Philip Ledger, performing some traditional and some new carols. The release is digital (ASD/TC 3907).

More mileage from EMI

FIVE NEW titles are being added to the 20 titles of EMI's Miles of Music series this month.

They are: Viennese Enchantment (TC" MOM 121), Piano Moods (TC2 MOM 122) which comprises of Chopin, Liszt, Debussy and others played by Ogdon and Adni; Country Gardens (TC2 MOM 123), and English music compilation; More Gilbert and Sullivan Favourites (TC2 MOM 124), and The Sound of Treorchy (TC" MOM 125) melodies sung by the Treorchy Male Choir.

Now comes the Alpine Symphony which, despite the fact that Karajan is respected as a Strauss conductor, he has never recorded before. That it is the first digital recording is an extra bonus.

The violin concerto record should also be a top seller combining as it does a popular repertoire, digital recording, admired young performer, top orchestra and conductor.

A top orchestra and conductor also join forces on another DG disc, Mahler's Symphony No 5, coupled with the Ruckert Leider sung by the contralto Hanna Schwarz, conducted by Claudio Abbado (2707 128 two LPs or on cassettes).

Abbado will be featured heavily in the media in October due to his Shell National Tour. He conducts the LSO in the Royal Festival Hall on October 15, and then tours to Swansea (16) Liverpool (19) Glasgow (20), Leeds (21) and Birmingham (22) performing Beethoven, Mozart and Dvorak's Symphony No 8. There will be nationwide displays in support of the tour.

Finally, Tchaikovsky's Symphony No 6 (2532 013) and Brahms' Symphony No 2 (2532 014) played by the Los Angeles Philharmonic Orchestra under Giulini should benefit from some of the exposure given to the Domingo disc which also features Giulini. Incidentally, both symphony discs are digital.

● HMV'S OWN Karajan release stands to gain from the Karajan exposure. The conductor gives his first recorded performance of Sibelius' Symphony No 2 with the Berlin Philharmonic Orchestra — Karajan's 20 year old recording was with the Philharmonia.

This follows Karajan's other recordings of Sibelius' Symphonies for HMV (Nos 4, 5) but No 2 was recorded digitally and the LP has been pressed in Germany. As is now customary with EMI's digital records, the cassette version comes on chrome dioxide tape.

The number is ASD 4060. Displays are available from the EMI records display team.

Birthday brass LP

IT COMES as quite a surprise to note that the Philip Jones Brass Ensemble celebrates its 30th anniversary this year, and, to mark the inevitable Queen Elizabeth Hall recital (October 17), Decca has issued a new record.

It is a volume of Concert Music by Hindemith, including the Concert Music for Strings and Brass, and the PJBE is joined by pianist Paul Crossley and the conductor and former trumpet player Elgar Howarth (ZRDL 1000).

Appropriately, it is the first digital release for the PJBE — whose records continue to do well — and Argo. A new four-page colour leaflet featuring PJBE releases is available.

In the studios..

FOR DECCA Jaap Schroder and Christopher Hiron record Bach's Violin Concertos with the Academy of Ancient Music... The Gabrieli String Quartet records Quartets by Dvorak... the Philip Jones Brass Ensemble records Handel's Water Music and Fireworks... Richard Hickox and the City of London Sinfonia and London Symphony Chorus record Geoffrey Burgon's Requiem... The Consort of Musicke record Madrigals by Monteverdi... the Orchestra de la Suisse Romande under Horst Stein records Sibelius' Symphony No 2... de Larrocha records sonatas by Schubert and piano music by Granados and Mozart's Concertos K459/482... Lynn Harrell records cello concertos by Schumann and Saint-Saens with the Cleveland Orchestra under Marriner.

For Philips... The Beaux Arts Trio records more Beethoven Trios, the Rotterdam Philharmonic under Zinman records Rimsky-Korsakov's Golden Cockerel Suite and Tsar Sultan Suite... Grumiaux and Klein record Mozart Sonatas... Arrau records Schubert and Liszt... Micha Dichter records Liszt's Piano Concertos with the Pittsburgh Symphony Orchestra... Edo de Waart and Elly Ameling record music by Debussy, Ravel and Duparo, plus Mahler's Symphony No 4, with the San Francisco Symphony Orchestra... Raymond Leppard records music by Grieg with the Philharmonia.

Rudolf Serkin begins to record all Mozart's Piano Concertos with Claudio Abbado and the LSO for DG.

CLASSICAL TOP 10

- 1 SACRED MUSIC, Monteverdi, Emma Kirkby, Hyperion
- 2 TRISTAN UND ISOLDE, Wagner, Goodall, Decca
- 3 IT'S A BREEZE, Perlman/Previn, HMV
- 4 LINCOLN CENTER, Sutherland/Horne/Pavarotti, Decca
- 5 FIREWORKS MUSIC, Handel, AAM/Hogwood, Decca
- 6 THE PLANETS, Holst, Karajan, DG
- 7 SYMPHONY NO 4, Tippett, CSO/Solti, Decca
- 8 CONCERTO FOR ORCHESTRA, Bartok, CSO/Solti, Decca
- 9 HARPISCHORD CONCERTO, Bach, Pinnick, Archiv
- 10 LES BICHES, Poulenc, Philharmonia/Pretre, HMV

Chart courtesy of the HMV Shop, Oxford St

ALTERNATIVE TOP 10

- 1 CONCERTO FOR ORCHESTRA, Bartok, CSO, Solti, Decca.
- 2 MONTEZUMA by Graun, GRISELDA by Bononcini, Sutherland, Bonyng, Decca Germany.
- 3 TRISTAN UND ISOLDE, Wagner, WNO, Goodall, Decca.
- 4 SYMPHONY NO 4, Bruckner, CSO, Solti, Decca.
- 5 THE PLANETS, Holst, BPO, Karajan, Decca.
- 6 DER ROSENKAVALIER, Strauss, Kleiber, Decca Germany.
- 7 PIANO SONATAS VOLUME 4, Beethoven, Schnabel, EMI.
- 8 BIRGIT NILSSON — A PORTRAIT, Decca Germany.
- 9 SACRED VOCAL MUSIC of Monteverdi, Hyperion.
- 10 STRING SYMPHONIES, Mendelssohn, Polish Chamber Orchestra, Makeyemuk, HMV.

Chart courtesy of Direction, Dean St

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Piano Moods TC2-MOM 122

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The Sound of Treorchy

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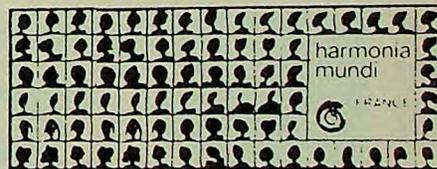
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 G MACKET

TOP 75 SINGLES

Week-ending October 3, 1981

● MILLION (PLATINUM)
 ● 1/2 MILLION (GOLD)
 ● 1/4 MILLION (SILVER)

1	PRINCE CHARMING	Adam & The Ants	●	CBS CBSA 1408
2	INVISIBLE SUN	Police	●	A&M AMS 8164
3	HANDS UP (GIVE ME YOUR HEART)	Ottawan	●	Carrere CAR 183
4	PRETEND	Alvin Stardust	●	Stiff BUY 124
5	SOUVENIR	Orchestral Manoeuvres In The Dark		Dindisc DIN 24
6	UNDER YOUR THUMB	Godley & Creme		Polydor POSP 322
7	BIRDIE SONG	Tweets		PRT 7P 219
8	TAINITED LOVE	Soft Cell	●	Bizzare BZS 2
9	ENDLESS LOVE	Diana Ross/Lionel Richie		Motown TMG 1240
10	SHUT UP	Madness		Stiff BUY 126
11	SLOW HAND	Pointer Sisters		Planet K 12530
12	JUST CAN'T GET ENOUGH	Depeche Mode		Mute MUTE 016
13	YOU'LL NEVER KNOW	Hi Gloss		Epic EPCA 1387
14	WIRED FOR SOUND	Cliff Richard	●	EMI 5221
15	SO THIS IS ROMANCE	Link		Chrysalis CHS 2549
26	QUIET LIFE	Japan		Hansa HANSA 6
27	EVERYBODY SALSA	Modern Romance		WEA K 18815
28	SEASONS OF GOLD	Gidea Park		Polo POLO 14
29	LOVE ACTION (I BELIEVE IN LOVE)	Human League	●	Virgin VS 435
30	WALKIN' IN THE SUNSHINE	Bad Manners		Magnet MAG 197
31	LOCK UP YOUR DAUGHTERS	Slade		RCA 124
32	THUNDER IN MOUNTAINS	Toyah		Safari SAFE 38
33	ONE IN TEN	UB40		DEP Int. DEP 2
34	MAD EYED SCREAMER	Creatures		Polydor POSPD 354
35	LET'S HANG ON	Barry Manilow		Arista ARIST 429
36	RAINY NIGHT IN GEORGIA	Randy Crawford		Warner Brothers K 17840
37	JUST ANOTHER BROKEN HEART	Sheena Easton		EMI 5232
38	BACK TO THE SIXTIES PT. 2	Tight Fit		Jive JIVE 005
39	SHE'S GOT CLAWS	Gary Numan		Beggars Banquet BEG 62
40	THE THIN WALL	Ultravox		Chrysalis CHS 2540
51	EVERLASTING LOVE	Rex Smith/Rachel Sweet		CBS A 1405
52	CARIBBEAN DISCO	Lobo		Polydor POSP 302
53	HOOKED ON CLASSICS	Louis Clark/RPO	●	RCA 109
54	CHEMISTRY	Nolans		Epic EPCA 1485
55	WE'RE IN THIS LOVE TOGETHER	Al Jarreau		Warner Brothers K 17849
56	I'M LUCKY	Joan Armatrading		A&M AMS 8163
57	LOVE ALL THE HURT AWAY	Aretha Franklin/George Benson		Arista ARIST 428
58	YOU SCARE ME TO DEATH	Marc Bolan		Cherry RED CHERRY 29
59	GREEN DOOR	Shakin' Stevens	●	Epic EPCA 1354
60	CLASSICAL MUDDLEY	Portsmouth Sinfonia		Springtime WIP 6736
61	I'M STANDING HERE TODAY	Joe Cocker/Crusaders		MCA 741
62	I'M GONNA LOVE HER FOR BOTH OF US	Meatloaf		Epic EPCA 1580
63	WALKIN' INTO SUNSHINE	Central Line		Mercury MER 78
64	PROCESSION/EVERYTHING'S GONE GREEN	New Order		Factory FAC 53
65	GIRLS ON FILM	Duran Duran		EMI 5206

13	18	Linx	IN & OUT OF LOVE Imagination	EMI 5206
16	21	Chrysalis CHS 2540	EUROPA & THE PIRATE TWINS Thomas Dolby	Parlophone R 8051
17	36	R&B RBS 202	IT'S MY PARTY Dave Stewart/Barbara Gaskin	London LON 001
18	17	Stiff/Broken Broken 2	STARS ON 45 (VOL. 3) Star Sound	Capitol CL 208
19	19	CBS A 1521	HAND HELD IN BLACK & WHITE Dollar	Albion 10N 1022
20	14	WEA BUCK 1	HOLD ON TIGHT Electric Light Orchestra	Real ARE 17
21	13	Hansa HANSA 5	JAPANESE BOY Aneka	RCA Budget 3
22	29	Polydor POSP 360	ORIGINAL BIRD DANCE Electronics	Motown TMG 1235
23	16	EMI RSR 108	START ME UP Rolling Stones	RAK 333
24	20	RCA 114	ONE OF THOSE NIGHTS Bucks Fizz	Capitol CL 214
25	27	Zoo ZOO 5	PASSIONATE FRIEND Teardrop Explodes	Polydor POSP 287
26	23	EMI 5229	HOLLIEDAZE Hollies	
27	28	Charisma CB 388	ABACAB Genesis	
28	55	EMI 5219	MAIDEN IN JAPAN Iron Maiden	
29	37	RCA 130	MULE (CHANT NO. 2) Beggars & Co.	
30	61	Elektra K 12559	LOVE HAS COME AROUND/LOVING YOU Donald Byrd	
31	43	RCA 128	IT WILL BE ALRIGHT Odyssey	
32	63	F. Beat XX17	GOOD YEAR FOR THE ROSES Elvis Costello	
33	52	Epic EPCA 1522	HAPPY BIRTHDAY Altered Images	
34	52	Virgin VS 433	PLAY TO WIN Heaven 17	
35	65	RCA 131	IF YOU WANT MY LOVIN' Evelyn King	
36	32	EMI 5229	HOLLIEDAZE Hollies	
37	28	Charisma CB 388	ABACAB Genesis	
38	55	EMI 5219	MAIDEN IN JAPAN Iron Maiden	
39	37	RCA 130	MULE (CHANT NO. 2) Beggars & Co.	
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65	65	RCA 131	IF YOU WANT MY LOVIN' Evelyn King	

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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	HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red, Cherry 13
AND THEN SHE KISSED ME, Gary Glitter, Bell, Bell 1497	I CAN'T TURN AWAY, Savanna, R & B, RBS 203
ANGELS ON SUNDAY, Matchbox, Magnet MAG 196	IS THERE A REASON, The Mood, RCA, RCA 129
ARTHUR'S THEME, (BEST THAT YOU CAN DO), Christopher Cross, Warner K17847	JUKE BOX HERO, Foreigner, Atlantic, K 11678
CADILLAC RANCH, Bruce Springsteen, CBS A 15577	KIND OF LOVIN', The Whispers, Solar SO 22
DON'T DO THAT, Young & Moody Band, Bronze BRO 130	LIVING IN MY LIMOUSINE, Bill Nelson, Mercury, WILL 3
DO YOU KNOW, Secret Affair, Eye Spy, See 10	MAMA USED TO SAY, Juniors, Mercury, MER 80
GENIUS OF LOVE, Tom Tom Club, Island WIP 6735	MOTOWN MIX, RSO 83
HE'S A LIAR, Bee Gees, RSO, RSO81	PLATINUM POP, This Years Blonde, Creole CR 19
QUAKA SONG, Waders, KA QWAK 1	READY TO ROCK, Michael Schenker Group, Chrysalis, CBS 2541
REGGAE ON BROADWAY, Bob Marley, WEA K 79250	STATUS ROCK, The Head Bangers, Magnet MAG 206
TUNNEL OF LOVE, Dire Straits, Vertigo, MOVIE 3	WE'VE GOT THE FUNK, Hi-Tension, EMI 5225
WHEN YOU WERE SWEET SIXTEEN, Fureys, RITZ RITZ 003	

THE DOOLEYS

HIT SINGLE AND I WISH



GT 300

TALENT

Edited
by
CHRIS WHITE

Touring tribute to Armstrong

COMMEMORATING THE tenth anniversary of his death, the first Wonderful World of Louis Armstrong tour will start in October with British born Kevin Smith leading a band which will include several of Armstrong's former musicians.

The tour will be the first occasion that clarinetist Peanuts Hucko, trombonist Russell Moore, pianist Dick Cary, drummer Barrett Deems

and bass player Arvell Shaw have played together since Satchmo's death.

Smith has in recent months toured the UK theatre circuit with An Evening Of Louis Armstrong and Fats Waller Music, and was chosen to take part in the new tour because of the similarity of his style to Armstrong's. The second trumpet role will be taken by Digby Fairweather, BBC jazz musician of 1980.

Queen makes return trip to Latin America

AFTER THE success of their South American tour earlier this year, Queen return to Latin America to play concerts in Venezuela and Mexico — the first occasion that any band has played as many nights in Venezuela, and the tour of Mexico will be the first ever by a rock band.

Total attendance at the concerts is set to exceed the 450,000 total set during the Argentina and Brazilian tours. For the shows Queen will transport their entire stage show, which consists of 75 tons of equipment, from country to country.



CROYDON BAND Tank (above) have signed to the Kamalage label and debut with a three-track EP. They are fronted by Algy Ward, ex-bass player with the Damned and The Saints, and the band have already played support during tours by Motorhead, Girlschool and Angelwitch. Creating havoc in the picture are, left to right: Wayne Bardell (Acton Green Publishing) Mark Brabbs (Tank), Eddie Clarke (producer), Pete Brabbs (Tank), Nick Raymonde (Kamalage) with Algy Ward (seated).



FRED WEDLOCK'S second single for Rocket is Jobsworth (XPRES 57), described as "an anthem to every doorman, security guard and car park attendant you have ever come up against". Apart from throwing his weight around at the BBC and obstructing everybody, Wedlock recently met up with Noel Edmonds to finalise his involvement with the DJ's forthcoming Radio One Sunday series — Wedlock will be contributing a song every week on a topical subject for the whole 26-week series. He is pictured above (centre) with Kevin Wyatt-Lown (his manager, and managing director of Coast Records who license all Wedlock's product to Rocket) and Edmonds.

News in brief...

HEAVY METAL trio Atomic Rooster have signed with Polydor and their first single, Play It Again, written by keyboards player Vincent Crane and guitarist John DuCann, is released this week. The band, who still have the original line-up, will be doing a college and university tour during October.

Grand Prix have been joined by new lead singer Robin McAuley who replaces Bernie Shaw in the band... Cedric Myton, lead singer with The Congos, has signed a worldwide deal with Arista Records and his product will be released on The Beat's Go-Feet label... Randy Crawford returns to the UK for a series of concerts at London's Drury Lane Theatre, October 11-13, which will feature material from her next album.

Boomtown Rats' lead singer Bob Geldof has been signed by director Alan Parker for leading role in the new film, Pink Floyd — The Wall... Kool and the Gang start their first tour of the UK for more than a year on November 1 at Bristol's Colston Hall. The tour will also include two nights at London's Rainbow Theatre (November 7 and 8).

TIP SHEET

Edited
by
SUE FRANCIS

'Strange' LP free for licensing

ROCKSTEADY RECORDS is looking for licensing deals for an album, Suns of Arza, by Revenge Of The Mozabites, which has got to be one of the strangest mixtures of sounds and music looking for a distribution home.

The man responsible is Michael Mafia. The concept for the album took root when he got together with brothers Zeria — Aziz (harmonium) and Kala (tablas). The trio did not want the album to become too Eastern, "so we got some friends together and recorded some tracks with Big Red doing country banjo and fiddle and Mark Stone

adding flamenco guitar and so on," says Mafia.

Thus the first side begins with fiddles and harmoniums which seem to swirl around pulsating tablas in a somewhat spaced out fashion until a reggae bassline intrudes to take us from India to Jamaica. And so it goes from flamenco flourishes to Arabic saxophones, reggae harmoniums, etc. Rocksteady has also put out two singles from the LP.

CONTACT: Michael Mafia, Rocksteady Records, 8 Higher Road, Urmston, Manchester 3. Tel: (061) 748 2148.

Street Angels seek contract

RAY SHELL And The Street Angels are a 10-piece US-influenced rock/gospel/sound band ready, willing and able to tie up a recording contract.

New Yorker Shell's writing has a strong US feel, but after living in London for the last three years his songs equally reflect the rock and reggae sound of this country.

Their set includes a lively reggae tribute to Bob Marley, The Optimist; Street Angel, which is definitely rock; and Thrills Me All Over, a contemporary gospel ballad. Their music is pure but their costumes are bizarre, and, Shell believes, a visual extension of his music.

This month they are rehearsing for European dates which include Holland and Switzerland, but expect to have various gigs in and around London by the end of the month.

CONTACT: Manager Ruth Shane, Foster-Shane Management, 9 Prebend Gardens, London W4. Tel: (01) 747 1846.

London band want LP deal

SAD AMONG Strangers are a five-piece London-based band with "a melodic, rhythmic and lyrical talent". Having released independently three singles, the band is looking for an LP deal with a major label which is "able and willing to commit itself".

The band has been gigging consistently in London, playing both the Venue and Dingwalls, and are appearing at various clubs and colleges throughout October.

CONTACT: manager Ian Dinwoodie to hear their latest songs at 6 Elverson Road, St. John's, London SE8 (01 692 5948).

Usk quest

TRUE TO his word (Tipsheet, Jan 31), Morgan Usk has backed an artist and released a first single on his own Broken Records label. He is now seeking a publisher, distributor and/or recording deal from a major for his Harry Harris Band and the double A-side single Sadie/Don't Pull Me Down. Contact: Usk at 4a Lion Yard, Brecon, Powys, Wales LD3 7BA Tel. (0874) 5164.

Fricon forms consultancy

TERRI FRICON, president of Filmways Music Group, has formed the Fricon Entertainment Company, an independent music consulting and publishing firm, and from October will be working from new LA offices looking to place her clients' songs and to build up a catalogue of long-term writers capable of writing hit songs.

No newcomer to publishing, Fricon formed Filmways music division in 1974, and it's well worth noting that for five years, prior to Filmways departure from music publishing into films and TV, Fricon never went a week without having at least one song in the US charts.

CONTACT: Terri Fricon, 8825 Ashcroft, Los Angeles, California. Tel: (213) 273 8767.

SELECT SINGLES

Reviewed
by
TONY JASPER

CHART CERTS:

BEE GEES

He's A Liar (RSO(X) 81, PolyGram).

HAZEL O'CONNOR

Hanging' Around (Albion ION 1022, Spartan).

TOM TOM TOM

Genius Of Love (Island WIP (12) 6375, EMI).

OTHERS:

NEW ORDERS

Everything's Gone Green Procession (Factory FAC 53, Pinnacle) Post Joy Division, Doorsish voice of Curtis sadly missed for doomy tones blended admirably with creative backings. First title has shades of past Joy Division cuts including insistent drums, guitar chords: other lovely synthesizer, deserving notice. Indie sales.

SAMMY HAGAR

Heavy Metal (Epic EPC A1600, CBS). From motion picture of title (EPC 88558), heavy ponderous riffs, slight quickening of pace at intervals for contrast, vocals pushed back, attracts for sound rather than recognisable riff, fiery guitar work-out finale. More commercial stuff than this on LP.

STEVE HACKETT

Picture Postcard (Charisma MBM 1, PolyGram). From top-selling Cured (CDS 4021), pitched up-scale in manner Jon Anderson (ex-Yes) loves, pretty tune, vocals give early back-up push, lovely instrumentation play-out. Maybe too fragile for chart.

FOREIGNER

Juke Box Hero (Atlantic K11678, WEA). One of several catchy pop-rock cuts off charting Four (K50796), in pull-out sleeve, has good title-line play, vocals important and strong with underplay insistent guitar runs lurking attractively.

TOM VERLAINE

Always (Warner K17855, WEA). Re-mix off Dreamtime (K56919), solid beat, verse rather off-beat in contrast to chorus with latter picking up from instrumental break, getting frequent repeats. Artist, ex-Television.

BILLY IDOL

Mony Mony (Chrysalis CHS 2453, PolyGram). Ex-Generation X man does little in vocal — instrumentation to oldie (Tommy James, 1, 1958), flip contains Dancing With Myself, in four-track, 33 rpm. Single.

SQUEEZE

Labelled With Love (A&M AMS 8166, CBS). Country air for often hit outfit, from East Side Story (AMLH 64854), wanders leisurely, pleasantly, hardly magic Squeeze though.

THE YOUNG & MOODY BAND

Don't Do That (Bronze BRO 130, PolyGram). Motorhead Lemmy, Cozy Powell, two Nolans among helpers, should stir initial interest, raunchy rocker, harmonica ever-present, girls most evident title line, OK disc but no more, might get away.

HELEN APRIL AND JOHN DUMMER

Housewives Choice (A&M AMS 8168, CBS). Tongue-in-the-cheek half-spoken, sung disc with melodramatic Russian Zhivago styled backing with reliance on humour to carry day.

VIC MAILE

Not Fade Away (Bronze BRO 129, PolyGram). Famed contemporary music producer gives himself jungle beat and mono for revival of old Crickets number, Stones hit (3, 1964) with back-ups to vocalise between verses. In view of talent surprisingly ordinary.

BOB MARLEY

Reggae On Broadway (WEA K79250, WEA). Currently company controversy over artist, tightly-structured disc for Marley, lots of layers, musical colouring, throbbing beat.

THE BLUES BAND

Who's Right, Who's Wrong (Blues Band BOOT4, PolyGram). Still lacking hit even with tremendous press band here produce strong pop number with bluesy flavourings which stands better chance than previous for which this reviewer one of few to give thumbs down.

THE HIT MEN

Ouija (Bring It Back To Me), (CBS A(13) 1608, CBS). Speeded up feel, handclap beat chorus, lively but not particularly different from other futurist stylised 45s.

YELLS

Bostich (Do It DUN 13, Virgin). Original form, Solid Pleasure (RIDE 4), fast atmospheric synthesizer with speeded up Kraftwerk flat vocals punctuated by shouts which sound human.

BUNNY WAILER

Rise And Shine (Solomoning SOL.P. SM -A1, Rough Trade). Reflective clear vocalised social lyric, quiet but insistent reggae beat from established artist. Colour sleeve.

A Flock Of Seagulls' single Telecommunication is distributed by CBS, not PolyGram as reported in last week's MW.

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MIDEM 82

16	13	LOVE SONGS	EMI EMTV 27
17	12	SECRET COMBINATION	Warner Brothers K 55904
18	22	HITS RIGHT UP YOUR STREET	Polydor POLD 5046
19	14	MICHAEL SCHENKER GROUP	Chrysalis CHR 1336
20	21	BAT OUT OF HELL	Epic/Cleveland International EPC 82419
21	27	BLACK & WHITE	Planet K 52300
22	16	PRESENT ARMS	DEP Int. LPDEP 1
23	19	DURAN DURAN	EMI EMC 3372
24	78	NINE TONIGHT	Capitol ESTSP 23
25	35	GLORIOUS FOOL	Geffen K 99178
26	18	STARS ON 45 VOL. 2	CBS 85181
27	30	ANGELIC UPSTARTS	Zonophone ZEM 102
28	15	DANCE	Beggars Banquet BEGA 28
29	17	SONS AND FASCINATION/SISTERS FEELINGS CALL	Virgin V 2207
30	38	MAKIN' MOVIES	Vertigo 6359 034
31	29	DANCE DANCE DANCE	K-tel NE 1143
32	NEW	THE GARDEN	Virgin V2194
33	24	KINGS OF THE WILD FRONTIER	CBS 84549

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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.

49	25	LEVEL 42	Polydor POLS 1036
50	100	NIGHT FADES AWAY	Backstreet MCF 3121
51	31	HI INFIDELITY	Epic EPC 84700
52	50	VIENNA	Chrysalis CHR 1296
53	32	SHOT OF LOVE	CBS 85178
54	59	ANTHEM	Safari VOOR 1
55	33	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING	REP 413
56	42	BELLA DONNA	WEA K 99169
57	55	GUILTY	CBS 86122
58	49	CHRISTOPHER CROSS	Warner Brothers K 56789
59	61	NO SLEEP TIL HAMMERSMITH	Bronze BRON 535
60	79	BEST OF MICHAEL JACKSON	Motown STMR 9009
61	37	T. REX IN CONCERT	Marc ABOLAN 1
62	67	BAD FOR GOOD	Epic/Cleveland EPC 84361
63	34	BEATLES BALLADS	Parlophone PCS 7214
64	NEW	ALLIED FORCES	RCA RCALP 6002
65	57	KILIMANJARO	Mercury 6359035
66	56	20 GOLDEN GREATS	Capitol EMTV 1
67	68	FOUR	Atlantic K 50796

83	73	BOY	Island ILPS 9646
84	71	THE DUDE	A&M AMLK 63721
84	51	SCISSORS CUT	CBS 85259
86	NEW	NAZARETH LIVE	MEMS MELD 102
87	65	BEST MOVES	A&M AMLH 68532
88	83	MUSIC OF COSMOS	RCA RCALP 5032
89	95	IF YOU WANT BLOOD YOU'VE GOT IT	Atlantic K 50532
90	91	MISTAKEN IDENTITY	EMI America AML 3018
91	NEW	THE PLATINUM ALBUM	K-tel NE 1134
92	NEW	THIRTY THOUSAND FEET OVER CHINA	Polydor POLS 1041
93	-	THE LAST CALL	Rondelet ABOUT 5
94	46	KIM WILDE	RAK SRAK 544
95	84	20 GOLDEN GREATS	Motown EMTV 21
96	89	CATS	Polydor CATX 001
97	93	SLEEP NO MORE	Polydor POLS 1038
98	82	4 SYMBOLS	Atlantic K 50008
99	-	ORGANISATION	Dindisc DID 6
100	76	CHARIOTS OF FIRE	Polydor POLS 1026

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LP REVIEWS



THE BLUES BAND
Itchy Feet. Arista BB3. Pedigree R&B — their third album and the best to date. Whether it's on a Chuck Berry classic such as *Come On*, or one of the band members' own compositions, both the rhythm and the blues are there in force. A competent production that shows there's plenty of life in the old boys yet.

MARIANNE FAITHFUL
Dangerous Acquaintances. Island ILPS 9648. It's been a long time coming, but following up the brilliant *Broken English* album was never going to be easy. That album, with its crackling, craggy vocals and harsh, violent lyrics, had instant appeal. *Dangerous Acquaintances* doesn't. At first it seems to be over-produced and the arrangements too complex, but give it time. This one grows on you. For *Beauties Sake*, written with Steve Winwood, is a classic. The standard of musicianship is high, the voice has been honed down slightly and the end result is a class album. It's been worth the wait.

NAZARETH
It's Naz. Nems NELD 102. A live double album recorded at the Vancouver Coliseum earlier this year, this set, as live albums go, is worthwhile. Naz fans will lap it up. It's loud, tough rock that has to be played loud. Dan McCafferty's voice, as ever, stands out above the mayhem.

BARRY MANILOW
If I Should Love Again. Arista BMAN 1. Mixture of ballads and more uptempo numbers, including current single, *Let's Hang On*. Manilow fever is still rampant, so this could be his biggest to date.

ANNE MURRAY
Very Best Of. EMI EMTV 31. One of the best-selling albums of the autumn period, without a doubt. Massive TV exposure for this package which includes all her best-loved songs — *Snowbird*, *You Needed Me*, *Daydream Believer*, *Cotton Jenny*, *I Just Fall In Love Again* and many other favourites.

SHEENA EASTON
You Could Have Been With Me. EMI EMC 3378. Producer: Christopher Neil. This young lady's recorded material has already acquired the mellow gloss which more usually comes with being much longer in the professional tooth. Loss of some of the nerve-jangling jolly bounciness of earlier recordings could well widen her audience, and the songs on this LP also have a wider appeal than the pure pop of the singles.

HI-GLOSS
You'll Never Know. Epic EPC 85318. Producer: Giuliano Salerni. Following up the Top 30 hit with the *You'll Never Know* single comes the debut LP from the aptly-named rhythm, horns and vocals disco soul group on New York's Prelude Records. Long cuts for dancing, and strong enough to pick up radio play for tracks other than the original single.

IAN DURY
Lord Upminster. Polydor POLD 5042. Producers: artist, Chaz Jankel and Steven Stanley. With Robbie Shakespeare on bass and Sly Dunbar on drums it's hardly surprising that there is a distinct reggae bias on this LP. Dury's vocals seem gentler than usual, and while it is difficult to pick a single to replace *Spasticus*, all the tracks (except perhaps the interminable *Wait For Me* on side one) are fairly strong.

VARIOUS ARTISTS
Some Bizzare Album. BZLP 1. A strong compilation of groups which have been or still are on the label (through Phonogram) including the chart-topping *Soft Cell* (but not the hit single) *Depeche Mode*, *Naked Lunch* and *B Movie*. A good sampler for the new romantic buyers.

MADNESS
Madness 7. Stiff SEEZ 39. Stiff's big one for the autumn has 13 tracks including *Grey Day* and *Shut Up*. Produced and engineered by Clive Langer and Alan Winstanley, the results are of the high standard one has come to expect of this talented combo. With the imminent release of the *Madness* film, *Take It Or Leave It* and a massive Stiff campaign and a tour and (cont p94).

MATCHBOX
Flying Colours. Magnet MAGL 5042. Producer: Peter Collins. Consistent performance both in the charts and on stage and disc, this pop revival band's third LP follows the style and format of its predecessors, with tracks including *Love's Made A Fool Of You*, the current single, *Angels On Sunday*, *You're The One* and *24 Hours*.

BETTE BRIGHT
Rhythm Breaks The Ice. Korova KODE 4. Producers: Clive Langer and Alan Winstanley. Bette tackles a couple of classics on this, her debut LP. And while one works well the other doesn't. She injects a boppy jollity to *Hello I Am Your Heart*, but her voice simply isn't strong enough to handle the all-time great *Shoorah Shoorah*. But this is a pleasant enough LP which could do well with a bit of pushing. *I Am Your Heart* should be re-released as a single.

OST
Heaven's Gate. Liberty LBG 30338. A better than average prospect as far as film soundtrack LPs go in the general market, since the album works beautifully as a selection of pieces (some such as *The Blue Danube* and the *Battle Hymn* being better known than others) arranged for and played on a selection of strings, chiefly superbly-

toned acoustic guitar, by David Mansfield. Worth some in-store pushing.

THE PASSIONS
Thirty Thousand Feet Over China. Polydor POLS 1041. Producer: Nigel Gray. Includes the singles *I'm In Love With A German Film Star* and *The Swimmer*, neither of which are Gray productions, but the LP is still a nice whole, illustrating the band's quiet and melodic vocal strengths — but offering little that was striking enough to promise very big sales. However, earlier singles success means they are known enough to do reasonably.

ELLA FITZGERALD
Ella abraça Jobim. Pablo Today 2630 201. Producer: Norman Granz. What review is really necessary? The world's most revered jazz singer, whose voice is touched by, but not spoiled by, age — and the songs of Antonio Carlos Jobim (*The Girl From Ipanema*, *How Insensitive*, *Quiet Nights Of Quiet Stars*, *One Note Samba*, *Song Of The Jet* and many more). Must sell like hot cakes.

CARLENE CARTER
Blue Nun. F-Beat. XXLP 12. Producer: Nick Lowe. Justifying the outworn description "stunning" on stage, this lady inevitably loses some impact on record, since vinyl can put across her pleasant yet raunchy voice, and the strong rock and country style music, but not enough of the personality, which smacks you in the eye more than the ear. The single *Do Me Lover* is definitely the stand-out track. If that breaks so will the LP. Worth in-store play.

Continued on p42

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CHART FOR
WEEK-ENDING
OCTOBER 3

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	2	1	ABACAB Genesis	Charisma CBR 102 (F) C: CBRC 1021	52	50	37	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296
2	5	3	SUPER HITS 1 & 2 Various	Ronco RTL 2058 (B)	53	32	6	SHOT OF LOVE Bob Dylan (Blackwell/Dylan/Plotkin)	CBS 85178 (C)
3	2	4	DEADRINGER Meat Loaf	Epic/Cleveland Int. EPC 83645 (C) C: 4083145	54	59	19	ANTHEM Toyah (Nick Tauber)	Safari VOOR 1 (SP) C: VOORC 1
4	6	2	WIRED FOR SOUND Cliff Richard	EMI EMC 3377 (E) C: TC-EMC 3377	55	33	9	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC REP 413 (A) C: ZCH 413	WEA K 99169 (W)
5	7	3	HOOKED ON CLASSICS Louis Clark/Royal Philharmonic Orchestra (Jarratt/Reedman)	K-tel ONE 1146 (K)	56	42	9	BELLA DONNA Stevie Nicks (Jimmy Iovine/Tom Petty)	CBS 86122 (C) C: 40 86122
6	3	4	TATTOO YOU Rolling Stones (Glimmer Twins/Kimsey)	Rolling Stones CUNS 39114 (E)	57	55	52	GUILTY Barbra Streisand (Gaulten/Richardson/Gibb)	Warner Brothers K 56789 (W) C: K4 - 56789
7	8	3	SHAKY Shakin' Stevens (Stuart Colman)	Epic EPC 10027 (C) C: 40-10027	58	49	33	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Bronze BRON 535 (F) C: BRONC 535
8	4	3	RAGE IN EDEN Ultravox	Chrysalis CDL 1338 (F)	59	61	15	NO SLEEP TIL HAMMERSMITH Motorhead (Vic Maile)	Motown STMR 9009 (E) C: TC-STM 9009
9	10	4	DENIM & LEATHER Saxon (Nigel Thomas)	Carrere CAL 128 (W)	60	79	14	BEST OF MICHAEL JACKSON Michael Jackson	Marc ABOLAN 1 (P)
10	10	4	WALK UNDER LADDERS Joan Armatrading	A&M AMLH 64876 (C)	61	37	4	T. REX IN CONCERT Marc Bolan	Epic/Cleveland EPC 84361 (C)
11	11	4	IF I SHOULD LOVE AGAIN Barry Manilow (Barry Manilow)	Arista BMAN 1 (F)	62	67	22	BAD FOR GOOD Jim Steinman (Todd Rundgren/Jim Steinman)	Parlophone PCS 7214 (E) C: TC-PCS 7214
12	9	3	CELEBRATION Johnny Mathis	CBS 10028 (C) C: 40-10028	63	34	6	BEATLE BALLADS Beatles	RCA RCALP 6002 (R) C: 7150035
13	20	3	BEAT THE CARROTT Jasper Carrott	DJM DJF 20575 (C) C: DJH 20575	64	57	22	KILIMANJARO Teardrop Explodes (Chameleons/Langer/Winstanley/Howlett)	Capitol EMTV 1 (E) C: TC EMTV 1 2123
14	20	2	PENTHOUSE & PAVEMENT Heaven 17	Virgin V 2208 (C)	65	68	11	FOUR Foreigner (Robert John Lange)	Atlantic K 50796 (W)
15	11	9	TIME Electric Light Orchestra (Jeff Lynne)	Jet LP 236 (C) C: JETCA 236	66	69	9	TRAVELOGUE Human League (Human League)	Graduate GRADLP 2 (SP) C: GRADC 2
16	13	14	LOVE SONGS Cliff Richard (Various)	EMI EMTV 27 (E) C: TC-EMTV 27	67	75	55	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Warner Bros K 56904 (W) C: K4-56904
17	12	21	SECRET COMBINATION Randy Crawford (Tommy Lipuma)	Warner Brothers K 56904 (W) C: K4-56904	68	52	9	PIRATES Rickie Lee Jones	Virgin V 2160 (C)
18	22	3	HITS RIGHT UP YOUR STREET Shadows	Polydor POLD 5046 (F) C: POLDC 5046	69	47	3	STANDING TALL Crusaders	MCA MCF 3122 (C)
19	14	3	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1336 (F)	70	72	15	JU JU Siouxsie & The Banshees (Nigel Gray/Siouxsie & The Banshees)	Polydor POLS 1034 (F) C: POLSC 1034
20	21	134	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40 82419	71	60	5	BREAKING AWAY Al Jarreau	Warner Brothers K 56917 (W)
21	27	6	BLACK & WHITE Pointer Sisters	Planet K 52300 (W)	72	58	3	TILT Cozy Powell	Polydor POLD 5047 (F)
22	16	18	PRESENT ARMS UB40 (UB40)	Dep Int. LPDEP 1 (SP) C: CADEP 1	73	62	45	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120
23	19	15	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TCEMC 3372	74	80	6	DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804 (E) C: TC-SHVL 804
24	78	2	NINE TONIGHT Bob Seger Silver Bullet Band	Capitol ESTSP 23 (E)	75	66	7	REPRODUCTION Human League	Virgin V 2133 (C)
25	35	2	GLORIOUS FOOL John Martyn	Geffen K 99178 (W)	76	88	22	DISCO DAZE & DISCO NITES Various	Ronco RTL 2056 (B)
26	18	3	STARS ON 45 VOL. 2 Star Sound	CBS 85181 (C)	77	45	9	RUMOURS Fleetwood Mac	Warners Bros K 56344 (W) C: 456344
27	30	2	ANGELIC UPSTARTS Angelic Upstarts	Zonophone ZEM 102 (E) TC-ZEM 102	78	81	14	JUMPIN' JIVE Joe Jackson (Joe Jackson)	A&M AMLH 68530 (C) C: -
28	15	4	DANCE Gary Numan	Beggars Banquet BEGA 28 (W) C: BEGC 28	79	43	4	COVER PLUS Hazel O'Connor	Albion ALB 108 (SP) C: CALB 108
29	17	4	SONS AND FASCINATION/SISTERS FEELINGS CALL Simple Minds (Steve Hillage)	Virgin 2207 (C) C: TCV 2207	80	74	21	STARS ON 45 Star Sound (Jaap Eggermont)	CBS 86132 (C) C: 40-86132
30	38	49	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	81	73	6	BOY U2	Island ILPS 9646 (E) C: ZCI 9646
31	29	2	DANCE DANCE DANCE Various	K-tel NE 1143 (K)	82	71	25	THE DUDE Quincy Jones (Quincy Jones)	A&M AMLK 63721 (C)
32	24	45	THE GARDEN John Foxx (John Foxx)	Virgin V2194 (C) C: TCV2194	83	51	3	SCISSORS CUT Art Garfunkel	CBS 85259 (C) C: 40-85259
33	63	2	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	84	26	8	PRETENDERS II Pretenders (Chris Thomas)	Real SRK 3572 (W)
34	63	2	ASSEMBLAGE Japan	Hansa HANLP 1 (F)	85	54	68	WAR OF THE WORLDS Jeff Wayne's Musical Version	EMI EMC 3378 (E) C: TCEMC 3378
35	26	8	PRETENDERS II Pretenders (Chris Thomas)	Real SRK 3572 (W)	86	54	68	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C) C: 4096000
36	26	8	YOU COULD HAVE BEEN WITH ME Sheena Easton (Christopher Neil)	EMI EMC 3378 (E) C: TCEMC 3378	87	77	2	BACK TO THE SIXTIES Tight Fit (Ken Gold)	A&M AMLH 68532 (C)
37	54	68	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000 (C) C: 4096000	88	41	10	ROCK CLASSICS LSO/Royal Choral Society (D. Reedman/J. Jarratt)	RCA RCALP 5032 (R)
38	77	2	BACK TO THE SIXTIES Tight Fit (Ken Gold)	Jive HIP 1 (C) C: HIPC 1	89	63	6	CALIFORNIA DREAMIN' Various	Atlantic K 50532 (W) C: Atlantic K 50532
39	41	10	ROCK CLASSICS LSO/Royal Choral Society (D. Reedman/J. Jarratt)	K-tel ONE 1123 (K) C: CE 2123	90	91	15	MISTAKEN IDENTITY Kim Carnes (Val Garay)	EMI America AML 3018 (E) C: TC AML 3018
40	63	6	CALIFORNIA DREAMIN' Various	K-tel NE 1126 (K) C: CE 2126	91	76	26	CHARIOTS OF FIRE Vangelis (Vangelis)	K-tel NE 1134 (K) C: CE 2134
41	11	4	VERY BEST OF ANNE MURRAY Anne Murray	Capitol EMTV 31 (E)	92	51	3	NAZARETH LIVE Nazareth (John Punter)	NEMS NELD 102 (SO/L)
42	48	21	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	93	65	4	BEST MOVES Chris De Burgh	Polydor POLS 1041 (F) C: C 1041
43	40	2	ASSAULT & BATTERY Rose Tattoo	Carrere CAL 127 (W)	94	46	13	KIM WILDE Kim Wilde (Ricky Wildo)	Rondelet ABOUT 5 (SP) C: CABB 5
43	36	3	HAPPY BIRTHDAY Altered Images	Epic EPC 84893 (C)	95	84	9	20 GOLDEN GREATS Diana Ross	RAK SRAK 544 (E)
45	53	49	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	96	89	10	CATS Various (Andrew Lloyd Webber)	Motown EMTV 21 (E) C: TCEMTV 21
46	39	47	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	97	93	5	SLEEP NO MORE Comsat Angels	Polydor POLS 1038 (F) C: POLS 1038
47	28	9	BUCKS FIZZ Bucks Fizz (Andy Hill)	RCA RCALP 5050 (R) C: RCAK 5050	98	82	9	4 SYMBOLS Led Zepplin	Polydor CATX 001 (F) C: CATXC 001
48	43	3	EXIT Tangerine Dream	Virgin V 2212 (C)	99	1	1	ORGANISATION Orchestral Manoeuvres In The Dark	Atlantic K 50008 (W) Dindisc DID 6 (C) C: DIDC 6
49	25	6	LEVEL 42 Level 42	Polydor POLS 1036 (F) C: POLSC 1036	100	76	26	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F)
50	100	2	NIGHT FADES AWAY Nils Lofgren	Backstreet MCF 3121 (C) C: MCF 3121					
51	31	21	HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700					

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Distributors' code
- see singles release page

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

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

The adorable creatures you see before you are the stars of our very latest thirty-second commercial.

In October, we'll be letting them loose on the nation's T.V. sets with a mammoth spend of over £150,000. Their sole purpose, to promote Polystar's new compilation album.

Monster Tracks.

It features 16 of the biggest hits of 1981.

With names like Genesis, The Who, Status Quo and Soft Cell. To hammer the message home we'll be providing full point-of-sale material.

With their help, you'll make a killing.

And we're offering the album at a specially reduced dealer price of £2.94 (£3.03 for cassette). Release date is October 2nd, so order your copies from your Polygram salesman now. Or telephone us on 01-590 6044.

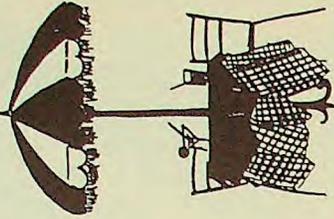
If your customers can't find Monster Tracks, they'll be screaming blue murder.



MONSTER TRACKS

Tarred Love Soft Cell
Alabam Caravan
Jackson Gay Rise Music
Something About You Baby I Like Status Quo
Young Persons Adams And The Aves
Round The Yearbook Epitaph
Romero And Keller Dave Stryker
You Better You Bet The Who
Can't Happen Here Rainbow
Night Games Graham Bonnet
Waste Waste
Pin In Love With A German Film Star The Preskies
There's A Guy Works Down
The Chip Shop Sizzers Herb Ellis Kinky MacColl
Jeopardy Polyrhythm
Do The Hackback, Coast To Coast
Show Me Decca Midnight Runners

MERX 80



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JUNIOR

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NEW SINGLES

Artist / A Side / B Side / Label

Cat. No. Dist.

ATOMIC ROOSTER PLAY IT AGAIN/Start To Live (Polydor)

POSP/X 334

F OCTOBER 2, 1981

BIRTHDAY PARTY MR. CLARINET/Happy Birthday (AD)
 BONNETT, Graham THAT'S THE WAY IT IS/Don't Tell Me To Go (Vertigo)
 BRIGHTMAN, Sarah NOT HAVING THAT!/Echo 4 (Whisper)
 BUGGLES I AM A CAMERA/Fade Away (Carerel)
 B. A. ROBERTSON/MAGGIE BELL HOLD ME/Springgreens (Swansong)

AD 114
 VERTIGO 4
 WSP 104
 CAR 213
 SBAM 1

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Almost Saturday Night	D
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Baby Why Let Go	C
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Come On	S
Don't Give It Up	E
Do You Want To Make Love	C
Dreaming	S
Favourite Shirt	H
For Side Of The Bay	P
Going Strong	E
Gold Rocker	P
Heavy Metal	H
Hold Me	B
Hollywood Nights	E
I Am A Camera	B
I'll Say Goodbye	P
I Remember Yesterday	I
It Ain't Hit Back	L
It's Ramin'	S
Let The Music Play	W
Magic Moments	C
March Of Ten Soldiers	T
Messages	B
Mr. Dynamite	T
Nine Times Out Of Ten	P
Not Having That	B
Nothing	J
Our Family	E
Out Of The Box	T
Phone Line	A
Play It Again	M
Reasons To Be Miserable	M
Remember To	R
Regrets	W
Rolling His Medley	R
Sandpaper Lullabye	V
Save Me	R
Shinin' Star	L
Sail Away	C
Stars	R
Still Searchin'	W
Strangest Feeling	N
Snoopy Vs. The Red Baron	T
That Old Song	P
This Is Your Lunch	S
The Tears Don't Seem	J
To Hurt Anymore	T
The Perfect Life	D
The Wanderer	B
That's The Way It Is	B
Tonight	S
Tonight I'm Yours	S
Too Late At Twenty	T
Welcome To My World	R
We're Gonna Go Fishing	L
When She Was My Girl	I
Women Around The World	M

CARLOS, Roberto SAIL AWAY/At Peace In Your Smile (CBS)
 CASWELL, John IN THIS LAND/Right House, Wrong Night (MCA)
 COMO, Perry MAGIC MOMENTS/Catch A Falling Star (Golden Grooves)
 COAST TO COAST BABY, WHY LET GO/You're Mama's Back (Polydor)
 CONWAY, Francis DO YOU WANT TO MAKE LOVE/Up Against The Wall Again (RCA UK)
 CREEDENCE CLEARWATER REVIVAL BAD MOON RISING/Good Golly Miss Molly (Golden Grooves)
 CURE CHARLOTTE SOMETIMES/Splintered In The Head (Fiction)

A 1537
 MCA 733
 GOLD 531
 POSP 353
 RCA 139
 GOLD 539
 FICS 14/12

DeVITO, Carla ALMOST SATURDAY NIGHT/Bloody Bess (Epic)
 DION THE WANDERER/Love Came To Me (Golden Grooves)

EPCA 1699
 GOLD 535

ELEVENTH HOUR GOING STRONG/tba (Loppy Lugs)

LOPPY 6

FOUR TOPS WHEN SHE WAS MY GIRL/Something To Remember (Casablanca)

CAN/L 1005

GOODWIN, Peter TORCH SONGS FOR THE HEROINE/(Ballad Version) (Polydor)

PUSP 335

HAGAR, Sammy HEAVY METAL/Satisfied (Epic)
 HAIRCUT ONE HUNDRED FAVOURITE SHIRT/Boat Party (Arista)
 HOLLYWOOD FOLLIES BEYOND THE BLUE HORIZON/Gently (Earlobe)

EPCA 1600
 CLIP 1
 ELBS 106

IAN, Janis I REMEMBER YESTERDAY/Restless Eyes (CBS)

A 1603

JAY, David NOTHING/Amour (AD)
 JAMES, Keith THE TEARS DON'T SEEM TO HURT ANYMORE/Love On Broadway (Keith James Music)

AD 112
 KJ 2

LEE, Frankie IT AIN'T HIM BABE/Birmingham (Blue Velvet)
 LOCKLIN, Hank WE'RE GONNA GO FISHIN'/Please Help Me (Golden Grooves)
 LOVETT, Eddie SHINING STAR/Sing About A Song (KR)

ZIM 100
 GOLD 537
 KRT 3

MARTHA AND THE MUFFINS WOMEN AROUND THE WORLD/Twenty Two In Cincinnati (DinDisc)
 MARVIN REASONS TO BE MISERABLE/Marvin I Love You (Polydor)
 McLAINE, Carla BRING ON BACK THE GOOD TIMES/Merry Go Round (Run-Away)
 McGREGOR, Mary TORN BETWEEN TWO LOVERS/tba (Ariola)
 MYSTIC HARMONY PHONE LINE/Line (ISS)

DIN 34
 POSP 333
 RUN 4
 ARO 268
 SSMD 004

NATASHA STRANGEST FEELING/Maybe (Towerbell)

TOW 12

PAIGE, Elaine FAR SIDE OF THE BAY/Oh Major (WEA)
 PARKER, Ray/RAYDIO THAT OLD SONG/All In The Way ... (Arista)
 PENDERGRASS, Teddy NINE TIMES OUT OF TEN/Can't Leave You Alone (Philadelphia)
 PRESLEY, Elvis GOOD ROCKIN' TONIGHT/Mystery Train (Golden Grooves)
 POINTER, Noel CLASSY LADY/There's A Feeling (IUP)

K 18842
 ARIST 417
 PIRA 1663
 GOLD 534
 UP 645

RSDG AMAZING GRACE/The Little Drummer Boy (Golden Grooves)
 RACERELL, Herman I'LL SAY GOODBYE/Junk Funk (Harvest)
 REDDY, Helen SAVE ME/Can't Say Goodbye To Love (MCA)
 REEVES, Jim WELCOME TO MY WORLD/It Won't Forget You (Golden Grooves)
 ROBSON, Nicky STARS/Eye To Eye (Scratch)
 ROLLBACK REMEMBER/Remember (Kaleidoscope)
 ROLLING HITS MEDLEY/Gonna Catch You (Phillips)

GOLD 532
 HAR 5215
 MCA 744
 GOLD 539
 SCR 006
 KRLA 13/1652
 ROLL 7/12

SEGER, Bob HOLLYWOOD NIGHTS/Brave Strangers (Capitol)
 SHARPE, Rocky/Replays COME ON LET'S GO/tba (Chiswick)
 SKELLERN, Peter DREAMING/Still Magic (Mercury)
 SLOW TWITCH FIBRES THIS IS YOUR LUNCH/Illicit Sects (Rialto)
 STEVENS, Shakin' IT'S RAININ'/You And I Were Meant To Be (Epic)
 STEWART, Rod TONIGHT I'M YOURS/Sonny (Rival)
 SUMRITY, Rocky BACK TO SCHOOL/Mother's Eyes (EMI)

RCL 223
 CHIS 152
 MER 83
 RIA 1
 EPCA 1643
 RIVA 33
 EMI 5237

T BOYS ONE WAY STREET/Factory Girl (Almost Animal)
 TANSLEY SCHOOL OUR FAMILY/We're All ... (EMI)
 THE ASSOCIATES MESSAGES/Blue Soap (AD)
 THE ROYAL GUARDSMEN SNOOPY VS. THE RED BARON/Return Of The Red Baron (Golden Grooves)
 THE ACT TOO LATE AT 20/Protection (Hannibal)
 THE WRIGHT ORCHESTRA OUT OF THE BOX/Pacific Strip (Polydor)
 3rd ARMY MARCH OF TEN THOUSAND SOLDIERS/Step 1 (Eitel)
 T.V. SMITH'S EXPLORERS THE PERFECT FINE/Imagination (Kaleidoscope)

AA 001
 EMI 5223
 SIT 10
 GOLD 538
 POSP/X 356
 DAZZ 10
 KRLA 1590

VIRGIN PRUNES SANDPAPER LULLABYE/Sleep Fantasy Dreams (Rough Trade)

RTO 89

WEBB, Marney STILL SEARCHIN'/Don't Say We're Through (Creole)
 WHITE, Barry LET THE MUSIC PLAY/Baby We Better (Golden Grooves)
 WILLIAMS, Andy REGRETS/Besides You (CBS)

CR 20
 GOLD 533
 A 1604

Distributor Code
 (Singles & LPs)

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 - tel
 L - Lugtons
 M - Multiple Sound
 MR - Midland
 MW - Making Waves
 P - Pinnacle
 PK - Pickwick
 R - RCA
 RT - Rough Trade
 SO - Stage One
 SP - Spartan
 T - Trojan
 W - WEA
 WU - Wynd Up
 X - Clyde Factors
 Y - Relay
 Z - Enterprise

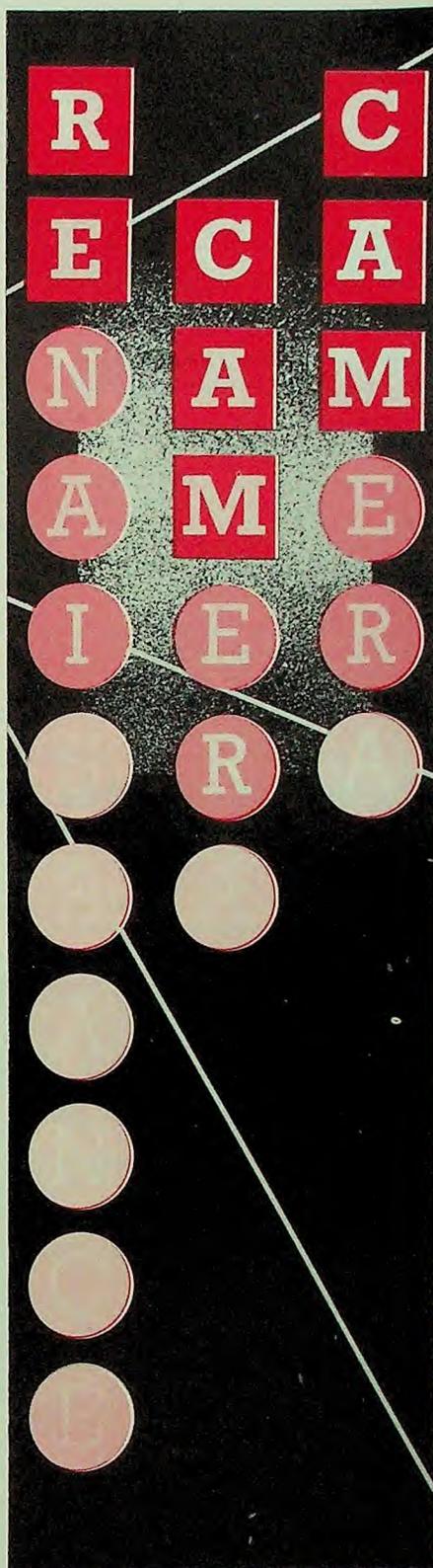
12" singles
 brackets

Total releases 64

NEW ALBUMS

OCTOBER 2, 1981

Arist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ALTERNATIVE CABARET	ALTERNATIVE CABARET	Original	ORA 007 TORA 007	—	R R
BOW WOW WOW	SEE JUNGLE! SEE JUNGLE! GO TO JOIN GANG YEH, CITY ALL OVER! GO APE CRAZY! GREATEST HITS	RCA UK	RCALP 3000	—	R
BROWN, Jim Ed & Helen Cornelius BUDGE	NIGHT FLIGHT	RCA International RCA UK	INTS 5113 INTK 5113 RCALP 6003 RCAK 603	£1.82 £1.82 — —	R R R R
CHAPMAN, Roger CHIPMUNKS	MAIL ORDER MAGIC URBAN CHIPMUNK	Kamera RCA International RCA	KAM 001 INTS 5122	£2.57 £1.82	P R
COMO, Presley	20 GREATEST HITS VOLUME II	RCA International RCA	INTS 5118 INTK 5118	£1.82 £1.82	R R
CUBAN HEELS	WALK OUR WAY TO HEAVEN	Virgin	V2210	£3.39	C
DAVIES, Dave	GLAMOUR	RCA US	RCALP 6005 RCAK 6005	— —	R R
DORSEY/SINATRA	SING THE STANDARDS	RCA International Polydor Deluxe	INTS 5098 INTK 5098 POLD 5042 POLDC 5042	£1.82 £1.82 — —	R R R F
DURY, Ian	LORD UPMINSTER				F
ECKSTINE, Billy	SOMETHING MORE	Stax	STAXL 5007 STAXK 5007	£1.82 £1.82	R R
THE EURYTHMICS	IN THE GARDEN	RCA UK	RCALP 5061 RCAK 5061	£2.73 £2.73	R R R
FISHER, Eddie	GREATEST HITS	RCA International Logo	INTS 5094 INTK 5094 TRS 112 KTRS 112	£1.82 £1.82 £1.82 £1.82	R R R R
FM	CITY OF FEAR				R
GODLEY AND CREME	ISM ISM	Polydor Deluxe	POLD 5043 POLDC 5043	— —	F R
GREEN, Carl AND THE SCENE	THE THING IS . . .	RCA UK	RCALP 6008 RCAK 6008	— —	R R
GUTHRIE, Woody	POOR BOY	Logo	TRS 113	£1.82	R
HAWKWIND	SONIC ATTACK	RCA UK	RCALP 6004 RCAK 6004	— —	R R
HAYES, Isaac	BEST OF . . .	STAX	STAXL 5012 STAXK 5012	£1.82 £1.82	R R
HAYES, Isaac	TO BE CONT . . .	Stax	STAXL 5008 STAXK 5008	£1.82 £1.82	R R
JACKSON, Jermaine	I LIKE YOUR STYLE	Motown	STML 12160 CSTML 12160	— —	R
KENNY, Gerrard	CITY LIVING	RCA UK	RCALP 6009 RCAK 6009	— —	R R
KING CRIMSON	DISCIPLINE	EG/Polydor	EGLP 49 EGMC 49	— —	F F
MADNESS	SEVEN	Stiff	SEEZ 39 ZSEEZ 39	£3.03½ £2.43	C C
ORIGINAL LONDON CAST	ANYONE FOR DENNIS?	RCA UK	RCALP 6006 RCAK 6006	£3.04 £3.04	R R
PASS, Joe & Jimmy Rowles PENTANGLE	CHECKMATE (IMPORT) BASKET OF LIGHT	Pablo Logo	D2310865 KIO 866 TRS 114 KTRS 114	£1.82 £1.82 £1.82 £1.82	R R R R
POLICE	GHOST IN THE MACHINE	A&M	AMLK 63730 CKM 63730	— —	C C
POP, Iggy	LUST FOR LIFE	RCA International RCA	INTS 5114 INTK 5114 INTS 5115	£1.82 £1.82 £1.82	R R R
PRESLEY, Elvis	20 GREATEST HITS VOLUME I	RCA International RCA	INTS 5115 INTK 5115 INTS 5011 INTK 5011	£1.82 £1.82 £1.82 £1.82	R R R R
PURE PRAIRIE LEAGUE	PURE PRAIRIE	International			R
RAFFERTY, Jerry	CAN I HAVE MY MONEY BACK?	Logo	LOGO 1031	£3.04	R
RHYS-JONES, Griff	AN EVENING WITHOUT . . .	Original	ORA 006 TORA 006	— —	R R
ROBBINS, Kate	KATE ROBBINS	RCA UK	RCALP 6013 RCAK 6013	— —	R R
SCOTT-HERON, Gil SPRINGFIELD, Rick	REFLECTIONS WORKING CLASS DOG	Arista RCA US	SPART 1180 RCALP 6014 RCAK 6014	— — —	F R R
STAPLES SINGERS	HOLD ON TO YOUR DREAMS	20th Century	T636 C636	£2.73 £2.73	R R
STEWART, AI	INDIAN SUMMER	RCA US	RCALP 9001 RCAK 9001	— —	R R
THE TEMPTATIONS		Motown	STML 12159 CSTML 12159	— —	R
THOMPSON, Richard TOP SECRET	STRICT TEMPO ANOTHER CRAZY DAY	Elixir Cheapskate	ELIXIR 1 SKATE 2 KAT 2	£2.61 £2.43 £2.43	P R R
TORONTO	HEAD ON	A&M	AMLH 64872	—	C
VARIOUS	ORIGINAL SOUNDTRACK OF THE HISTORY OF THE WORLD PART I	Warner Brothers	K56926	—	W
VARIOUS	VINTAGE BLUES VOLUME I	RCA International Pablo	INTS 5099 INTK 5099 D2310866 KIO 866	£1.82 £1.82 £1.82 £1.82	R R R R
VINSON, Eddie 'Cleanhead' VOYAGER	I WANT A LITTLE GIRL (IMPORT) VOYAGER	RCA UK	RCALP 5820 RCAK 5820	£3.04 £3.04	R R



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P
PINNACLE
RECORDS

INDEPENDENT LABELS

Dinosaur shop seeks franchisee

DAVID SKILLIN, head of Dinosaur Discs group of companies is looking for a franchisee to take over, lock, stock and barrel, his highly successful Dinosaur Discs record shop in Barons Court Road, West Kensington.

"In the year the company has been going," says Skillin, "All aspects from the record label itself down to mail order have grown to an extent that I now feel the retail side has become too demanding of my time and personal attention. It could become the poor relation if I allow it to drift."

"So, I'm looking for somebody (more enterprising than experienced in record retailing) to rent the shop, complete with stock and its good name, for a period of six months. If the arrangement proves a success, a full partnership will be drawn up with a view to opening another branch in South London."

Further details from David Skillin on 01-385 2030.

Wanted: Witchfynde deal

AS HALLOWE'EN approaches, Witchfynde, who draw upon the occult for both guidance and inspiration (it says here), are looking for a record deal. They have ended their association with Rondelet Records, but have recently completed recording new material in Rampart Studios with producer Phil Chilton. Witchfynde are managed by Ben Silk who can be contacted on 01-621 1124.



LONDON BAND The Act (above) have recently released their debut single on Hannibal Records. The song, entitled Too Late At 20, was produced by Joe Boyd and John Wood, a team whose credits include the early Pink Floyd singles. The band have previously featured on a Rocket compilation, Sounds Of The Eighties.

Double debut on Happy Birthday

GIRLS AT Our Best! have their debut album out this week on Happy Birthday Records, entitled Pleasure (RULP 1). The album, also Happy Birthday's first, will be backed by a UK tour starting on October 9.

A single, Fast Boyfriends (UR 6), comes out two weeks later, with jamboree bags in the first 10,000 copies and a postcard in the first 50 which, when sent back to Happy Birthday's offices, will entitle the sender to a free Girls At Our Best! T-shirt, hand-made and designed by the Artiste Sentimentale design group who are also handling in-store promotional material.

Other single releases on Happy Birthday include Jungle Line (UR5 - 12" version UR125) from Low Noise which is a one-off combination composed of Tom Dolby (now with EMI), JJ (ex-Flying Lizards and Electric Chairs), Kevin Armstrong (ex-Splodgenessabounds and Local Heroes SW9) and Matthew Seligman (ex-Soft Boys and member of the Thompson Twins), formed for the purpose of recording this Joni Mitchell song.

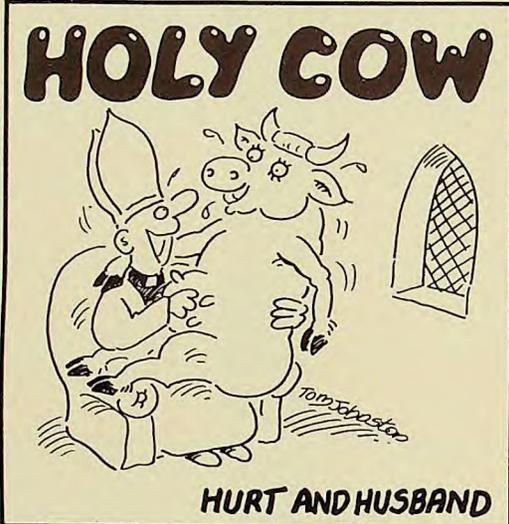
The Fallout Club released a single last week entitled Wonderlust (UR 7 - 12" version UR127).

Happy Birthday recently moved premises after splitting from previous backers, Marcus Studios. It is now based at 32 Ecclestone Street, London SW1. Tel: (01) 730 0324. Distribution remains with Stage One.

Spitfire reggae launching

SPITFIRE RECORDS recently made its debut with the release of a maxi-single by The All Star Reggae Band containing 12 reggae classics presented in segue form. Distribution is by Pinnacle, and among the titles are I Shot The Sheriff, Rivers Of Babylon, The Israelites, and Young Gifted And Black.

Spitfire has been launched by the Sparta Florida group of music publishing companies with the aid of a European-based finance consortium.



MOSA RECORDS, formed in 1979 by Carl Lewis, erstwhile superno of the reggae label Hawk, has appointed Philip Chevron as A&R director, and has announced details of its autumn relaunch. Released in a cartoon pic sleeve (above), drawn by Tom Johnston, is Hurt and Husband's new single, Holy Cow/Dirty Lies (Mosa 3) - back up includes T-shirts and fly-posters featuring the sleeve design. Out this week is the Happy End EP by Philip Chevron (MOSA 4). Former Sadista Sister Teresa D'Abreu releases Sold Out On Love (MOSA 5) on October 19, and Shocking Stockings' Sad Politician (MOSA 6) is scheduled for October 30.

MIKE T
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8 SONGS THIS IS MERSEYBEAT 8 SONGS
 by the Merseybeats
GREAT NEW SEGUE FROM THE MERSEYBEATS
SORROW (MERSEYBEATS)
I THINK OF YOU (MERSEYBEATS)
SWEET FOR MY SWEET (SEARCHERS)
NEEDLES & PINS (SEARCHERS)
BAD FOR ME (BILLY J. KRAMER)
HIPPY HIPPI SHAKE (SWINGING BLUE JEANS)
FERRY ACROSS THE MERSEY (GERRY & THE PACEMAKERS)
YOU'LL NEVER WALK ALONE (GERRY & THE PACEMAKERS)
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CHEW ONE

INDEPENDENT LABELS

On the street

ON THE Street, a new regular feature of the independent labels pages makes its bow this week, aiming to show what's selling where on the indies front. Every fortnight we will be featuring the best selling singles and albums at a particular independent/specialist record store. We kick off the series with Dinosaur Discs, 17 Baron's Court Road, London, W14 (see also separate story).

ALBUMS

1 T REX IN CONCERT	T Rex	Marc
2 PLAYIN' WITH A DIFFERENT SEX	Au Pairs	Human
3 DRAMA OF EXILE	Nico	Aura
4 PSYCHEDELIC JUNGLE	Cramps	IRS
5 STATIONS OF THE CRASS	Crass	Crass
6 PUNKS NOT DEAD	Exploited	Secret
7 EXPENSIVE SOUND	Empire	Dinosaur
8 SONGS THE LORD TAUGHT US	Cramps	Illegal
9 PARTY MIX	B52s	Island
10 THE EARLY YEARS	Buatlos	Phoenix

SINGLES

1 INCONVENIENCE	Au Pairs	Human
2 YOU SCARE ME TO DEATH	Marc Bolan	Cherry Red
3 ARMY LIFE	Exploited	Secret
4 REBEL WITHOUT A BRAIN	Theatre of Hate	Burning Rome
5 RELEASE THE BATS	Birthday Party	4AD
6 MATTRESS OF WIRE	Aztec Camera	Postcard
7 THE RESURRECTION EP	Vice Squad	Riot City
8 WHITE MICE/ KRAY TWINS	Mo-Dettes	Human
9 IS THERE ANYBODY OUT THERE?	Flux of Pink Indians	New Crimes
10 SHARK FUCKS	Fronics	Alien

Loader leads Armageddon

TAKING OVER the reins of London label Armageddon Records is David Loader, one of three founder members of the label who was previously financial director.

Former managing director and main driving force behind Armageddon, Richard Bishop, has resigned his post to form his own management company, with which he aims to further the career of his protégé Robyn Hitchcock (ex-Soft Boy) and Knox (ex-Vibrator).

The other member of the Armageddon triumvirate, Peter Dyer, has gone to the US to become Armageddon's US marketing director. Dyer was responsible for bringing US acts Pylon and The Method Actors to the label, and was also heavily involved in Armageddon's quality control of artwork and picture sleeves.

Loader, now chairman and acting MD, has given himself until the New Year to lick Armageddon's somewhat erratic performance into shape. He thinks the label has "over-traded" in its first year and will

attempt to rectify cash flow problems by producing less but signing artists to longer term deals.

The label has survived so far on overseas sales, due to its founders' contacts and experience gained working for Caroline Exports.

The autumn schedule includes a double album from The Method Actors, a duo from Georgia, recorded at Advision Studios, and a compilation LP of bands who have appeared at the Moonlight Club in London's West Hampstead.

Featuring on this album, entitled W.N.W.6. Moonlight Radio, are The Chefs, Academy One, Decorators, Icarus, Out On Blue Six, Patrik Fitzgerald, Pinkies, Flying Club, The Room, Artery and Dr Mix and The Remix.

This venture has been prompted by Dave Kitson of the Moonlight Club, who is now acting as "A&R consultant" to the label, on top of his work at the club and his activities in promoting and organising future ICA Rock Weeks.



THE 45's (above), a familiar sight around Covent Garden as a young group of buskers with a talent for old Beatles and Beach Boys hits, have formed their own label, 45's Records, and released a single, *Secrets and Whispers*, backed with the Beach Boys' *Little Honda* (ONE 45).

This five-piece band have been together now for three years. After having one single released through Stiff they came to London from Newcastle and eventually settled here after touring with the *Tourists* and *Dexy's Midnight Runners*, and then obtained gigs all over London. However the boys were forced to busk, determined to stay together, after they were robbed of most of their equipment last year. They have also recently recorded music for a new BBC TV-series, *World's End*, to be screened in October and they also plan to release a further single in the near future as well as signing other acts to their label. 45's Records is distributed by Pinnacle, and can be contacted on 01-689 5113.

INDEPENDENT NEW MUSIC

SINGLES

FAC 53	NEW ORDER
Y11	Procession
OI 12	MAXIMUM JOY
SLICK 7	Stretch
SIT 8	PARTISANS
OE 006	Police Story
RKS 002	A.P.B.
EJSP 9700	Shoot You Down
SPEC 101	MULTIVISION
MAO 52	Work To Live,
GRAM 3457	Don't Live To Work
CHERRY 13	SYSTEMS
ABW 1	Total Recall
LEGS 8	BIG SELF
	Surprise Surprise
	13TH CHIME
	Cuts Of Love
	RIMSHOTS
	At Night
	NADIA KAPICHE
	Africa
	THE HONEYMOON
	KILLERS
	Histoire à Suivre
	DEAD KENNEDYS
	Holiday in Cambodia
	ABRASIVE WHEELS
	Army Song EP
	EPILEPTICS
	Last Bus To Debden

12"

PLATE 2	G.B.H.
TEES 12 05	Leather, Bristols, Studs & Acne
FACT 42	PIG BAG
RT 0006	Papa's Got A Brand New Pig Bag
	A CERTAIN RATIO
	Flight & Do The Do (Double 12" Imp.)
	DELTA 5
	A & B Sides Of Rough
	Trade Singles (Imp.)

ALBUMS

NICE 005	RATS
ROUGH 31	C'est Disco (Imp.)
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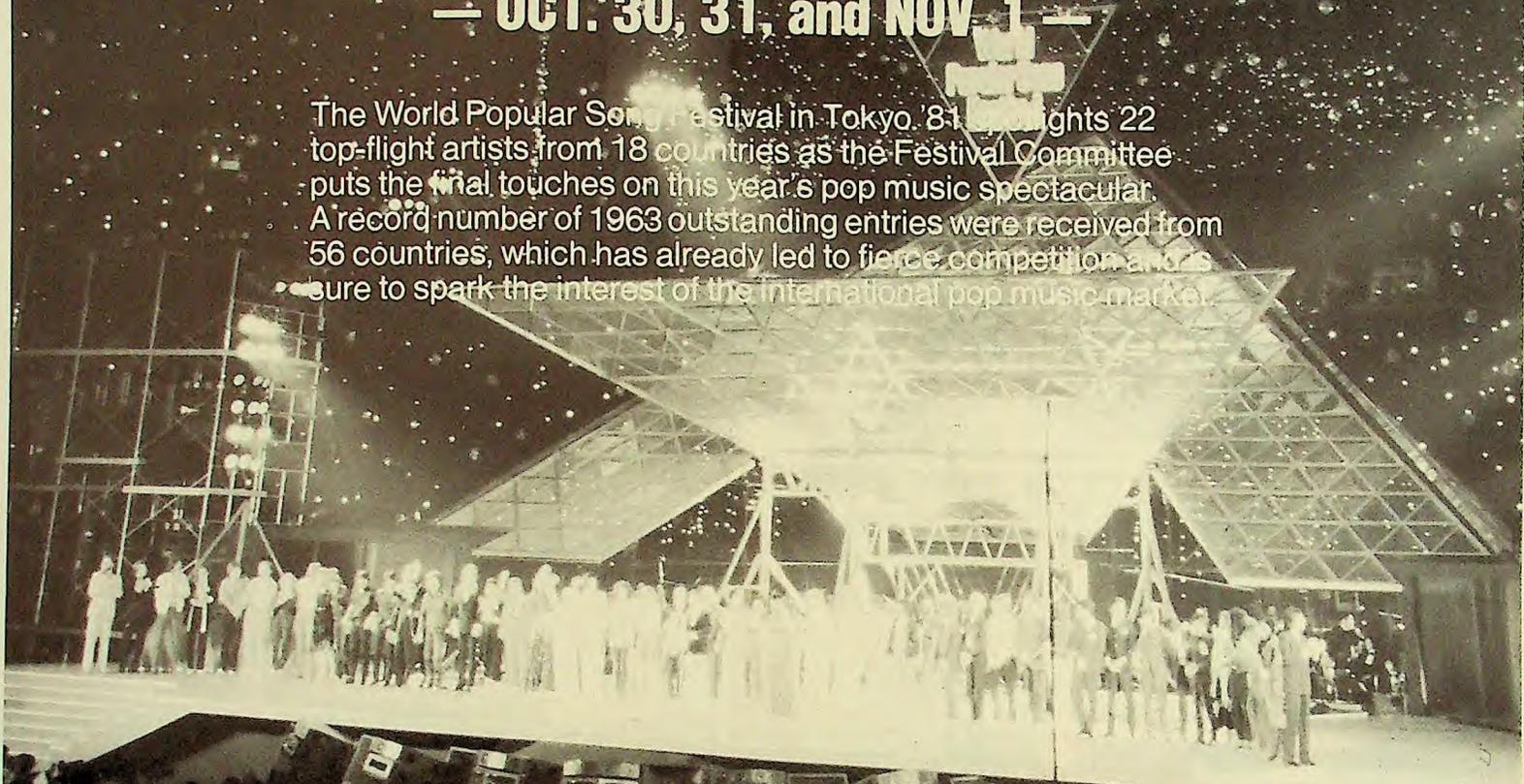
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Mexico, Maria Del Sol



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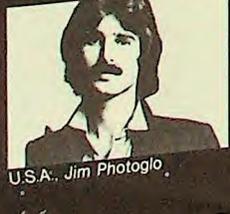
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Johnny Mathis: 25th Anniversary

IN THE ephemeral world of popular music few pop artists can claim a successful recording career extending more than a decade. Yet 25 years span Johnny Mathis' first chart single, Wonderful! Wonderful!, and his latest album success, Celebration, which appropriately is a retrospective look at a recording career which is amongst the most distinguished in the entire history of pop music.

Mathis' multi-dimensional career has included hit singles — A Certain Smile, It's Not For Me To Say, Misty and Wonderful! Wonderful! in the late Fifties, through to I'm Stone In Love With You, Gone Gone Gone and When A Child Is Born (Soleado), the latter being his first ever UK number one record — top TV and radio appearances, and

performances at all the world's top theatres and cabaret nightspots.

1981 has already been a triumphant year for Johnny Mathis, and the title of his new CBS album — which promises to be the biggest selling UK LP of his career — is a suitable choice. The performer is currently winding up a series of concerts around the country with a week's stint at London's Dominion Theatre, and all the concerts were fully-booked several months ago literally within hours of the box-office opening.

Music & Video Week pays this tribute, edited by CHRIS WHITE, to an artist whose career has transcended all pop trends, and who could quite easily have another 25 years of success before him.



"I was very fortunate as a youngster to be working with seasoned professionals like Mitch Miller and Percy Faith," says Johnny. "I was really blessed by being surrounded by strong talent."



25 years of Johnny Mathis

IT WAS the year when rock 'n' roll changed the course of popular music history, and a whole new generation of young people discovered the music of Elvis Presley, Buddy Holly and Gene Vincent amongst others. 1956, a year which was also a landmark in English history because of the Suez Crisis and the aftermath resignation of a Prime Minister.

Trends have changed, and many of those rock 'n' roll pioneers have since disappeared, although in some cases their music has lived on. Yet one name who emerged that year has never lost his popularity, and indeed is as popular today as he ever was — Johnny Mathis.

Mathis the performer is like Mathis the person — seemingly shy, almost reluctant to accept his audience's adulation, and carrying the air that he is surprised it has happened to him at all anyway. He

dismisses past accolades lightly, yet takes an obvious pride in his craft. The ultimate professional whose performances either on stage or on record never disappoint.

Mathis started life in San Francisco in lowly circumstances. His parents were domestics to a local millionaire, and young John was one of several children. But it was through his father, Clem, that he developed a close interest in music which was eventually to lead to worldwide success as a singer of popular music.

Johnny Mathis now recalls: "My father was an amateur singer and piano player, and he used to encourage my brothers and sisters and myself to sing with him. When I reached the age of about 12 or 13, he decided that it might be fun for me to study music more seriously, and so he found me a very good teacher. In actual fact I studied for about nine years altogether, mainly classical music."

Keen athlete

He continues: "I began to do some singing in local places around San Francisco and, after a few small successes, I figured that I might be able to make a living out of performing. At the age of 18 I went all-out for a singing career, and a year later I signed my first recording contract, with Columbia Records (CBS)".

In actual fact, the young Mathis was also a keen athlete and at one point it looked as though the entertainment world might have been deprived of a fine singer in favour of an Olympic high jump champion!

It was while he was training in earnest for the 1956 US Olympic team that his singing talents were noted by top Columbia Records executive George Avakian, who sent an urgent telegram to his New York office: "Have found phenomenal 19-year-old boy who could go all the way! Send contracts."

Mathis now admits: "I never really wanted to be a professional athlete, although I did want to be in those Olympics. Music was always the big interest for me."

"At the time George Avakian saw me, he was in charge of jazz at CBS, and that was how he saw me as a singer. I never felt in my heart that I could be a jazz singer, I was into the popular type of music. The main influence on me during those

early recording days was Mitch Miller.

"He heard my first album, which I'd made under the auspices of George, and which was really just a 19-year-old singing everything that he knew how to sing, but which wasn't particularly successful. Mitch Miller heard the record and liked the voice, but didn't like what I was doing with it!

"So he took me under his wing, gave me some music that he thought was more suitable, and spent hours with me in the studio teaching me everything that he knew about the singing of popular songs. Wonderful! Wonderful! was the first single and we recorded three other singles, Twelfth Of Never, Chances Are and It's Not For Me To Say at the same session.

"I was very fortunate as a youngster to be working with seasoned veterans like Mitch Miller and Percy Faith. There was another young man called Ray Conniff who hadn't made any records at all, so Mitch hired him to make my first recordings which he did! I was really blessed by being surrounded by strong talent."

The transition from obscurity to top singing star could have been a daunting experience for any young artist and Mathis admits that there were problems at the beginning. "I've always wanted to be a singer performing songs as opposed to a star, and I did find it very uncomfortable at first being in the public eye. In fact I still do find it uncomfortable, but the important thing is that I love to sing."

Shyness

"There's no way I can get around not appearing in public. In those early years I was just happy to make the records, and not appear onstage, but eventually I had to overcome my shyness and learn basic fundamentals like how to walk onstage, how to stand, and above all, how to appear calm."

Mathis' "love affair" with British audiences started relatively early in his career. His first Top Ten hit here was in 1958 with A Certain Smile, followed by Winter Wonderland, Someone, Misty, Best Of Everything and My Love For You. He first toured at the age of 22, with the Ted Heath Orchestra, and made several TV and live radio performances.

The last two decades have seen

him playing all the top UK theatre and club venues, plus appearances before the Royal Family including Prince Charles. His recording career reached a pinnacle three years ago when his single A Child Is Born became a Christmas number one hit — his first ever UK chart-topper. The last five years have also seen him score hits with Gone Gone Gone, Too Much Too Little Too Late (with Deniece Williams) and I'm Stone In Love With You.

Wanderlust

"Britain is always like home to me," Mathis says. "Whenever I get bored or wanderlust, I just come over to England, and visit friends or see the countryside. I enjoy singing here because British audiences will accept more diverse material than American audiences often will, and they are very enthusiastic too."

"Here I can sing old songs like April in Paris — back in the US audiences are spoilt because they are constantly bombarded by Top 40 records on radio, and that's all they want to hear live."

Any career spanning a quarter of a century is bound to have ups and downs, and Mathis' is no exception. One hiccup came in the early Sixties when he decided to leave CBS and sign with Mercury Records in the US.

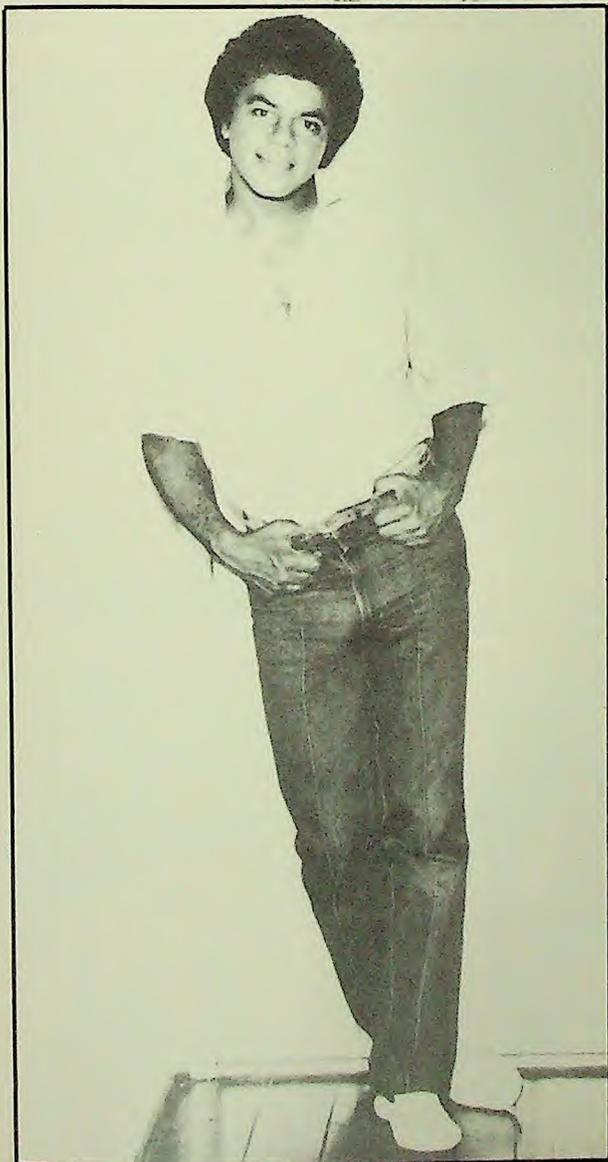
"It was one of those multi-million dollar contracts, which seemed to be a good idea at the time because I would be utilising the same producers and studio facilities. The only difference was that at the end of the day I would hand over the tapes to a different company."

"Unfortunately it didn't work out as I would have liked, there were problems with distribution, and so I came over to the UK and made most of my recordings here, working with Norman Newell."

Eventually Mathis returned to Columbia — where he has remained ever since — and continued to record a long string of albums which became big sellers, even if not necessarily charting. One LP in particular, Johnny Mathis' Greatest Hits, still holds the record for the longest stay in the American LP charts — a total of 10 years in all!

After a marked lack of single successes, Mathis made a big comeback with I'm Stone In Love With You, his version of the

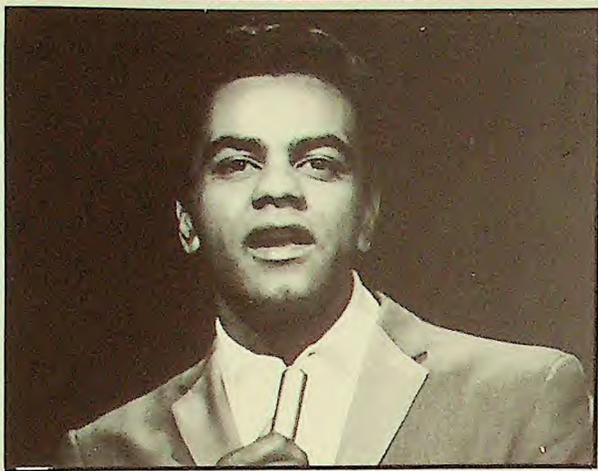
TO PAGE 36



A TOTAL of 25 years' recording under his belt — and Johnny Mathis still manages to look like a young newcomer to the music business.

"I've always wanted to be a singer performing songs as opposed to a star, and I did find it very uncomfortable at first being in the public eye"

— Johnny Mathis



A MID-Sixties shot of Johnny Mathis, performing on his own BBC TV special.

25 years of Johnny Mathis

FROM PAGE 35

Stylists' hit, which became a UK Top Ten hit. That started a whole new era of success for him.

"The idea originally was that of Clive Davis, who was then president of Columbia in the US but who unfortunately had moved on before he could see the project come to fruition.

"He teamed me with Thom Bell the producer, and we did an album, I'm Coming Home, which I think is one of the best things that I have ever done, even though it didn't get the attention that some of my earlier recordings have had.

"The problem is that people think if you're not having hits, then you can't be selling records, but it isn't true. Even when I was not in the forefront, so to speak, my albums were still doing very well. That is one of the reasons why the relationship between CBS and myself has been very close — the product has always sold."

Military coups

Mathis usually visits the UK for concerts every 18 months, the time between being spent travelling the world, recording albums, and making TV appearances. "With tours we can't plan too far ahead, we have to see what the market will bear," he says. "For instance, a tour of South America may be planned but we often had to cancel dates like Brazil and Argentina because there has been a military coup or some grave economic crisis.

"Some years I'm on the road for 50 weeks, although this year it is only about 30 weeks. It can be very difficult having a private life.

"The point is to learn to have a private life while you're actually travelling and having a public life. It can be a long process because I don't get that much free time to myself, but when I do, the things I enjoy are playing golf, cooking and maybe re-designing my homes."

Recording sessions are slotted in between other commitments — Mathis prefers to work live in the studio with an orchestra but acknowledges that logistics quite often prevent this.

"It sounds as though it's defeating the whole purpose but often it is the only way to get things done. For instance on the LP I made with Deniece Williams, Stevie Wonder played a harmonica solo but I couldn't actually be there for that session.

"I prefer the atmosphere of working with a live band or orchestra, that is what makes recording so much fun."

Mathis' own singing idols include the performers whose music he grew up with — Nat King Cole, Ella

Fitzgerald and Sarah Vaughan included — as well as contemporary names like George Benson, Stevie Wonder, Aretha Franklin, Hubert Laws and Michael Jackson.

He is in no doubt about his own future — to continue as a singer. "It's what I enjoy most, and that and the fact that the music continues to change a lot. The enjoyment is in not having to sing the same style all the same time, and having the benefit of musical arrangers who are responsive to changes in pop music.

"I certainly don't see myself doing anything else, although I may travel a little less in the future. Anyway you never know with this business — you can only do what the public want!"

He is also reluctant to give advice to newcomers on "how to succeed as a singer", saying: "If someone is truly motivated then they do not really need advice — they'll succeed anyway, but I think that it is sensible to get a good education, to learn your craft thoroughly, and to generally learn as much as possible about what's going on.

"I think that the secret of my own success is good health. Singing and performing is very physical and requires a lot of strength and energy. As for the rest, well it's all down to the public, whether they take to you or not."

He admits that — unlike many other pop performers — he does not hanker after a career in films. "I'm really not that interested, because it takes time to make a film and I treasure my time away from performing. If I started a film career then it would complicate my life more than ever!"

Film soundtracks

"I think that I shall continue with just recording songs for film soundtracks, although obviously if a great part came along I'd be unlikely to turn it down."

1981 has already been a greater year for Mathis, including a 25th anniversary concert at the Greek Theatre in Los Angeles, and a tribute dinner at the Beverly Hilton Hotel in LA, attended by many colleagues, fellow artists and friends, from past and present. His five concerts at London's Dominion Theatre climax a sell-out UK tour — and the week of the performances, he also celebrates his birthday.

"I've had no real disappointments over the years, the only times were when I considered that I wasn't doing good work. I've been incredibly lucky really because I have been fairly consistent in my success, and I've never found myself in competition with other styles of music like R&B. We are all different entities existing under the same umbrella," Mathis adds.

Block praises 'the ultimate professional'

TOP BRITISH concert promoter Derek Block first started working with Johnny Mathis some eight years ago, and has since promoted all his UK tours and major London concerts. Today he can still admit: "I'm a total fan of John's — he is the ultimate professional and a unique artist. I've never known him throw a tantrum in all the time we've worked together."

In 1973 Mathis' career had fallen into a comfortable rut. Album sales were consistent, he hadn't had a hit single for almost a decade, but he was always a welcome visitor to the UK for TV appearances and the odd concert.

Cabaret weeks

Block recalls: "His live work in the UK was limited to a couple of cabaret weeks at Batley or Wakefield and a couple of Sunday concerts at the London Palladium. When I took over Johnny's dates I decided to book him five or six concerts around the country, but there just wasn't the level of interest, particularly in Scotland.

"I was amazed because I thought that he was a superstar."

Block persevered however, and arranged another UK tour for Mathis — which was a resounding success. "I started working closely with CBS on Johnny's UK career, to the extent that I was more than just his British concert promoter. I also worked as a team with his American manager Ray Haughn. The second time around Johnny played before 12,000 fans in Scotland and sold out the Glasgow Apollo twice."

Statistics for the latest Johnny Mathis tour are even more staggering. His eleven shows at the Dominion Theatre in London's West End this week were announced last December, and by February all 22,000 tickets had been sold. In addition, Mathis has played 24 other shows around the country, and at the conclusion of the tour will have been seen by more than 100,000 people.

Block says: "Johnny Mathis is a unique artist. He is professional and always co-operative. Last autumn when he was due to record a BBC TV special, he went into training a full two days before, and actually stopped talking to people in order to preserve his voice. Other times, he has thought nothing of flying over to Britain at less than 24 hours' notice in order to do a Top Of The Pops appearance."

He continues: "He has so many qualities that people admire, and he is one of the few artists I know who can have a hit on airplay alone.

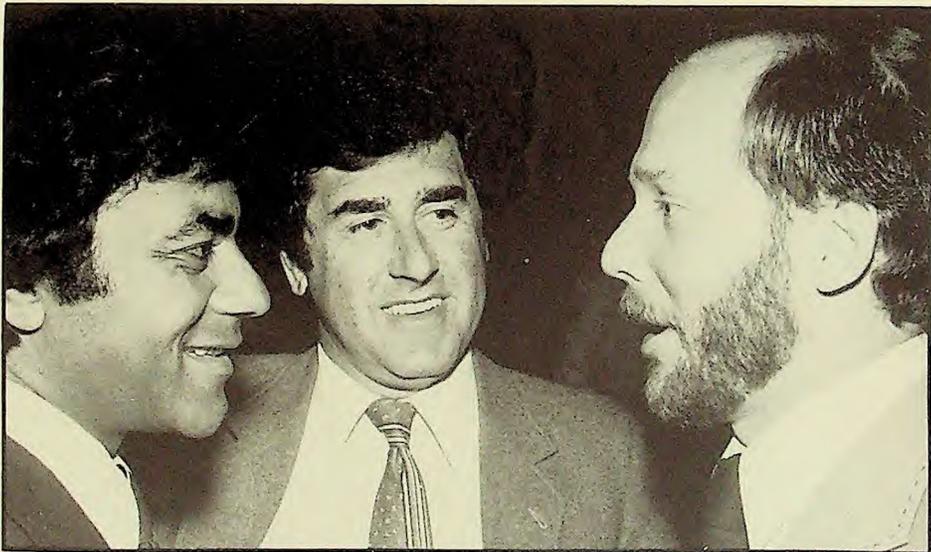
"Radio stations generally pick up on Johnny's recordings because of their quality, and they let the public decide whether the singles are going to be hits. His last four hit singles have all broken through airplay, and not because he was doing TV appearances."

Block described Mathis as "probably the best singer of romantic songs in the world." "Generally he visits the UK every 18 months but he has so many fans that they need only come to see him once every six years or third tour, to make it pay."

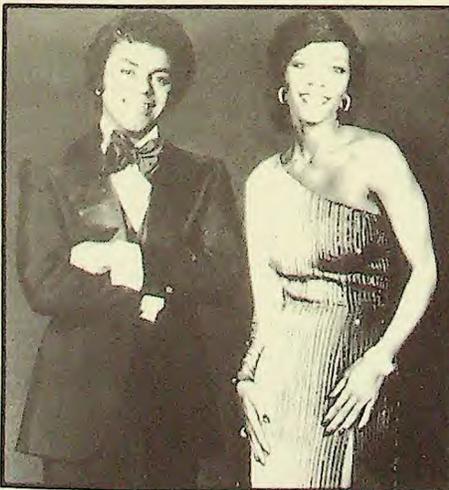
Fresh client

"To me, he is as fresh a client as UB40 or Siouxsie & The Banshees, although he is a lot more serious about what he does than a lot of young kids who come into the business."

Block added what must be the ultimate tribute from a concert promoter and agent: "If I wasn't looking after Johnny Mathis' UK concert dates, I'd still buy a ticket to see him. And there are not many acts that I would say that about."



JOHNNY MATHIS with (centre) his UK concert promoter Derek Block and musician Gil Rogers.

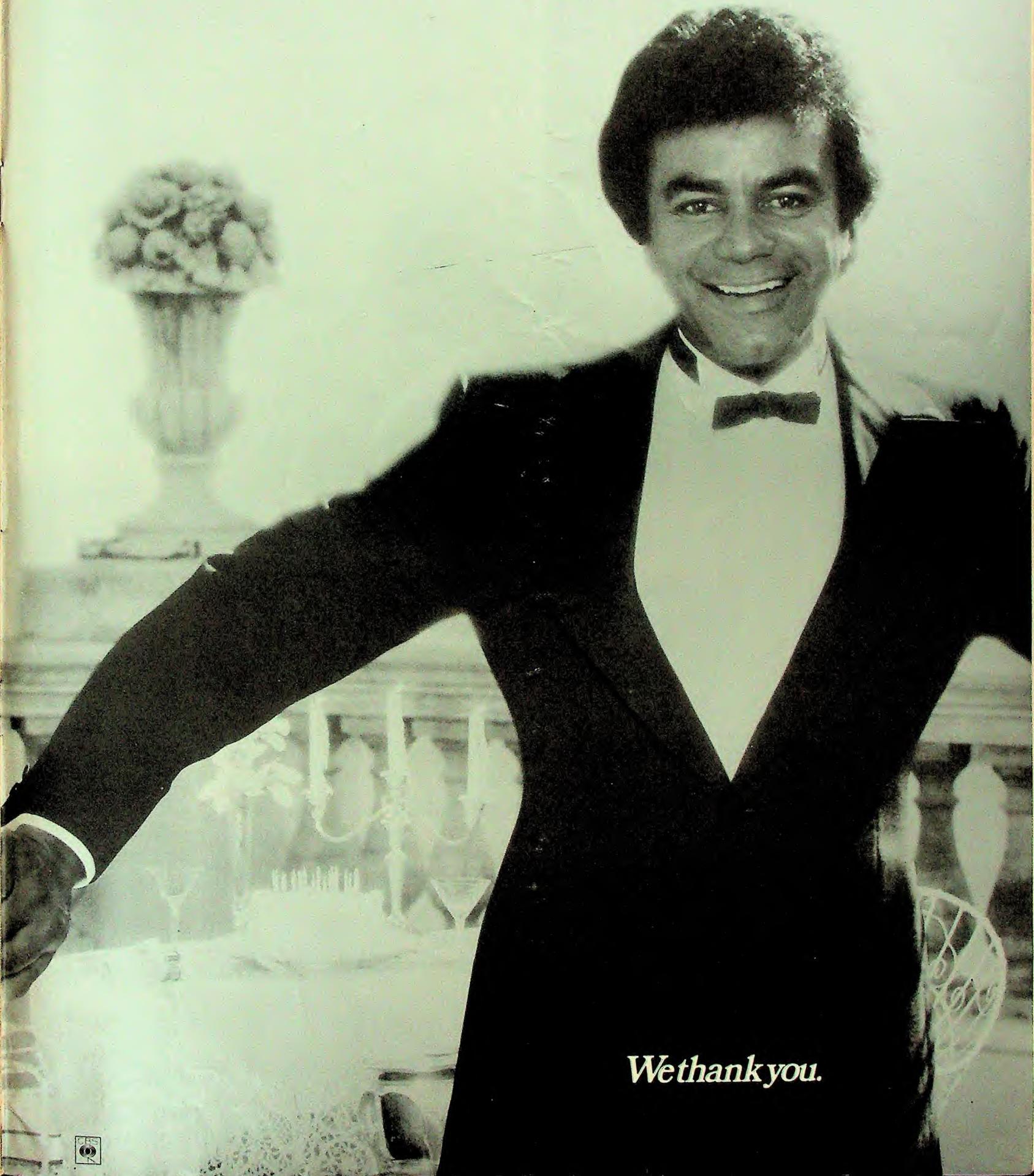


JOHNNY DUETTING with the daughter of one of his own swinging heroes — Natalie Cole, whose father was the late Nat King Cole.



RECORDING A BBC TV special at the Royal Albert Hall during his 1979 sell-out tour. The performance eventually went out on television as *The Mathis Collection*.

What a Celebration.



We thank you.





Ray Haughn: his manager and pal

RAY HAUGHN first met the fledgling performer Johnny Mathis in 1959 when he (Haughn) hosted a party for the singer at his Los Angeles home, but it wasn't until five years later that the two cemented a professional partnership which must be one of the strongest and most enduring in popular music.

Today, 17 years later, Haughn and Mathis have never actually signed a management contract! "Ours is a very different working relationship to that of many artists and managers, and it has always been very good," Haughn explains. "To be honest, if something isn't good enough for Johnny, or for me, then there is no point in putting it in writing, and then both being bound by it."

"That philosophy has worked all these years so there is no reason why it should change now."

Haughn's background is in finance. At the time when he first met Mathis he was working for a bank which was involved in lending money to film companies to fund new projects — one film in particular which he helped to finance was *Friendly Persuasion*, which won several Academy awards.

"I didn't really work with John until five years after that first meeting, and I certainly never thought that one day we would be working together," Haughn recalls. "However a friend of mine was John's publicist and he mentioned that he had broken with his management and suggested that I should take over."

It was the start of a working relationship — and close friendship — which has now continued for 17 years and shows no signs of weakening. "Johnny Mathis continues to amaze me after all this time," Haughn admits. "Onstage he is a phenomenon, who retains an air of mystique."

"I think that one of the reasons he has survived so long is that his music has always remained above trends — there may be rock 'n' roll, country music, protest songs and R&B, but John has always remained in the mainstay of music, performing romantic songs."

Haughn has travelled with Mathis on all his worldwide tours for 16 years, although he admits that other business pressures have kept him in the US for the last 12 months. "You can't believe what a thrill it is to me when I'm walking with Johnny down any main street in Tokyo, Sao Paulo, Rio de Janeiro or Johannesburg, in fact anywhere in the world, and people stop him in the street after recognising him. You expect that to happen in America but when you're thousands of miles away from home..."

Haughn admits another big thrill was when Mathis was appearing in concert in Brazil. "Their system of live entertainment is rather different over there, and John was doing two shows, one at 11pm and the other at three in the morning! The venue was about 50 miles outside the city, and yet there were still 5,000 very enthusiastic fans in the audience for the late show. And this was a mid-week show, not one at the weekend."

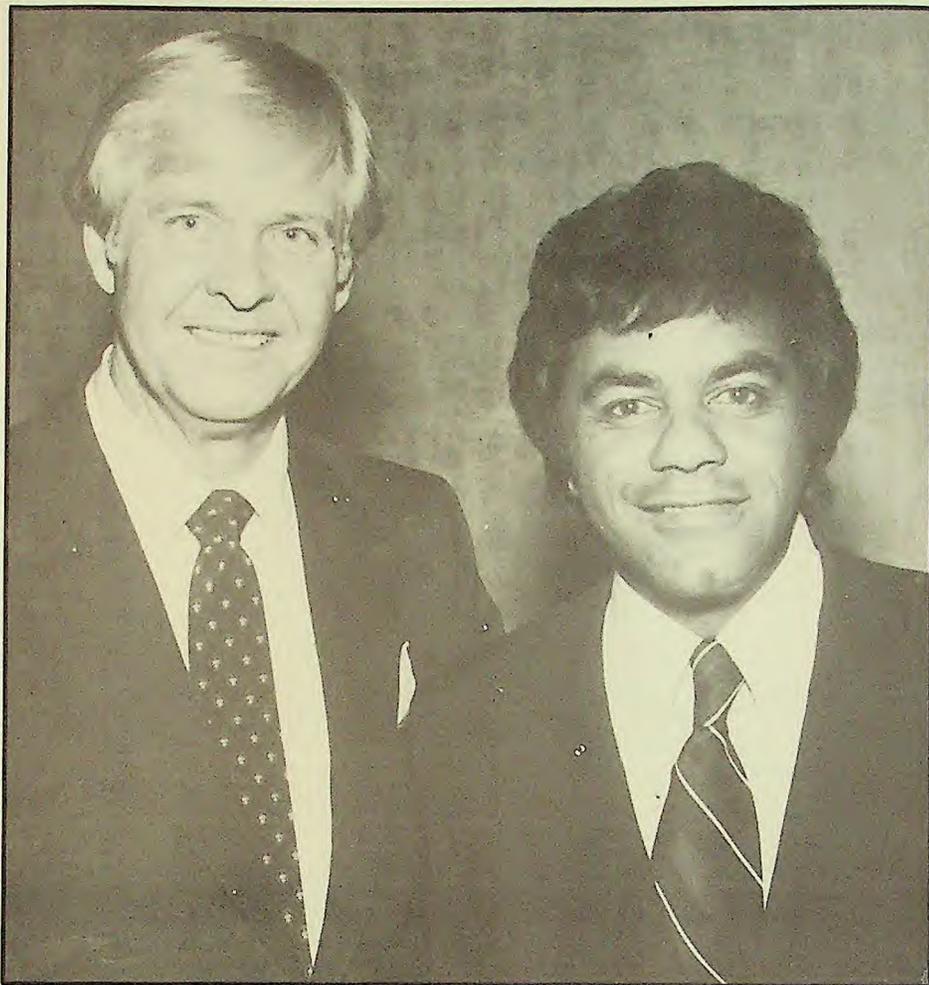
Haughn has no doubts that Johnny Mathis will continue to sing and perform for his fans for many years in the future. "I can see him quite easily chalking up another 25 years in the business, and certainly from my own conversations with him I know that he wants to continue."

"John still responds to his professional duties like an athlete — he does a lot of exercise and plays golf, and he has learned to sing from the diaphragm, which is very important," he adds.

Any future for Mathis in films? "He doesn't really have the patience or temperament — he's quite content to leave films to his acting friends," Haughn says. "The important thing for John is singing in the studios and performing onstage."

"Recording techniques are very different now from when he used to sing live with an orchestra in the studio, but he still works at his own pace, and it is the same with concerts."

"The point with recording and singing live is that you know almost immediately whether you are a success but with films you have to wait a long time before you find out. John's main love will always be singing and performing."



JOHNNY WITH Ray Haughn, his personal manager of many years.

The record richness of Johnny Mathis

JOHNNY MATHIS' recording output during the last 25 years has been nothing short of phenomenal — to date he has recorded in the region of 80 albums, of which at least 60 have been certified either gold or platinum on worldwide sales. His album *Johnny's Greatest Hits*, spent nearly 10 years on the US chart and holds the all-time record for the longest stay in the album best-selling list.

His total record sales throughout the world are estimated around 100 million units, and with re-issues and compilation albums this figure is growing all the time.

In the UK, Mathis' years as a hit recording artist have been divided into three stages. Between 1958 and 1960 he had nine major hits, *Teacher Teacher*, *A Certain Smile*, *Winter Wonderland*, *Someone*, *The Best Of Everything*, *Misty*, *You Are Beautiful*, *Starbright* and *My Love For You*. Three years later he had a solitary hit, *What Will My Mary Say*, and it was a further 12 years before he bounced back with *I'm Stone In Love With You* which reached number 12 in the chart.

Since then he has scored four more major hit singles, *When A Child Is Born (Soleado)* which was number one at Christmas 1976, *Too Much Too Little Too Late* (with Deniece Williams), *Gone Gone Gone* and *You're All I Need (To Get By)* again with Williams.

CBS currently has 19 Mathis albums in catalogue, of which several are particularly worthy of note. *Celebration*, his latest LP, features 20 songs from the last 25 years and a spoken introduction by Mathis. The album is being promoted on TV nationwide and is likely to be the biggest-selling UK LP in his long career.

Other compilations which provide good retrospects of his career are the 2LP set *Johnny Mathis All-Time Greatest Hits*, *Mathis Sings The Great Songs*, *Greatest Hits Vol 4*, *The Mathis Collection* (a double album) and *Tears And Laughter*.

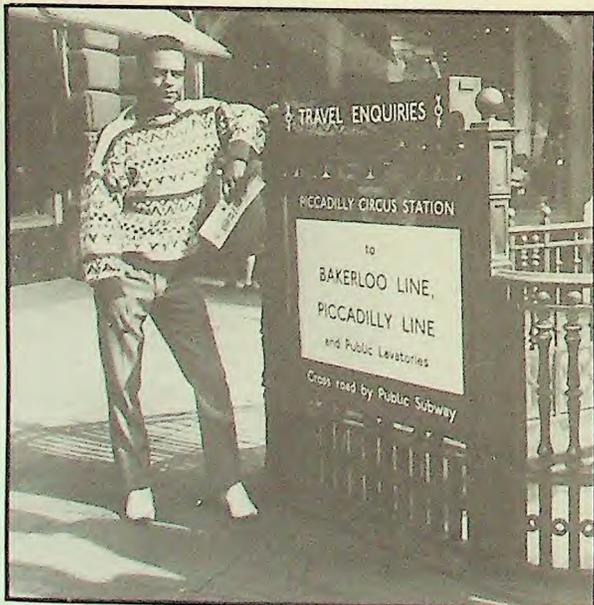
The remaining albums in catalogue are: *You've Got A Friend*, *I'm Coming Home* (produced by Thom Bell, and the LP which was largely responsible for a resurgence of interest in his recording career); *Merry Christmas*; *Heavenly* (mid-price); *I Only Have Eyes For You*; *Love Songs* (mid-price); *Warm* (mid-price) *That's What Friends Are For* (with Deniece Williams); *When A Child Is Born*; *You Light Up My Life*; *Best Days Of My Life*; *Mathis Magic*; and *All For You*.

In addition, Pickwick Records has several single and double

Johnny Mathis budget albums in catalogue.

During the last quarter of a century, Mathis has worked with some of the greatest names in recording. His early recordings featured such arrangers and conductors as Percy Faith, Ray Conniff, Glen Osser, Nelson Riddle, Ernie Freeman, Brian Fahey, Gene Page and Bob Mersey. The roll-call of producers includes John Hammond, Jerry Fuller, Thom Bell, Norman Newell, Mitch Miller and Jack Gold (the latter with whom he has worked for the best part of a decade).

Mathis' repertoire obviously runs into several hundred titles, but his recordings have always steered clear of trends, with the result that songs he recorded 20 years ago sound just as fresh when one hears them today.



A FREQUENT visitor to London since the late Fifties — he first toured here with the Ted Heath band — a young Mathis looks slightly bemused as he contemplates the sights of Piccadilly Circus.



MATHIS PICTURED during a late Seventies trip to London with CBS managing director (now chairman) Maurice Oberstein.

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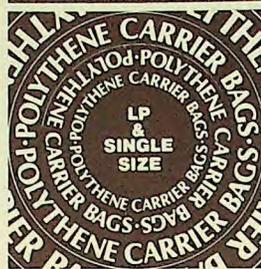
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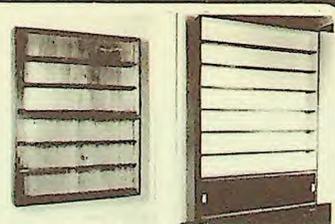
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PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

For further information contact Jane Bartlett or Ian Millar. Tel: 01-836 1522. 40 Long Acre, London WC2.

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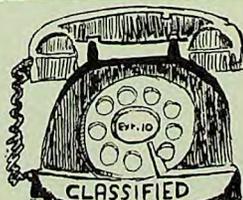


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Music & Video Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is bookings Wednesday mornings; Artwork Thursday 1pm, 9 days before issue publication date.

While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

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American Commentary



S&G/Stones fan fever . . . Computerised VT rentals . . . NARM bows invoice aide

NEW YORK: The two biggest names in rock 'n' roll these days are Simon & Garfunkel and The Rolling Stones. What year is this?

Seriously, S&G attracted half a million people to New York's Central Park on a dreary autumn Saturday evening for their first full-scale reunion since breaking up in 1970. They sang 22 songs — all old favourites except for one new solo number each, and reworkings of the Everly Brothers' Wake Up Little Susie and Chuck Berry's Maybellene.

The audience, which began arriving in the park on Friday night, was predominantly young families — those who grew up with S&G now bringing their own children, and singing along with almost every number.

The entire event, free to the public but with proceeds from the sale of T-shirts and souvenirs benefitting the City Parks Department, was videotaped and recorded, but no decisions have yet been made about releasing a version of the concert in any form.

Oddly enough, the two will probably have an easier time making a deal for a video presentation than for a record album. While Garfunkel remains tied to Columbia, Simon is now pacted to Warner Brothers, having sued CBS in order to get out of his contract there. CBS, however, has been running numerous consumer ads plugging the S&G catalogue, and taking advantage of the publicity the concert has generated.

As for the Stones, who chose a remote farm in Massachusetts for pre-tour rehearsals, they've been making headlines with shows they weren't allowed to do.

The group wanted to try a couple of previews in a small Boston hall, but the mayor of the city banned the project following near riots at a club near the rehearsal site (where they did manage to do a set).

Worries over non-seating general admission policies are cropping up, and box offices all over the country are going nuts coping with ticket requests for shows which haven't even been officially announced yet.

Tattoo You went to No. 1 in its second week of release, while the single, Start Me Up, took a mere six weeks to break the Top 10. As the ELO single just behind the Stones puts it: "Hold on tight" as the tour actually gets underway.

R CASSETTE Industries Ltd. claims to be finalising agreements with major studios for a new computerised video tape rental system.

According to president Jerry Klein, the system will allow studios to own the tape copies of their films, and to collect rental fees on a per-use basis. Bell & Howell had been involved in development of the project, but backed out last July.

Computer terminals which would rewind the tapes and keep a running tabulation on the number of uses would be installed at dealer locations, with the computer also handling credit card approval and customer contracts. Klein says that Sears and Radio Shack are already considering using the system, which would give him a total of 5,000 outlets for starters.

By IRA MAYER

WHEN CBS Inc. executives held their annual meeting with Wall Street analysts recently, they left their representatives of the recording and music industry at Black Rock.

In their absence, the broadcasting chiefs soft-pedalled the downturn in revenues and profits for that segment of the company, attributing losses to the strength of the dollar abroad.

In one of CBS's more innovative marketing moves, the company sponsored a one-day meeting in Sacramento, California, which brought three CBS branch managers together with 29 Tower Records store managers. The thrust of the conclave was an October catalogue push.

THE NARM retail advisory committee meetings in Carlsbad, California, saw the introduction of the first standardised invoice and packing slip for the industry.

The prototype forms are the first of a series NARM recommends to help reduce paperwork and confusion for dealers as well as manufacturers and distributors. Also of top priority at the NARM meet was a push for improved technical quality and packaging of audio cassettes.

THE ITA has issued what it cites as the first industry-generated statistical report on US sales of blank audio and video cassettes.

Covering 1980, the ITA estimates a total sale in excess of 19m units for blank video tapes (a figure which, according to executive VP Henry Brief, includes the 3m or so blanks sold to duplicators), with VHS accounting for about 70 per cent of the market.

About 190m audio cassettes were sold, and the figures are based on responses from 15 ITA members formally participating in the study, and on a composite average of the estimates submitted by other member companies of sales made by other suppliers.

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

LP REVIEWS

Continued from p27

LSO/YURI AHRONOVITCH
Tchaikovsky's 1812/Marche Slave/Romeo & Juliet: London Symphony Orchestra, Yuri Ahronovitch. (Pickwick Contour C7551). The first digital recording on Pickwick's admirable Contour Classics series and they couldn't have picked a more suitable piece of music than the 1812. Tchaikovsky's spirited pyrotechnics are given a new lease of life thanks to the digital technology which really comes into its own, sending canon fire ricocheting out of your speakers. Together with Marche Slave and Romeo & Juliet, crisply performed by the LSO under the baton of Yuri Ahronovitch, this should be a top-seller for Pickwick.

PETER BAUMANN
Repeat Repeat. Virgin V2214. Co-produced with Robert Palmer, this is Baumann's third solo effort since he split from Tangerine Dream in 1977. With the use of various keyboards and synthesizers, and

with his Numanesque vocals, Baumann has come up with a very vogue album and some haunting arrangements.

FORCE TEN
Warner Brothers K56932. Producer: John Stronach. It will take time for this Seattle band to gain attention, but this debut LP is worth listening to, and the band is worth watching. Good, solid funky music, played with an assurance which predicts the kind of long life that a Climax or a Little Feat have earned the hard way.

RONNIE ALDRICH
One Fine Day. Decca SKL 5324. Aldrich seems to be the only survivor of the old Decca MOR stable still on the label, and he maintains his own high standard of gentle, reflective music recorded in collaboration with the Winnipeg Symphony Orchestra. The material, with plenty of Aldrich piano in evidence, ranges from oldies like Shadow Waltz to more recent items such as Stand By Me, and includes an Aldrich original, Autumn Tears.

RICHARD THOMPSON
Strict Tempo: Elixir LP 1. Previously available only on mail-order, but now distributed through Pinnacle "by popular demand". Thompson (one half of the Richard and Linda Thompson team) plays all the instruments here, except drums, and nine of the tracks are traditional music, with one Duke Ellington title thrown in, and a Moroccan song!

GRATEFUL DEAD
Dead Set. Arista DARTY 11. Yet another double album from the Dead, this time recorded in 1980 in San Francisco and New York. Tracks include Fire On The Mountain, Willie Dixon's Little Red Rooster and Greatest Story Ever Told.

COUNTRY JOE McDONALD
On My Own. Rag Baby INT 147.406. More dirges from the prophet of doom and gloom, including A Vietnam Veteran Still Alive and (the appropriately titled?) Your Last Few Records Just Didn't Make It.

Wonderlust

Fallout Club

THE NEW SINGLE UR 7

LIMITED EDITION AVAILABLE ON 12" UR 127
A HAPPY BIRTHDAY RECORD
DISTRIBUTED BY STAGE ONE: HASLEMERE 53953

PERFORMANCE

Murray Head



IT IS no mean achievement for any French artist to do five consecutive sell-out concerts at the famed Olympia Theatre in Paris — which was the stage home of such legendary performers as Piaf and Chevalier — and for an Englishman who has yet to achieve real recognition in his home country, it is an accolade that cannot be underestimated enough.

Murray Head, so far as the UK is concerned, has fallen between three stools. He has recorded several critically well-received albums, appeared in films (most notably Sunday Bloody Sunday) and composed songs which have been recorded by Cliff Richard, Tina Turner, Gary Brooker of Procul Harum fame and Colin Blunstone. Yet as a rock singer he still has to achieve real acclaim.

Head's last three albums in France have sold more than 300,000 units, and with this knowledge he took to the Olympia stage confidently. Working with a fine set of musicians, he started the show low-key with a selection of ballad songs from his earlier albums, including the poignant Never Even Thought.

John Lennon's Losing You is a suitable, but not maudlin tribute to the late Beatle, and even an oldie like Proud Mary is given a new feel — but it is on his own material, including Los Angeles and Old Soho, that Murray's real talent as a performer and songwriter comes through.

His latest album, How Many Ways, on the independent Music Lovers label, features him with such musicians as Jeff Beck, Dave Pegg,

Gary Taylor and Richard Thompson, and Old Soho has been pulled off it as a single (Music Lovers MLS 3).

It's four years since Murray Head last appeared live in the UK — he was support act to Elton John in 1977 — and the time is ripe for some more gigs over here. Meanwhile the album is picking up airplay, and with any justice Head could after 17 years of irregular recording finally achieve the success he deserves in UK.

CHRIS WHITE

Amnesty International

THE SECRET Policeman's Other Ball bounced true to form at London's Drury Lane Theatre, with that incongruous mixture of comedy — both rude and sophisticated, but mostly very rude — and music which puts charity revues into the same specialist category of entertainment as school end-of-term concerts and university footlights beans.

And of course it was a wild, hilarious, joyous success. Equally certainly, no promoter could afford such a line-up if they were not giving their services free.

The Establishment, the audience and male chauvinism were the targets, and the motley crew of archers included John Cleese, Pamela Stephenson, Alexei Sayle, Johns Bird, Fortune and Wells, Alan Bennett, Griff Rhys-Jones, Rowan Atkinson, and Chris Langham in the comedy cohorts.

The music was provided on different nights by Eric Clapton and Jeff Beck, Phil Collins with Darryl Stuermer (who tours with Genesis as guitarist), Donovan with Danny Thompson on bass, and Sting — whose solo versions of Roxanne and Message In a Bottle were haunting and powerful rearrangements of the Police hits, underlining the width of the man's talent.

Bridging music and comedy in their own unique fashion were Victoria Wood, Neil Innes and Billy Connolly. Just as John Cleese had set the tone by haranguing the audience on how mean some of them had been in buying the cheaper seats, so Connolly took it right to the final community performance of the Amnesty I Shall Be Released anthem by abusing the hysterically laughing punters (who were not singing loudly enough) with the words: "We don't even get expenses for this, we show business personalities — I'm used to pate de

foie sandwiches and a groupie, but I'm not even getting fed here."

Springtime, headed by Amnesty concert impresario Martin Lewis, hopes to have the LP and the film of the shows out before Christmas, and the video probably in the New Year.

TERRI ANDERSON

The Desperadoes

THE DESPERADOES are a formidable bunch onstage. Row after row of them, all dressed alike standing in front of their steel drums. They are, in fact, an orchestra of steel drums.

Brought over from Trinidad to a British American Tobacco-sponsored tour, The Desperadoes played cover versions of western soft rock hits and even ventured into the classical world with pieces like The Sabre Dance.

Their gentle, apolitical music is to Jamaican reggae what, in the UK, Dollar are to The Clash — complete opposites. But judging by the response of the mainly middle-aged audience at the Hammersmith Odeon they are old favourites of many black Londoners.

The undoubted success of this particular gig (although the Odeon wasn't quite full), proves there is a market for The Desperadoes' music, but it definitely is not among reggae buyers. The recent success of the Caribbean segue single bodes well both for black MOR and for The Desperadoes.

DANNY VAN EMDEN

Rudi

NEW WAVE in the old style still survives in the outer limits of the UK, as a Tuesday night at London's Pits Club showed.

Scottish three-piece The Questions, on Paul Weller's Respond label, play energetic, modish pop, but their subtleties were lost in the speed and sound restrictions of live performance. Recording will show their undoubted musical abilities in a better light.

Conversely headliners Rudi (one of the original Northern Ireland bands) have a single, when I Was Dead on Jamming! Records, making progress on the indie circuit, but their open, natural style seems more suited to gigging than recording. They have that distinctive Northern Ireland guitar sound, thick and biting, and they work very well as a unit.

SIMON STEELE

DOOLEY

QUOTE of the week from Louis Benjamin, who started his working life in the post room of Moss Empires and was last week appointed caretaker of PRT Records: "That's not bad from office boy to caretaker in 45 years" . . . And as he has also brought back Walter Woyda as executive-in-charge, observers could speculate whether other former Pye staffers will get recalled — Tom Grantham, for instance, 65 last week and now officially retired but he'd be glad to offer his advice any time . . . Seen in a huddle at the Tin Pan Alley Ball last week were outgoing CBS MD David Betteridge and Ariloa/Arista MD Andrew Prior — possibly discussing Betteridge's future plans? . . . The MPA is to be congratulated on an excellent Ball, this year celebrating its own centenary, complete with the band of the Scots Guards in full regalia as surprise cabaret guests and a songsheet of golden oldies (all EMI copyrights we noted) for guests to sing along . . . Among the raffle prizewinners at the Ball was RCA's John Howes who was on the receiving end of a half gallon bottle of whisky which must have been a novel experience.

INTERESTING THEORY aired by Harry Fox Agency president Al Berman at a meeting of the New York Music Publishers Forum last week — he believes record manufacturers will "shave off" another track or two from the standard nine or ten on albums as a result of the rise in mechanical royalty rates in the US . . . Dave Clark currently in Los Angeles having talks with John Travolta about a musical Clark has penned . . . Warner Home Video's press conference at the Mayfair Theatre last week looked like it might be a repeat of the CBS fiasco as loudspeakers crackled and Charles Levison introduced one of those awful US corporate home movies, but the sound settled down and the presentation of the actual video product couldn't fail to impress . . . Irving Chazar, Pye Records man in the US for 21 years, visiting London this week . . . Barry Manilow's new LP, If I Should Love Again, has gone "double gold" on advance orders alone, says Arista.

YOU HAVE to take your hat off to Genesis with Abacab going straight to No 1, their third to do so, and they set off last week on a world tour taking them through Europe, North and South America, Japan and Australia between now and next May . . . Made redundant by closure of Chips Records, label manager Mike Evans available on 0737 832164 . . . Sonny Rollins bringing his new band to the Theatre Royal, Drury Lane, on October 22 and on the same night George Shearing starts a UK tour and both will be at the Chichester International Jazz Festival . . . Three music people died last week: Sam Costa, Radio Two DJ and former comedy actor and dance band singer; songwriter Harry Warren (Lullaby Of Broadway, You'll Never Know etc); and ASCAP managing director Paul Marks.

OPINION

A dealer's view of WHV's lease plan

THERE WILL be much discussion and argument about Warner Home Video's leasing scheme and I would like to join the debate with the following observations.

● I believe the system will encourage "duplication". I know dealers who have stated their intention to rent from Warners one or two of the best films and then run off as many copies as necessary for customer hire. WHV admit that it may take up to two years to stop this piracy through prosecutions.

● What happens to a video I may return after a month having paid a £12 rental? If it is scrapped WHV have lost out as they could have sold it to me for £28.

● Many of the WHV titles have dubious rental possibilities. Nobody is going to lease a film for £12 a month when it may only be rented out at, say, £5.85. But with the purchase system you can buy one copy knowing that outlay can be recouped over an unlimited period.

● Most rental clubs allow for a deposit in some form of around £30 in order to cover possible non-return

of the tape. But you can't ask the customer to pay an extra £20 deposit on a WHV tape. The dealer is the only one who stands to lose if the tape is not returned.

● Most important, a dealer who may have bought, say, 15 copies of Superman will probably only lease four or five copies because he has to rely on having all his films rented out most of the time. The dealer may lose rentals because he cannot risk having some copies idle, the customer loses confidence in the dealer, and WHV will lose because customers will quickly turn to cheaper more readily available films. Surely 10 to 15 copies sold is better than three to five copies leased?

● To sum up, the WHV scheme penalises the good dealers who want to provide a good service.

And why don't the manufacturers consult the dealers about what product to release? The record companies don't bother (except the smaller independent companies) and now the video companies are going the same way. The dealer is the last to be consulted, if at all.

No doubt WHV will be eager to pronounce over the coming weeks that their video scheme is a success, and there is a danger that some other companies will be deceived into believing this and will follow suit. They will soon learn that, as more films become available, the need for their films will rapidly decrease if they price themselves too high.

WHV should not be adding up and gloating over the business they achieve — they should be fretting over the business they will have lost. But to end on a happier note, I must praise WHV's staff which I find to be most helpful and co-operative. ADRIAN RONDEAU, Adrian's, High Street, Wickford, Essex.

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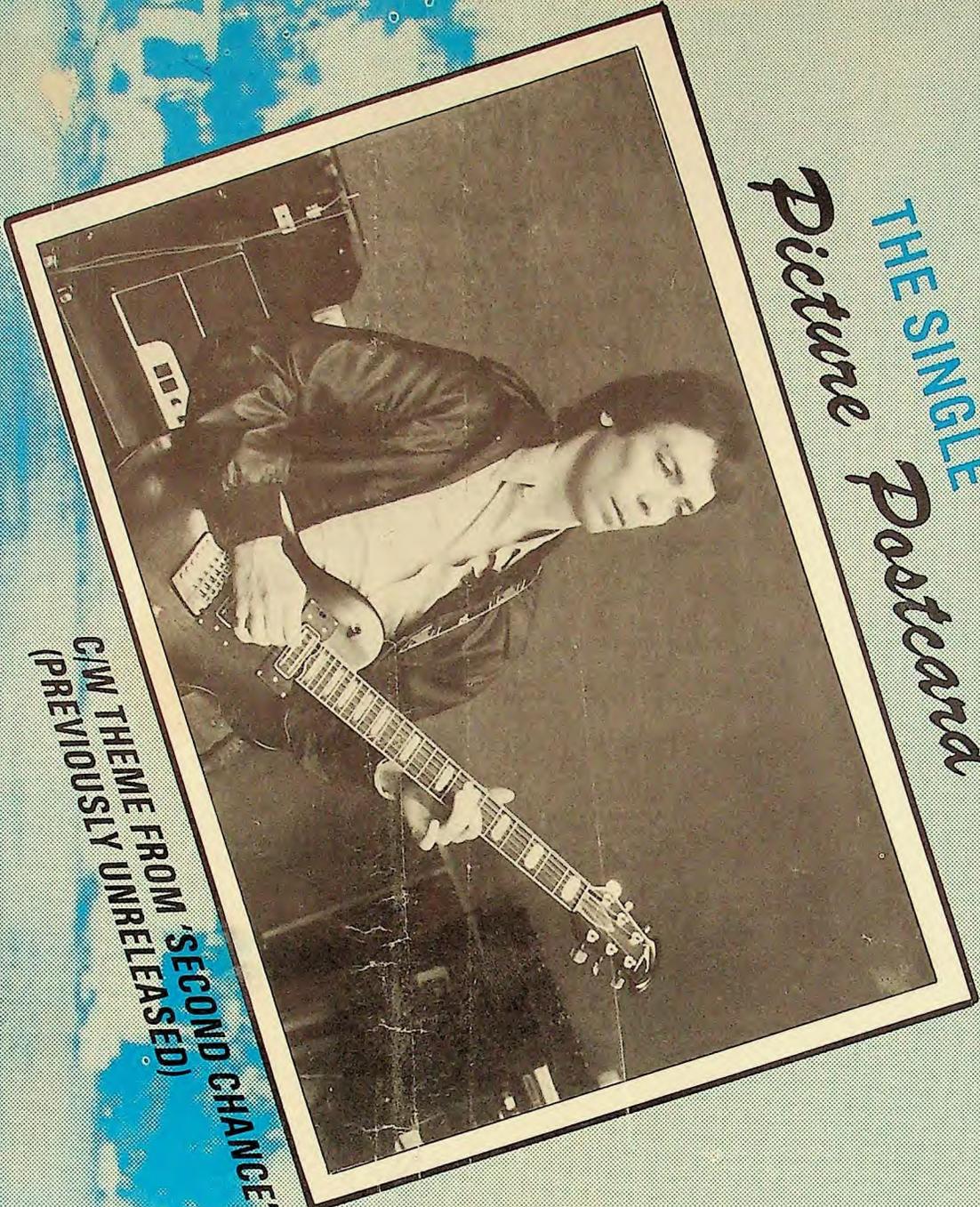


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